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Mountain View Community Center Public Art Project

CONCEPT I am proposing a 2D tile mural. The tiles will be fired at cone 06 on Crossville LEED Certified Color Blox EC tiles (crossvilleinc.com/products/color-blox) and are freeze-thaw proven. The uniqueness of the work is in the airbrush-over-photosilkscreen technique. This technique offers a narrative depiction of the history and culture of the client area, and more particularly photo studies of the neighborhood. As you can see by the tile imagery submitted with the initial proposal, the airbrush-over-photosilkscreen can render photo images in permanent, fade-proof fired ceramic.

Based on the fee of \$200 per square foot, the tiles will be cut-to-shape for a 300 sq. ft. composition that fills 70% of the 443 sq. ft. of wall space. As with my latest work at the Blake Transit Center in Ann Arbor, Michigan, (Image 1 in the initial CAFÉ RFQ), it will be designed to “fill” the space as a balanced composition.



THE DESIGN My work is people oriented. The narrative of the photosilkscreen imagery would be based on the history and culture of the area plus a number of my own photos. In my public art process, there is a design phase during which I research the past, take photos around the area, talk to the people, and look into archives. The area's specific neighborhood and its history are always of interest. The imagery would range

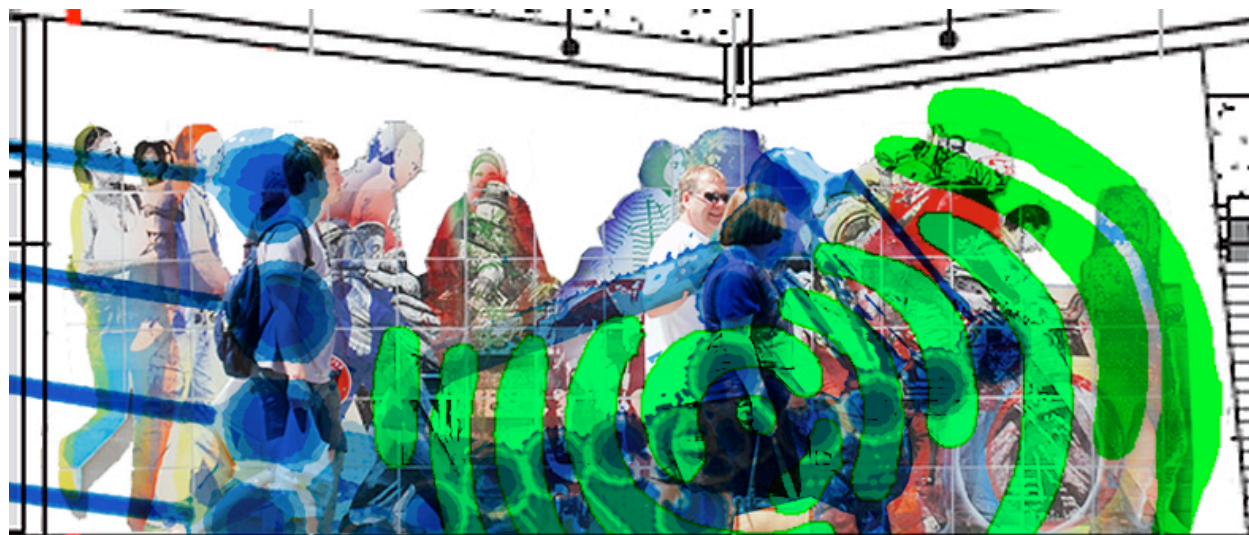
all the way from the Muwekma Ohlone petroglyphs to family albums to nanobiotechnology. My style of superimposing the imagery touches on abstraction. The reality of the photosilkscreens is mixed one with the other, with stenciled delineations using airbrush. What I try to do is challenge the viewers to ask questions of the finished piece; to see it as a thoughtful puzzle that presents something new year after year.

My researched imagery and photos are digitized with various Photoshop tools to make them suitable positives for burning onto the silkscreens. At the same time, a number of designs are composed. During this Design Phase, I like to hold a number of audio-visual show & tell and Q & As at local schools and community centers. This is not only useful to get a feel of the place, but gives the youth and their families a proprietary interest in the artwork and a sense of participation in the project. Needless to say, this goes a long way in mitigating graffiti and vandalism.



Nanobio DNA image

Chitactic-Adams County Park Ohlone petroglyph



Example of the mural area using the cut-tile image from the Blake Transit Center superimposed with the Nanobio DNA and the Ohlone petroglyph. People shown in the BTC example would be selections from my own photo studies and the collections of the Mountain View Historical Association, the City historical photos, and the Computer History Museum. This is an example of what is possible.

FABRICATION The Crossville flat tile is the substrate on which individual designs and graphics are applied using silkscreen and stenciled airbrush. The tiles are floor-paver quality, manufactured in Tennessee, and considered the best in the business. They are saw-cut to shape. The tile units are cut, numbered, and placed to conform to the master design's alpha-numerical numbering system. The tiles are numbered on the reverse in dark glaze for permanent reference during firing. They are silk-screened glazed in the normal serigraph process and blocked and applied to the area as per the master design. The tiles are then ready for airbrushing. The figures themselves show a high contrast picture of light and dark. The stencils are divided into functional sections of imagery, with each section divided into high contrast darks and lights. The dark and light facets are then cut into stencils. The stencils are used as friskets as in normal airbrushing. All stencils are numbered with the corresponding master design tile number. The stencils are then used to block-out areas with the open area airbrush with any of a number of colors and tones. The glaze tiles are then fired at cone 06. The tiles are then ready for installation.

INSTALLATION Local installers will be contracted who are familiar with the area's outdoor installation requirements and seasonal weather effects. This is a common sense approach that takes into consideration the expertise of the local installers. I normally deal with the contractor first as the most logical installer and get a sample of local installer bids. Whoever the installer eventually is, the installation will require working closely with the architects and construction contractors. All installation work will be supervised by the artist.

BUDGET \$60K

Design (research, photography, Photoshop processing, design, travel) **\$6,000**

Fabrication of 300 Square Feet

- Artist Fee (prep to design and code specifications, tile cutting, stencil drawing and cutting, silkscreen prep, silk screening, stencil positioning, airbrushing, preliminary and final evaluation and touchup) - **\$21,600**
- Assistants **\$12,000**
- Materials (ceramic tile, glaze) - **\$8,000**
- Vender 1 (Subcontracted fabrication kilns, studio rental, insurance, and utilities) - **\$7,200**

Installation

- Vender 2 (installer) **\$3,500**
- Transportation **\$1,200**
- Insurance **\$500**

MATERIALS

- 12” x 12” Crossville (www.crossvilleinc.com/resources_commcleaning.cfm)
- Spectrum cone 06 glaze for specialty colors; Spectrum Glazes (U.S.) Inc. www.spectrumglazes.com/ourproducts. Duncan glaze for red and orange second kiln firing, Duncan Glazes, Fresno www.duncanpaintstore.com/products. Laguna Clay cone 06 glazes www.lagunaclay.com.

TIMELINE

Development of preliminary design phase.....25 days

- Preliminary discussion of specific design proposal with Project Team and community for research for murals design
- Take photographs of the community and obtain photographs from local community
- Create and submit one to three preliminary designs
- Make modifications to preliminary design as requested

Design phase.....30 days

- Teleconferencing/e-mail with architects, planners, and Project Team for specific design proposal, design-to-cost budget, and code specifications
- Analysis of possible budget duplication, construction budget credit “washes”, special code requirements, and troubleshooting
- Final Design presentation
- Client approval and notice to proceed with fabrication of art work

Fabrication.....120 days

- Fabrication of 3D & tile treatments includes tile cutting, stencil drawing and cutting, silkscreen prep, silkscreening tiles, stencil positioning, airbrushing, hand application of slip trailing glaze, preliminary and final evaluation and touchup
- Midpoint review of fabrication phase

Installation Phase as weather permits.....10 days

MAINTENANCE: These are state-of-the-art Crossville floor-quality tiles of the highest industry standards and quality. Whatever department that’s in charge of maintenance, normal maintenance schedule should be maintained for grouted ceramic glaze tile. Use of high pressure hosing is not recommended.