



City of Sebastopol
Planning Department
7120 Bodega Ave
Sebastopol, CA 95472

January 29, 2024

Michael Per Erik Lindell


Dear N. Mahungu and the City of Sebastopol Planning Department,

I am thrilled to present a proposal for the Sebastopol South Entrance Public Art Project at the Joe Rodota trail. Having visited Sebastopol and the surrounding Northern California area frequently over the past few years, I've cultivated a profound appreciation for the inherent beauty in these charming towns. What resonates most with me is the community's love and respect for nature, fostering a symbiotic relationship that embodies a sense of freedom and adventure. With a wealth of experience in fabricating other artists' public sculptures, I've been eagerly seeking an opportunity to create and place my own sculptural work. This would allow me the ability to seamlessly unite my own love of nature and art into a communal setting, providing visual nourishment for the community. Public art, in my view, has a certain power to breathe and exude energy outside the confines of galleries and museums.

My approach to this project is grounded in a longtime passion for public art, coupled with a diverse background in art, fabrication, design, and architecture. After attending the School of the Art Institute of Chicago for three years, I honed my skills as a fabricator working for several Sculpture/Architectural fabrication studios in Chicago. During this time I accumulated roughly seven years of experience and expertise fabricating and installing numerous large-scale sculptures while concurrently developing my own signature artwork. After an injury sidelined my ability to continue working as a fabricator, a trip to Europe excited an passion for Architecture. I received my Master's in architecture from UCLA and for the past 16 years have worked as a Senior Designer in Architecture firms in Los Angeles. I really have enjoyed contributing to the design of public community spaces that have the ability to engage a community through thoughtful design. My ability to make art may have taken a detour but the passion has only grown.

My proposed sculpture seeks to evoke beauty by establishing a profound connection to nature, the local environment, and culture. I aim to reflect the community's values and project objectives by aligning my proposal with the allocated budget, emphasizing safety, durability, and low maintenance. Beyond offering an object for visual contemplation I truly hope it initiates a space for gathering and connection. If selected as a finalist, I commit to refining my proposal by detailing each step required for the sculpture's fabrication and installation. This includes collaboration with consultants for engineering, permitting, fabrication (primarily by myself), delivery, installation, and insurance.

Thank you for considering my proposal. I am genuinely excited about the prospect of contributing to the community of Sebastopol through my artwork and becoming an integral part of its vibrant fabric.

Sincerely,



Michael Per Erik Lindell

TIMELINE SCHEDULE:**Site Work (2 days):**

Footing base prep and pour (Does not include curing time)

Permitting (TBD):

Permitting/ Agency Clearances

Fabrication/Delivery/Installation (10 weeks):

Engineering

Materials order and delivery

Fabrication

Delivery to project site

Site installation

NOTE: This schedule is an estimate and relies on the prompt clearance of all necessary permits and approvals from relevant agencies. Factors influencing the schedule also encompass potential weather-related delays during on-site preparation/ installation. In the event of advancing to the finalist stage, this schedule will undergo further refinement.

BUDGET:

- A. **Artist Fee: \$ 3,000**
- a. \$ 2,500 =10% of Budget- Design, design documentation for laser cutting steel. Material procurement and fabrication/ vendor research. Physical and digital models.
 - b. \$ 500 Structural/civil engineer consulting.
- B. **Material, Equipment and Production: \$ 18,300**
- a. \$ 7,000 27 pcs .4'x.8'x.1/8 Corten steel, misc. Misc. Steel for support and base.
 - b. \$ 3,000 27 pcs. Laser cutting, Bending of steel sheets.
 - c. \$ 2,000 Foundation- 45 cubic yards of concrete, labor and form work
 - d. \$ 6,500 Fabrication. Assembly, Welding, Sanding and Finishing. (Artist to complete)
- C. **Studio Fees: \$ NA**
- D. **Transportation: 430 miles: \$ 1,200**
- a. \$ 700 truck rental, fuel, mileage
- E. **Installation: \$ 1,000**
- a. \$ 500 Forklift Rental
 - b. \$ 500 Labor
- F. **Lighting: \$ NA**
- G. **Insurance: \$ 500**
- H. **Taxes: \$ TBD**
- I. **Documentation: \$ TBD**
- J. **Contingency: \$ 1,000**

TOTAL: \$25,000

NOTE: This budget is an ROM estimate and relies on current material prices, labor costs and assumptions made for engineering and insurance costs. In the event of advancing to the finalist stage this budget will undergo further refinement. It is assumed that since no site utilities are available that site or sculpture lighting is not a requirement and therefore not included in the budget.

EMPLOYMENT**Senior Project Designer: AA**, Los Angeles, CA**April 2016-current**

Lead Designer /Project and Client Management: Develop and design and strategies that shape the over arching architectural vision with clarity and rigor from concept to construction, independently or leading a team towards the production of supporting material for Construction documentation. Problem Solving and Detailing for Custom Design Solutions.

Senior Designer: SPF:a, Culver City, CA**July 2012 –April 2016**

Lead Designer/Leader/Collaborator: Develop design and strategies that shape the over arching architectural vision with clarity and rigor from concept forward. Independently or leading a team towards the production of supporting material and documentation. Collaborate with teams to fill in design gaps.

Project Designer: JFAK, Los Angeles, CA**March 2011 – July 2012**

Lead Designer/Collaborator: Involved in the conceptual design, 3d modeling, visualization and design documentation for a wide range of projects.

Project Designer: SPF:a, Culver City, CA**January 2007 – February 2010**

Lead Designer/Collaborator: Involved in the conceptual design, 3d modeling, visualization and design documentation of a wide range of projects
Visualization: Production of professional quality renderings and physical models using a wide variety of methods and materials.

Architectural/Art Fabricator:**Vector Fabricators**, Chicago, IL

June 2003 - September 2003

Skyline design, Chicago, IL

July 2000 – September 2000

V.A. Robinson, Chicago, IL

June 1999 - July 2000

Dan Blue Studio, Chicago, IL

May 1995 – June 1999

Fabrication, Engineering and Project Management: of a wide variety of custom architectural and sculptural objects at varying scales, complexities and materials. Duties include bidding, drafting, detailing and leading a small team of fabricators through construction, finishing and installation

NOTE: Not all Metal Fabrication Experience listed for clarity and relevance.

ART EXHIBITIONS

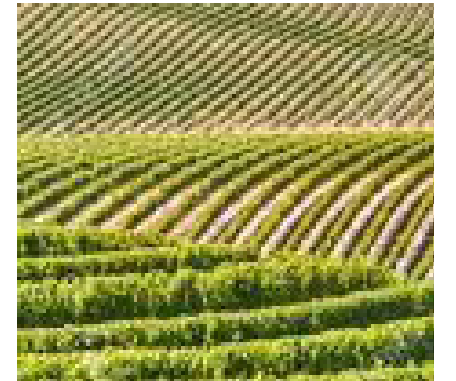
Otherville: University Galleries, Illinois State University, Normal, IL 1999

2000 Clowns: University Galleries, Illinois State University, Normal, IL 2000

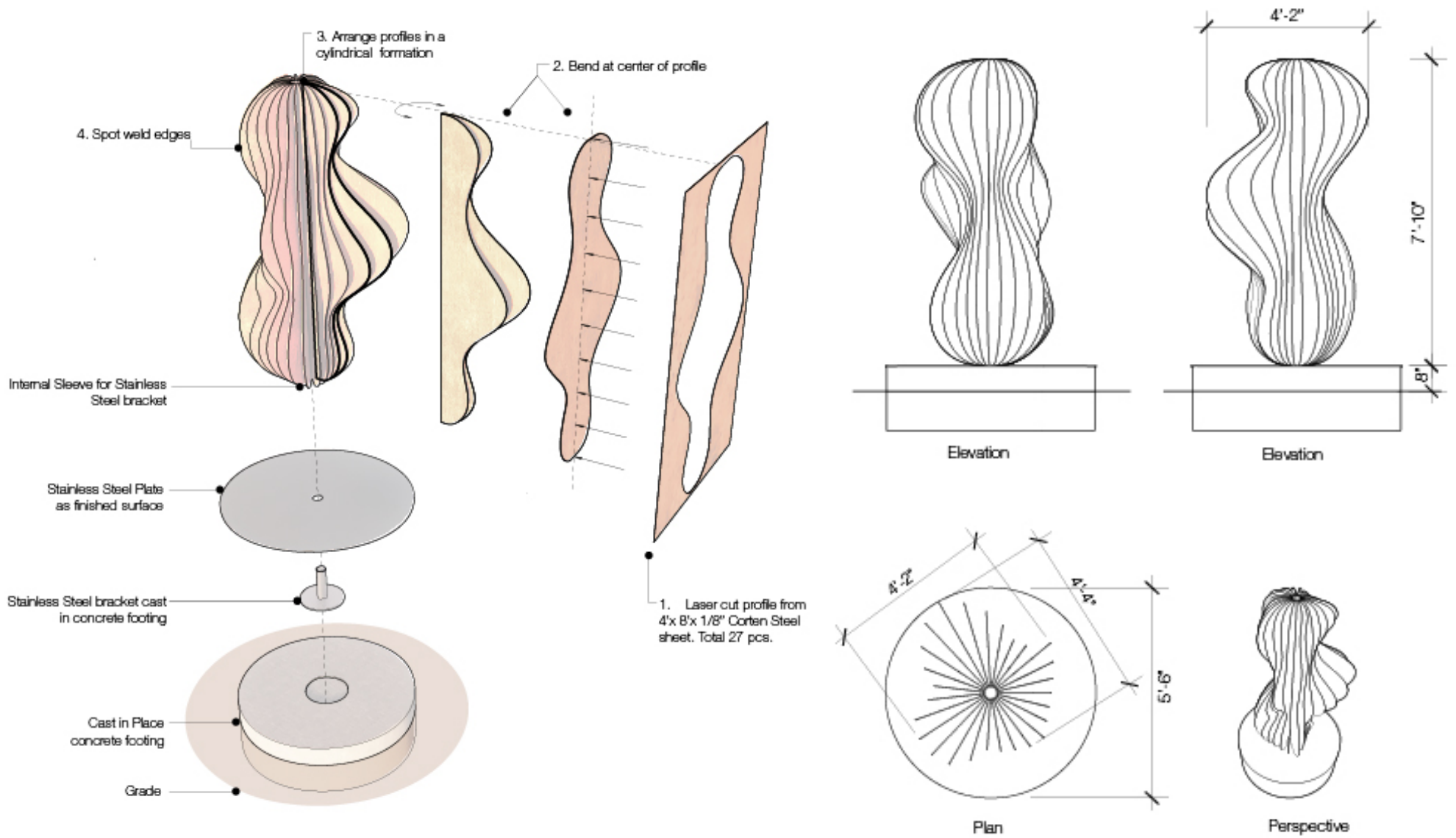
My sculpture proposal draws inspiration from my passion for observing natural forms, movement and sites that create a sense of space. Recent visits to the Sonoma area have highlighted what I see as a juxtaposition between the natural rolling hillsides and the man-made intervention of the cultivated grapevines. This conceptual collaboration between nature and man serves as the foundation for my sculpture. Designed to provoke an ephemeral quality reminiscent of the never-ending landscapes and at the same time it forming an almost figurative quality encouraging engagement at personal scale. The abstracted form allows viewers their own imagination to find their hidden figures, akin to looking at clouds. Situated at the convergence of a trail, sidewalk, and path, the sculpture intentionally lacks what could be perceived as front, back or sides inviting viewers to engage with it from all angles, hopefully providing an immersive experience for the nature-centric community. The included renderings are to support the dynamic, abstracted nature of the sculpture.

Corten (weathering steel) is the chosen material for my sculpture. Its patinaed surface is intended to reflect the organic nature of the form and the essence of time. The Corten's material properties also ensure durability and minimal maintenance within the provided budget and can provide for a lasting, visually dynamic sculpture.

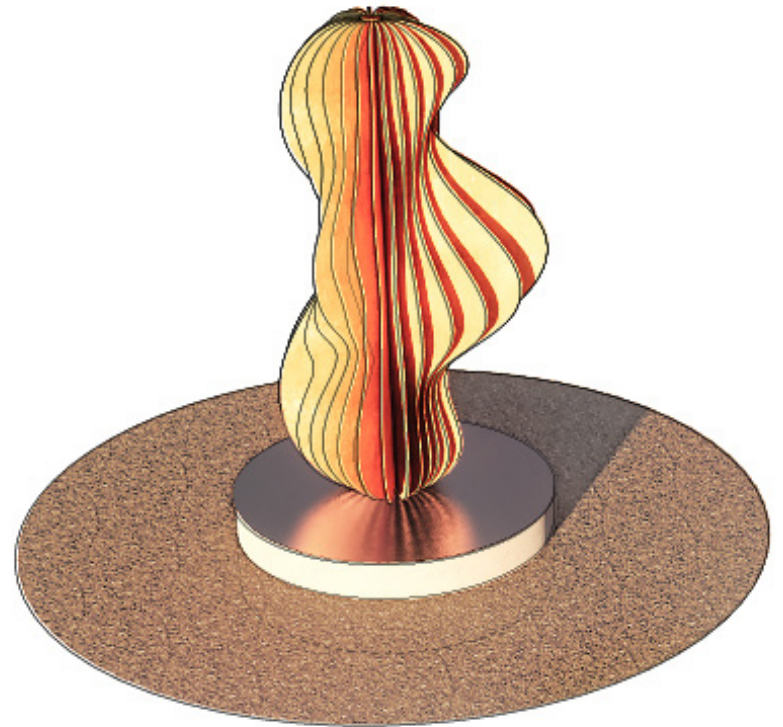
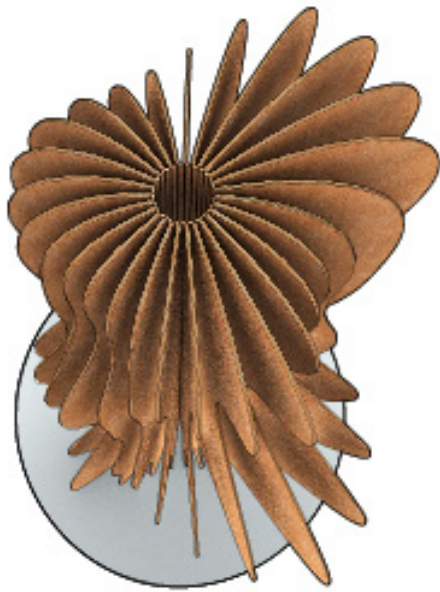




Inspiration: The rolling Hills of the Grapevines in Sebastopol and surrounding Sonoma County



CONSTRUCTION DIAGRAM



Rotated views of sculpture



Studies for Large Scale Outdoor Sculpture: Material: PLA, Aluminum wire, Encaustic Wax: Scale varies (for reference the bases are 8" dia. by 1.5" tall)



Extra: Aluminum, Wood, Canvas, Automotive Lacquer. Approx. 7'x 6'x 3'



Miss Berlin : Aluminum, Wood, Canvas, Acrylic paint. Approx. 5' x 4.5' x 1'



Mor: Patinaed Steel . Approx. 54"x 32" x 16"



Less: Patinaed Steel . Approx. 54"x 32" x 16"