

JOSE ANTONIO AGUIRRE

EI BARRIO PARK Public Art Proposal

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El Barrio Park Marker-Sign

Claremont Boulevard







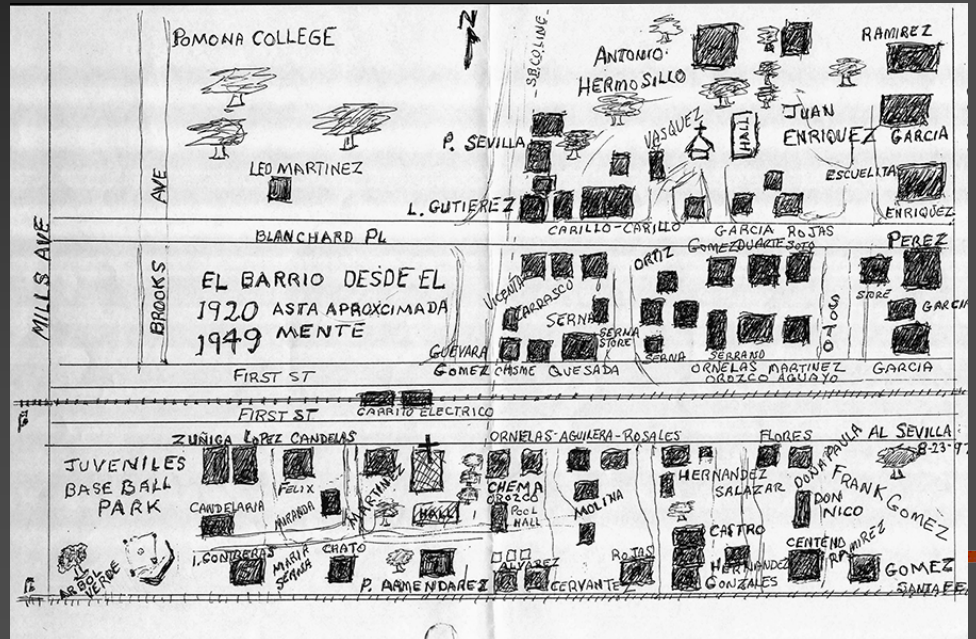
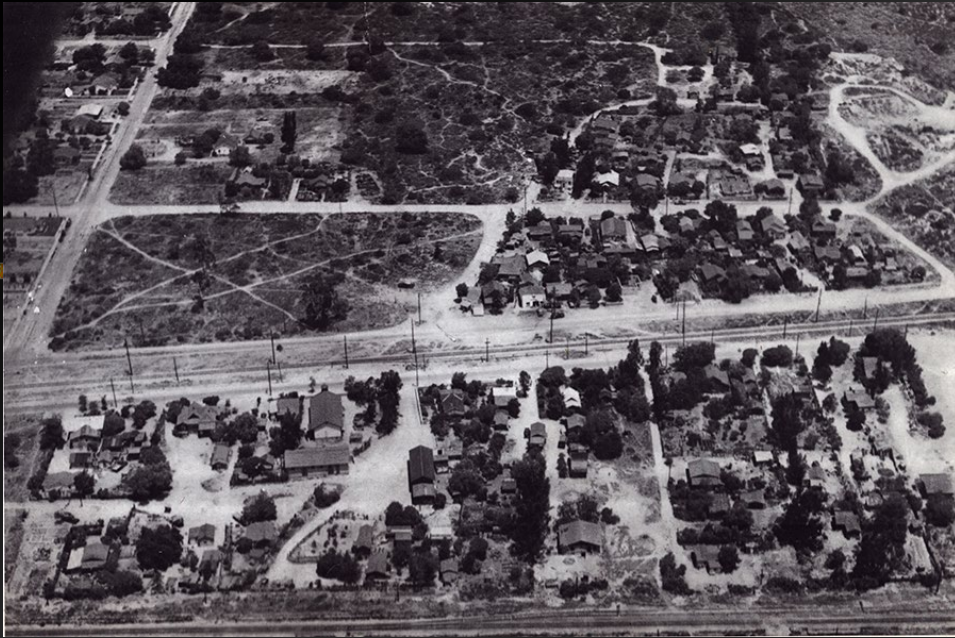
Arbol Verde

Leobardo and Petra Gutierrez •
Crispin and Petra Gonzales
Daniel and Guadalupe Martinez •
Roberto Martinez • Mario Serna
Pedro and Simona Sevilla •
Antonio and Anatacia Hermosillo •
L. Ornelas • Julio Carrasco •
Juan Enriquez

Original Families

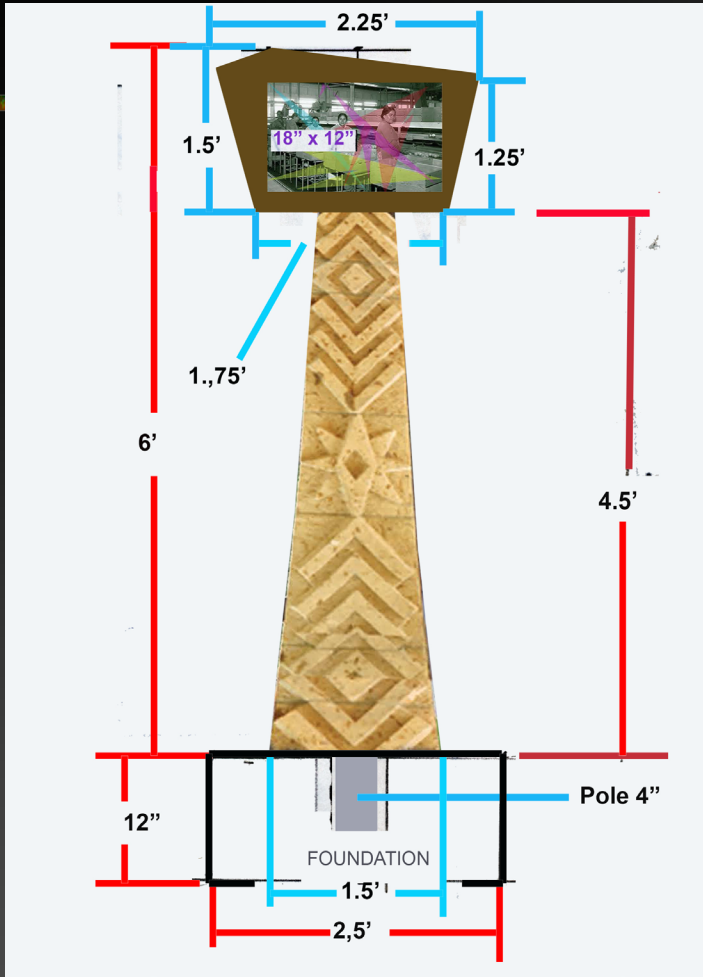
Francisco and Leah Gomez • Salazar
Jose and Rosa Torres • Castro
• Marcelino Gomez • Salazar • Perez
Felix, Zunigaz • Pedro Armendarez •
Chema Orozco • Aguilera • Garia
Soto • Hernandez • Carrillo •
Castro • Ramirez • Molina



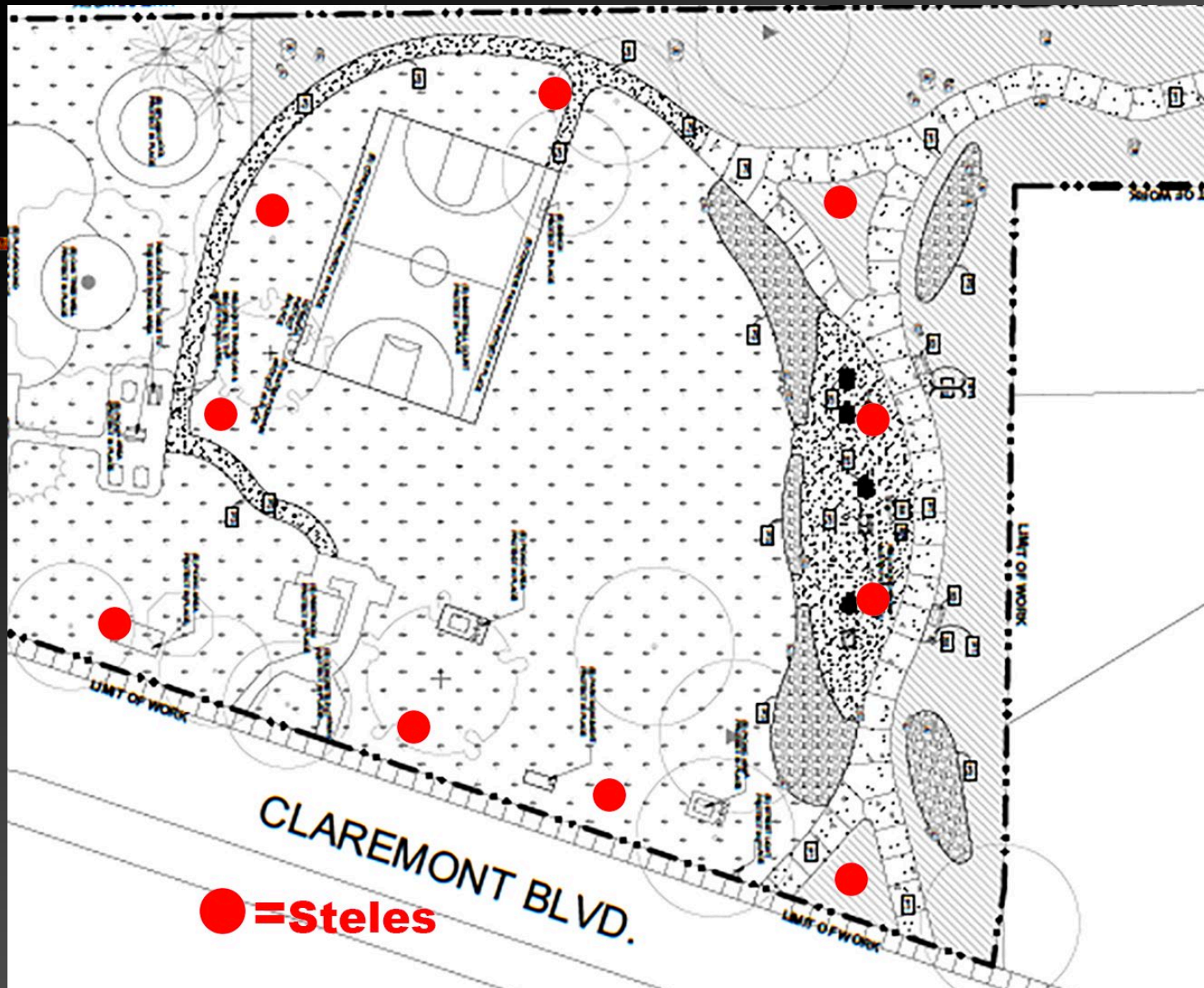




El Barrio Park NeoSteles







● = Steles

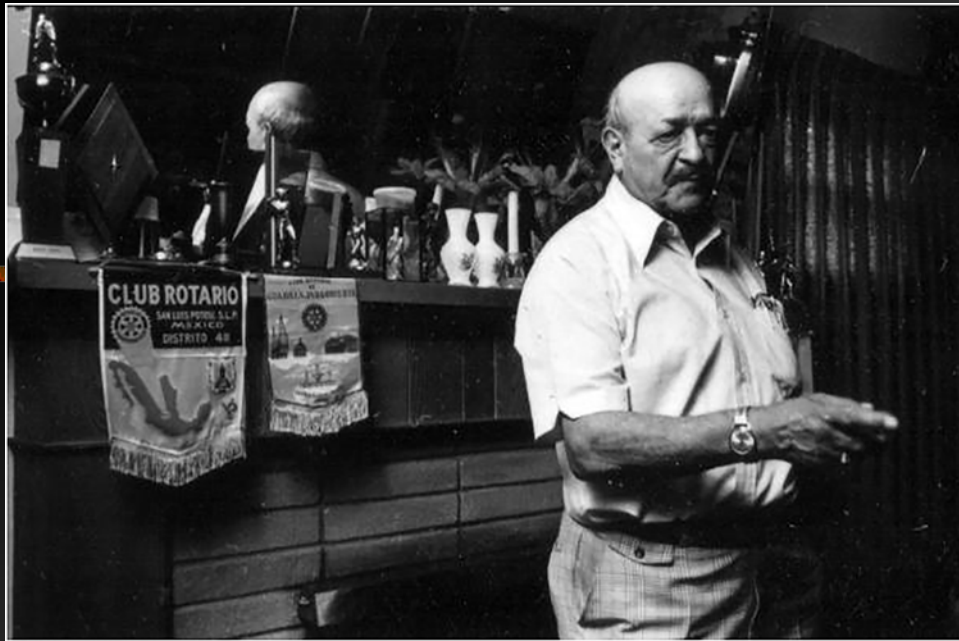


















Gutierrez Monument



Monrovia, California



El Barrio Park Mural

Bathroom Building





East Facing Wall





West Facing Wall



North Facing Wall



South Facing Wall



EDUCATIONAL COMPONENT

Proyectos Educativos

Intergenerational Community Participation

Washington Middle School



Pasadena, CA

La Academia



Denver, Colorado

Lancaster Animal Shelter



Agua Dulce/Lancaster, CA

Lancaster Animal Shelter



Universidad Autónoma Metropolitana
Azcapotzalco

Mexico City

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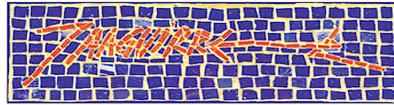


Public Art
Arte Público

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EL BARRIO PARK PUBLIC ART PROJECT CLAREMONT, CALIFORNIA

During my extensive research for this project, it became clear to me that the main objective was to create a work of art that would heal the historical affront that this community faced for decades, from its inception when the original Mexican indigenous pioneers escaping the Mexican Revolution settled in the east barrio, known as “tierra de nadie” and to honor the birth to Arbol Verde and the resilience of its residents to the historical adversity that they confronted.

In 1965, the Mexican American community of Claremont decided to unite, and the El Barrio Park committee was established to pressure the Claremont City Council to build a city park for Mexican American children.

They faced many struggles, among them the destruction of the Sacred Heart Church, which was the essential magnet that kept the identity of this community together and had rebelled against the cultural assimilation intended by the white population to integrate them as “functional and productive” individuals of the local society, with the intention to erase their customs and beliefs. Although, they supported their cultural roots with events and presentations that involved the residents at the Padua Theatre, mainly directed as touristic attraction to the people of Los Angeles.

In 1973, the Arbol Verde Preservation Committee was formed, a grassroots racial justice organization with the mission to preserve the historical and cultural character of the Mexican American barrio and provide a safe environment for children of color to grow up in, and to have a family playground that will nurture their values and facilitate their growth and presence through their cultural identity, as a productive community for the City of Claremont.

After interviewing some residents, that descended from the pioneers, I concluded that for El Barrio Park Public Art project, the visual narrative has to concentrate in their legacy and their descendants that have grown into the fifth generation.

The visual treasure that is documented through several photographs and archived at Claremont Heritage is an invaluable trove of treasures. It led me to the realization that this material was not just a source of inspiration and interpretation, but that it actually, deserved to be taken as they are, to duplicate the actual images as essential educational elements that show to the park visitors, the historical legacy for this public art project.

The park offers a great challenge, with a lot of potential alternatives that give plenty of room to create a landmark that will establish to a place of pride for the community, it will offer an historical educational awareness to residents and CMC students, but also will open door to v to establish a venue for cultural tourism, that can lead to a visitor experience similar to Chicano Park in San Diego.

Therefore, I decided to create a public art concept, divided in three artistic sections:

1. EL BARRIO PARK SIGN



On Claremont Boulevard, is a sign that identifies the park to visitors. I noticed that the back has an empty rectangular niche, that is perfect to integrate the arial image of the park in the 1940's and the hand drawn map of the residents from 1920-40 created by Alfonso Sevilla.

It will also include the list of the original pioneer families that inhabited Arbol Verde when the escaped the Mexican Revolution in the second decade of the Twentieth Century and a fragment of a poem by Chicano Poet Alurista.

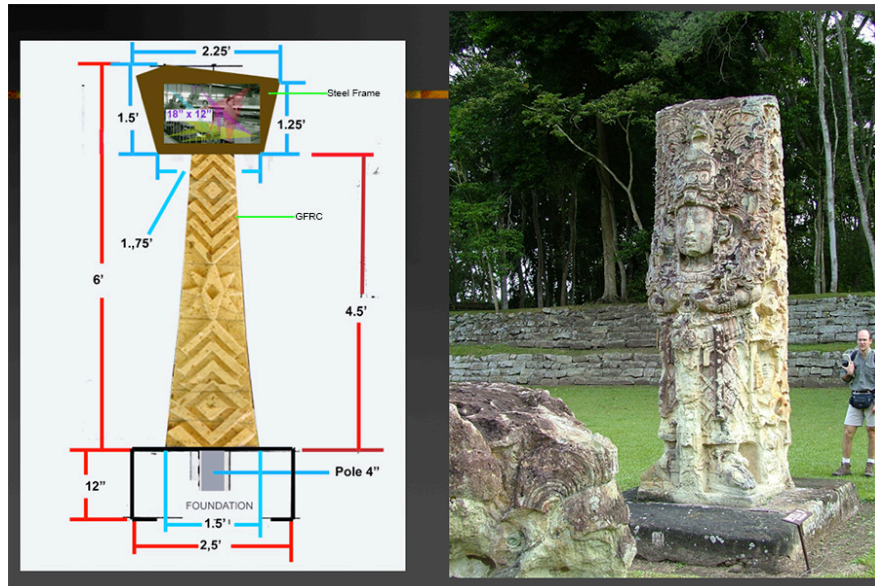
The images will be framed by glass mosaic produced with the help of students and the local community.



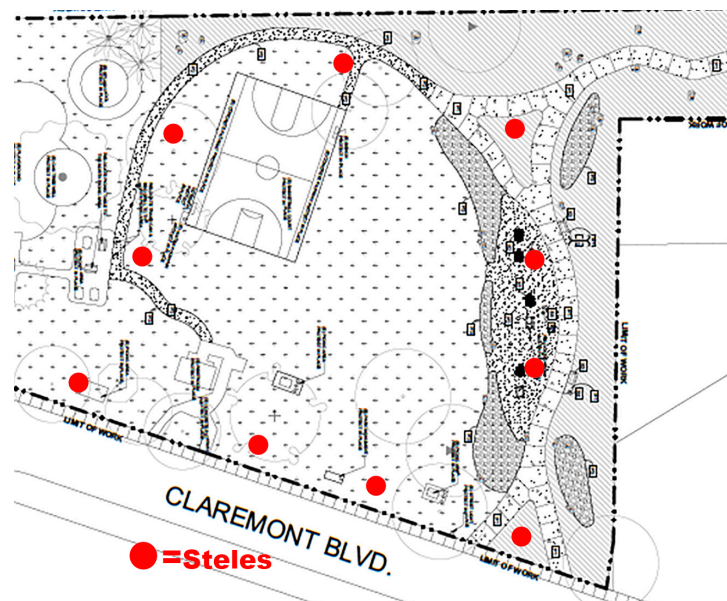
Niche Measurement: 20" H x 79" W x 2" D.

2. NEO-STELES / STANDING SCULPTURES

After walking and studying the various paths around the park, I decided that the best option to capture the spirit of the spaces and to reflect on the history Arbol Verde/El Barrio, was to create a series of standing sculptures resembling by the Mesoamerican pre-Hispanic steles that honored heroes, dates or historical moments of their local history.



I proposed a series of neo-steles located in 10 -12 locations surrounding the path around the park, with the intention that visitors, as they walk around will look at the sculptures, which will be showing historical photographs from the Claremont Heritage archives.



The Neo-steles will be a composed of a steel pole with a metal frame on top, where reproductions of historical photographs will be placed. The base will wrap around the pole

and will be fabricated on GFRC (Glass Reinforced Concrete), a very light and durable architectural material with minimal maintenance and graffiti/tagging proof. The top frame will be fabricated of steel, with a window to insert the photo images, they will be fabricated as ceramic digital tile high which will be fired on a kiln, this procedure allows minimum maintenance, and it is graffiti proof.

Stele Measurement: 6.0' H x 18" W x 8" D.



3. BATHROOM STRUCTURE MURALS

It is my understanding that the initial community wish for this public art project, was of a mural in the park and I want to honor this desire and vision.

The bathroom building, is the main structure facing Claremont Boulevard, in my opinion the most viable location for a mural element. Its principal, most visible wall faces east, right at the entrance from the street; for a mural possibility, this is the most desirable location, closest to El Barrio Park sign.



The bathroom structure outside walls, have great possibilities, the four sides (east, west, North and south) allow for the implementation of mural elements.

Considering the budget, all mural images will be consist of a visual narrative composed of separate art elements, fabricated in ceramic tile and glass mosaic, as a composition of connecting images floating on the outside four walls of the building structure.

The east wall will integrate a composition that relates to the native/original population, its cultural roots and its direct relationship with their conflict for survival escaping from the imperils of the Mexican revolution and the Cristero conflicts. An image of the Aztec goddess Coatlicue, will placed at the center of the wall, because of its rectangular size, it will be installed in a metal frame, protruding from the concrete blocks into the stone base. The digital ceramic tile portraits of Generals Francisco Villa and Emiliano Zapata will be installed directly on the wall, at the sides of the central art element to connect with the historical reason why the original Mexican families migrated to Claremont over a hundred years ago.



A recurring art element that will connect all separate art components in the four walls will be a design of a Quetzalcoatl motif with a light and blue background symbolizing the importance duality in the native American cultures.

Mural Size: 4.5' H x 14" W

The west wall will emphasize the essence and roots of the Mexican community of Arbol Verde, with a large scale photographic mural image of the "Escuela Mexicana" from Claremont taken on September 16 of 1928.



Mural Size: 4.5' H x 10" W

The north wall is open (as indicated by rectangle shapes) as an educational open to suggestions and evaluation from the community to honor the women that has had an impact in El Barrio, community meetings will take place to present, discuss and select the images for this wall, the purpose of this approach it to be inclusive and allow participants to have a saying the will give them ownership of the project.



Mural Size: 4.5' H x 10" W

The south wall, has the intention (with community evaluation) to connect through an image of the solar system with the recently inaugurated Robert Day Science Center at Claremont College, located in the north side of campus, the idea is to connect the south side of the park with the colleges, with a gesture of inclusion that can set the closing of the controversial history of El Barrio with the City of Claremont. This element will be produced with Byzantine glass mosaic



Mural Size: 4.5' H x 10" W

NOTE: The colors for the design are for reference only; they are not going to be as bold as they seem to be in the drawing. The Byzantine color palette has over 400 variations; I combine tonalities that allow for a more richer and subdued color texture.

EDUCATIONAL ELEMENT/Community Participation

To maximize the budget and be able to create artwork for the three proposed sites, it is my intention to produce some of the mosaic elements with student and community participation, this approach will give a sense of ownership and the opportunity of leaving a personal mark, a legacy, to all participants. I have created various projects with this strategy in Azusa, Los Angeles and Pasadena, CA; Denver, CO; San Antonio, TX and Mexico.

MATERIALS

Byzantine & Venetian glass Mosaic:

- Mosaicos Venecianos de Mexico Byzantine & Venetian glass Mosaic, Kolorines USA.
- Laticrete / 224 Platinum thin set adhesive and mortar.
- Tec Power Grout / HB Fuller Construction Products, Aurora, IL.
- Hydro Ban Board / Laticrete,

Metal frame and sculptural elements:

- Adrián Díaz Iron Works, Rancho Cucamonga, CA.

GFRC:

- Molds and fabrication material supplied by Jose Antonio Aguirre Studio.
- PROSOCO: Sacrificial Coating SC-1, removable anti-graffiti shield

MAINTENANCE

All materials used in this project are permanent and require very minimal maintenance, for which I recommend the following:

Glass Mosaic: this material has been installed to resist and to be exposed to extreme changes of weather. As such, it does not need any maintenance beyond the normal cleaning of washing and wiping the surface with a mild detergent and water at least twice a year. Since it is glass is graffiti and vandalism proof.

GFRC/Limestone: All surface material will be treated with PROSOCO products for graffiti protection. This material has been a record to resist when exposed to extreme changes of weather. Stone should be washed periodically with mild detergent, such as simple green to get rid of grime. Every three years the Anti-graffiti coating should be reapplied to the stone surface to protect it against vandalism.

PROJECT TIMELINE

Phase I (Contract) – 2 weeks

- Contract Agreement
- Fee schedule.
- Discussion for Final design phase

Phase II August – 4 weeks

- Meeting with interested parties to analyze fabrication requirements.
- Final Design and approvals to purchase needed materials.

Phase III (16 weeks)

- Fabrication Phase approval – Notice to proceed
- Midpoint of Fabrication Phase review.

Phase IV (4 weeks)

- Installation phase (Depending on weather conditions)

Phase V

- Dedication – TBD

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EL BARRIO PARK PUBLIC ART REVISED BUDGET

Artist's fee		\$ 14,000.00
Artist Assistants		\$ 5,000.00
Glass Mosaic / Materials, supplies, tools		\$ 7,500.00
Metal Steel /Coatlucue ceramic tile support frame		\$ 2,500.00
GFRC (Glass Fiber Reinforced Concrete)		\$ 8,000.00
Metal Structure & frame / Sculpture-Steles		\$ 15,000.00
Transportation		\$ 2,500.00
Shipping and Handling		\$ 1,500.00
Installation Mosaic & Ceramic digital tile (300 sq.ft)		\$ 12,000.00
Installation Metal Structures and GFRC units		\$ 8,000.00
Insurance		\$ 2,000.00
Miscellaneous		\$ 4,000.00
Mexican Cultural Institute of Los Angeles donation:		
Coatlucue ceramic tile	\$ 15,000.00	
Solar system / byzantine mosaic	\$ 7,000.00	
TOTAL	\$ 22,000.00	\$ 82,000.00