

## Maui Public Art Corps | October 2025 RFP

### C2. Outdoor Elevator Shaft — Additional Information

(Pa‘ia Youth & Cultural Center)

*NOTE: All public art contracts and installations are contingent upon final County and State permitting approvals for the Pā‘ia Youth & Cultural Center renovation project. Scope, timeline, and feasibility may be adjusted based on permit conditions or construction requirements.*

Please refer to [mauipublicart.org/apply](https://mauipublicart.org/apply) for details on process, evaluation, requirements and guidelines.

#### Overview

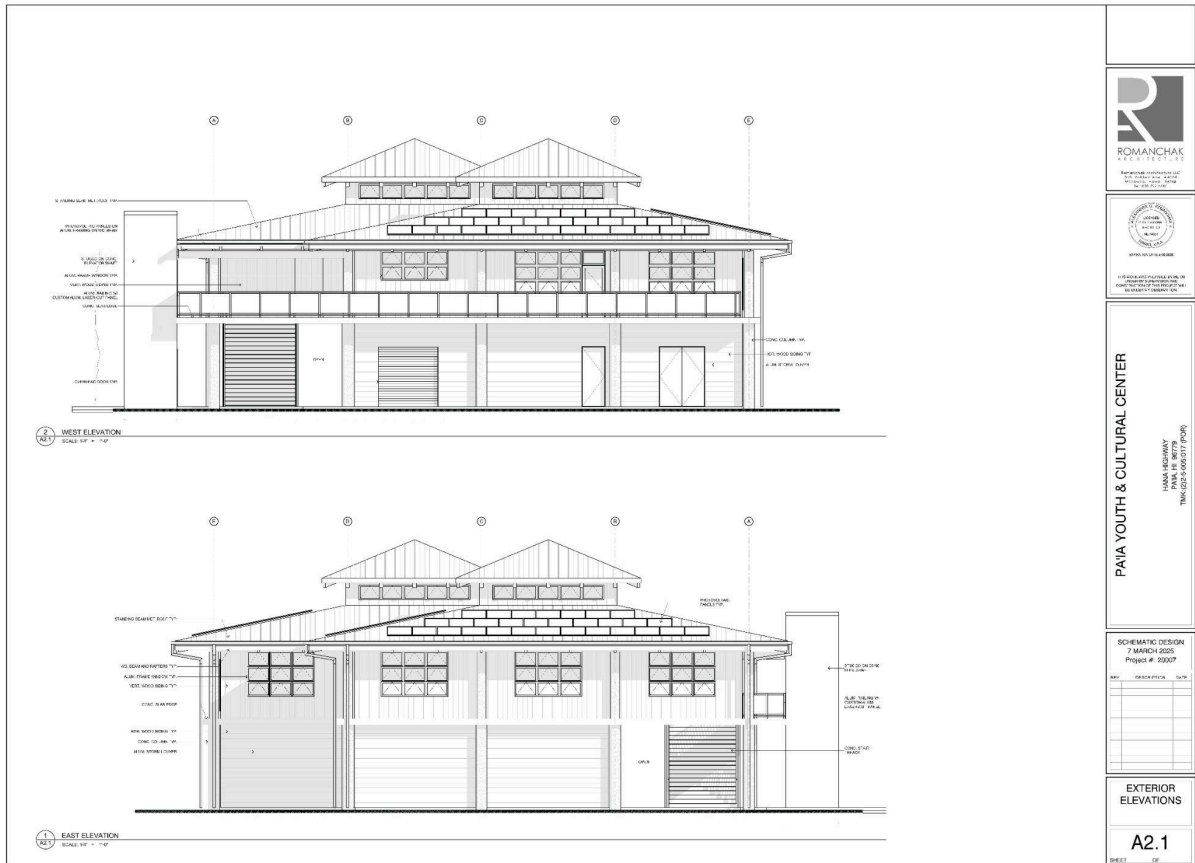
We invite artists to submit proposals for a site-specific project inspired by a story from our Hui Mo‘olelo program. Upon selection by a community panel, artists will enter a period of community engagement to integrate feedback into the initial proposal that actively shapes the resulting artwork into a site-specific, collaborative piece

The exterior elevator shaft at the Pa‘ia Youth & Cultural Center (PYCC) offers a highly visible vertical canvas for an integrated or attached artwork. The shaft is approximately **34–36 ft high × 10–12 ft wide per façade**, oriented toward the ocean and fully exposed to sunlight, salt air, and high winds. Artists are encouraged to consider the site’s exposure and design for long-term durability in a marine environment.



## Location & Visibility

- The elevator shaft is situated on the ocean-facing façade of the main PYCC building (see Sheet A2.1).
- The form serves as a vertical landmark visible from Hana Highway and the Baldwin Beach approach.
- Final artwork will be viewed from multiple angles, including pedestrian, vehicular, and beach sightlines.
- The wall finish is concrete/stucco over structural framing, allowing for surface-mounted, relief, or cladding-style artwork.



## Material & Fabrication Guidance

- **Durability:** Use marine-grade materials such as powder-coated or anodized aluminum, stainless steel, fiberglass, glass mosaic, or UV-stable finishes.
- **Attachment:** Artwork may be attached to or integrated within the stucco façade. All mounting systems must avoid penetration that could compromise the building envelope.
- **Lighting Integration (optional):** Artists may explore subtle, energy-efficient lighting systems (e.g., halo or backlighting), but designs must coordinate with the electrical engineer. Any proposed lighting must also consider Maui's migratory bird pathways, minimizing upward or outward light spill is essential to protect local wildlife and preserve night-sky visibility.

- **Maintenance:** Surfaces should resist corrosion, fading, and delamination. All finishes must withstand continuous exposure to moisture and sun.

### **Coordination Notes**

- All proposed designs must be reviewed by the project structural engineer (Scot Listavich, SLS Engineering) to confirm compatibility with the building structure and environmental loads.
- Coordination may be required with Romanchak Architecture LLC for final mounting details and lighting integration.
- Vendors for marine-grade fabrication and powder coating should be identified early. Potential vendors include architectural metal or Alucobond/Alpollic fabricators and local powder-coat specialists.

### **Surface Preparation & Mounting**

- The existing stucco surface may require cleaning and primer coating before any adhesive or mechanical attachment.
- All penetrations (if any) must be sealed to prevent water intrusion.
- Artwork weight and wind resistance will be key review factors.

### **Example Precedents**

Comparable projects demonstrating suitable approaches and materials include:

- Musqueam / Lel̓ən Elevator Shaft – A Bird’s Eye View (Vancouver, BC) – Painted and routed aluminum panels with polycarbonate backing and halo lighting (CAD \$75,000).
- 5th & Front Parking Garage “Pale Blue Dot” (Boise, ID) – Iridescent Alucobond Plus cladding on a six-storey tower (\$90,000).
- Fresno Yosemite International Airport “You Have Arrived” (Fresno, CA) – Painted ceramic relief and mosaic integrated into the façade (\$50,000).

These examples illustrate how high-impact, durable vertical installations can integrate cultural storytelling with architectural structure through materials such as aluminum cladding, glass mosaic, or ceramic relief within a \$50,000–\$90,000 range, depending on complexity and environmental exposure.

### **Summary**

The PYCC elevator shaft presents an opportunity to create a lasting vertical landmark rooted in local narrative and environmental awareness. Successful proposals will demonstrate:

- Strong understanding of architectural integration and coastal durability
- Coordination readiness with engineers and fabricators
- Clear technical feasibility for marine conditions

### **Criteria & Technical Specifications**

- The Artist agrees to purchase and maintain in force, at their own expense and for the duration of the mural installation, the following policy of insurance, which shall be in a form

and with an insurer acceptable to Maui Public Art Corps. A certificate evidencing the policy coverage, signed by the insurer or an authorized agent of the insurer, must be delivered to Maui Public Art Corps before the execution of the awarded contract and commencement of work:

- General Liability Insurance at \$1,000,000 per occurrence, \$2,000,000 general aggregate, and \$2,000,000 products and completed operations aggregate.
  - adds the Property Owner and Maui Public Art Corps % Lokahi Pacific as additional insured;
  - includes Automobile Insurance \$1,000,000 per occurrence for owned, non-owned and hired vehicles, and any other provision relevant to the services
- The Artist shall design the work in substantial conformity with the community engagement process. This opportunity is a commission, not a grant. Unlike a grant, which provides funding for artists to execute their proposal exactly as submitted, this commission is a collaborative process. Artists are selected based on their past work and their proposal, but they are expected to workshop and refine their project with partners and community members before the final presentation. Community engagement is a key priority, and selected artists must be open to input and adaptation throughout the development process.
- The work must be feasible within the project budget and timeline.

**Public Art:** Planned or executed outside of a gallery or theater context and intended specifically for presentation within free and public view, public art is: A) commissioned by a public process; B) characterized by interaction or dialogue with the community; and C) site-specific, meaning that it is created in response to the place in which it resides.