



# PUBLIC ART PROJECT

Artist | Volkan Alkanoglu

Dear Public Art Council,

Our design strategy for a unique and site specific artwork will be an outstanding example of 21st century public art that functions for its occupants, inspires its visitors, and resonates with a global audience. With our commitment to place-making while empowering the community, our art project will feature an unparalleled design vision constructed with the most leading technologies and sustainable fabrication methods.

We are particularly interested in a relationship of the artwork with the public and to create identity beyond site and city limits. As part of our design intend, we start asking questions to the client, community and project partners about the desire, need, and vision for the artwork. We also research site specific, cultural, technological and historical elements of the context and its community. After a thorough analysis of these impressions we aim to create a piece of art which will not just comply with those thoughts but exceed its expectations.

We prefer to work and collaborate with the client and their constituencies in order for our art to have more impact, make people engage and be an inspirational driver of change.

As an example, we are currently building an outdoor sculpture for the new Redondo Beach Transit Centre in California while adapting to its specific situation and circumstances. For this project we have successfully proposed an artwork which acts as a welcoming gateway to the Transit Centre, allowing passengers to rest while creating a visual beacon representing the identity of Redondo Beach and its naval community.

As an artist, we have the experience and analytical capability to design innovative art work and spatial design solutions.

Our public artworks and projects have been build, exhibited, and installed in several leading public institutions worldwide such as the Fort Lauderdale Airport, the University of Oregon, the Salt Lake Community College, the Georgia Institute of Technology, and New York's Union Square Park to name a few.

If considered, we would work towards an iconic, sustainable, safe, and inspiring art project which creates a sense of place and identity for the area and community.

We want our art to affect people and make them engage with the belief that our public art project can create meaningful experiences to a large and diverse audience.

Our artwork will provide comfortable and pleasant spaces for the interaction of its inhabitants and appeal to children and families.

With our qualification as LEED Advanced Professionals and support of environmental design, we plan to incorporate sustainable strategies within the planning of our art project, so that passive and low-energy principles have an influence at the very beginning of the design and ensure an efficient and effective planning strategy.

We are confident that our innovative design solutions, community engagement, interest in urban development and thoughtful planning experience can result in an iconic optimum solution for a new exciting landmark public art project.

We are available for your anticipated time frame and would very much enjoy visualizing our concepts within the next stage if selected.

Please don't hesitate to contact me if you have further questions on our application or require further information.

Kind Regards,



Volkan Alkanoglu

Principal VA | DESIGN LLC  
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## PROFILE

Volkan Alkanoglu is an artist whose innovative work and academic engagement has received international recognition. He has contributed to design and research in the field of public art and sustainable projects and received awards for visionary public art, installations, exhibitions, product design, and sustainable environments.

Prior to opening his own practice, he has worked as a designer for creative practices such as Foster & Partners in London and Asymptote Architecture in New York.

His public art work has been permanently installed in several institutions within the United States including Clemson University, Boston, University of Maryland, Yeshiva Museum, Fort Lauderdale International Airport, University of Oregon, the Salt Lake Community College, Georgia Institute of Technology, U.S. Cellular Centre in Cedar Rapids, Washington Metropolitan Police Training Facility, Fort Lewis College and the University of Colorado in Denver.

Within his academic background, he was previously appointed as the Director for Graduate Studies at Georgia Tech and held faculty positions at the Southern California Institute of Architecture, University of Pennsylvania and most recently Harvard University, Graduate School of Design in Cambridge, MA.

Volkan Alkanoglu is currently working on a range of public art projects in California, Colorado, Maryland, Washington and Washington D.C.

## EDUCATION

University College London, The Bartlett, United Kingdom  
Master of Architectural Design, 2003

Peter Behrens School, HS Düsseldorf, Germany  
Diploma in Architecture, 2001

## QUALIFICATIONS

LEED Accredited Professional  
United States Green Building Council, 2009

## PROFESSIONAL EXPERIENCE

Volkan Alkanoglu LLC, Principal  
Portland, OR, 2009 - present

Asymptote Architects, Project Director  
New York City, New York, 2007-2009

Foster and Partners, Project Designer  
London, United Kingdom, 2004-2007

## COMMISSIONS

University of Washington, WA, 2023  
Thornton, Roundabout, CO, 2023  
Transit Center, Redondo Beach, CA, 2023  
Purple Line Station, Baltimore, MD, 2023  
Pleasant Hill Roundabout, IA, 2021  
Fort Worth Bridge, TX, 2021  
Durham County Library, NC, 2020  
Boston - Clippership Wharf, MA, 2020  
UMBC Campus Baltimore, MD, 2019  
SLCC, Salt Lake City, UT, 2019  
Prairie Basin Park, Denver, CO, 2018  
Clemson University, Clemson, SC, 2018  
Eviva Building, Denver, CO, 2018  
Fort Lauderdale Airport, FL, 2017  
Fort Lewis College, Durango, CO, 2016  
University of Colorado, Denver, CO, 2015  
Georgia Institute of Technology, Atlanta, GA, 2015  
WMATA, 'Police Memorial', Springfield, VA, 2014  
Cedar Rapids U.S. Cellular Convention Center, IA, 2013  
Salt Lake City College, UT, 2013  
University of Oregon, Fenton Hall, Eugene, OR, 2013  
Public Figure, Miami, FL, 2011  
Sukkah Pavillion, Union Square Park, NYC, NY, 2010



Project: 'Quill Motion' in Taylorsville, UT

Client Contact: Jim Glenn  
Collections, Design & Public Art  
Utah Arts & Museums  
300 S Rio Grande  
Salt Lake City, UT 84101  
Phone: (801) 533-3585  
Email: jglenn@utah.gov

Project: 'Cloud Scape' in Fort Lauderdale, FL

Client Contact: Christina Roldan  
Public Art Project Manager  
Broward Cultural Division  
200 S Andrews Ave  
Fort Lauderdale, FL 33301  
Phone: (954) 357-8542  
Email: croidan@broward.org

Project: 'Phantom Pavilion' in Stapelton, CO

Client Contact: Barbara Neal  
City of Denver  
Public Art Project Manager  
P.O. Box 40373  
Denver, CO 80204  
Phone: (303) 830-8791  
Email: barbneal@mindspring.com

Project: 'Inflight' in Baltimore, MD

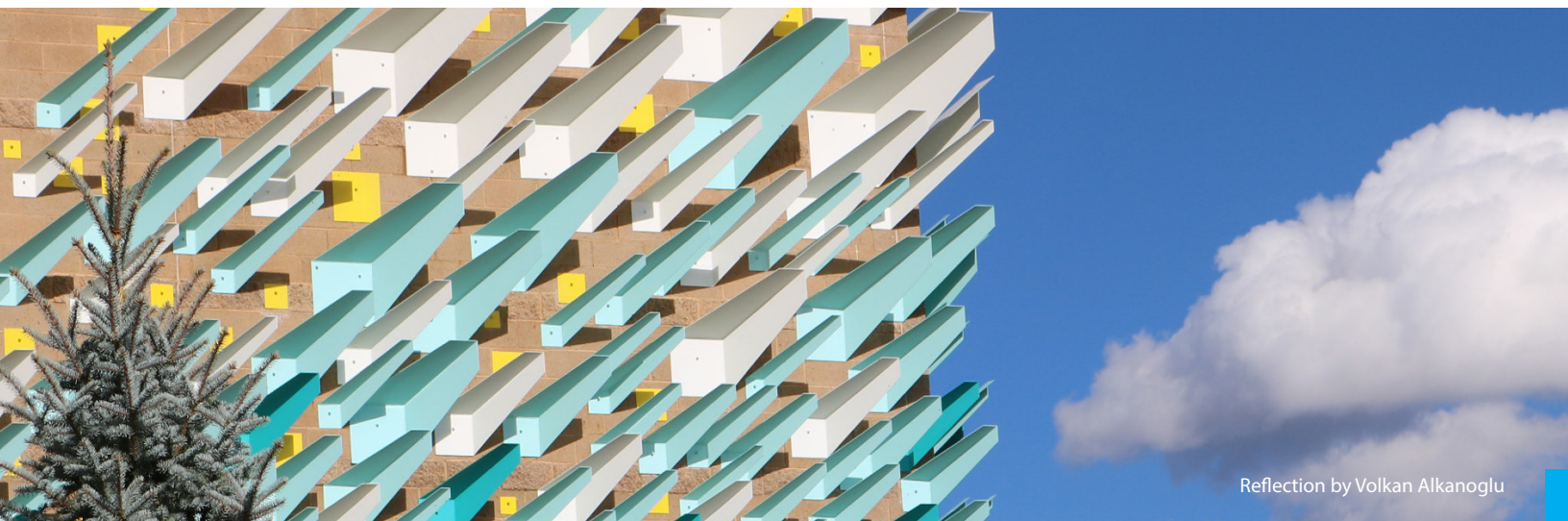
Client Contact: Liesel Fenner  
Public Art Program Director  
Maryland State Arts Council  
175 W. Ostend Street, Suite E  
Baltimore, MD 21230  
Phone: (410) 767-6494  
Email: liesel.fenner@maryland.org

Project: 'Super Nova in Denver, CO

Client Contact: Ruth Bruno  
Public Art Program Manager  
Colorado Creative Industries  
1625 Broadway, Suite 2700  
Denver, CO 80202  
Phone: (303) 892-3813  
Email: ruth.bruno@state.co.us

Project: 'Drift Bridge' in Fort Worth, TX

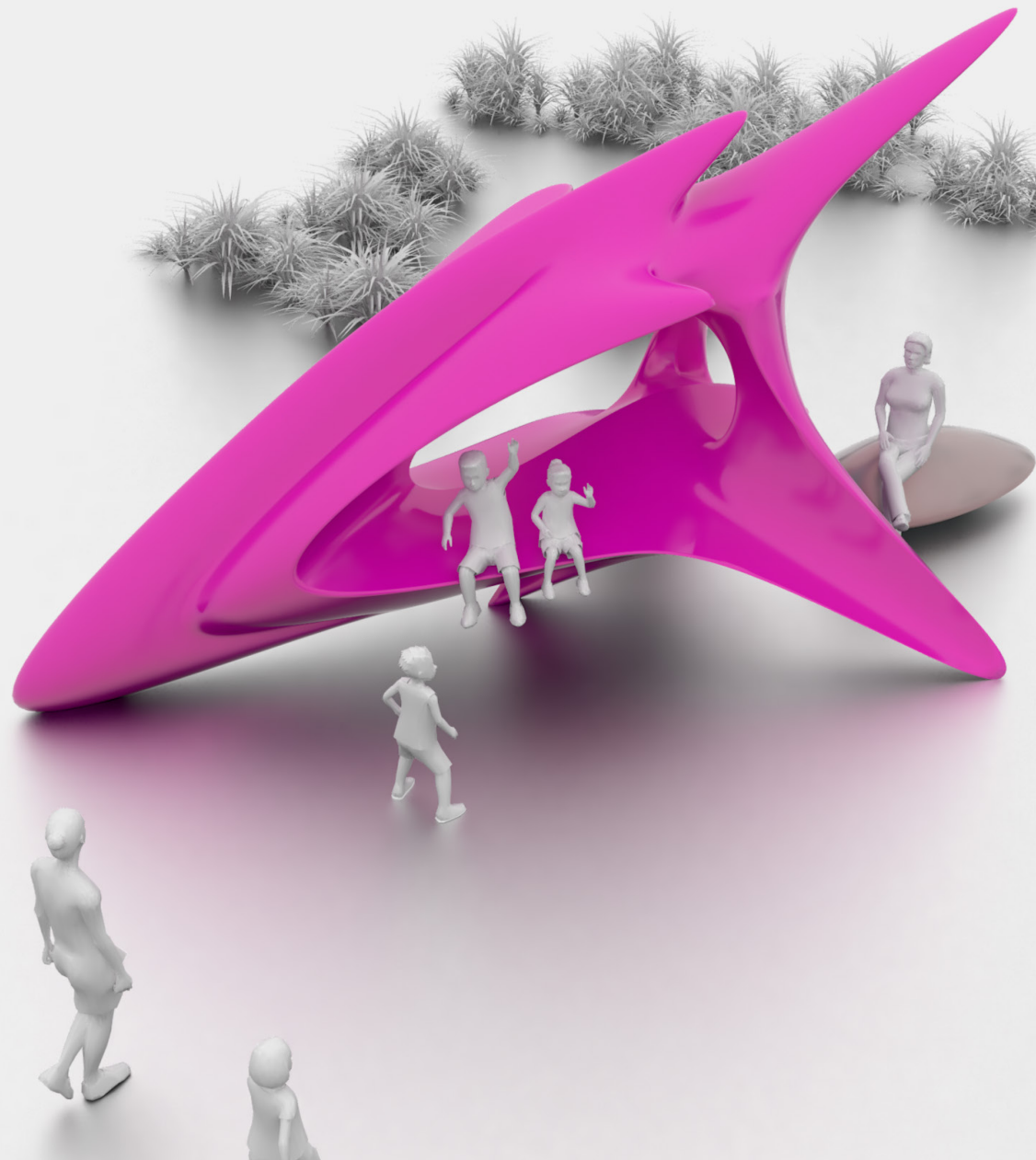
Client Contact: Anne Allen  
Public Art Project Manager  
Arts Council of Fort Worth  
1300 Gendy Street  
Fort Worth, Texas 76107  
Phone: (817) 298-3028  
Email: allen@artscouncilfw.org



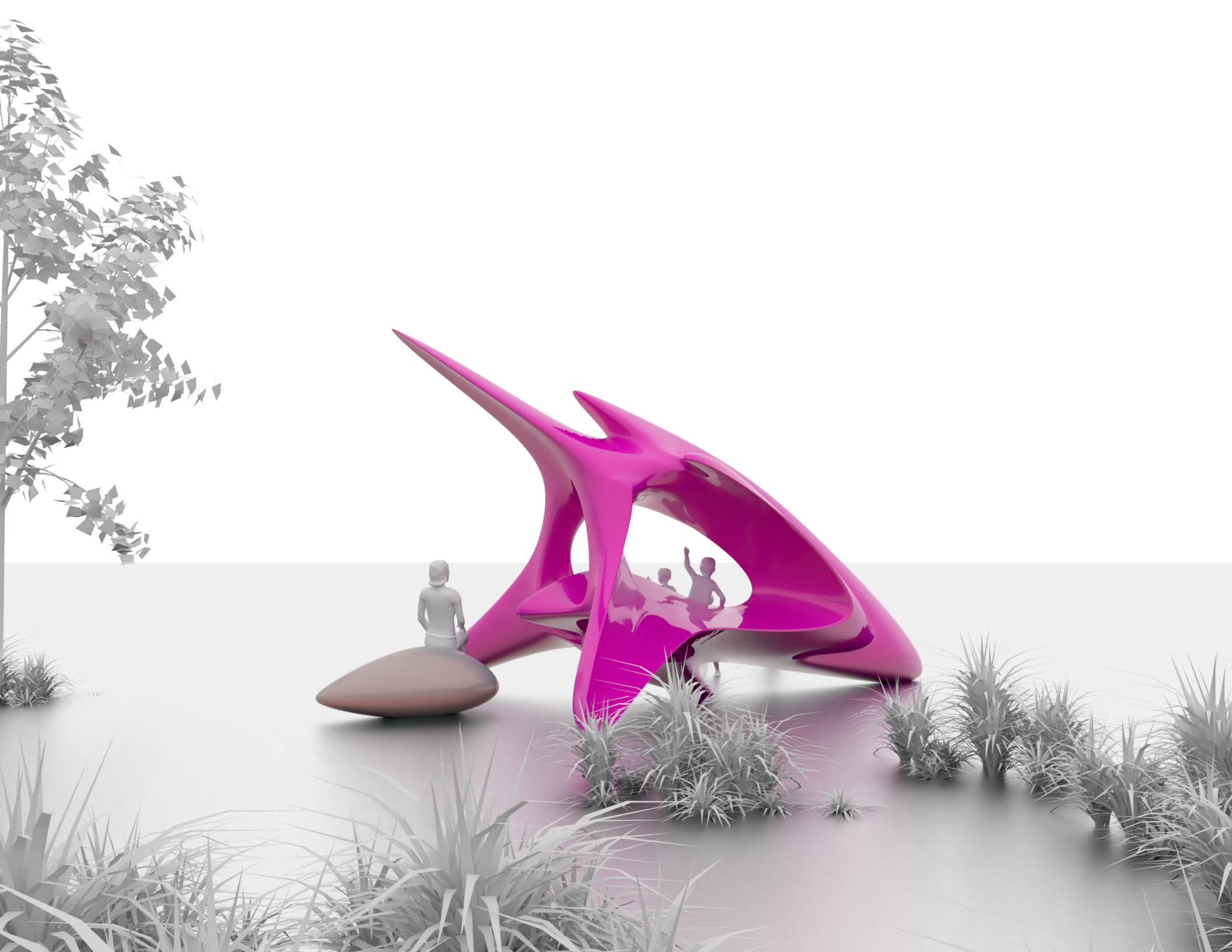


















# COMMUNITY & PLACEMAKING



# LOGISTICS

## BUDGET

The available budget for the project is \$350,000 USD. Our design proposal is projected to stay within the margin of this benchmark due to our innovative fabrication techniques, our collaborative nature, our previous experience in construction, our project management record of similar projects and full understanding of project logistic. We have attached a breakdown and basic cost estimate.

Artist Fee: 6%

Engineering Fee: 2%

Materials and Supplies: 25%

Fabrication: 40%

Painting: 10%

Transportation and Installation: 12%

Contingency: 5%

TOTAL BUDGET: \$350,000 USD

1. Fabrication including but not limited to the following items: Material, labour, CNC, fabrication
2. Materials including but not limited to the following items: Material, labour, cleaning, degreasing, assembly, storage, tools
3. Painting including but not limited to the following items: Paint, labour, coating process, primer, cleaning
4. Transportation including but not limited to the following items: Material, labour, supplies, protect, packaging, shipping, receiving, storage, coordination
5. Installation including but not limited to the following items: Labour, supplies, scaffolding, equipment
6. Design Fee including but not limited to the following items: Artist fee, consultant Fee, overhead, engineering, permits
7. Other expenses including but not limited to the following items: Supplies, prints, prototype, scale models, presentation material, communication, services, insurance cost, speciality equipment, tools

## MATERIAL

The art works will be fabricated out of high density foam and CNC milled into its final shape. The form will then be covered with fiberglass and finished with a protective resin and UV resistant paint coat.

We will introduce seams into the structure to allow for components to assemble and make it optimized for transportation, assembly and installation logistics. The overall surface will be smooth and free of any sharp edges or corners allowing for adults or children to engage with the artwork in a safe and sound manner. The art work sits on three legs like a tripod and will be fixed with epoxy anchors to a concrete foundation which we will be designed and calculated by a state registered engineer.

The art work will be painted with a UV resistant color and coated with a resin surface to make sure it will last for a lifetime of use and engagement and ensure long time durability.

## MAINTENANCE

The design and material proposal for the art project does not require any major maintenance.

Due to the durable finishes and curvature of the artwork both dust and dirt will be simple to clean. The protected location next to the building is helpful to maintain durability and maintenance of the project.

-Cleaning - biannual cleaning is recommended to brush off dirt and residue.

Maintenance would consist of wiping down with water. Detergents, cleansers and other cleaning agents would all be suitable if necessary.

-Repairs - All materials and finishes are selected and designed to be very durable and regardless of damage that may occur, repairs are relatively simple. Minor scratches and dents can be buffed out with a polish or touched up with the provided paint index.

## TIMELINE

The Schedule for the Public Art project is divided into three lead phases including:

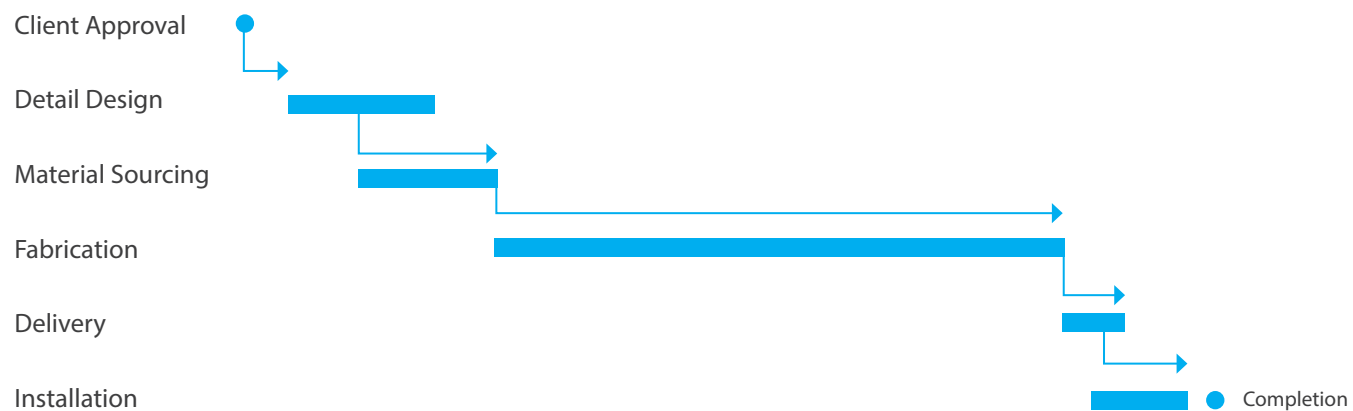
Detail Design, Fabrication, and Installation.

The schedule also allows for intermediate presentations with the representatives to inform on design process and to confirm project logistics.

After appointment and contract sign off, work will commence with the Detail Design of the art project. During this phase, we will develop the design, a series of digital mock-ups and prototypes to test final form and enhance structural specifications. In addition, we will produce a more precise quantity survey and cost estimate for final calculations to ensure an efficient and sustainable procurement.

The Detail Design phase allows for design optimization and the production of a final 3D model to establish Construction Documentation and to write final material specifications. The documentation will be submitted to our fabricators to tender for parts of the project including material.

The Installation phase will see transportation of the components from the manufacture to the site and oversee Installation at the final location. While installing the art project we will also hand over a maintenance description manual. The installation will be completed and handed over to the client.



















**THANK YOU**