

Susan Falkman
East Library
Proposal

The library, center of information, development, learning, exploration, and connection, uses books, flexible spaces, technology, electronic resources, and the internet as its tools. Reading is the key to using these tools and the alphabet is the key to reading. As I thought about which direction I could take for this project, I kept coming back to one idea. At first I rejected it, because it's so overused, “it's as easy as ABC,” as much a cliché as “OMG”. But the alphabet **IS** the key, without it how would we communicate the vast resources found in our library. So, in honor of the alphabet, reading and learning, I propose “ABCeats.”

“ABCeats” will be carved from 3 solid two and one half ton blocks of Indiana Limestone*, using hand and power tools. The three abstract sculptural pieces will be human-scale, (5' high by 4' wide) each with a seat. The pieces will be spaced 6 to 10 feet apart (depending on where on the site they are placed) angled to offer a changing view with each movement of the viewer. From one perspective they will read A B C.

The surfaces will be richly textured, with flowing lines and deep cuts that replicate and bring to mind the forms and textures of nature. When a viewer absorbs this visual data consciously or subliminally they will be more likely to notice these forms, lines and textures in nature. This process of recognition connects one to place and the world we live in.

The sculptures will be wheelchair accessible and their many varied textures will beg to be touched as well as seen from many vantage points. The pieces are meant to be sat on and explored slowly over time.

The committee/community will help decide where on the site the pieces will be placed and how they will be angled. My images illustrate two possible sites, the “parklet”, image # 1, where the work would be visible from North Ave and be a marker for the library entrance. The other site is along the walkway leading to the entrance where the pieces would be a welcoming and

engaging element. In image # 3 the ABC is clearly in view but in reality the pieces would be positioned so that one would have to discover that literal aspect of the sculpture.

The public in public art is very important to me. I enjoy making presentations to the public, seek their involvement and use their input in my projects. I view this as a collaboration with the public, and I expect to work cooperatively with everyone involved.

If the appropriate conditions can be met I could carve this sculpture on site, where the community could observe the process and have a deeper connection to the final work.

Over the course of my career I have enjoyed working with architects, designers, construction crews, students, the young and the old, city, county and state governments. I have installed 20 ton sculptures on a construction site, getting the huge cranes and trucks in and out on the tight coordinated schedules of the different subcontractors.

My sculpture has always been a healing and guiding force in my own life. After many years of carving I understand that my sculptures can touch others in a deeply meaningful way.

My hope is that this sculpture will speak to the human need for beauty, harmony, and connection to one another and to the earth.

*Limestone is a foundation material of great strength. Statehouses, libraries, banks, even the empire state building, across our country were built from Indiana Limestone. It is also a material that can be worked to appear to be flowing, almost alive. It is the ultimate in green materials, it is recycled life, sustaining, enduring.

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Image List

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1. Illustration View One.....Possible configuration on Parklet
2. Illustration View Two.....Possible configuration along walkway at Cramer Street Entrance
3. Illustration View Three.....Pieces configured to show the A B C which will only be seen from a certain angle.
4. Illustration View Four.....Three views of the myriad possible views of each piece, depending on viewers position.
5. Written Proposal
6. Budget
7. Timeline/schedule and maintenance
8. References







