1. Letter of Interest:

Hello and thank you for this opportunity. My name is Valantyn Koziak, an artist, engineer, and sculptor, and I am incredibly intrigued by your artist proposal open call. I'm a graduate of the Rhode Island School of Design, with a bachelors of fine art in Sculpture and Industrial design. Why I feel drawn to pursuing this particular grant opportunity is because I have recently rekindled my interests and ability to fabricate in large scale bronze casting, a medium which I feel is perfectly suited for a public art installation. Together with my years of designing and fabricating robotic exoskeletons, my understanding of engineered structures compliments my roots in artistic ideation. I feel drawn to this open call as a public work requires specific design challenges of environmental erosion and structural integrity for public safety in interaction, and feels like the most poetic way I can offer my knowledge and skills and give back to a community.

After working as an engineer, I have spent the past year working as a high end lighting fabricator and designer, making complex modern bronze and brass chandeliers, giving me a deeper understanding of the material limitations and strengths of metals. Additionally, my experimental work as a kinetic sculptor creating large scale steel sculptures designed to move from their environment has taught me a lot about the eroding force of nature. Inspired by site specificity, I see each sculpture as a challenge of context and environment, where in past contexts I would often push the limitations intentionally until the environment eventually dismantled the sculpture. In the context of the proposal however, I intend to compliment the environment both towards the public and the natural forces around it.

Public art is a vital life force of any city, to inspire artistic spirit; weather a local who frequents a space, or a traveler passing through only once, often a simple sculpture can leave a lasting impact. Modern art has reduced figural sculpture to its constituent abstract organic forms which can leave many viewers at a distance for how they are allowed to access the logic of public works. In this sense, sculpture often the form of a decorative object that enthralls the craftsmanship of the medium over the context of the figural subjectivity. In this way I would like to give equal attention to the art object as I do the craft.

This opportunity would give me the resources to create on a larger scale with mediums I have worked with my whole life. Thankfully, I have the resources to fabricate large scale bronze sculpture through a mentor Michael Walsh, and have shop access for my present fabrication freelance work. Thus my skills as an engineer would influence the design of the work, my skills as a bronze caster and assistance through my mentor would aid in the creation of larger sections, my work as a welder would help fasten large sections to one another (as well as any mechanical connections) and my understanding of various mediums would aid in the design and installation of concrete anchors for the base, and finally my skills in patina and finishing would result in a weather and graffiti proof finish for the final design. Thank you for your time in consideration of this application, and thank you for this opportunity.

2. Artist's Proposal:

The entrance to the Joe Rodota Trail will feature a large sun dial at the trailhead marker. This sculpture will be fabricated using bronze casting techniques and will be a unique design and aesthetic to offer a functional beauty to the iconic trail's entry. The base will be indicative of a train wheel (36" diameter), erecting an angled 6 foot long beam that graduates from organic to polished reflective bronze, and will be angled towards north, or in the direction of the traffic on Petaluma ave. The base will be lifted about 3 inches, and will be centered in the middle of the desire paths, behind the park bench. The shadow cast by this beam will reach an arc of polished bronze which will function both as a shallow bench and the measurement angles for the time of day. Since the location is roughly 49 degrees latitude, the sun dial would be able to indicate along from 6am to 6pm within that arc. The sculpture would provide additional seating in the park due to its structural integrity, and encourage locals to reflect on their geographical location as the architecture of the sculpture relies on celestial calculations. Additionally the organic structures at the base will be created through organic burnout techniques, making original copies of materials like acorns, pine nuts, and various plants that had significant importance to the indigenous First Nations peoples such as the Pomo and Coast Miwok, the roots of the Sebastopol.

3. Timeline:

May-2024:

- Application approved (Timeline assuming end of May)

June 1-7:

- Begin initial wax form design, site visits, measurements and design modeling
- Fabricate scale model for 3D design base form in 3D modeling software
- Print out section of to scale 3D model designs.
- Gather initial materials for concrete, wax form work, 3D print materials, and various metal pieces.

June 8-14:

- Fabricate initial wax design in special cartable 3D print material.
- Create small section of base structural piece that will be designed to handle the load of the main arc of the 6’ arm of the sun dial.
- Create sprue and gating for the wax/3D printed forms
- Create shells for wax forms to be cast using lost wax technique
- Additionally work on early design for aesthetic of the arm of the sun dial.

June 15-21:

- Create first bronze cast form for arm base
- Cast concrete base with inset metal attachments
- Test loading capacity of structural integrity (if on the likely chance a heavy pedestrian or three attempts to climb on the sculpture it is able to take as much weight as possible)
- Finalize the wax form for the rest of the structure

June 28-July 4:

- Divide up forms (either 3D printed designs or hand sculpted wax) into sections for casting
- Create final ceramic shells for the whole sculpture
- Prepare everything for the pour, gather materials for big pour

July 5-12:

- Final Casting of all bronze forms
- Assembly, welding and finishing of all forms, additional time to touch up any imperfections in casting process.
- Final finishing and assembly of design.

July 13-20:

- On site installation of finalized sculpture.

4. Budget:

BUDGET					
ITEM	**DESCRIPTION**	**DETAILS**	**RATE/HR COST PER UNIT**	**#OF HRS OR UNITS**	**TOTAL COST**
A. ARTISTS FEES	Design Fees	Valantyn Koziak will design the initial framework in a 3D modeling software. All Design fees refer to initial design.	500/week	4	$2,000.00
	Structural Engineering	Hand off to professional TBD	$1,500.00	1	$1,500.00
B. MATERIALS, EQUIPTMENT AND PRODUCTION COSTS	Materials: Pre Fab	Materials Estimate: Wax + 3D print materials- 1000	$1,000.00	1	$1,000.00
	Materials: Fabrication	Materials Estimate: Bronze - 8000 Ceramic - 2000 Concrete 500 Welding Materials 500 Propane, Argon etc. 1000	$12,000.00	1	$12,000.00
	Assistance	Michael Walsh	$2,000.00	1	$2,000.00
		Additional Artists help	$2,000.00	1	$2,000.00
C. Studio Fees	Rental	MOXY Studio rental fee/month	$500.00	2	$1,000.00
	Utilities	N/A	$0.00	0	$0.00
D. Transportation	Gas	Gas cost to and from Oakland	$120.00	2	$240.00
E. Installation Costs	Excavator	Kubota 1 Ton Mini Excavator (Home Depot Rental)	$340.00	1	$340.00
F. Lighting Costs	Lighting Costs	N/A			$0.00
G. Taxes	CPA	Tax work done by CPA	$1,000.00	1	$1,000.00
H. Documentation	Photography/ Video	I will do the documentation for this.	$500.00	1	$500.00
I. Additional Costs	Insurance	Insurance and liability costs as well as any emergency material costs.	left over funds	NA	$1,420.00
TOTAL					**$25,000.00**

5. Resume:

Valantyn Koziak

JAN-2024

Education

Rhode Island School of Design

Class of 2018

BFA - Industrial Design + Sculpture

Los Angeles County High School for the Arts

Class of 2013

Fine Art Focus

Skills

Project Management: Ability to thoroughly research, organize, and manage projects from concept to production, excellent communication skills when working with coworkers and clientele, able to articulate vision, insight, and collaborate through various processes.

Product Development: Able to ideate, conduct both user research and technology research, develop models, functional prototypes, visual models, both small scale and large scale manufacturing, develop business plans and marketing strategies.

Sculpture: Experience in various mediums, such as Bridgeport machining, metal lathing, welding, metal casting, electronics, robotics, wood working, hot and cold glass work, casting and mold making, vacuum-form, laser cutter, 3D Printing.

Computer: In depth understanding of Solid Works, Rhino, Adobe Suite, Processing, Arduino, Excel, Final Cut Pro, IMovie able to learn any software quickly and adapt to studio needs.

Work

Industrial Designer / Fabricator, Rose Gold Society

MARCH, 2023 - PRESENT, OAKLAND, CA

Magnus Schevene is the sole proprietor of the Rose Gold Society, which is a high end lighting and chandelier design studio. I am a contract fabricator and designer, working directly with Magnus on a wide number of designs from ideation to installation. Working primarily in the studio, I focus primarily on fabrication of detailed custom lighting works of art which are mainly in brass, bronze and include intricacies of material mastery and electrical and mechanical nuance.

Lead Industrial Designer, at SUITX

DECEMBER, 2019 - MARCH, 2023, RICHMOND, CA

SuitX is a company that develops medical and industrial exoskeleton assistive devices. These range from mechanical assists that reduce fatigue, to battery operated robotic and mechatronic devices that can allow people with paralysis to walk with the aid of these systems. My initial role was to develop a plastic injection molded industrial product from the ground up. Currently, I've designed and developed several products and am developing electronically powered as well as mechanically operated exoskeletons. My involvement is in every aspect from concept to functional prototype, and from manufacturing to packaging.

Designer/Drafter and Fabricator at BERLAND DESIGN

JULY - OCTOBER, 2019, RICHMOND, CA

Berland Design is a firm noted for its large scale metal fabrication work. My roles at Berland were multifaceted, since it is a relatively small firm I had many responsibilities from ideation, design, detailed cad modeling down to fabrication work in the shop. The firm creates large scale architectural work as well as commercial displays.

Dingman Mouth Prop Re-Design, Design + Health Competition Brown University

FALL/WINTER - 2017, PROVIDENCE, RI, WARREN ALPERT MEDICAL SCHOOL

In this collaborative competition which involved Brown University and RISD students, I developed a re-design of the Dingman Mouth prop typically used in cleft palate repair surgery. This design was awarded second place in a Design + Health competition hosted by Brown University Warren Alpert Medical School. In order to arrive at this design, I shadowed a surgery and interviewed several doctors at RI Hospital..

NASA Collaboration - Space Suit Grant, RISD

SPRING - 2017, PROVIDENCE, RI. PROFESSOR - MICHAEL LYE

A creative collaboration, with Kipp Bradford, MIT instructor and mentor, and Michael Lye, RISD professor. Through this collaboration, we developed the cooling system inside the Mars space suit with the use of a portable HVAC chillers we developed. It is currently being tested in Hawaii for Mars habitation research.

Design Research - Invention,

2014-16, LOS ANGELES, CA WITH MENTOR - RON FULLER 2014-16

During my internship funded by Textron Charitable Trust Fellowship, my mentor Ron Fuller owner of Fuller Manufacturing and I developed a fully functional prototype over the course of the summer in 2015. The project was centered around creating an air filter which uses Photocatalytic Oxidation (PCO) to clean the air. My role in developing the systems to create a fully functioning prototype ranged from design work, manufacturing of parts, and engineering of chemical processes for PCO.

Ventures

DRIP, Current Venture -Co-Founder

2017-CURRENT, LOS ANGELES, CA DEEP ROOT IRRIGATION PRODUCTS

This venture is based around a plastic irrigation spike that delivers water below the surface of the soil to the roots of plants. In this venture I modeled, prototyped the product, sourced manufacturing in China to be plastic injection molded, organized shipment, and developed a distribution chain with our current partners at AgTech Global Inc.

HAPI Water Solutions - Co-Founder

2017-CURRENT, PROVIDENCE, RI

This venture is centered around an Atmospheric Water Generator which makes drinking water from the air. We have built works like prototypes and are on our path to business development, and eventually funding.

Awards

Textron Scholarship 2015-16

Fred M. Roddy Scholarship, 2017-18 Thomas Lamb Award, 2015-18

Fellowships: SEG Greenhouse Impact Accelerator Program 2018

Design + Health Second Place Award, Brown Univ. 2017 RISD Honors, 2017-18

Brown Venture Fellowship, 2015-16

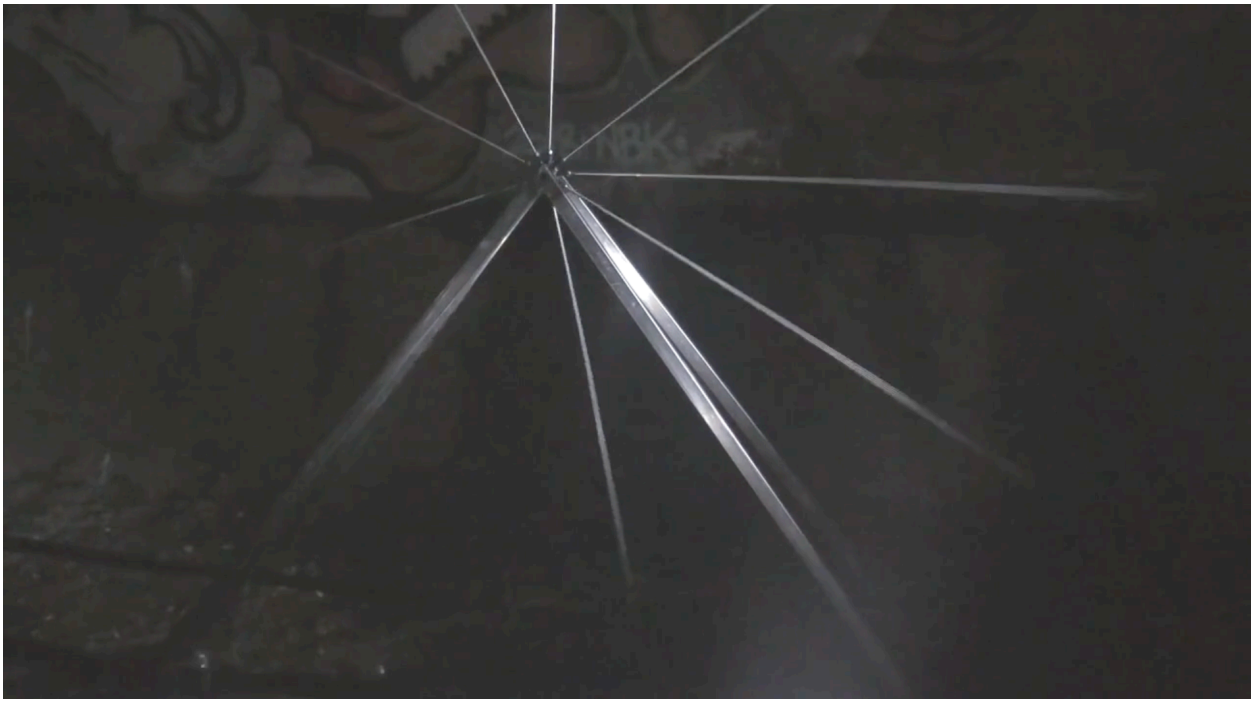
Title: Wind, 2020

By: Valantyn Koziak, Self funded.

Description: On top a large concrete structure this kinetic wind powered sculpture is propelled by coastal gusts of wind.

Materials: Made of welded steel, turnbuckles, cables, and various mechanical fittings.

Dimensions: 15’X15’X7’



Title: Water, 2021

By: Valantyn Koziak, Self funded.

Description: In a watershed drain, this sculpture is propelled by water.

Materials: Made of welded steel, and various mechanical fittings.

Dimensions: 7’X7’X6”

Title: Fire, 2023

By: Valantyn Koziak, Self funded.

Description: Atop a long pole, this sculpture opens up when you pull cables down.

Materials: Made of welded steel, and various mechanical fittings.

Dimensions: 12’x12’x4’