

DAVID MOORE/ADAM DECK

Are you applying for all three sculptures or just one?

Open to either option

Description of the proposed concept

A series of interventions based around different types of play - musical, nature, and active - the pieces are made up of reused materials with precise intervention of new additions. Scattered at various areas around the site, these elements provide interest and utility to support activities taking place throughout the park. In addition to the steel from Rogers Bridge, Adam Deck is bidding for a project down the road that would include the reclamation of outdoor materials and landscape including brick pavers and mature Japanese Maples. This would allow for the spaces surrounding these interventions to be different enough to provide a transformative experience upon entry, while tying the ideas across the site with a uniform material language. New materials would juxtapose against the rougher reused materials, showing the slickness of modern fabrication and production against the wear of natural elements and handmaking techniques. These newer materials will allow for more control and could be used to activate elements in unexpected ways - such as light with musical play, funneling rainwater/creating habitation spaces in nature play, and creating strong movement elements in active play. Each of the elements would be informed by local history and environment. The musical play experience would reference historic instruments used by communities found within Johns Creek and could potentially light up interactively based on the melodies produced. The nature play environment would collect nature material like rain and would be designed to encourage a micro-ecosystem based on research of similar environments in and around the creek shores and would allow for educational experiences for visitors young and old. The active play environments would be based around principles of free play giving no directive pieces while also designed for the safety of the occupants.

Technical/Installation Information

Each of the elements would be anchored within a concrete foundation for stability. From this point installation and fabrication would vary depending on material type:

Reused steel - after evaluation for use, steel pieces would be modified for shape and reinforced as necessary. Attachment to foundation would be achieved via galvanized or stainless steel embeds into concrete and attached via stainless bolts or gasketed connections to avoid dissimilar metal erosion. Round off edges and other cleaning for safety purposes.

Granite - practically good for use as is. May be modified by local headstone manufacturer/stone carver as necessary. May insert embeds for material attachment.

Landscape - if reclaimed from neighboring project, would be ready for paving install.

Planting - based on feedback from arborist, could relocate trees to park.

Installation - Depending on size, each piece would either be shipped to the site whole or in 2-3 pieces and bolted into foundation and into one whole. Large planted landscape elements would be installed after the foundation, but before all other elements. Smaller landscape elements would be installed at the end- starting with paving and similar elements and ending with ornamental plants.



ROGERS CREEK PARK



ROGERS CREEK PARK

JOE MROSS AND MATT BURNEY

Are you applying for all three sculptures or just one?

All three sculptures only

Description of the proposed concept

We propose to construct a series of 3 unique free-standing geometric forms that employ the original bridge components as well as stone elements. The Pennsylvania Petit style pin truss bridge was very rare, and we intend to celebrate its unusual joinery techniques through traditional hot rivets, square-head bolts, and those iconic giant shear pins.

Our initial concept consists of an A-frame of lattice girders, opposing a segmented ring, reminiscent of the top chord of the bridge. Tension bars will join the A-frame and ring to form a segmented cone form. Additional tension bars will suspend a large stone and give the impression that it's floating above the ground. The vanishing point of these tension bars will aid in creating an additional cone form to complement the one above. The leaning angles and lines will make for beautiful shadow play throughout the days and seasons, and the stone will offer a place for rest and contemplation within the piece. A welded frame below grade will serve as the stabilizing base.

Technical/Installation Information

The majority of the materials used would be reclaimed from the bridge steel. Gusset plates, rivets, and some hardware would be sourced from new metal and given a patina treatment to harmonize with the bridge steel. If possible, we would like to use stone(s) from the Chattahoochee river near the former bridge site. The piece(s) would ship partially disassembled and a telescoping forklift would be used to assemble them on site.

The piece(s) would be free-standing and attach to a base framework of bridge steel to be embedded in gravel. This would require a mini-excavator rental for the installation and a delivery of gravel to the site. The metal below grade would be painted with an epoxy paint to resist corrosion. Above grade, the metal would be treated with a boiled linseed oil finish to preserve the weathered appearance and resist further corrosion. Reapplying oil every few years would help prolong the life of the piece.

Artist Concept Proposal for Fulton County Arts & Culture and the City of John's Creek, GA

Artists: Joe Mross and Matt Burney

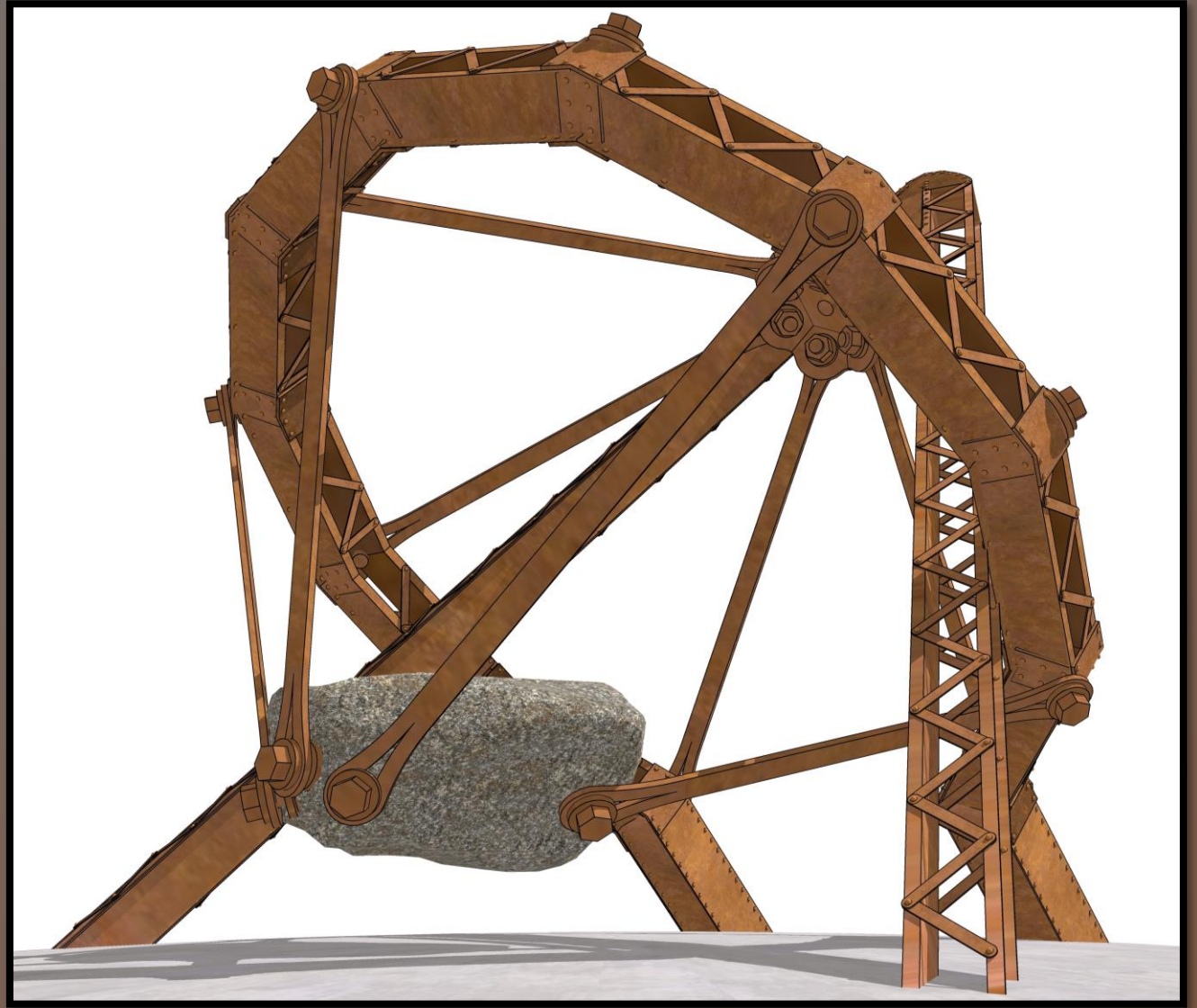
15 December 2022



JOE MROSS & MATT BURNEY 2022

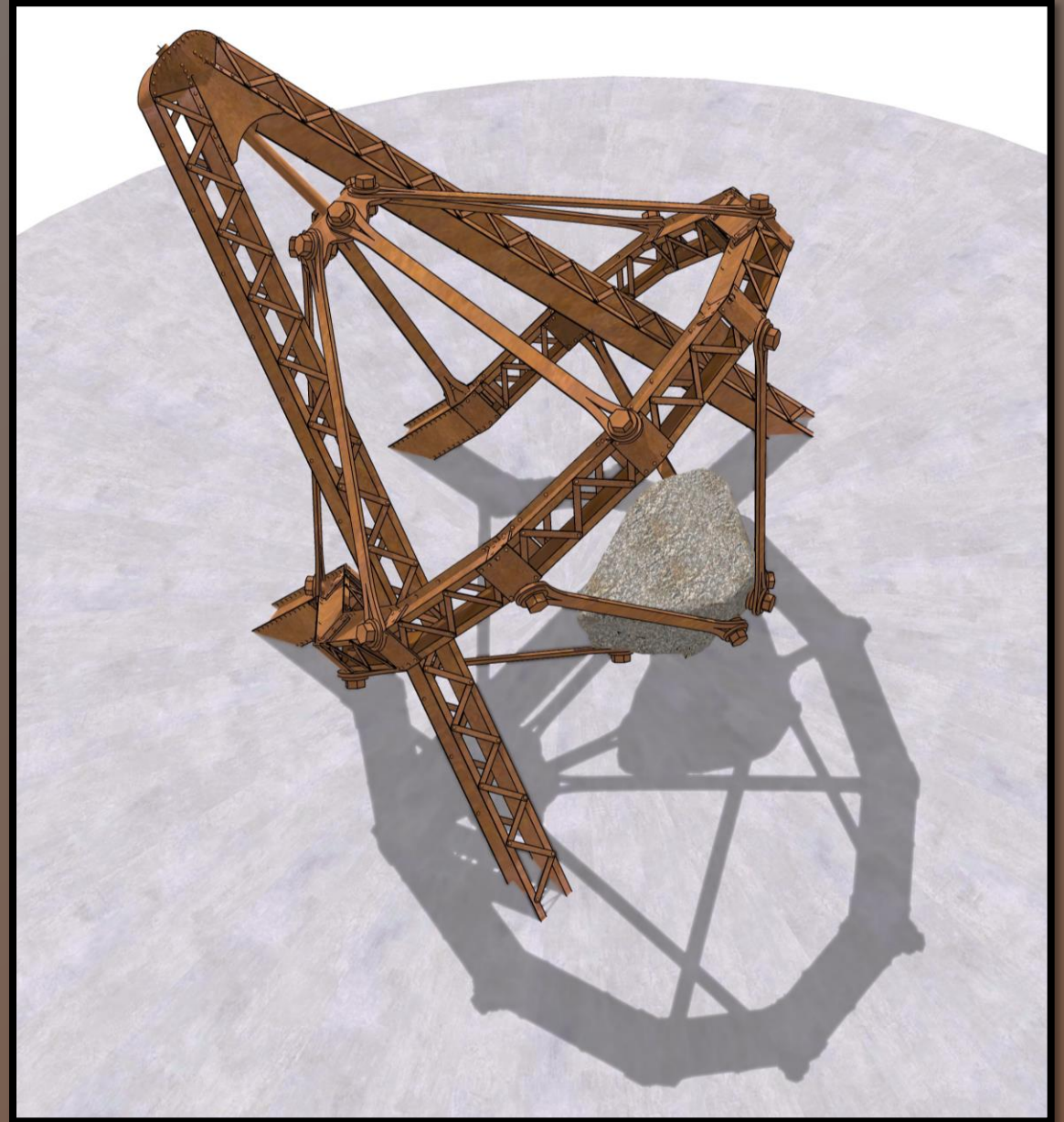
the floating stone

The tension bars suspend the stone to give a feeling of lightness and highlight the edges of a double cone form. Our hope is to source a stone weathered by the waters of the Chattahoochee. It offers the visitor a place to rest, explore, and contemplate.



shadows at play

The tension bars, lattice girders, and compound angles offer many interesting shadows throughout the day and changing of the seasons.



complex geometry

The A-frame and opposed segmented ring help create and support two opposed, faceted cones, using the tension bars as vertices.



changing views

The near symmetry from the front and rear pay tribute to the truss bridge while the profile view creates a balanced composition.



KEVIN D. EICHNER

Are you applying for all three sculptures or just one?

Open to either option

Description of the proposed concept

"Formed from rigid steel construction beams, the cut, bended and perforated metal is transformed into seemingly wispy fronds subverting the solid to organic and the industrial to the natural. Eichner's elements are interchangeable on the base, allowing the sculpture to be re-configured in various ways, again suggesting the natural phenomena of growth and change. The current configuration of mostly vertical forms branches out, twisting in different directions creating a dynamic treatment of open and closed space within the sculpture. The cut-outs cast shadows across the base and surrounding ground adding another dimension to Eichner's sculptural forest."

Jeffery York, 2021

I was immediately drawn to the site of the garden at Northeast Spruill Oaks Library. The surroundings with the gardens, paths and benches seems to welcome my work. Given the communal nature of the local libraries it makes sense that the sculptural element of the setting should be one that incorporates as many beams as possible and still leave room to create another one at the Ocee Library or a park-like setting around City Hall. In an effort to increase the scale and budget we could split the total budget in two for a budget of \$27,350. per sculpture and foundation.

This is the direction my thoughts have taken me and I have included a concept image of the Northeast Spruill Oaks Library site. The implied size and scale of the pieces represents what could be possible with a split budget. Along with an anchoring and foundation image, I have included images of past "sketches" that better represent the feel of the sculptures on a smaller more intimate scale.

I am open to whichever direction the public art committee wishes to go and would be honored to have the opportunity for the Rogers Bridge material to pass thru my hands on the way to their new home in Johns Creek.

Technical/Installation Information

My approach to the anchoring and foundation of the sculpture would be similar to the gateway sculpture at the Hilton Head Airport, which I've included an image of. That sculpture at a scale of 11 feet I used 1/4" plate welded to the bottom of the individual beams anchored with 5/8th concrete anchors. This allows for easier fabricating, transporting and installation of the larger finished piece, without needing cranes or forklifts to set the pieces.

I intend to safely design the beams to easily clear a 7-8' height before beginning to blossom and grow; and as the height of the beams continues to grow I would increase the thickness of the anchor plate as per engineering specs.

I prefer the round bases because I like to hide the concrete whenever possible, using mulch or rocks or short grasses, because never have I seen anyone mulch a tree using right angles.



Concept Drawing for Northeast Spruill Oaks Library location.

The foundation is not shown in the drawing, but could be as simple as a eight foot circular pad that poured in place, or an elevated foundation with lighting that enhances the environment created by the garden, the benches, the sculpture and the viewers.

I am aware, from my research of this location, that the stepping stones have been removed and pathways reshaped.



This is foundation and anchor plates for the sculpture at the Hilton Head Airport.



These are beams similar in size to the I-beams that are the most abundant Of the reclaimed steel from Rogers Bridge. I added the shot with me to help you envision the scale of my concept. It is also my intension to extend the rigid bottom elements of the beams to a safe height of 7'6" for safety and aesthetic reasons.









ALLEN PETERSON

Are you applying for all three sculptures or just one?

All three sculptures only

Description of the proposed concept

Magic Bridges is a proposed series of sculptures that celebrates connections. Inspired by the way a bridge connects the two sides of a river, these sculptures bring to mind the magical connection between people, connections between the past and the present, and the magical connection that the creative arts make when people experience them. The sculptures use steel from the historic Rogers Bridge, particularly I-beams and truss rods, as well as some new steel elements as well.

The sculptures in the Magic Bridges series each portray a pair of hands with abstract steel elements depicting energy flowing between them. The arcs between the hands are made from truss rods from Rogers Bridge. The hands themselves are cut out of steel plate, which may have to be new steel for this project. The two hands will be mirror images of each other, and will also be a spatial reversal – while one hand is solid, its counterpart is a hollow hand shape that is cut out of a larger piece of steel (please see the accompanying images). Each pair of hand cutouts, the solid hand and the cutout hand, will be given depth by using bridge steel to create the thickness.

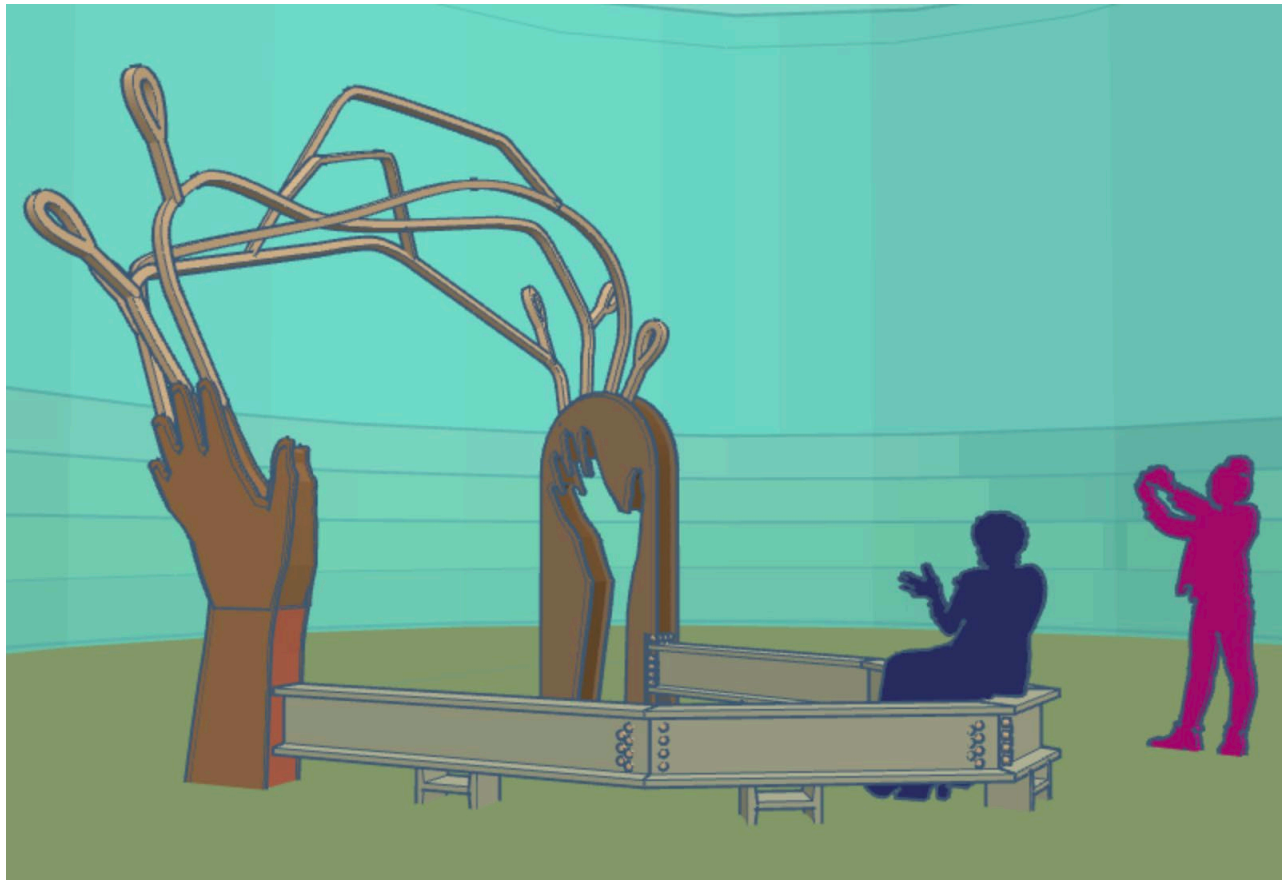
Variations of the Magic Bridges sculptures could include one that includes an arc of bench-style seating made out of I-beams from the bridge, and/or one that utilizes truss rods as an element that could make sound when the wind blows, like an industrial version of wind chimes.

Technical/Installation Information

Materials used for the Magic Bridges series of sculptures will be primarily steel from the old Rogers Bridge. Some new steel will need to be purchased, primarily 1/4" steel plate for the hand cutouts. Bridge steel will be used as spacers between the cutouts to make them look thicker, as if they were slabs of metal approximately one foot thick. Some of these steel elements will be welded together, and others will be fastened together with bolts. Bolts will both visually echo the historic construction methods of the bridge, and also make it possible to transport the large pieces of the sculptures but fasten them securely on site.

If bench-style seating is included in one or more of the sculptures, it will be built using I-beams from the bridge. A bolt pattern is visible on the I-beams in the steel photos that inspires the use of bolts in the Magic Bridges.

Depending on the specifics of each sculpture, they may require a sidewalk-style concrete slab as foundation, or not – for example, the bench elements are a low, sturdy arc of seating that will not tip over and could add structural support to the vertical “bridge” of hands.



Digital concept drawings of a sculpture in the *Magic Bridges* series. This drawing includes an attached arc of bench seating made from I-beams from Rogers Bridge.

