

A

SIEMENS

39' 2"



Scale: 1:100 = 2 feet  
400 inches = 24 inches  
400 inches = 24 inches  
148 feet = 11.07 inches

**JOE ADAMS** · Lead Artist  
**PAUL LINDHARD** · Co-Artist

**Sculpture · Murals · Design · Fabrication · Installation**

Camarillo and Ventura, CA



## **DESCRIPTION OF PROJECT**

### **The Design Concepts**

The 3 sculptures together represent the community of Pomona's strength, growth, unity, and freedom, through the lens of Siemens commitment to global healthcare (especially here in Pomona). Providing accessible diagnostics, life saving technology, health equity and education, Siemens is integrating their manufacturing into the community. We as artists want to create a shared symbolism that both the people of Pomona and Siemens can celebrate.

Starting from the base of each sculpture is a granite "True Stone". These are used by Siemens manufacturing process as a solid, accurate foundation for industrial machinery to function and provide a perfect foundation for the sculptures.

Each monolithic granite sculpture represents the bedrock foundation below Pomona and the surrounding granite mountains. The horizontal lines in the granite are drill holes, rough cut to show their stone quarry origins split away from Southern California mountains. From the base we will sculpt growth lines curving upwards representing growing plant life (a nod to the agricultural beginnings of the Pomona community). Then we will fabricate the 1/4 inch stainless steel plant shoots that morph into wings of freedom and flight.

### **From Ideas to Installed Art**

The stone work and steel fabrication will be done at Art City under a \$2 million dollar insurance policy. We do all fabrication in-house at Art City, Paul Lindhard has been actively creating monolithic stone sculpture there for 37 years, I started doing large sculpture in 2016.

Once approved and contracted, we will need soil sample survey deep enough to determine concrete foundation design. Then we will work with our structural engineer to provide stamped drawings for your engineers and Siemens to go over and edit changes if needed. Create the sculptures and complete them with ample time for installation. If your engineer staff has recommendations for a local concrete contractor in Pomona, we can work with them to have the 3 foundations completed in the weeks before installation. We have great success with central oriented schedule 40 stainless steel pipe for pinning sculpture together and into the foundation. We have a long standing relationship with a crane company here in Ventura, however, it may be advantageous to use one of your recommended crane companies.

The model presented is an initial concept, we look forward to the April 13th presentation to the community and everyone's feedback, if the idea works, great! If new ideas are offered, we will collaborate and create something amazing together.

**NOTE:** This project as designed does not require David's attention to glass mosaic and intricate steel and lighting design. Paul and I will do the Project from here to completion)

Thank You,  
Joe Adams

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## **THE PROJECT BUDGET**

**Artist Fees - for Paul, Joe, and Our In-House Fabricator**

\$137,500.00

**Assitant Fees**

\$8,000.00

**Administration Fees**

\$1,000.00

**Material - Stone, Steel, Supplies and Tools**

\$48,000.00

**Permits and Inspections Fees**

\$3,000.00

**Structural Engineer Stamped Drawings**

\$9,000

**Working Area and Storage**

\$4,000.00

**Contingency Fees**

\$12,500.00

**Insurance - Liabilty, Auto, Travel Expenses**

(We have \$2M insurance on Art City and all projects contained)

\$3,000.00

**Plaque and Installation, Photography**

\$4,000.00

**3 Concrete Foundations and clean-up**

\$20,000

**Pick-up, Delivery and Installation of Sculptures**

\$8,000.00

### **Budget Experience**

Paul has been managing budgets for public art that he created and with other Artists for 37 years, many \$100,000.00 to \$200,000.00 projects in his experience. I have managed budgets for public art that I have created and with other artists since 2016, 3 of which were between \$100,000.00 and \$165,000.00. All project deadlines were met.

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## **THE PROJECT TIMELINE**

### **1st Phase - start April 27th, complete by May 15th:**

- 1.) Based on approved sculpture, we need to identify exact permits needed and get those.
- 2.) Get soil survey for Siemens property for our structural engineer.
- 3.) Once our structural engineer presents stamped engineer drawings (they are fast!) for your engineers to approve, we can move forward.

### **2nd Phase - start May 15th, complete by June 1st:**

- 1.) Gather and purchase and have delivered stone and steel materials, supplies and tools needed.
- 2.) Order plaque

### **3rd Phase - start June 1st (or sooner), complete by Aug 10th**

- 1.) Create all 3 sculptures simultaneously. Primarily Paul and I will be doing this along with our in-house steel fabricator.

### **4th Phase - start Aug 1st, complete by Aug 10th**

- 1.) Concrete foundations for the 3 sculptures with specified pipes in place for safety and earthquake damage prevention pins that will be in the granite true stone bases and granite sculptures.

### **5th Phase - start August 11th, complete before Aug 31st**

(allowing this much time gives us all a cushion in case of any unforeseen delays)

- 1.) Scheduling delivery and crane use in advance will be imperative. Our crane service has a multi-million dollar insurance policy on both delivery and installation.
- 2.) We will install the 3 true stones first and then install the 3 sculptures
- 3.) Clean -up, fix landscaping after install.

### **6th Phase - start Aug 10th, complete before Aug 31st**

- 1.) Install Plaque after installation, take photos, schedule community event with Siemens.

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Camarillo and Ventura, CA

**ARTIST PROFESSIONAL REFERENCES**

**Peter Tyas**

Executive Director, Studio Channel Islands Art Center  
2222 Ventura Blvd, Camarillo, CA 93010

[REDACTED] m

Peter facilitated five public art projects I designed and created in Camarillo. He managed contracts for commissions ranging from \$85,000 to \$165,000 and coordinated City and developer involvement. We have collaborated on developing a public art program since 2019. Peter knows the co-artists and is familiar with their work.

**Alfonso Corona**

President and Founder, GlobalMuralism.com  
555 NE 34th St Apt 505, Miami, FL 33137

[REDACTED]

I am an International Guest Artist with GlobalMuralism.com. I previously worked with Alfonso on a large stone sculpture and public art installation at the Ventana Inn in Big Sur, CA. Alfonso was the Art and Gallery Director, additionally we created Ventana Inn Corporate Art Workshops.

**Richard Rowland**

Owner, Anagama Woodfire Kilns (AhiKaaroa Kiln and Dragon Kiln)  
Astoria, OR

[REDACTED]

Collaborated on the design and creation of original sculptural tiles and mold making for an 8' x 10' wood-fired public art mural for a Cancer Center in Astoria, OR.  
Also collaborated on the design of his second large wood-fire kiln.

**ARTIST TEAM PROFESSIONAL REFERENCES (from original application)**

**Tom Basile, Owner, Basile Arts**

[REDACTED]

**Denise Sindelar, Owner, Sindelar Art Consulting**

[REDACTED] m

**Stephen Schafer, Owner, HABS Photography**

[REDACTED] t

**Jack Dangermond, Co-Founder, Esri**

[REDACTED]



**Art In Public Places - Pomona, CA  
Siemens Project  
Artists and Sculptors:  
Joe Adams and Paul Lindhard  
Public Art Proposal**

**Each sculpture is 18 feet high including base and steel, the bases on the left and right side are 3x3x3 feet, the center is 3x3x2 feet.**

**NOTE: The model shows accurate dimensions and scale - 2 feet equals 40 feet, the 4 ft model width constraints do not allow for the full 156 foot building width, space has been cropped off the left and right sides and cut out in between each sculpture.**

### **The Design Concepts**

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B

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## **Hometeam Project Description**

The Prickly pear archway rises, with many nopal paddles, reaching for the sky. The nopales are accompanied by pollinators native to southern California made of clay and metal. The prickly pears will be made of glass with the ability to produce light and glow in the evening. The Hometeam's proposal consists of three archway sculptures of nopales. Running along the side of the road will be three tall Prickly Pear Cactus archways. The prickly pear nopal, and native pollinators share an ecosystem in this region, long before industrialization and colonization. These works will bring life to an industrialized part of the city. Industry, nature, and art all have an impact and our work will have the potential to bring nature and art to a part of the city that is heavily industrialized.

Prickly pear nopal archways, the main portion of this project will be constructed in steel. The prickly pear fruit will be made of glass and will also be a light illuminating hand-crafted glass from within. The prickly pear nopales connect with much of the community around Pomona. The nopales represent the ability to overcome adversity. The nopal is able to grow and survive in hot desert-like conditions with little water needed to survive and thrive. The people of Pomona are resilient like the nopal cactus. We work with what we have and persevere against all the odds. The community will be involved in this project by allowing them to glaze ceramic tiles that will align the sides of the archways and the bases. The theme for our tiles will be the native flora and fauna, like the pollinators that will be made of clay at the top of the Prickly pear nopal archways.

Pomona is the goddess of fruit. There is no fruit without pollinators. Bees were voted the most valuable species on the planet in 2008 by the Earthwatch Institute. Pomona has many depictions of the Roman Goddess Pomona. This is a way of following that theme pre-colonization.

The prickly pear nopal grows wild and free in this valley. California is one of the richest states in ecological biodiversity. The Siemens building is on the border of Pomona's industrial zone and a residential area and in close proximity to the 60 freeway. The industrial zone of Pomona receives a disproportionate amount of pollution in the city. We are aware Pomona is working to improve these conditions and during Siemen's redevelopment a significant number of trees were required to be planted on the premises. Our installation is a monument to our native ecosystem. Before colonization and the industrial revolution, there was pure nature. Development has its benefits, but there is no doubt that the destruction of our natural ecosystems is one of the worst side effects. Although we can not return this land to what it once was, we can honor nature and add a bit of its magic touch in an area that is lacking it the most.

The inspiration for the Hometeam sculpture was inspired by our local ecosystem. The Opuntia, also known as prickly pear cactus, grows wild in many parts of the region. It is also grown in many residences in and around Pomona. The prickly pear fruit and the paddles of the nopal are edible, offering a healthy source of food. The cactus can range in color as well as the fruit. We are also inspired by the critters that the delicious cactus attracts, especially when in

bloom. We are also motivated and inspired by materials and the opportunity to combine materials and skill sets to create a beautiful art work for Siemen's and the City of Pomona.

This idea was no easy decision. Our team spent weeks looking up pomona history. We went through many ideas paying homage to Pomona's history and development. One of the themes we seemed to keep coming back to was creatures and movement. On our research hikes we observed on native Prickly Pear Cactus plant species and found additional images and information about pollinators online. Once we had our plant species, we looked up specific pollinators to the prickly pear cactus and similar cactus. We decided to go with cactus and pollinators native to the area.

Reservoir street has always been a destination tied to transportation. Today, it is a major road used for daily commute. So we wanted our work to depict movement or appear to move or wave as you drive by. We knew we wanted tall sculptures to fill the area and narrow sculptures to reduce the surface area that could be defaced.

Dan and Dina Romero have over 20 years experience in building and creating metal sculpture for both public and private collections. Dan has worked in many places around the United States and a few sculptures in other places around the world.

Dan's long time apprentice Christian Ornelas has been studying sculpture in different mediums and metal fabrication for over 15 years. Christian's practical experience in the welding fabrication and machining industries gives the ability to build large scale works of art.

Lizz started glassblowing over 10 years ago and has 6 years of continuous experience. She has worked professionally in glass internationally. She has performed various roles in the studio including teaching glassblowing, performing demonstrations, and assisting other glass artists. She also runs her own business as a glassblower where she fulfills custom commissions and sells her craftware at popups. As part of her personal practice, she creates artistic pieces and shows them all around Southern California and beyond. Her education in glass started as an apprenticeship but she has since taken classes at a college level at both CSUSB and SBVC. Outside of academic institutions, she has taken classes at highly renowned craft schools like Penland School of Craft and Pilchuck Glass school. She has also served as seasonal staff and been awarded a fellowship at Pilchuck.

Aida studied Fine Art: Sculpture, New Genres, at Otis College of Art and Design in Los Angeles. She has exhibited ceramic sculptures around the country with the National Convention of Education Ceramic Art, of which she is a Multicultural Fellow. Aida has received scholarships to attend classes at major craft schools to cultivate their craft at Penland and Arrowmont schools of craft. She currently has a ceramic installation at Lopez Urban Farm in Pomona, Ca. and works on view in Los Angeles Ca. and Detroit, Mi.

This public art work is intended to be for the community to enjoy. Our goal is to bring nature back into an area of our community impacted by colonization and industrialization. We want the people who see the work, reconnect with the land and bring an uplifting public sculpture to South Pomona.

Prickly Pear Cactus archways will create a visual highlight for people on their daily commutes. The nopales will wave travelers as they pass on by. If it's at night they'll be in for a treat as they'll be greeted with glimmering lights from the cactus fruit blooms. Our archways will be adding color and unique art to an area that is industrial and urban. Like metal rusts nopales change color and ceramic and glass features our Prickly Pear Cactus archways will be popping with natural color for a visual experience enjoyable anytime you're driving by, or walking through.

Our form consists of several archways, representing the Prickly Pear Cactus plants, paddles and fruits/ blooms and pollinators. Since many of its viewers will be driving by these archways, it will be an engaging format to experience Prickly Pear Cactus, as if driving through cactus tunnels. As they shepherd you into the area, our archways will display cacti sculpted from metal, with fruit/ blooms and thorns made using glass and pollinators rendered from clay; bees, moths, butterflies, humming birds, bats, etc. The ceramic tiles will be modeled after the Pomona hexagonal pattern seen in tiles around the city in downtown and city hall. On the tiles the community will be encouraged to depict bugs, roots, pollinators, plants etc.

We have decided to create these high archways to put sensitive elements out of harm's way. Our form is a playful experimentation with material made to represent our content as life-like as possible using photo reference

Our context is native cacti and pollinators. These species are indigenous to the area and we want to bring a celebration of them to a site that has taken over nature with industry. We want our art work to educate and remind the surrounding community and visitors of the importance of the ecosystems that surround us, that we are a part of and that we need to exist.

Our goals and service is to serve the community by creating a visual gift of art to the community and to give nature a voice. The bases of sculptures will be concrete covered in ceramic tiles. We will have a community day(s) where we invite the public to paint the tiles that will cover the base of the sculpture and sides of the Prickly Pear Nopal archways.

The steel fabrication portion is broken up into different steps. Each sculpture will begin with producing a steel frame structure to house the sheet metal skin that will be formed around the frame. Each sculpture will be built in sections. The fabrication of the frame is done by using both round bar and square tubing. The Nopales will be formed using a planishing hammer and english wheel. The main portion of fabrication will be done offsite in the shop. The other portion will be done on site at Siemens. The sculptures will be bolted and welded together. Installing in sections is necessary due to the size and location of the work.

The parts of the sculpture that will be glass are the spikes of the nopales plant along with the fruit and flowers blooming from them. These will be made out of transparent glass so that when illuminated from the inside at night, they will glow. The fruit will be made in the hot shop with gold ruby and iris gold color bar to give the glass dark pink and yellow coloration. The fruit will be blown by hand and annealed overnight. It should take about 21 full days to blow the fruit in the hot shop with an assistant. Once the fruits are all made, they will be cold worked, the process of finishing the glass. The glass will be sanded down to have a flat base and will be then

fit to hardware that will allow them to be mechanically fastened to the metal nopales plant. The spikes of the nopales will be created out of borosilicate glass using a glass lathe. Due to the large volume of spikes that will be made to a specific and uniform diameter with a collar, it will take months to complete the spike portion of the glass. The spikes will be short and fat and solid to prevent them from being easily broken. They will be tapered with a collar at the end that will act like a stopper so they can not fall out of the sculpture. To secure them into the nopales, holes will be drilled and the spikes will be inserted from the inside. To fasten them in place I will use 100% silicone as an adhesive along with set screws to hold them in place like tabs so they can stay forever, even after the silicone breaks down many years in the future.

The ceramic component will make up the representational aspects of the sculpture and the community participation. Ceramics will be used to build the pollinators and used to engage the community with tile work to adorn the metal sculpture and on the base. The community will be invited to glaze tiles in the themes of nature, roots, soil, pollinators and native flora and fauna.

Our vision is to create art to leave a message to the future generations to observe and take care of the ecosystems around them. Bring color and add art to an industrial area in our city, Pomona. We also want to inspire and include the surrounding areas, providing access to the arts with community work days. Creating a vision of a peaceful Pomona creating our city together.

## **Budget of Project Form**

**The maximum all-inclusive project budget is \$250,000.00.**

This budget includes all costs associated with completion of the project deliverables including (when applicable) community engagement expenses, artist design fee, travel expenses, project assistant(s), administrative costs, production, consultant fees as necessary (architect, engineer), conservation services, auto and liability insurance, materials, artwork fabrication, storage, equipment, art installation costs, permit and inspector fees (as necessary), display costs, site preparation, professional photography, and contingency. The City of Pomona may elect to revise the budget to address changes in the Scope of Work, price, or any term and condition. This will be a deliverables-based contract, with payments made as deliverables are completed and approved. In the event there are unspent funds in the budget after completion of the project, the City of Pomona may, at its sole discretion, choose to contract with the Artist for additional services.

Enter the Amount Requested and Additional Details for each Line Item. Read the Definitions to help frame your request. Please avoid modifying the Line-Item titles. If you don't see a line item, put it in the "Other" line item!

**WHEN COMPLETE, SUBMIT A PDF VERSION.**

<b>LINE-ITEM</b>	<b>DEFINITION</b>	<b>AMOUNT REQUESTED</b>	<b>DETAILS (each line item requires further details)</b>	<b>MATCHED FUNDING (if applicable)</b>
Lead Artist	<i>This is the amount needed to pay artist(s) involved in your request.</i>	40,000	Lead - \$15,000 Team receives \$25,000 for design work	
Assisting Artists	<i>This is the amount needed for any staff salaries involved in your request.</i>	110,000	Labor for all artists and shop help	
Materials & Supplies	<i>This is the amount needed for any materials, supplies, equipment necessary to execute your program or project.</i>	62,711	Metal, glass and ceramic	
Transportation	<i>This is the amount needed for any transportation-related costs to facilitate the installation or delivery of public art.</i>	7,239		
Maintenance	<i>This is the amount needed to maintain and installed public art. It should not exceed 33% of your total request.</i>	2,000		
Other	<i>This is a line item for any other items that you need to execute your proposed idea. Details should be included in the column to the right.</i>			
	<b>SUBTOTAL</b>	221,950		
Administrative Overhead	<i>This is the amount to cover administrative overhead for staffing or organizational needs such as space rental fees, insurance, and admin supplies. Should not be more than 22% of your Staffing amount.</i>	28,050		

	<b>TOTAL REQUESTED AMOUNT</b>	250,000	<b>TOTAL AMOUNT MATCHED</b>	
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**Briefly respond to the following question**— what is your experience managing budgets of similar scale or working within time constraints?

Dan and Dina Romero

We have been building and installing metal sculptures for over 22 years. All public sculptures have been completed as contracted for. Our most recent sculptures have won international awards. All have stayed within budget and time agreements.

It is honest to say that your project is on a very short build time. This summer is expected to be the hottest in recorded history. All vendors are saying “these are the highest prices we’ve ever seen”. Metal costs are “rising by the hour”! The country is at wars and the economy is unstable, all leading to prices and availability of materials not guaranteed.

We understand all of this, and stand ready to begin this project.



## Project Timeline

- April 27: A final decision is made on which artist team
- April 28: We receive 1<sup>st</sup> payment to complete the list below
- Hire an engineer to examine our plans
  - Rent a shop and move equipment in
  - Buy tools needed and make tooling required
  - Rent forklift
  - Buy first round of metal, glass and clay
  - Experimentation with materials and tooling
- May 18: First official day of project build
- 2<sup>nd</sup> payment
  - Start building arches
  - Start glass and ceramic work
- June 15: Arches are completed
- 3<sup>rd</sup> payment
  - Begin making cactus sculpture for all 3 arches
  - Make armature for each arch to hold cactus
  - Design and build lighting system to go inside each cactus sculpture
  - Build all cactus
- July 30: Cactus are complete
- 4<sup>th</sup> payment
  - Add insects, birds and animals to cactus and arches
  - Install lighting inside sculptures
  - All final welds added
  - Prepare for installation
- Aug. 27 – 30 Install sculptures
- 5<sup>th</sup> and final payment

## Home Team References

Stephen Yorba Patten - Executive Director of Lopez Urban Farm in Pomona

[REDACTED]

Gary Lett, artist, educator

[REDACTED]

Project was "The Moment", Community Conservation Park - public art sculpture City of Ontario  
Museum of History

% John Worden

225 S Euclid Ave

Ontario, CA 91762

[REDACTED]

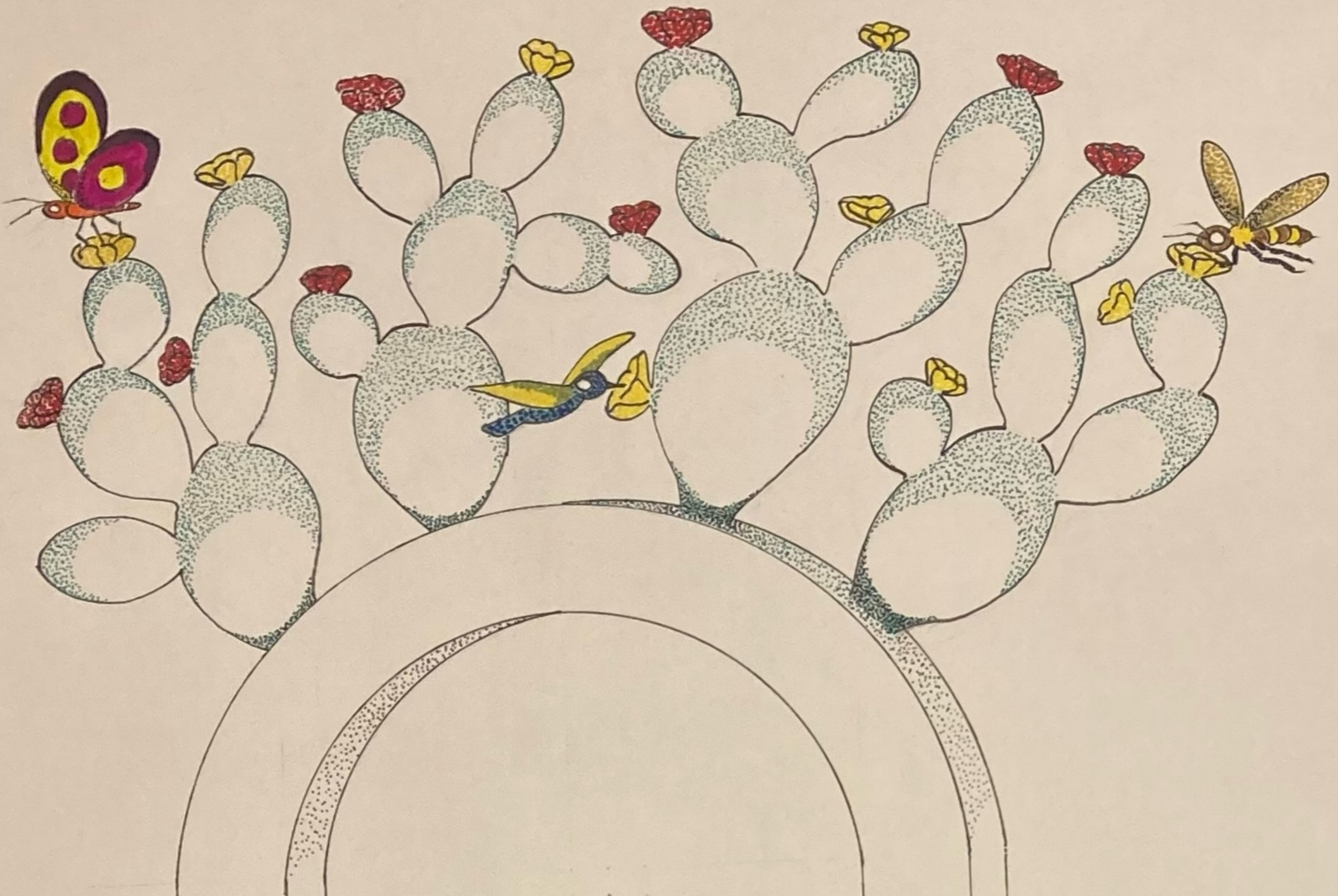
DIVCOWEST

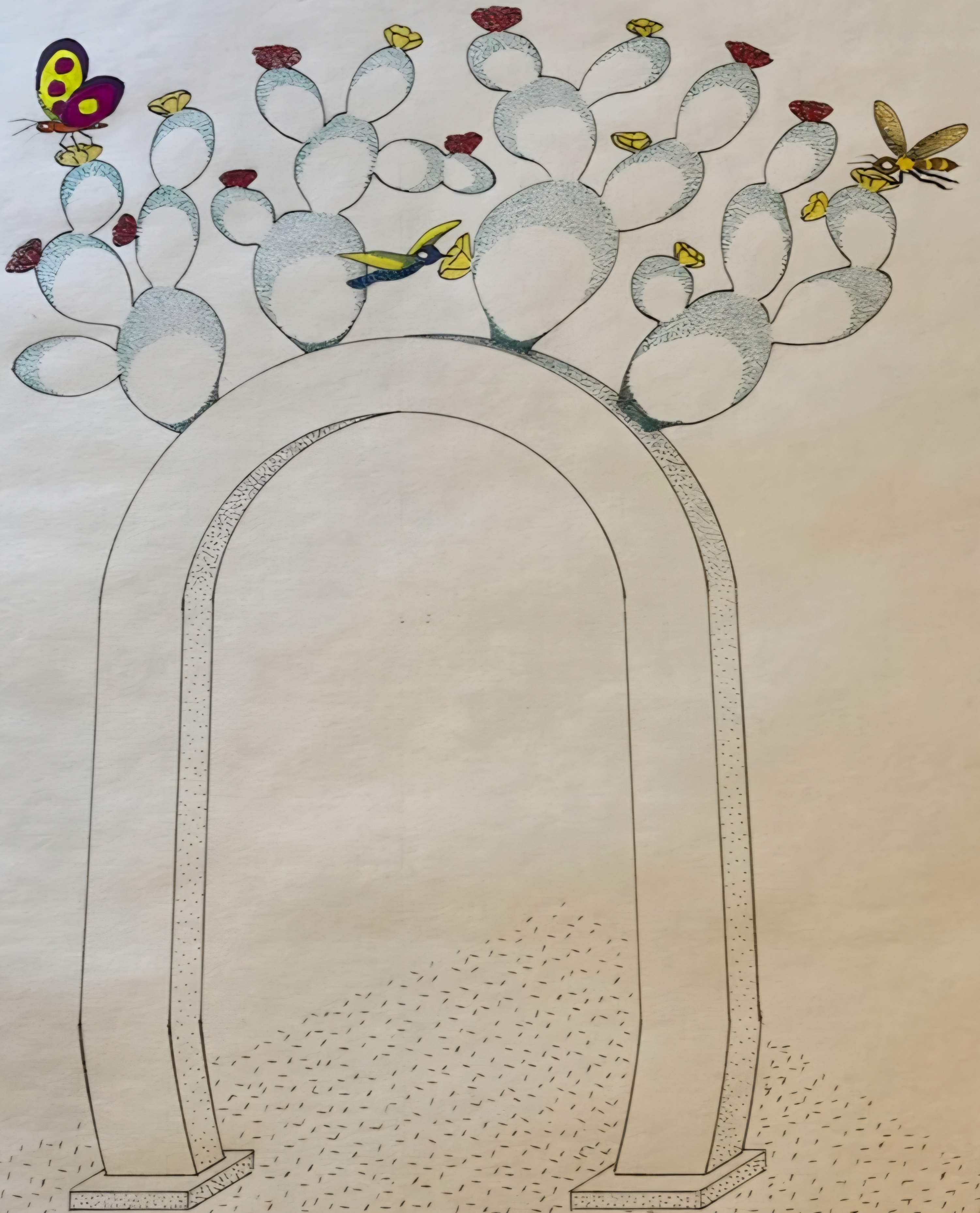
George Panossian

Senior Assistant Property Manager

655 N Central Ave.

Glendale Ca. 91203





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# ARTIST SUBMITTED UPDATE 4/23/26

LINE-ITEM	DEFINITION	AMOUNT REQUESTED	DETAILS (each line item requires further details)	MATCHED FUNDING (if applicable)
Lead Artist	<i>This is the amount needed to pay artist(s) involved in your request.</i>	60,000.	Dan as Lead & Christian as fabricator	
		44,000.	Aida & Lizz as fabricators	
Assisting Artists	<i>This is the amount needed for any staff salaries involved in your request.</i>	25,000.	Metal assistants	
		6,300.	Glass assistant	
		1,000.	Tile assistant	
Materials & Supplies	<i>This is the amount needed for any materials, supplies, equipment necessary to execute your program or project.</i>	43,880.	All metal, glass, ceramics, consumables and tools bought	
Transportation	<i>This is the amount needed for any transportation-related costs to facilitate the installation or delivery of public art.</i>	5,500.	Truck and trailer rental Purple Crane install Glass pick up	
		7,500.		
		500.		
Maintenance	<i>This is the amount needed to maintain and installed public art. It should not exceed 33% of your total request.</i>	3,000.	Home Team check ups	
Other	<i>This is a line item for any other items that you need to execute your proposed idea. Details should be included in the column to the right.</i>	9,000.	Forklift rental 3.5 months	
		2,000.	Tile firings	
		4,000.	Cement pour for bases	
		1,000.	Photographer	
	<b>SUBTOTAL</b>	212,680.		
Administrative Overhead	<i>This is the amount to cover administrative overhead for staffing or organizational needs such as space rental fees, insurance, and admin supplies. Should not be more than 22% of your Staffing amount.</i>	10,500.	Contingency for continued rising prices	
		6,000.	Engineering	
		7,300.	Glass shop rent	
		4,500.	All utilities	
		7,000.	Dina – project manager	
		2,000.	Misc. permits, insurance	
donated	Main metal shop			

# ARTIST SUBMITTED UPDATE 4/23/26

	<b>TOTAL REQUESTED AMOUNT</b>	249,980.	<b>TOTAL AMOUNT MATCHED</b>	
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ARTIST SUBMITTED UPDATE 4/23/26





## Design Narrative

### ***Peace Walkers: Mind • Heart • Spirit***

*Peace Walkers* is a sculptural procession of a family of figures moving together along the frontage of the Siemens facility in Pomona. Fabricated from steel, the silhouettes represent a cross-section of Pomona's diverse residents—young and old, men and women, and a furry companion—walking forward in shared purpose. The monumental figures symbolize generational continuity, with the child embodying the future and hope. The figures are distributed across the three triangular areas adjacent to the sidewalk, mirroring people's movement along the street. Each figure is composed of four layered silhouettes that represent the essential aspects of the human experience: *Mind*, *Heart-Community*, and *Spirit*.

Located nearest to the Siemens facility, the *Mind* layer incorporates surplus die-cut steel panels from the factory's manufacturing process, transforming industrial remnants into a structural expression of intellect and innovation. This layer will have a natural steel finish or painted a dark gray to evoke industry and strength.

The two *Heart-Community* layers in the middle express humanity and connection through cut-out patterns that evoke organic branching, leaves, fruits, etc, in reference to Pomona's agricultural history/heart. A community engagement workshop is envisioned during which people would draw patterns that would then be incorporated by the artist into the sculpture. Serving as the emotional core of each figure, these middle layers would be painted in warm colors such as yellow, orange, and pink.

Facing the street, the *Spirit* layer has a cutout pattern of stylized doves, evoking peace, hope, and aspiration. Expressive of these qualities, this layer will have a light silver or gold finish. Together, the four layers create a rich layering of colors, patterns, and symbolism. With the tallest figure standing about ten feet tall, the sculptures will have presence and be visible from far away. At a pedestrian scale, people will be able to see and discover layered meaning and material complexity.

Together the twelve figurative layers correspond to the twelve months of the year, symbolizing that peace is not a singular moment but a sustained and intentional practice. Peace, first and foremost, must come from within each person, before it can become collective action. As the figures move forward together, they reflect the ongoing, intentional work of community, innovation, and collaboration. Peace becomes practice across all three essential aspects of human experience. For the artwork's dedication, community members can participate in a "Peace Walk" to bring art to reality.



## PRELIMINARY SCHEDULE

Month 1 May	Contract signed
Month 2 June	Design development Community engagement workshop
Month 3-4 July-August	Structural engineering Construction documents Permitting process
Month 5 September	Fabrication begins Site work coordination
Month 6 October	Fabrication 50% complete Concrete footing poured
Month 8 November	Fabrication 100% complete Artwork shipped and installed Project opens

Note: Final schedule will be determined in consultation with the City and fabricator.



## Preliminary Budget

Item	Cost
DESIGN	
Artist fee (14%)	35,000
Computer drafting & modeling	5,000
Structural engineer	5,000
General liability insurance	1,000
Travel	1,000
Subtotal	47,000
MATERIALS & FABRICATION	
Materials	24,000
Fabrication	100,000
Painting	5,000
Shipping	1,000
Subtotal	130,000
ON-SITE WORK	
Concrete foundation	20,000
Electrical and uplight fixtures	15,000
Sculpture installation	10,000
Subtotal	45,000
MISCELLANEOUS	
Permitting & inspection fees	1,000
Site prep & repair	1,000
Photography	1,000
Contingency (10%)	25,000
Subtotal	28,000
TOTAL	250,000



*What is your experience managing budgets of similar scale?*

I have experience managing public art budgets at a scale comparable to this \$250,000 commission. For example, the *Of Two Lineages* project (Westminster, CA) had a budget of \$200,000. My current project *Confluencia* (Surprise, AZ) has a budget of \$590,000. For these projects, I oversaw all phases of budget management, including design development, engineering coordination, fabrication, transportation, installation, and contingency planning.

My approach includes developing detailed line-item budgets early in the design process, confirming costs with fabricators and engineers, maintaining a 10% contingency, and tracking expenditures throughout production to ensure the project remains on schedule and within budget. I am comfortable working within public agency procurement structures and maintaining clear communication and documentation with project stakeholders. I have consistently delivered projects on budget while maintaining high standards of craftsmanship and durability.

*What is your experience working within time constraints?*

I have consistently delivered projects on schedule and understand the importance of meeting deadlines. My experience includes working within complex timelines that involve agency approvals, engineering review, permitting, fabrication, and installation coordination.

While fabrication schedules are often dependent on vendor capacity and material lead times, I mitigate risk by confirming production timelines early, building in appropriate buffers, and maintaining regular communication with fabricators and project stakeholders. I develop detailed project schedules at the outset and monitor progress closely to anticipate and resolve potential delays before they impact installation. Through proactive planning, clear communication, and coordination, I have successfully completed all major commissions on time.



## FABRICATOR

Precision Metal Crafts  
Matt Langan, Owner  
11965 Rivera Rd.  
Santa Fe Springs, CA 90670



[www.precisionmetalcrafts.com](http://www.precisionmetalcrafts.com)

I have collaborated with Precision Metal Crafts on several projects, including *Union at the End of the Tunnel* (Santa Clarita, CA), *Ripples from a Spring* (Cedar Park, TX), *Everyday Shadowplay* (Santa Ana, CA), *Guards of Camp Parks* (Dublin, CA), and *9-11 Memorial* (Indio, CA).

**REFERENCES**

Erik Qvale  
Public Art Manager, Los Angeles Metro  
807 N. Edgemont St., Los Angeles, CA 90029



Public art projects: *Circles of a Ripple, Of Two Lineages*

Katherine Nestved  
Arts and Events Coordinator, City of Santa Clarita  
23920 Valencia Blvd., Santa Clarita, CA 91355



Public art project: *Union at the End of the Tunnel*

Alicia Jao  
President, Vietnamese American Cultural Alliance  
284 41st Ave, San Mateo, CA 94403



Public art project: *Of Two Lineages*



