

VOICES OF THE LAKE

MADISON LAKEWAY

This project listens to all of Madison; its indigenous people, founders, brilliant city planners, researchers, proud citizens and natural elements, and responds with a work that reflects their voices.

It is comprised of a large, iconic freestanding structure installed in the shallows of Lake Monona or as an extension of the water's edge as a functioning pier. The artwork appears delicate, lightly kissing the water's surface, with the changing water levels, ripples and seasons altering its appearance. It invites interaction. Elements of its form and patterns reappear along the Lakeway's paths, bridges and boardwalks, extending the artwork's scale and perception through a series of experiential permutation. These artworks combine the structural and architectural functions as single artistic form. Supporting LakeWay's masterplan, 'Voices of The Lake', the project creates a sense of wonder which contributes to the memory of place.



Water Dialogue

Omnipresence of Water. Expand and Promote the Living Edge



Nature Dialogue

Heighten Awareness. Generational Stewards



City Dialogue

A Place for All to Connect & Be Connected



Community Dialogue

Public art as Grass roots. Equitable Access



Culture Dialogue

Starting with the Sacred Voices. Cultural Continuity

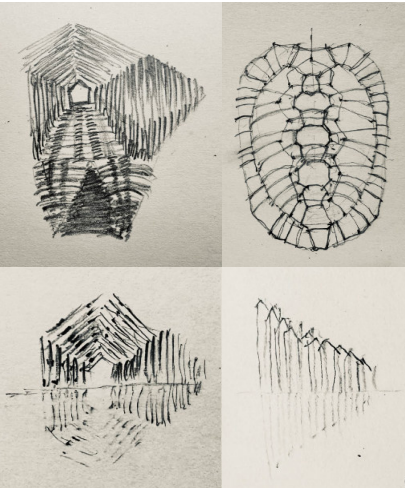


Architectural Dialogue

Build on Madison's Assets. A Balanced Perspective

1. TURTLE - A GATEWAY HOME, MADISON

A floating open structure forms a gateway to Madison as the essence of LakeWay's symbolic, painted turtle. It stands as a portal to the lake, connecting the city to nature, the beginning to the future. The Turtle invites visitors to explore Madison's heritage and symbolism, while for residents, it announces their arrival at the uniquely beautiful place they call home. Iconic and bold, it is a monument to Madison's collective effort to re-establish its relationship with water for future generations.



Initial Sketches by Choi+Shine

"The painted turtle is symbolic of Madison LakeWay District, where land meets water. The painted turtle represents the LakeWay District's joy, history, people, and animals.

Fossils show painted turtles have been around for at least 15 million years. Turtles are revered across indigenous cultures in the Midwest. They are so significant to the Ho-Chunk that they built turtle mounds in present-day Madison".
Madison LakeWay.org

"Madison is a city of lakes; it's who we are, it's why we're here, and it's our future."
Jason Ilstrup, Member, Madison LakeWay Partners Executive Committee



Symbol of Madison Lakeway



This proposal is a concept and may have modifications made for a site-specific installation and final location. Please note that there will be no installations allowed on the lake.

TURTLE - A DIAMOND BODY TO THE CAPITAL



Site Image from SASAKI's Masterplan - madisonlakeway.org

Strategically positioned near the 'Diamond of the Lake', The Turtle manifests the co-habitation of Madison's industrial past with its reclaimed nature.

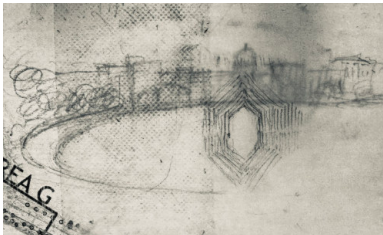
When seen from an axial vantage point, the juxtaposed Capital forms the head of the Turtle, a capitellum, completing the symbolism of the city of Madison as the head of the state.



Elevated view of the Milwaukee Road and Chicago & Northwestern Railway crossing on Monona Bay, the site of the old MX tower. 1955, Photo by Vesey, Richard

"In 1854, the first railroad (the Milwaukee & Mississippi Railroad) built a timber trestle and causeway directly across what is now Monona Bay. Ten years later, the Chicago & North Western Railroad approached Madison from a different direction. Rather than sharing tracks, the competing railroad built its own causeway and crossed the first railroad at grade, creating what many railroad historians call "the Diamond in the Lake" in the middle of the lake. This crossing shaped Madison more than almost any other infrastructure, while connecting Madison to the world, accelerating its modernisation"

Information from Tyler Leeper, Madison resident, President of Madison Boats



Sketch studies by Choi+Shine



Madison; A Model City, John Nolen, 1911

"No other city of the world, so far as I know, has naturally such a unique situation on a series of lakes, with an opportunity for so much and such direct relationship to beautiful water frontages. The physical situation certainly is distinctly individual. Madison's early selection as a Capital City should also contribute to its individuality"

Madison; A Model City, John Nolen, 1911



TURTLE - A MOUND ON THE WATER, A TIMELESS PORTAL

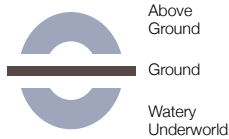
Madison is rich in ancient heritage of Effigy Mounds built between the years 700 and 1200 C.E.

Mounds are architectural marvels, earth art, story tellers, and burial grounds. They indicate bodies of water, align with resources, mark territory, show the path of the wind and symbolize celestial bodies. Site specific, they fit with their surroundings.

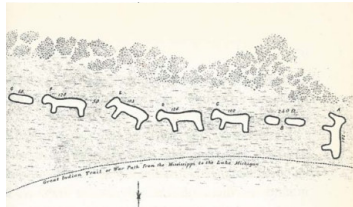
This new artwork on the ancient lake builds upon the value and the wisdom of the city's heritage reinforcing its cultural continuity and a strong sense of place.



"If the mounds represent change in one sense, they also represent cultural continuity in another." – Robert A. Birmingham archaeologist. 2000



Section diagram of a mound



Wisconsin effigy mounds, Aerial View
Squier & Davis, 1848

Indigenous cosmologies tend to be built on a duality of forces that complement, yet oppose each other. These forces are closely linked with the natural world and reflect tensions such as chaos and order, or life and death. In Native American ceremonialism and iconography, this concept is often depicted through symbols of the Upper World of air and sky and the Lower World composed of a watery underworld.
The earth lies between these two realms...In effect, effigy mounds act as a "map of ancient belief systems."
"Reading the Mounds", Nelson Institute, University of Wisconsin-Madison

Water is an integral part of our artwork. Water adds an ethereal dimension to the work, triggering a contemplative pause and a meditative journey for the viewer. Floating above the ancient lake, the large scale Turtle evokes a sense of weightlessness, as if time has stopped.

Reflections obscure and distort boundaries, challenging the realm of reality; mirrored images reflect the ever-changing nature of their surroundings, allowing an alternate point of view of the same object. One cannot be perceived alone nor exist without the other. Between the tangible object and its reflection resides a space. The people of Madison occupy this space, connecting the two worlds.



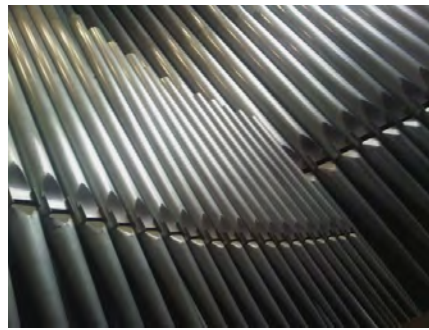
Nature Dialogue
Inspire
Generational
Stewards

TURTLE - INTERACTION WITH NATURE: WIND AS VOICES

The First Nation, the descendants of Effigy Mound builders, are the Ho-Chunk, 'Sacred Voice' or 'Big Voice'. Starting from the 'Voices of the Lake', this project strives to give the ancient lake an actual audible voice. The linear elements of the artwork share physical characteristics with pipe organs; the varying height of the pipes provides auditory tonal difference, the tapering hollow body and apertures through which the wind penetrates. This allows for the artwork to become a large scale wind instrument, with which the lake occasionally plays a subtle choir of mysterious voices, contributing to the awareness of the omnipresence of water in Madison.

TURTLE - A VESSEL FROM PAST TO THE FUTURE OF THE LAKE

Along the linear LakeWay, off the axial view from the Capital, the Turtle transforms into a canoe. The canoe, as we recognize it, is based on the deft designs of Indigenous communities created to navigate the myriad of interconnected waterways. The canoe is a vessel of the individual, encapsulating the progressive and adventurous sprit of Madison, connecting its people to the water, taking off to the future.



Pipe Organ, Royal Albert Hall, London



Lake Monona 1896-97 gavigan.org



"If I have a religion, it must be canoeing, I canoe wherever there's water. It puts me in a totally different state of mind and provides all I need to exist"

A film still from "Exploring the Artistic Process of Truman Lowe: A Journey Through Native American Art & Education" Casey Brown & Julia Pello



"A series of millennia-old canoes are being unearthed from the bottom of a lake in Wisconsin, spurring a renewed interest in Indigenous culture. Since 2021, 16 prehistoric canoes have been unearthed from Lake Mendota's depths, with radiocarbon dating revealing the oldest as 5,200 years old. According to the Wisconsin Historical Society, this means that more than 4,000 years before the first Europeans sailed ashore and 400 years before the first pyramids were constructed in Egypt, Indigenous peoples called this land home...."

"The discovery of the canoes is encouraging both Ho-Chunk members and visitors to reconnect with the water"

BBC, Feb 24, 2026 'The ancient US discovery predating the pyramids', Brandon Withrow



TURTLE: THE INDIVIDUALITY OF MADISON

The design emphasizes the ‘Individuality of Madison’ and follows nature’s forms and principles; distinctive individual elements forming a recognizable, harmonious whole; the formal and tonal difference of each element creates variations within a ‘family’ of elements sharing a coherent common language as described as the principles of Organic Architecture by Frank Lloyd Wright.

"These ideas should be paramount in understanding how to further integrate Wright's legacy in Madison and the Lake Monona Waterfront without reverting to simple, stylistic interpretation of his work."

First, it represents a new conceptual approach to the development of form and space, where all aspects are closely related spatially, experientially, and often structurally.

Second, the design of the buildings in this series is fundamentally rooted in nature's forms and principles such as growth, suitability to location, and unity—in the way the parts relate to the whole."

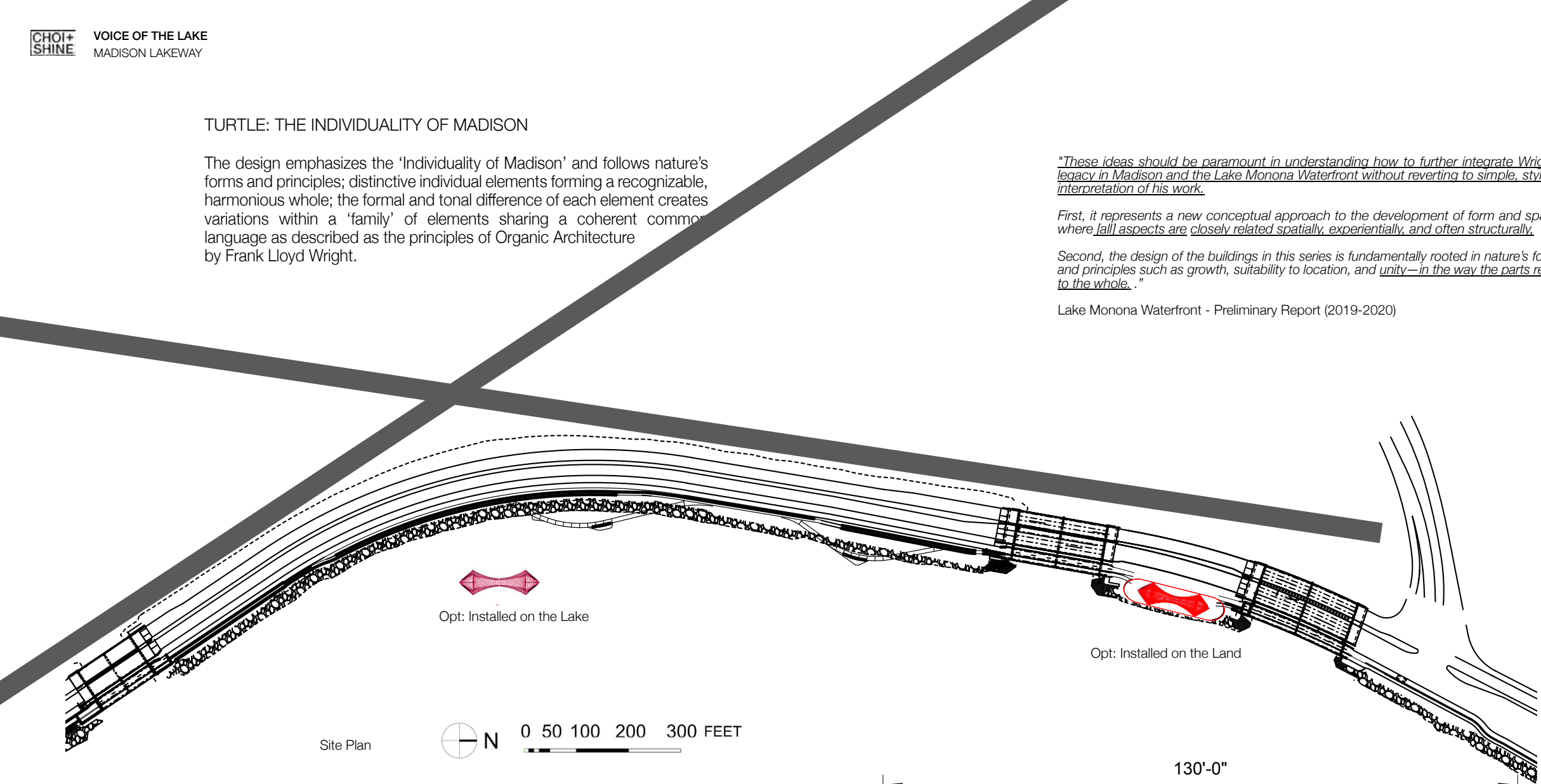
Lake Monona Waterfront - Preliminary Report (2019-2020)



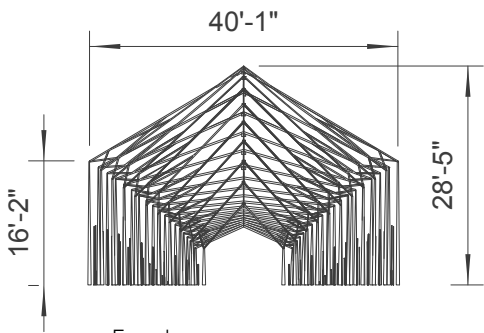
Turtle Mound on Observatory Hill, 1910. Wisconsin Historical Society Image 34547.

*"Madison is one of the most striking examples that could be selected in the United States of a city which should have a distinct **individuality**, marked characteristics separating it from and in many respects elevating it above other cities. Its topography, its lake scenery, its early selection as the Capital and as the seat of the State University, its varied, strong and virile population, and its picturesque history,—such influential factors as these should surely have found expression in a city plan, a city development and a city life with a form and flavor unlike that of any other place."*

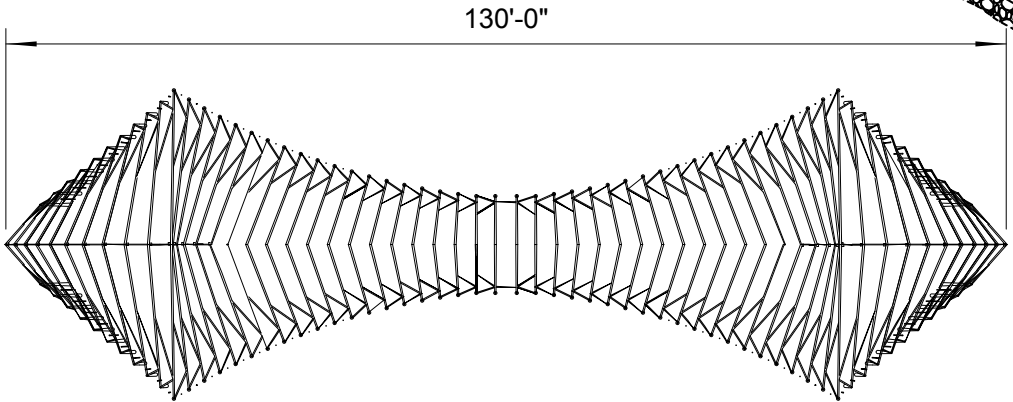
Chapter 1, The Individuality of Madison, Madison; A Model City, John Nolen, 1911



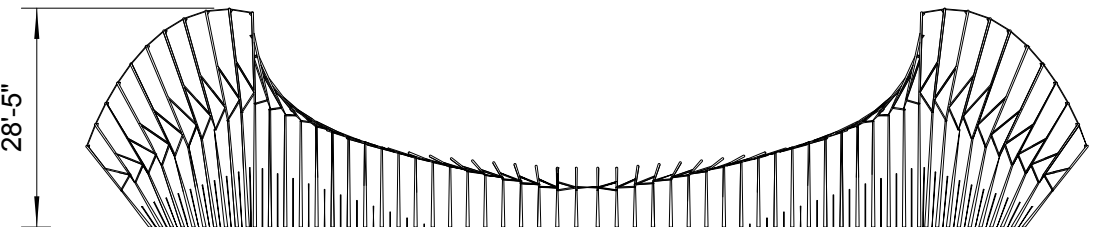
Site Plan



Facade



Plan



Elevation



Symbol of Madison LakeWay



*"I love Wisconsin because of... her courage; her love of independence; her true belief in **individuality** as essential to immortality....Without taking myself too seriously, I hope I love her because I, too, am by birth and nature a Wisconsin radical. Radical is a fine word, meaning "roots." Being radical I must strike root somewhere. Wisconsin is my somewhere. I feel my roots in these hillsides as I know those of the oak that have struck in here beside me."*

'Why I Love Wisconsin,' Industrial Wisconsin, April 1930 Frank Lloyd Wright in a canoe along the Wisconsin River, Photo by Pedro Guerrero The Frank Lloyd Wright Foundation Archives

Culture Dialogue
Starting with
the Sacred
VoicesNature Dialogue
Inspire
Generational
StewardsWater Dialogue
Create a Living
Edge along
Lake Monona's
Shoreline

TURTLE - A WOVEN STRUCTURE;

The structure is the artwork.

The individual ribs are composed of linear tubes, which when joined describe a complex curved surface. The geometry of the complex curved surfaces makes the structure rigid once assembled.

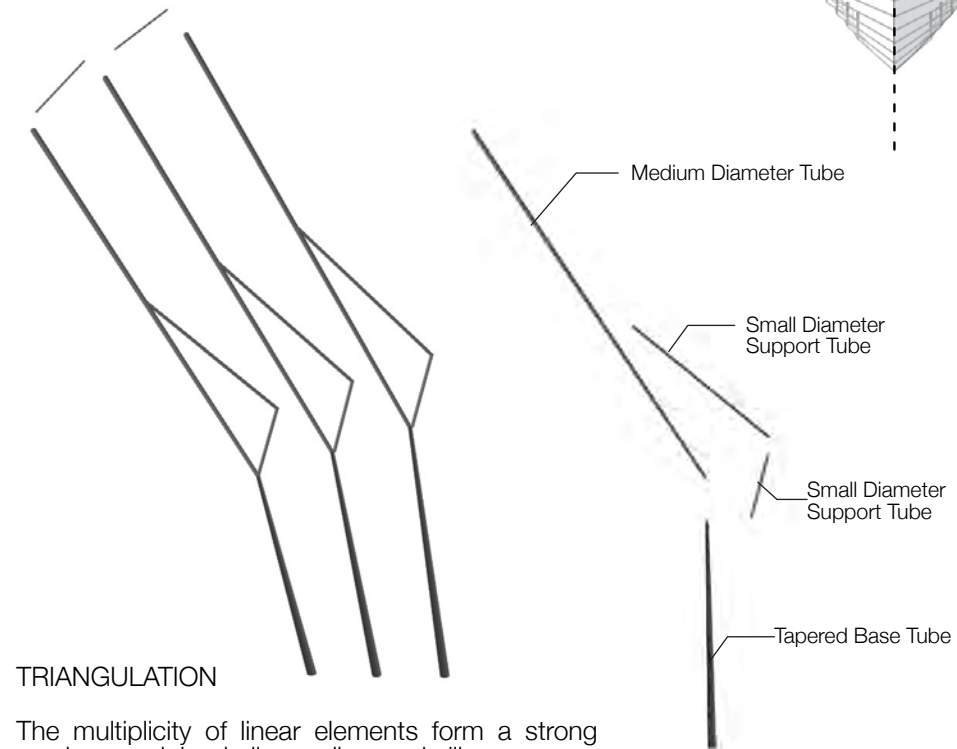
INTEGRATED STRUCTURAL DESIGN

The linear tubes follow the artwork's structurally efficient surface of compound curves, stiffening the work through its inherent form without any additional support.



SYMMETRY

Symmetry in the X and Y axis minimizes material and fabrication costs though repeated use of the identical elements.

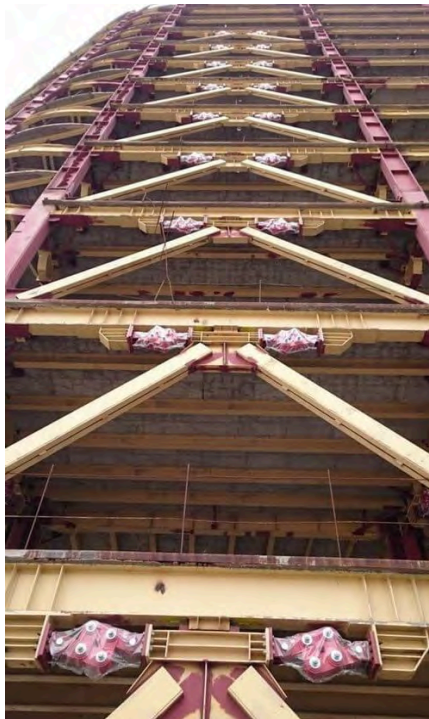


TRIANGULATION

The multiplicity of linear elements form a strong mesh once joined diagonally, much like a woven basket or a birds' nest.



Ho-Chunk Baskets from *Weaving a Legacy: Ho-Chunk Black Ash Basketry*. The tradition of Native basketmaking in Wisconsin was presented at The Paine Art Center in 2025, featuring more than 100 works by Ho-Chunk makers from the early 1900s to the present.

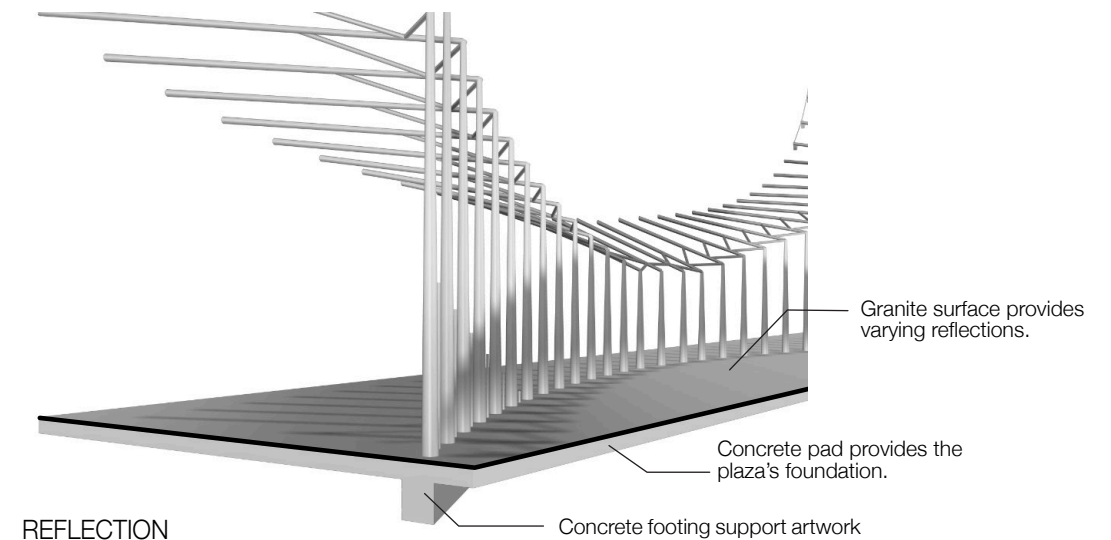


The individual ribs are triangulated, creating strong, light-weight structures, similar to chevron bracing used in skyscrapers.

Each rib is composed of standard thin-wall tubing with variable angled joints, and is used repeatedly throughout the artwork to minimize costs.

SITES

The Turtle can be mounted on land or in shallow water. On land, the Turtle forms a shaded plaza, allowing visitors to meander through and around the work. The foundation of the artwork is composed of concrete, with a semi-reflective granite paver.

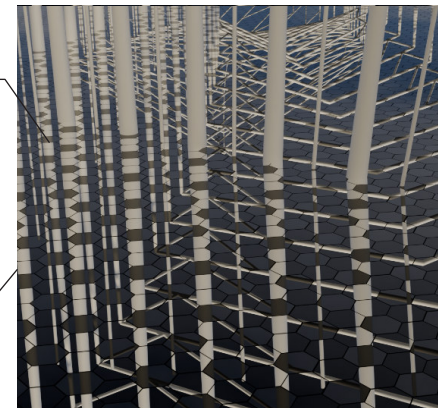


REFLECTION

The reflection and shadow of the Turtle change with the natural light, artificial lighting, surface finish and rainfall. Variations in the finish pattern of ground pavement create partial reflections, while small grade change throughout the site holds rainwater, altering the reflection as the rain dries. During rain, the entire surface become reflective, renewing and completing the artwork.

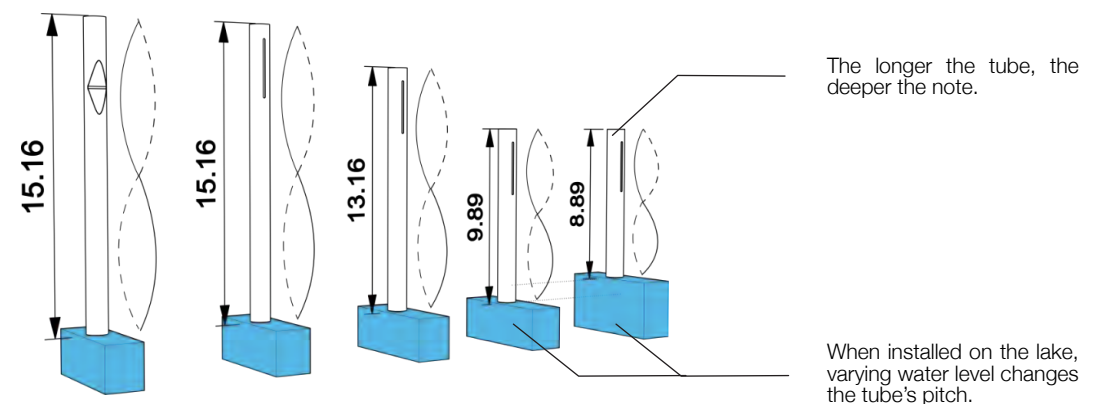
Hexagonal pattern of the pavement with different reflectivity (polish) of the pavers creates pixelated reflection. Matt area reflect when wet.

Polished area with a high reflection.



GENERATING VOICES

Wind, speed and air temperature create varied tones from the openings in the structure's tubes. Each tube has multiple resonate frequencies depending on the environmental conditions and the tube's geometry.

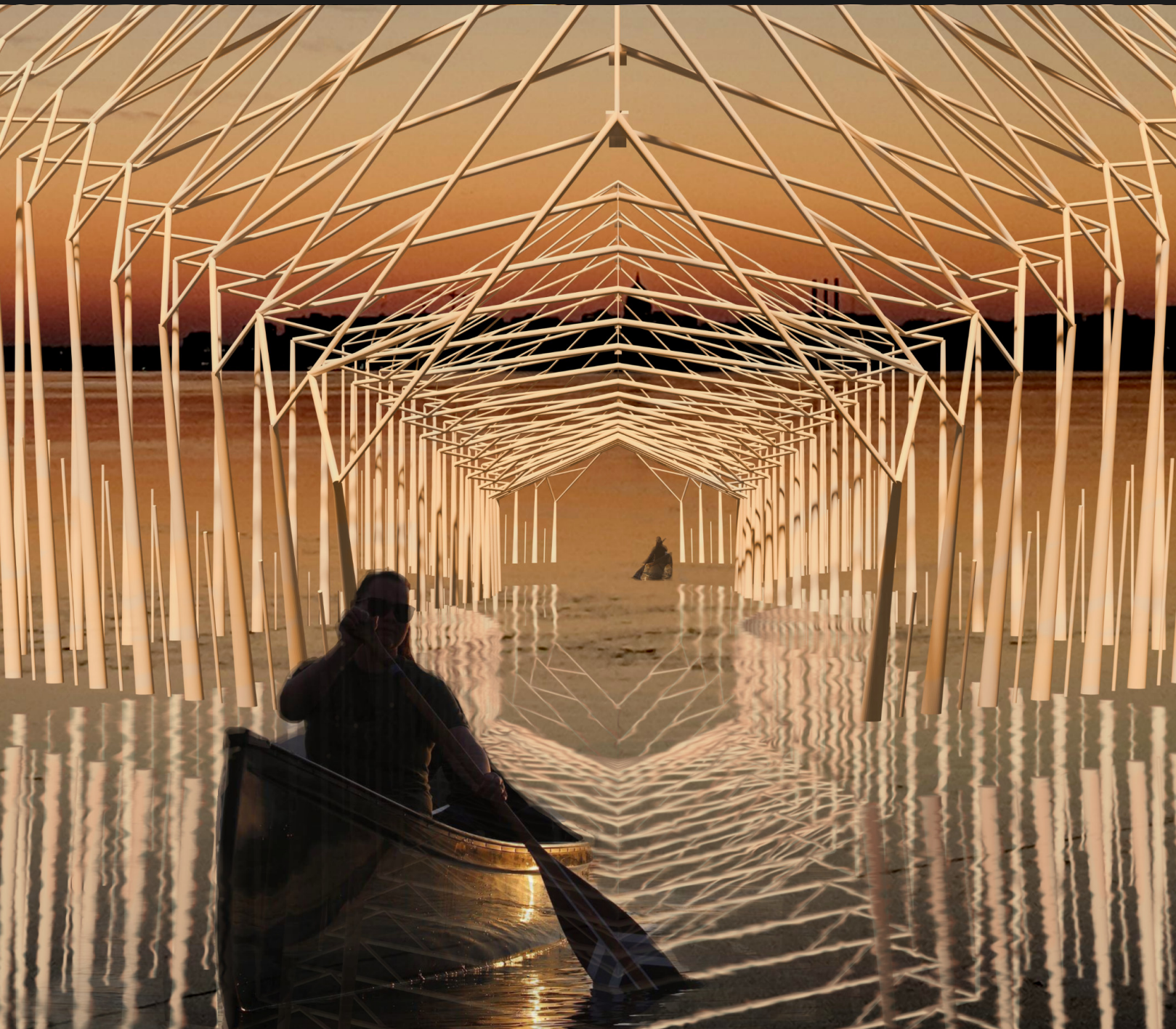


INSIDE THE TURTLE

The artwork is a spatial experience. During summer, a journey through its linear path is rewarded with re-discoveries of familiar views in sequence and directionally framed views at either end, with glimpses of the aquatic ecosystem below the water's surface.

The visitors can occupy the artwork as a shaded enclosure along the path, lulled in by the wind's mysterious chorus emanating from within. When occupied, the visitors become part of the artwork, with their movements and interactions seen from afar, as dynamic elements of the artwork itself.

Photomontage showing the Turtle installed on the lake

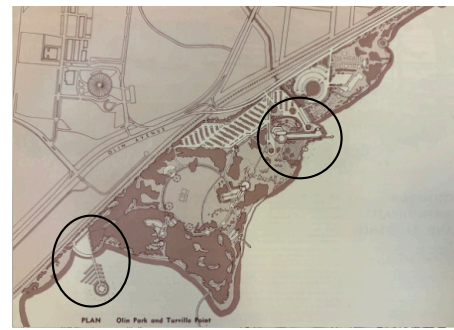


Photomontage showing the Turtle installed on the land, along the waterfront

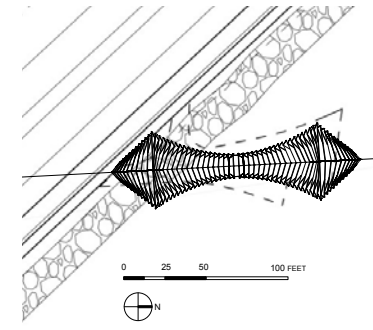


TURTLE ON LAND

Optionally, the Turtle can be positioned to function as a pier, framing the directional view of the capital, or a elongated plaza along the waterfront. It provides a much needed pause from everyday routine; shade from the hot sun, an enclosed space for community gatherings, and a chamber for the subtle choir of 'Voices of the Lake'.



Frank Lloyd Wright Plan for Olin Park and Turville Point: the pier and an amphitheatre suggestive of Turtle/Canoe footprint



Site Plan: Turtle as a pier, with the dashed line indicating the original pier by SASAKI.



Water Dialogue
**Create a Living
Edge along
Lake Monona's
Shoreline**



Nature Dialogue
**Inspire
Generational
Stewards**



City Dialogue
**A Place for All
to Connect &
Be Connected**



Community Dialogue
**Enhance Equitable
Access to Parks**



Culture Dialogue
**Starting with
the Sacred
Voices**



Architecture Dialogue
**A Balanced
Perspective**

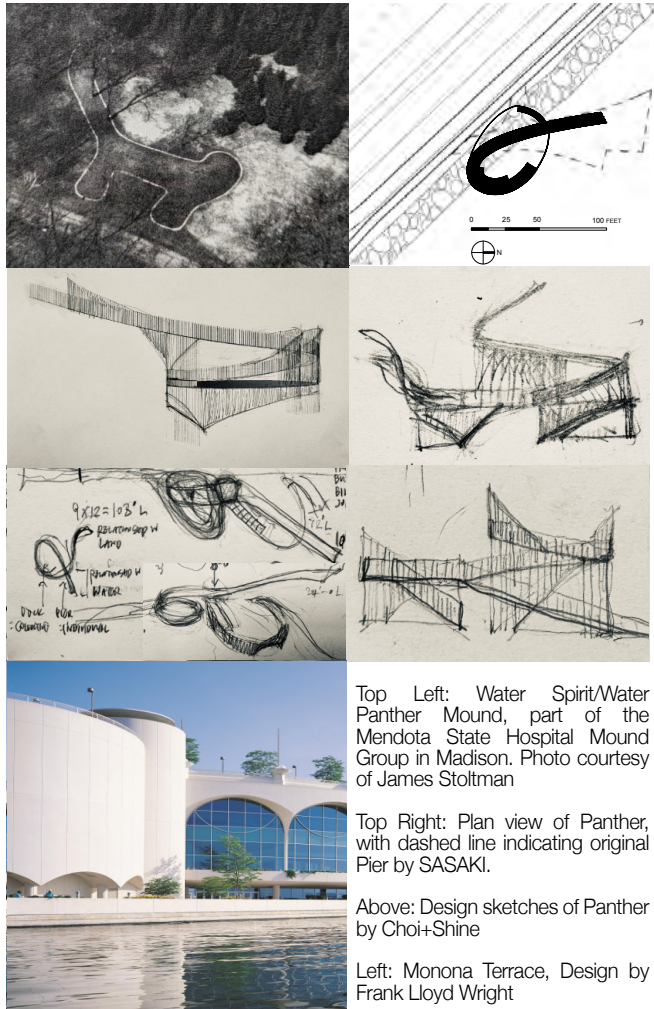


2. PANTHER - THE CAPITAL VIEW PIER

In search for verticality in contrast to the vast horizontality of the LakeWay waterfront, we encountered a photo of a water spirit mound in Madison city known for its long tail, called a Water Panther Mound. The opportunity of the Capital View Pier as a linear pier, which could also provide an elevated view to the capital, presented an exciting verticality, resembling the famous Panther.

Much the same as the Turtle, Panther Incorporates 'Living Edge', gently promoting wild life habitats and nurseries, while connecting the story of the mound and the proud architectural heritage of Madison to the new LakeWay.

The Panther is beyond the immediate scope of work, but the call's open interpretations of the site, embolden us to rethink the Capital View Pier with a design that strengthens the LakeWay's presence with a vertical landmark along the path.





Architecture Dialogue
**A Balanced
Perspective**

PANTHER - INDIVIDUAL JOURNEY TOWARDS THE CAPITAL

The elevated linear pier allows for an intimate encounter; with a strong directionality, a visitor walks towards the Capital, to meet the city and the water from a different point of view. It is a meditative and poetic promenade that rewards the viewer with a private, rare vantage point of the open lake in close proximity. The individuality, directionality and verticality of the pier contrasts the vast horizontality and openness of the lake. The Panther combines art, architecture and structure into one. It provides a desired architectural dialogue between public art and architecture, a balanced perspective between past and present forms, with a vertical element creating a visual corridor, framing the city's iconic view.



City Dialogue
**A Place for All
to Connect &
Be Connected**



Community Dialogue
**Enhance Equitable
Access to Parks**

PANTHER: A GATHERING PLACE

The encircling walkway of the Panther creates a permeable structure at the waterfront, providing a shaded enclosure for the community to appreciate and celebrate their collective connection to the water. Inviting all, it is a communal, indoor and outdoor space, promoting shared ownership and stewardship of the lake.



PANTHER: PEOPLE AS PART OF THE ARTWORK

The Panther supports different visitor activities with varying mobility and speed, and showcases their movement as a part of the artwork. From exploration of the fish nursery under the deck and prolonged family picnics, to the short stop from a bike commute home, the Panther highlights and integrates the varied paths and activities of the community.

The sight of visitors strolling along the walkways creates a dynamic display of movements, captured between illusionary Moiré patterns of lacy surfaces. Overlapping lacy railings are composed of individual elements repeated in variation, and function as structural trusses, while providing visual dividers allowing for both a framed vista of the lake and glimpses of captured audiences.



City Dialogue
A Place for All
to Connect &
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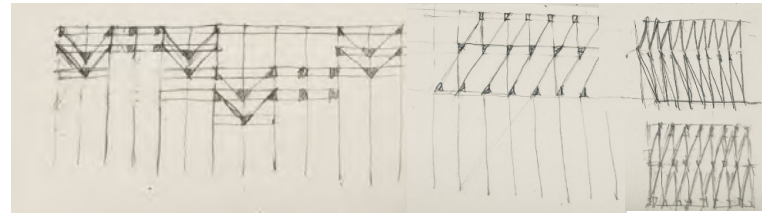
Community Dialogue
Enhance Equitable
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"In Organic Architecture then, it is quite possible to consider the building as one thing, its furnishing another and its setting and environment still another. The Spirit in which these buildings are conceived sees all these together at work as one thing."

"[A building] is conceived in an organic sense, all ornamentation is conceived as of the very ground plan and is therefore of the very constitution of the structure itself."

'Organic Architecture', Frank Lloyd Wright



Top Left: A moiré pattern—an interference pattern—is applied to the railings to create a visual illusion of movement.

Top Right: Window detail, Robie House, U.S. National Historic Landmark in Chicago, Frank Lloyd Wright 1909

Left: Study sketches by Choi+Shine



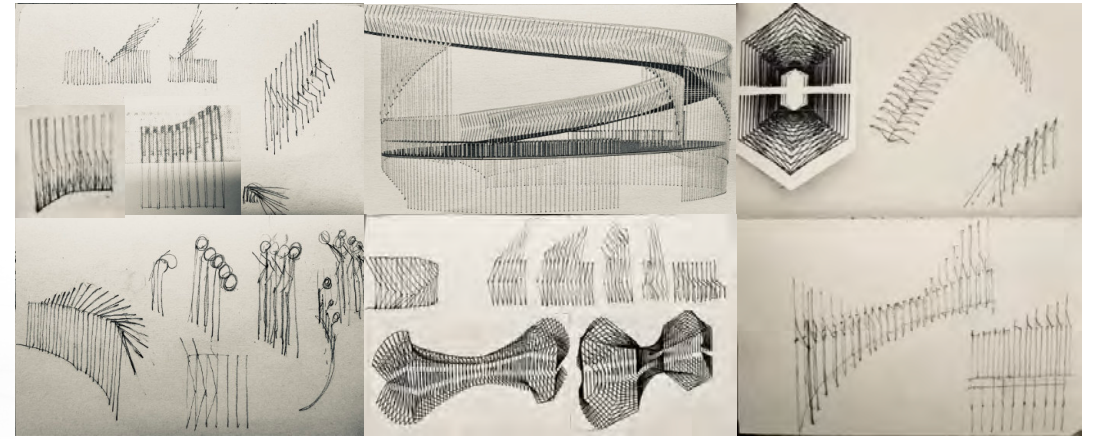
3. RAILINGS: INTERACTION, TACTILE EXPRESSIONS

Guardrails, benches, lighting fixtures or bike racks—small architectural elements required for the new pier, boardwalks and the existing bridges are transformed into a series of functional artworks. Here, 'ornaments' of these mundane functional elements form the whole, the structural system itself.

Modular and repetitive architectural elements morph sequentially in geometric variations and invite visitors to touch, sit and look; strumming the rails, which function as xylophones, making sound as they move through the linear boardwalks; leaning on the rails as they gradually lower to accommodate rest; following the rhythm of the rails growing into a pair of wings; exploring framed views with the "lenses" of the rail forming a telescope. These small imaginative interventions promote engagement, exploration and education among visitors along the LakeWay.



Details of Railing: Xylophone and Bench

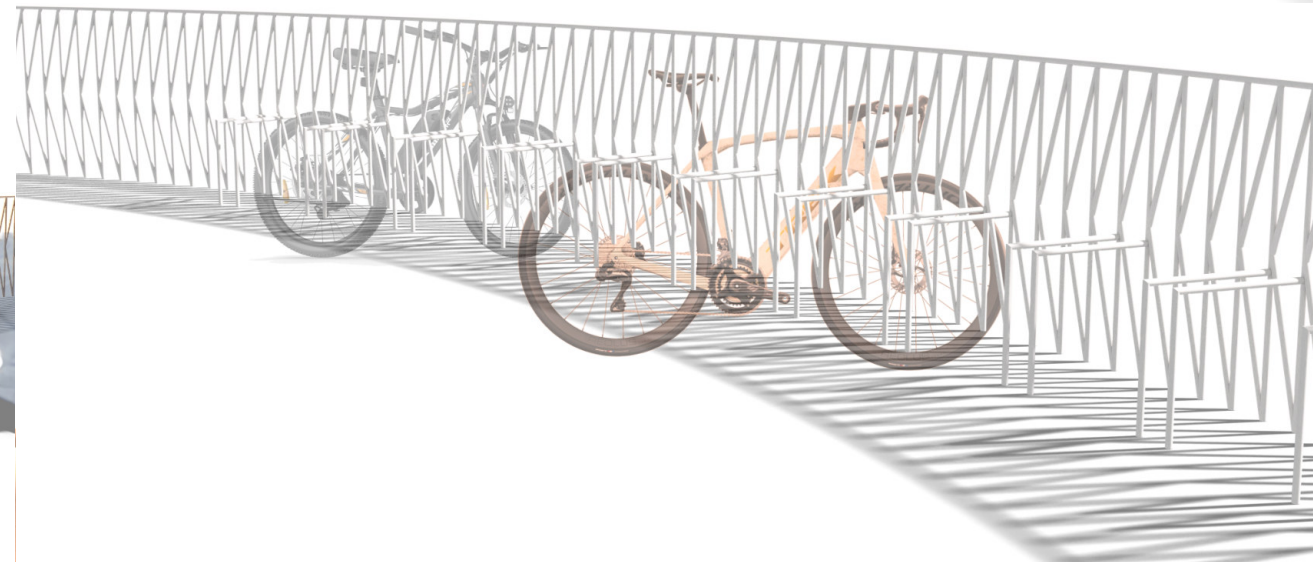
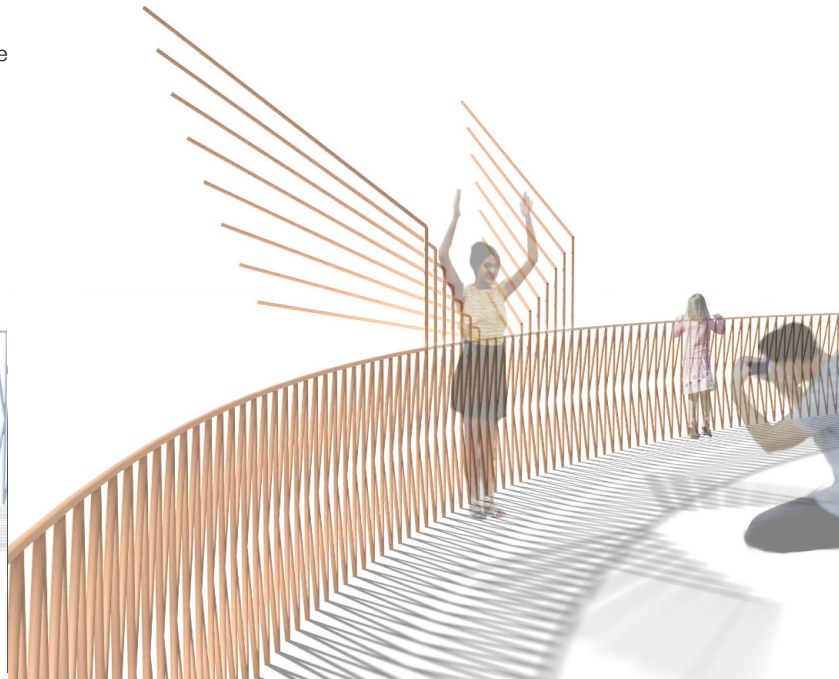
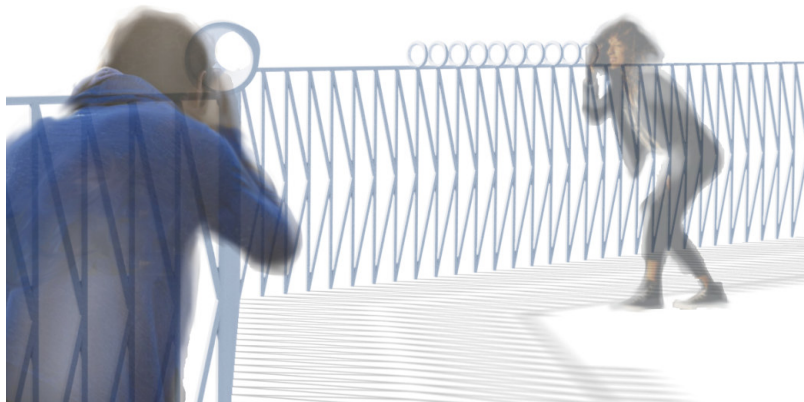
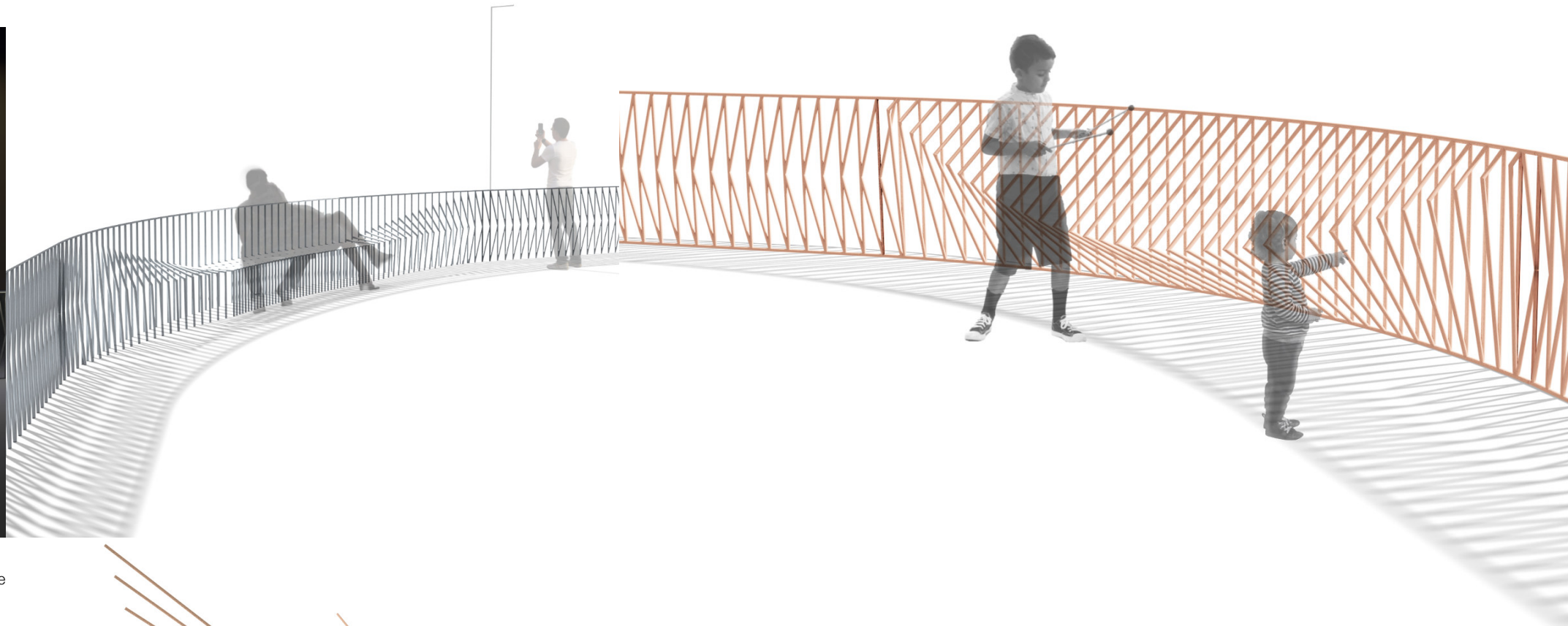


Sketches showing development of coherent visual language across different artworks by Choi+Shine



Images Above from Left: Lighting Fixture, Bench, Xylophone integrated into the railings

Images Below from Left: Telescope, Wings (photo spots), Bike Racks integrated into the railings



CO-CREATION, COMMUNITY GRASSROOTS

People are in the center of our work; making, installing, and experiencing the art.

The process of making together has been a fundamental part of our work for the past decade. Borrowing the 70's terminology, it is Process Art, where the act of creation in itself is art. Over and over again, we witnessed the transformative power of art which brings about change, from within a person to the community as a whole. Old craft transcends generations, connecting everyone, elevated into an art that instills pride in all involved.

Working together, our differences disappeared under a common goal, uniting us all. The process of engaging the community required perseverance, empathy and sincerity and was a moving and powerful experience.



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Inspire
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European immigrants brought the skill of lace to Wisconsin. Above: Lace Bonnet, Wisconsin Historical Museum Collection

LACE: craft is elevated into Art. Lace symbolically weaves different people and cultures and manifests the resilience and tenacity of the maker.

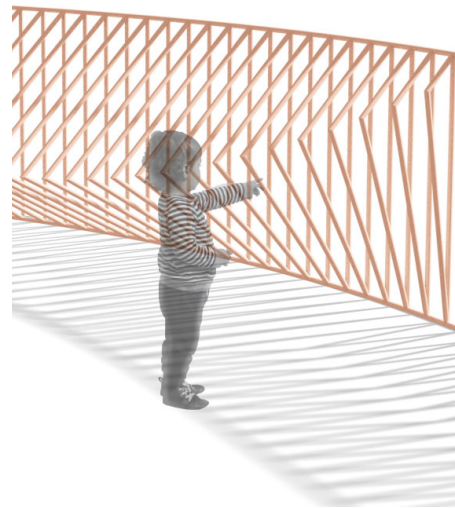
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Vibrant communities in the city of Madison

PEOPLE are in the center of our work. Under a shared goal, our differences disappear, making The process of making together as important as artwork.

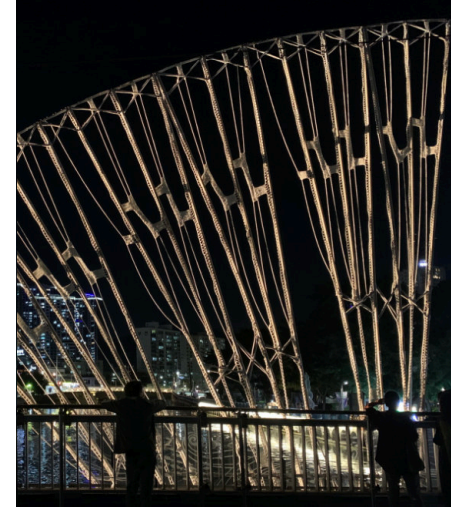
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Railing for the new boardwalks in LakeWay

PUBLIC ART AS A FRAMEWORK:
Physical support and Social framework

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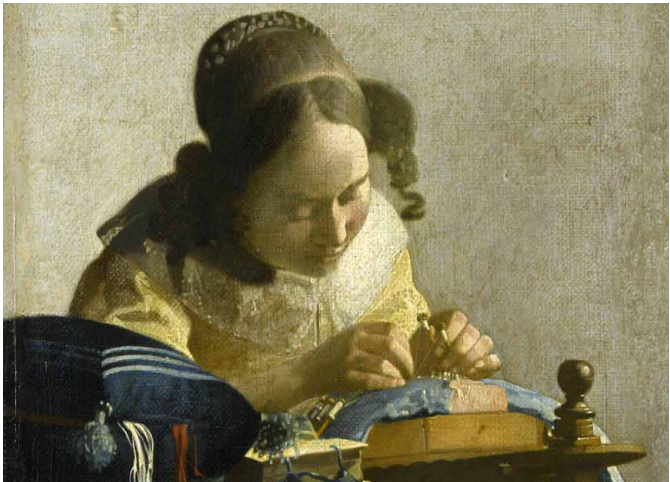
Example of temporary exhibition of lace using railing. Membrane, Busan Biennale, 2021

GRASSROOTS:
The permanent artworks will be the internal support structure for a recurring temporary exhibition co-created with the community. The project strives for providing grassroots support for the creativity in Madison.



ARIZONA! - Project built at Arizona Canal in Scottsdale, AZ in 2018, using railings as support structure.





The Lacemaker, Johannes Vermeer, c.1669/70, Dutch Golden Age painter depicting bobbin lace maker

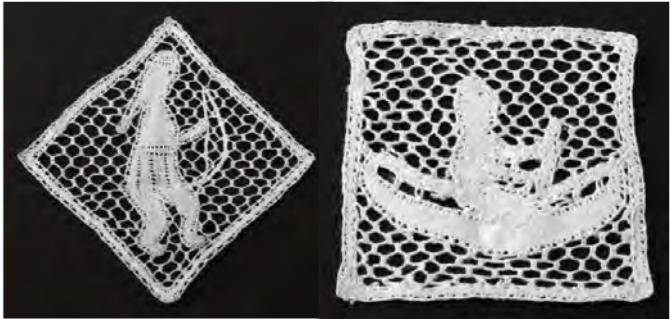
HERITAGE OF LACE IN WISCONSIN

Wisconsin has a rich lace-making tradition, particularly notable for the bobbin lace developed by the Oneida Nation in the early 20th century. This craft was introduced to the Oneida women by Sybil Carter, an Episcopalian missionary, in 1898. The lace-making tradition in Wisconsin, especially among the Oneida Nation, represents a unique blend of cultural heritage and artistic expression.

This proposal includes co-research, co-design and co-production of the lace artwork with the communities in Madison under the artists mentorship. It is hoped that the force of creativity and skills acquired during this project will leave grass roots in Madison communities for continuing the tradition of making together, through recurring ritualistic exhibition of their artworks.



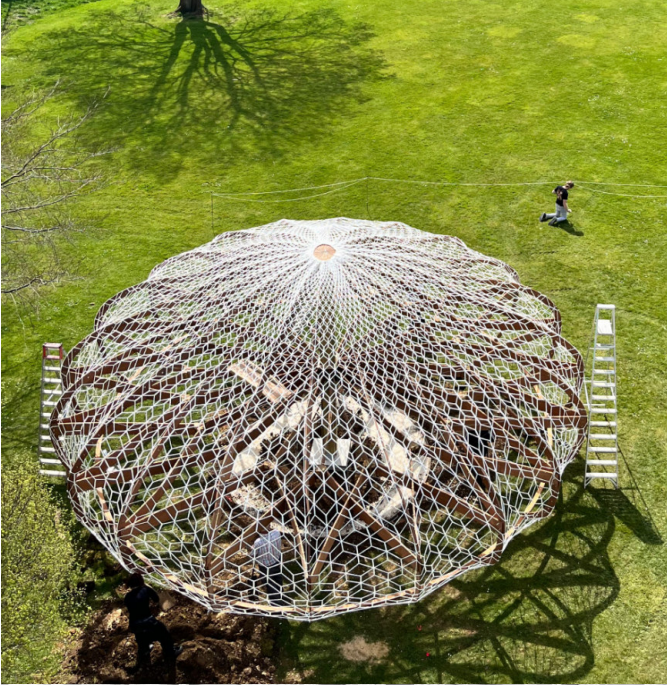
Oneida lace maker, possibly Josephine Hill Webster (1883-1978). Courtesy of the Oneida Nation Museum.



Bobbin Lace Pattern at Oneida Nation Museum, DePere, Wisconsin

COMMUNITY CO-CREATION PLANNING & SCHEDULE

PHASES	DURATION	TASKS	DESCRIPTION	ROLE: Madison LakeWay	ROLE: Choi+Shine
RECRUIT	1 month	Community Outreach	Recruit local volunteers for design, research & fabrication.	List of possible participating communities	Prepare Call for Volunteers
				Post & publish Call for Volunteers in media outlet	Organize and manage volunteers
					Prepare research topics and digital platform to share documents and online workshops.
				Exhibition Space Planning	Exhibition Space Planning
RESEARCH: Research with Community volunteers	1 month	Lace Heritage	Research Lace heritage in Madison and broader Wisconsin Area.		Organise group of volunteer researchers
		History and Future of Madison	Research and develop themes to represent city of Madison and LakeWay		Manage and Mentor volunteer researchers
		Individuality of Madison	Research unique culture, rituals, Flora, fauna, people and built environment		Organise researchers and encourage in-person workshops
		Visual Representation	Research and collect Iconography and symbolism of Madison and develop relevant themes.		Prepare and hold regular online workshops
DESIGN: Design with Community volunteers	1 month				Document and share research outcome
		Introduction of design process	How to interpret Iconography and symbolism collected throughout the research		Prepare and hold online workshops
		Crochet patterns	How to create crochet patterns		Document and archive co-design process
					Develop co-designed crochet patterns into CADD drawings
PROJECT KICK OFF	2 Days	Official kick off of the co-production	Day 1: Introduction of project, material distribution, group organisation and leader assignment	Prepare venue for the in-person Kick-Off Event	Prepare and hold the in-person Kick-Off Event
			Day 2: In-person workshop - deciphering the pattern & crochet demonstration. Introduction of process & digital platform	Marketing and Communication of the event	Meeting with Group leaders, Introduction of process & digital platform
					Additional Frames (if any) and connectors to be designed
FABRICATION: Production with community volunteers	2 - 3 Months	Fabrication of lace with community volunteers	All participants sharing progress, questions and tips on the official digital platform.		Management of production: Managing digital platform, and supervising group leaders. Email and DM
			All participants to have periodic in-person meetings with group leaders		Periodic Meeting with Group leaders, check on progress.
		Collection of completed work		Provide venue for collection and storage.	Managing collection via group leaders.
		Recruit local volunteers for Assembly and Installation		Post & publish Call for Volunteers in media outlet	Organize and prepare Assembly Volunteers and Installation Crews
ASSEMBLY	2 -3 Weeks	Sewing and connecting finished crochet lace		Provide venue for assembly and storage.	Management of Assembly: daily In-person workshop, supervision of group leaders and production of any additional lace if needed.
		Assembly of frames (if any)			
INSTALLATION	1 Week	Installation of lace and additional frames (if any)		Site prepration	Check site, crews, material & equipments for Installation
					Installation management: daily crew management, volunteer management and documentation
OPENING EVENT	1 Day	Celebration	Open to all, an event to celebrate the completion of the project	Provide venue, media outlet for the event.	Document the project and interview participants. Meet and greet everyone involved.
ARCHIVE		Documentation	Sharing process online.		Publish dedicated webpage
GRASSROOTS MADISON LAKEWAY		Organizing local creative initiative.	Reach out to the project participants for them to organise the local creatives and initiate next exhibitions.		Help in aiding in creative direction for the ritualistic recurring exhibitions



PROPOSED MATERIAL LIST & FABRICATION PROCESS

The Turtle is made almost entirely from stock elements assembled on site. The ribs and structure are composed from small diameter aluminum tubes, forming primary, secondary and tertiary members.

The artwork's base consists of steel tubes (3/8" wall-thickness) forming "boots", providing mounting for the artwork and collision protection from ice, waves and boats. This steel tube is above water, making a visual gap between the artwork and the reflection.

The foundation is designed as a perforated, honeycomb concrete structure to accommodate and encourage the wildlife habitat and nursery. The artwork will be powder coated for durable weather protection and environmental considerations.

The Ribs:

Type A: Primary aluminum tubes, Quantity: 120
3" to 5" diameter, tapered. 7ft to 18ft length

Type B: Secondary aluminum tubes, Quantity: 120
2" to 3" diameter, straight, 8 ft to 26 ft length

Type C: Tertiary aluminum tubes, Quantity: 242
2" to diameter, straight, 2 ft to 11 ft length

Type D: Tertiary aluminum tubes, Quantity: 84
2" to diameter, Tapered, 1 ft to 9 ft length

Type E: Tertiary aluminum tubes, Quantity: 30
1" to 2" diameter, 2 ft to 3 ft length

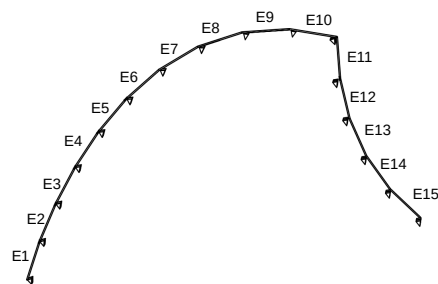
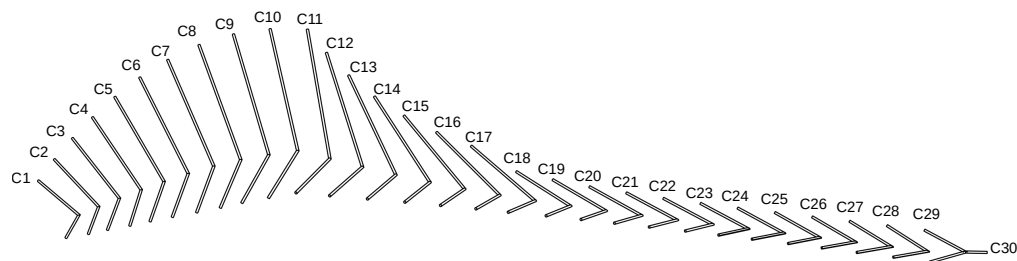
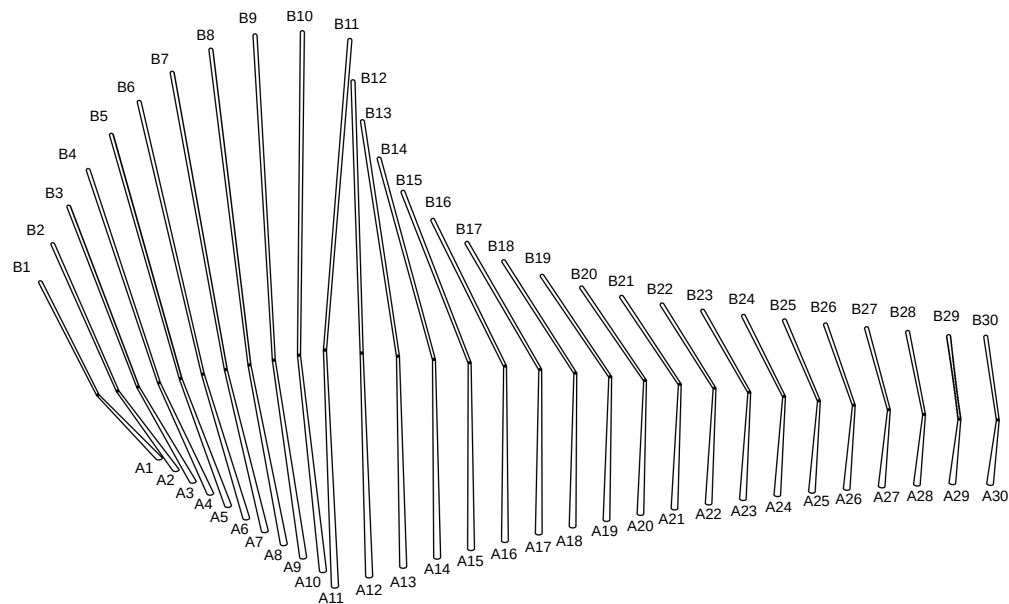
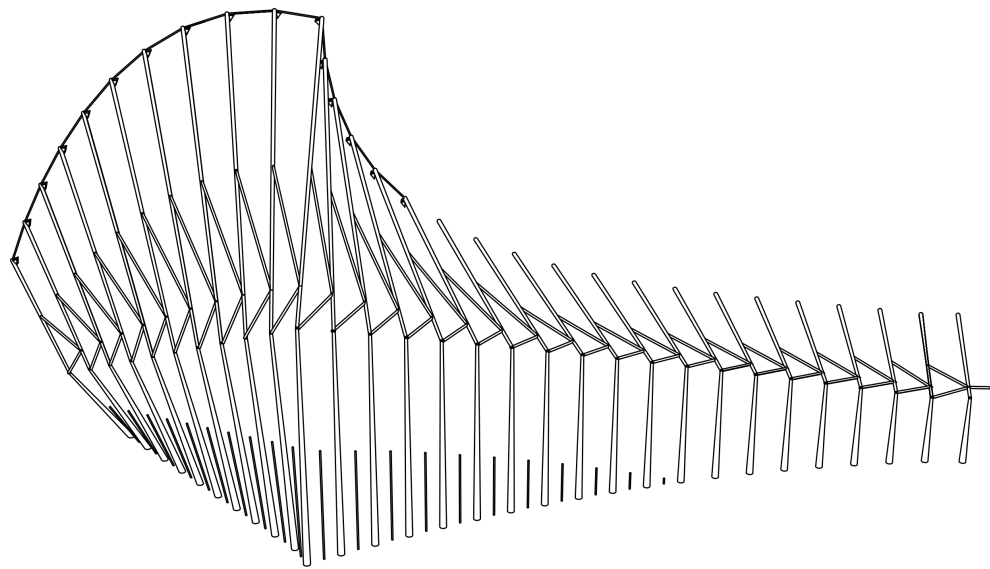
Type F: Protective steel base tubes, Quantity: 204
3 or 5" diameter, tapered. 4ft length (not shown)

The aluminium tubes will be custom cut to length, then cleaned, painted and tagged. Each rib assembly will be test-assembled before installation to verify fit.

The joints between each tube section are factory fabricated from aluminum, creating slip on collars joining the rib tubes together, allowing on-site assembly of the artwork with only hand tools. This minimizes transportation, fabrication and installation costs.

The artwork is assembled and bolted together near the site, with final installation of each rib section progressing outwards from the center-most ribs (A30/B30 down to A1/B1), creating a growing, stable structure. The use of bolts eliminates the need for welds, and simplifies repairs and maintenance, when needed. A non-conducting insulator sheath, such as a thin rubber sheet, or fiberglass collar, separates the aluminum from the steel boots to inhibit corrosion.

Illumination is provided by sealed, solar powered LED units. the LED units are self enclosed spot lights for general illumination and point lights for accent lighting, both fastened to the aluminum structure with no external power source. Lighting strategy for the artwork follows Madison General Ordinance 29.36.



POTENTIAL MAINTENANCE NEEDS

The artwork is designed to be low, or no maintenance, beyond occasional cleaning, which may be achieved with high pressure spray washers, as required. The artwork's powder coating is UV, impact and weather resistant. The artwork is located above the high water level and is not subject to direct, prolonged water exposure, although it is in a high humidity environment.

The bollard-like boots at the base of the artwork which protect and connect the artwork to its footing are composed of epoxy painted, corrosion resistant stainless steel, which requires occasional cleaning, if desired. The insulating sheaths between the boots and the artwork are expected to have a 20+ year life.

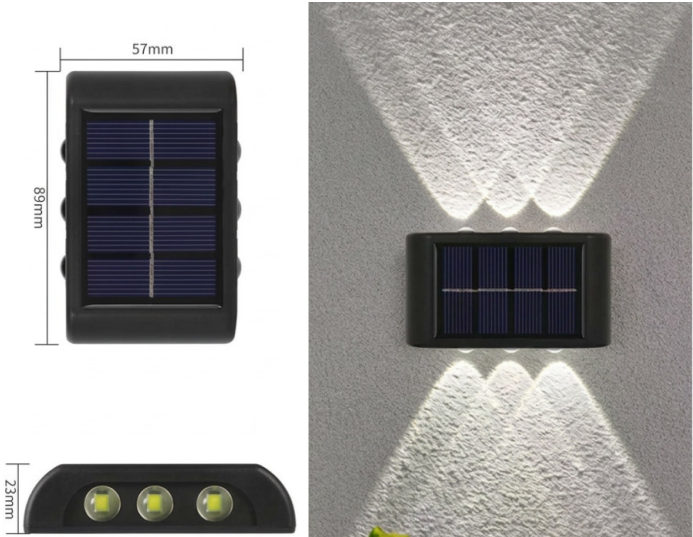
Zinc blocks (cathodic protection) fastened to the metal boots are a standard method of inhibiting corrosion. These low cost items require replacing every few years.

Illumination is provided by sealed, solar powered units that are expected to have a rechargeable battery life of 10 years.

Zinc Blocks, Typical Cathodic Protection Method



Solar powered LED units with rechargeable batteries, rated IP 68.



TIMELINE FOR FABRICATION AND INSTALLTION

The expected duration of the design development, fabrication and installation is 10 to 12 months. The duration and start of the installation of the artwork is subject to the site's availability and the general project's progress. We recommend installing the artwork during warmer months.

YEAR 2027

DESIGN, DOCUMENT & MEETINGS

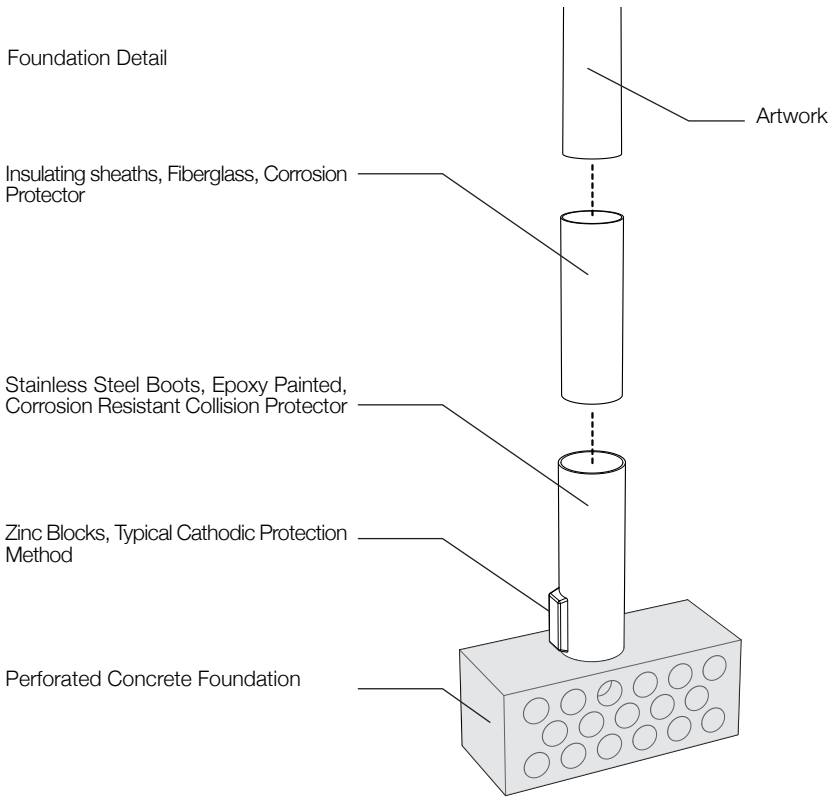
<u>Jan</u>	Kick-off (Legal Documents and Project Commencement)
<u>Jan - Mar</u>	Design Development, Client Meetings
<u><milestone></u>	Client Approval of Artwork
<u>April - Aug</u>	Construction Document, Engineering, & Client Meetings
<u><milestone></u>	Client Approval of Artwork for Fabrication

FABRICATION

<u>Sep - Nov</u>	Fabrication of Artwork
<u>On-Going</u>	Site Preparation by others

INSTALLATION (≈4 week duration)

<u>TBD</u>	Transport to site
<u>TBD (≈4 weeks)</u>	Assembly and Installation of the Artwork
<u><milestone></u>	Sign-off by Local SE.
<u><milestone></u>	Inspection, Final Sign-Off of the Artwork by Lakeway
<u>TBD</u>	Opening



BUDGET

CATEGORY	ITEMS	TYPE	QUANTITY	UNIT	COST PER UNIT (TYP)	Σ COST	NOTE
Materials	Aluminum Tubes	A	120	per pipe	US\$475	US\$57,000	
	Aluminum Tubes	B	120	per pipe	US\$220	US\$26,400	
	Aluminum Tubes	C	242	per pipe	US\$115	US\$27,830	
	Aluminum Tubes	D	84	per pipe	US\$180	US\$15,120	
	Aluminum Tubes	E	30	per pipe	US\$120	US\$3,600	
	SS Tubes	F	204	per pipe	US\$70	US\$14,280	
	Sheath		204	sq ft	US\$30	US\$6,120	
	Bolt		8800	per bolt	US\$0.25	US\$2,200	
	Zinc Cathodic Protection		60	per unit	US\$35	US\$2,106	
	Spot LED Lighting, Solar		240	per fixture	US\$60	US\$14,400	
	Point LED Lighting, Solar		240	per fixture	US\$50	US\$12,000	
	Foundation, inc. Installation					US\$112,000	
Fabrication cost	Joints, Tube Cutting & Finishing		1		US\$118,000	US\$118,000	
	SS Tubes (Boots)		204			US\$9,500	
Finishing	Powder Coating		1			US\$74,000	
Transportation	Shipping					US\$5,000	
Engineering	Engineering and safety review		1			US\$20,000	Structural Analysis and Design
	Engineering and safety review		1			US\$10,000	Local Engineer Stamped Drawings
Installation	Equipment Rental		5	per day	US\$1,200	US\$6,000	Crane, Boat & Pontoon Rental
	Labor		10	days	\$36/hr	US\$8,400	3-man Crew
	Permitting		1		US\$1,000	US\$1,000	Estimate
Artist Fee & Travel	Artist Fee: Design, Design Changes, Presentation		15%			US\$108,000	Artist Fee Includes Community Co-Creation & Installation Supervision
	Flight		4		US\$1,000	US\$3,200	2 Return Tickets x 2 Persons
	Accommodation		12	days	US\$100	US\$1,200	
Insurance	Addition to Existing Policy					US\$650	per year
	Material (30,000 ft Cord) inc. Shipping		1			US\$5,300	
	Prints, Crochet Tools & Assistant Labor		1			US\$3,000	
	Assembly Tools & Materials		1			US\$510	
	Flight		2		US\$1,000	US\$2,000	1 Return Ticket x 2 Persons
Community Co-Creation: Lace	Accommodation		21	days	US\$100	US\$2,100	
TOTAL	Subtotal					US\$670,916	
	Contingency		10%			US\$67,092	
	TOTAL					US\$738,008	
Railing Variations	Bench		1	each	US\$3,500	US\$3,500	Estimate, pending selected rail design by SASAKI
	Xylophone		1	each	US\$5,500	US\$5,500	Estimate, pending selected rail design by SASAKI
	Street Light Fixture		1	each	US\$2,500	US\$2,500	Estimate, pending selected rail design by SASAKI
	Bike Rack		5	each	US\$500	US\$2,500	Estimate, pending selected rail design by SASAKI
	Wings		1	pair	US\$2,500	US\$2,500	Estimate, pending selected rail design by SASAKI
	Telescope		1	set	US\$1,350	US\$1,350	Estimate, pending selected rail design by SASAKI
	Subtotal					US\$17,850	

Notes:

- Optional installation of the Panther as the Capital View Pier is not included in the budget as it is contingent on the development of the pier included in SASAKI's Masterplan.
- This budget proposal was made on September 8th, 2026 in preparation for the finalist submission to bid for Madison LakeWay.
- Pricing assumes project fabrication commencing within 8 months of budget date.





LASTING MEMORY, A SENSE OF PLACE

We incorporate light, wind and water as integral elements of our ethereal and immersive works. The visual poetry of the works transform their immediate surroundings and perception of the space.

We hope these works will become symbols of Madison, this individual, beautiful and progressive place for the generations to come.