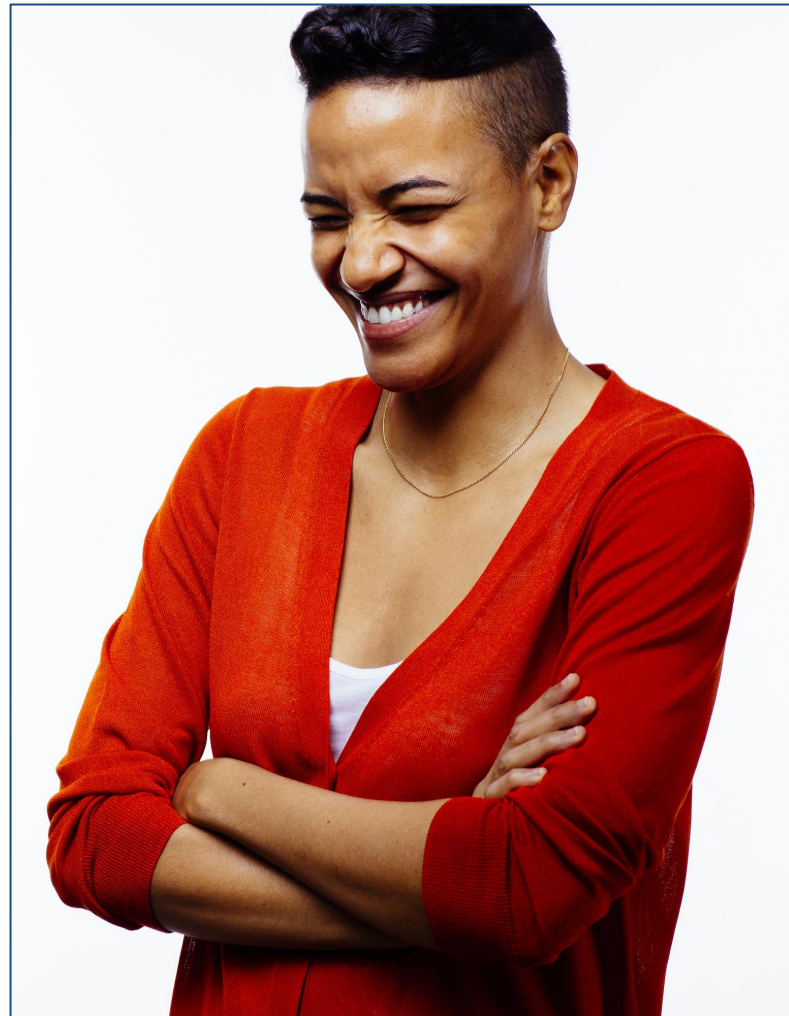


# Walter Gladwin Recreation Center

Conceptual Design Presentation

NYC Percent for Art Program

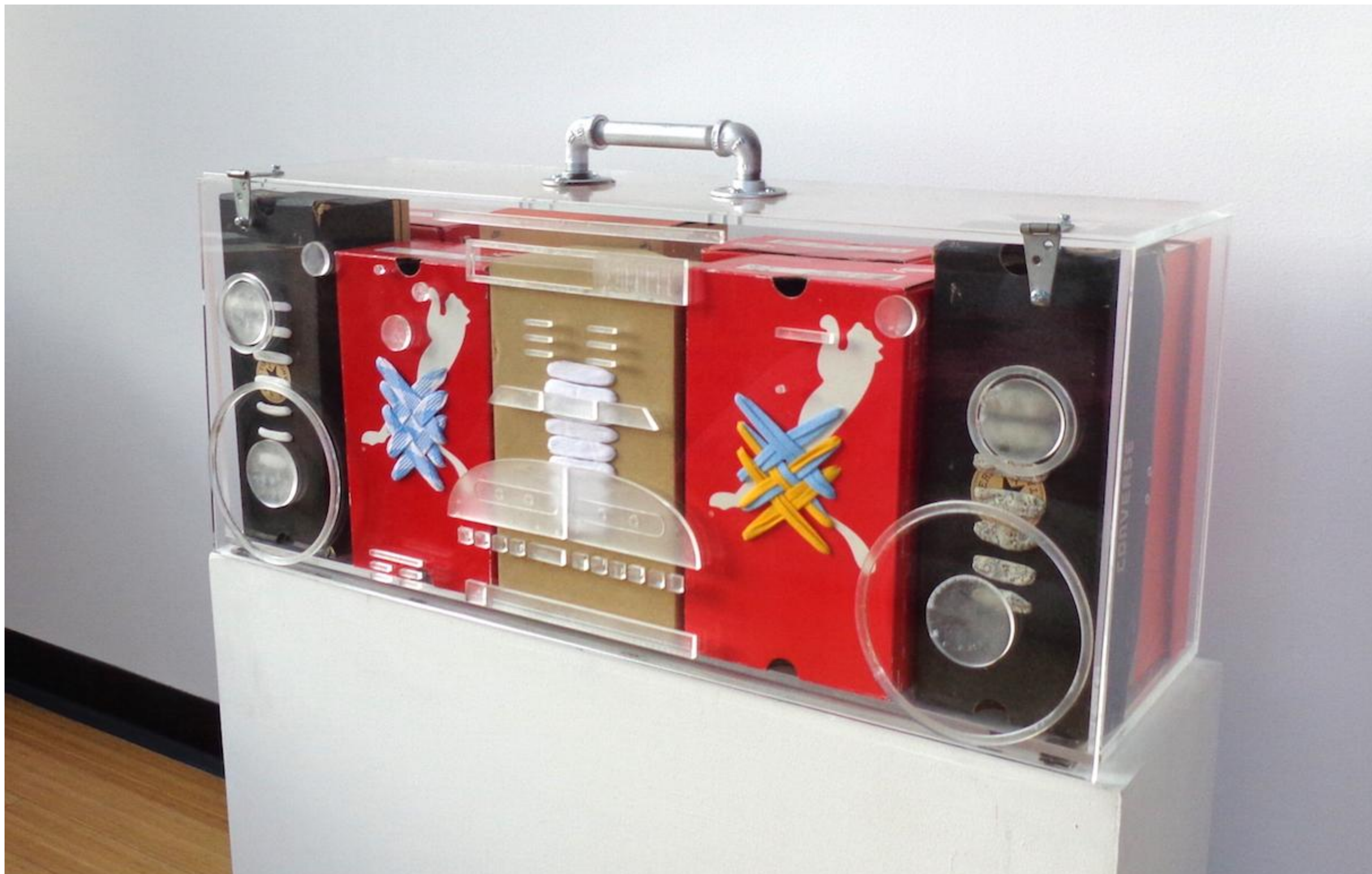
**Glendalys Medina, Artist**



Glendalys Medina is a conceptual interdisciplinary visual artist who was born in Puerto Rico and raised in the Bronx. Medina received an MFA from Hunter College and has presented artwork international at such notable venues as PAMM, Artspace, Participant Inc., Performa 19, Artists Space, The Bronx Museum of Art, El Museo del Barrio, and The Museum of Contemporary Art in Vigo, Spain, among others. Medina was a recipient of a Pollock Krasner Foundation Grant (2020), a Jerome Hill Foundation Fellowship (2019), the Rome Prize in Visual Arts (2013), a NYFA Fellowship in Interdisciplinary Art (2012), and the Bronx Museum Artist in the Marketplace residency (2010), among others. Medina is currently a professor at SVA MFA Fine Arts program and lives and works in New York.

# PREVIOUS ARTWORK

Glendalys Medina

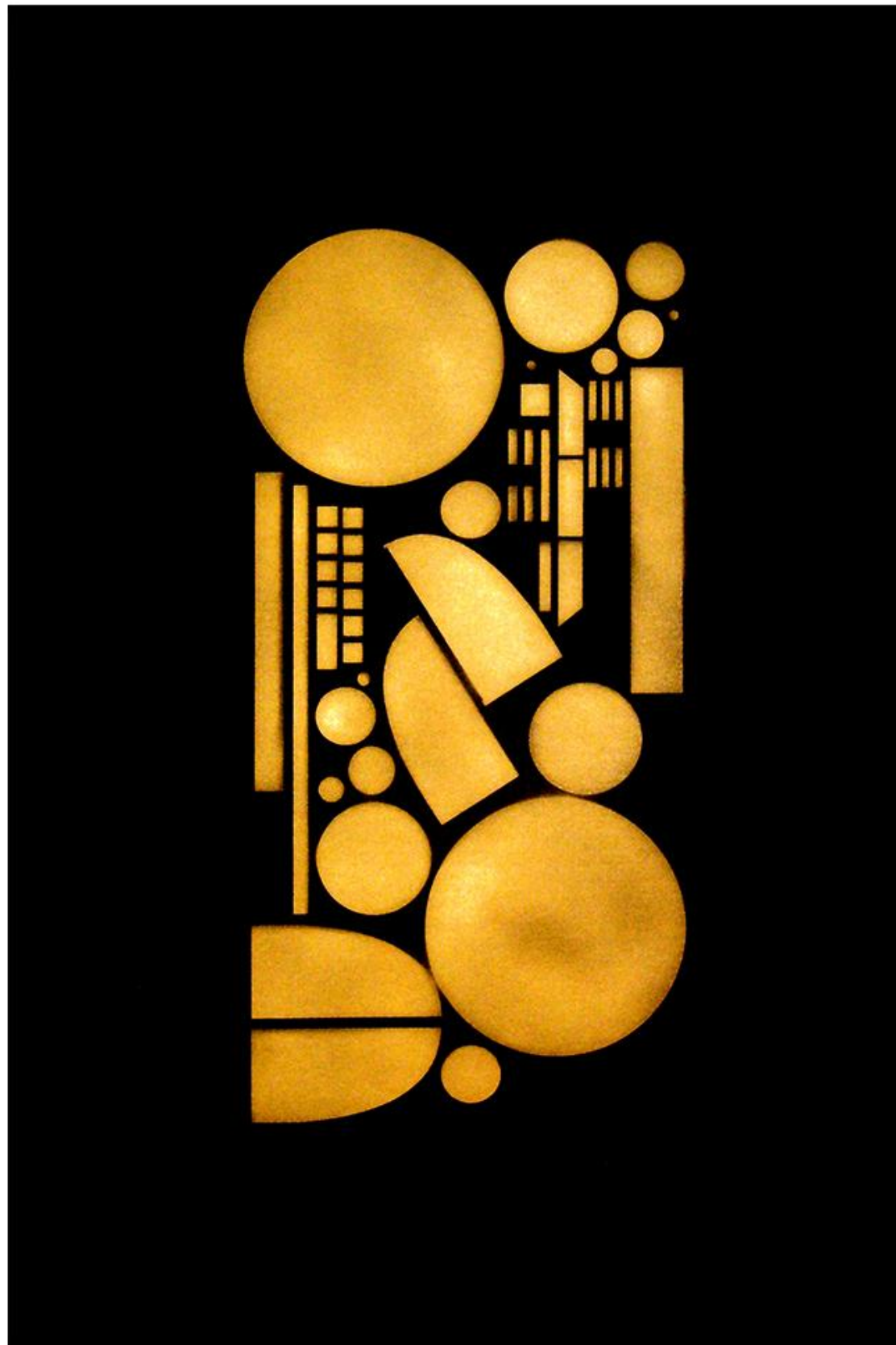


Glendalys Medina, Artist  
Conceptual Design Review  
January 21, 2025

NYC Percent for Art Program  
Walter Gladwin Recreation Center  
DCLA%/DDC/NYC Parks/Marvel Architects

**Previous Work**

**BOOMBOX, 2010**  
Plexi, Shoeboxes,  
laces, Metal hinges  
and pipe.



Glendalys Medina, Artist  
Conceptual Design Review  
January 21, 2025

NYC Percent for Art Program  
Walter Gladwin Recreation Center  
DCLA%/DDC/NYC Parks/Marvel Architects

**Previous Work**

**BLACKGOLD, 2012**  
Spray Paint on Paper  
Edition

Exercise I

Objective: Create a signature visual language.

Materials:

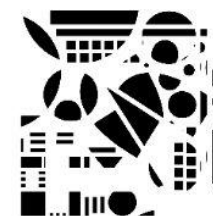
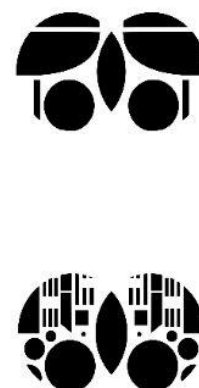
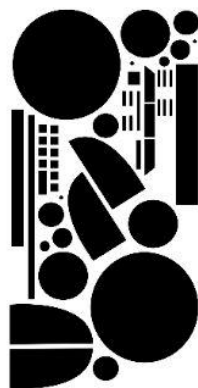
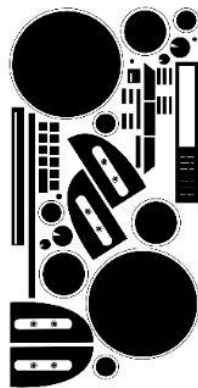
- Object
- Drawing compass
- Ruler
- Pencil
- Pen
- Scissors
- Stencils
- Stenciler

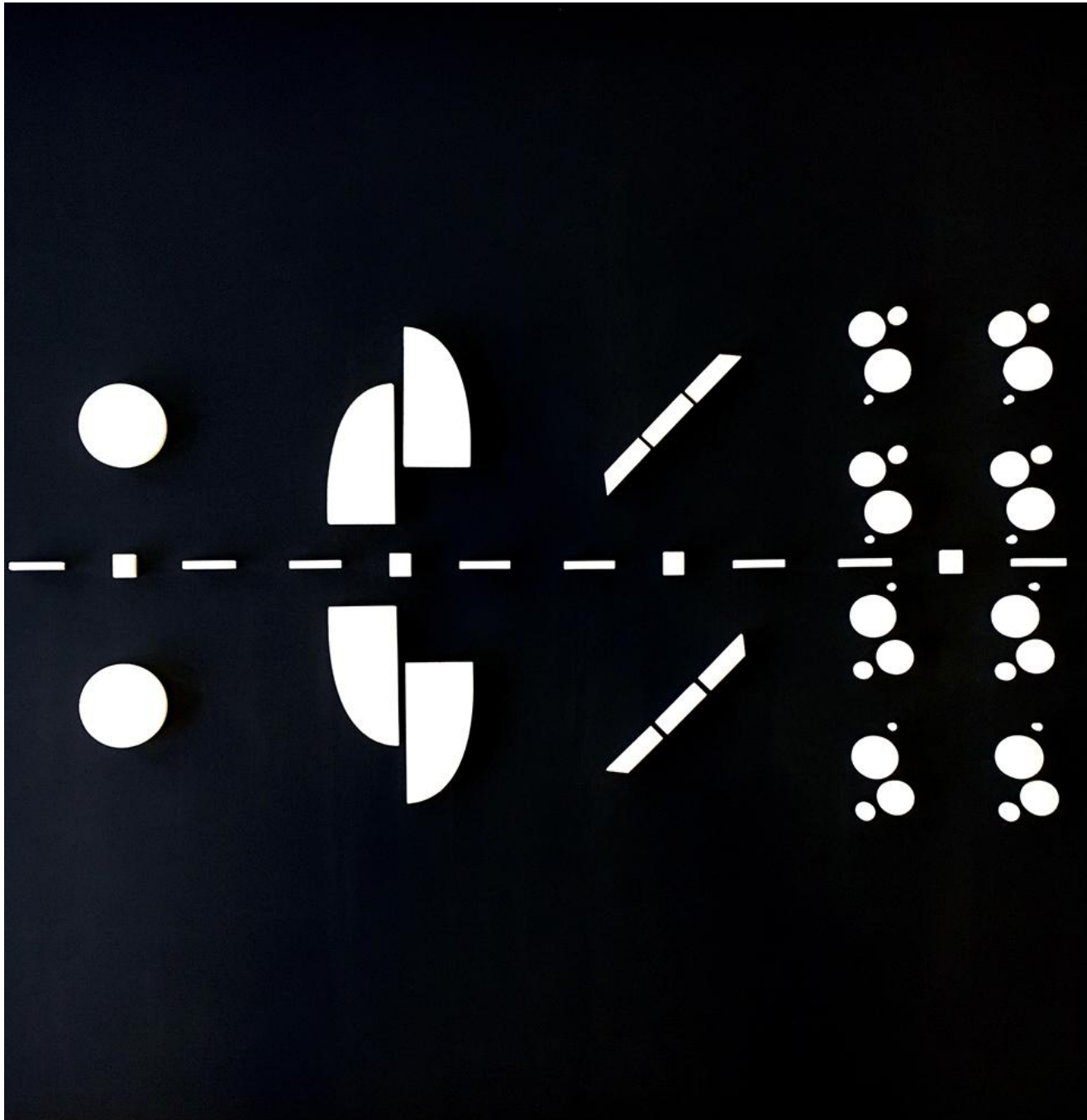
Steps:

1. Choose an object that represents you.
2. Cut remaining form to form the object into 9 shapes.
3. Draw these shapes out and lightly recombine their composition.
4. Remove all details from the composition. I mean only basic shapes.
5. Create two stencils from your composition.
6. Repeat the stencil in 180° and show out the interlocking shapes.
7. Repeat step 6 in 45° and 90° angles.

Print Specs:

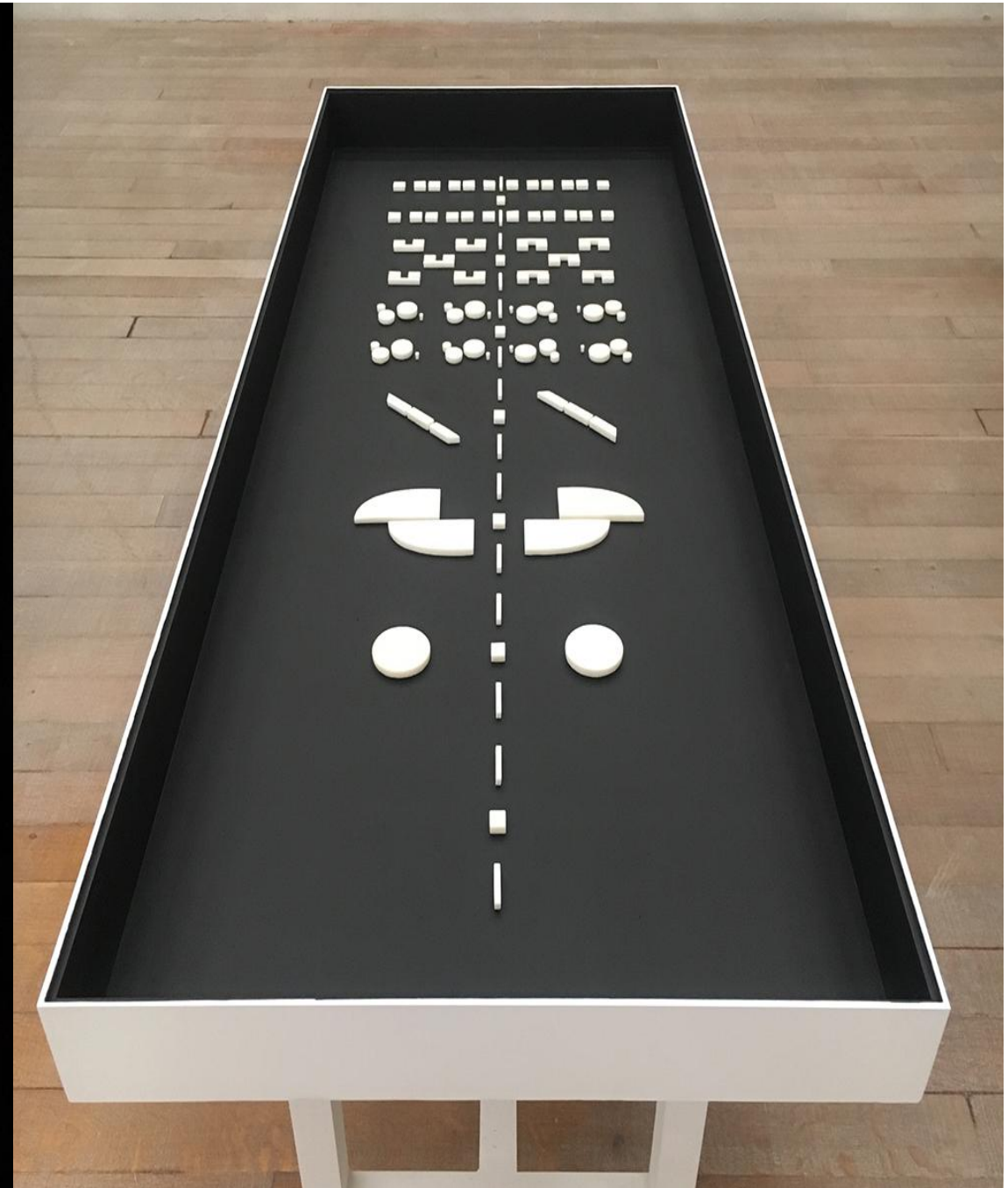
- 1. 1/4" - 3/8"
- 2. 1/4" - 3/8"
- 3. 1/4" - 3/8"
- 4. 1/4" - 3/8"
- 5. 1/4" - 3/8"





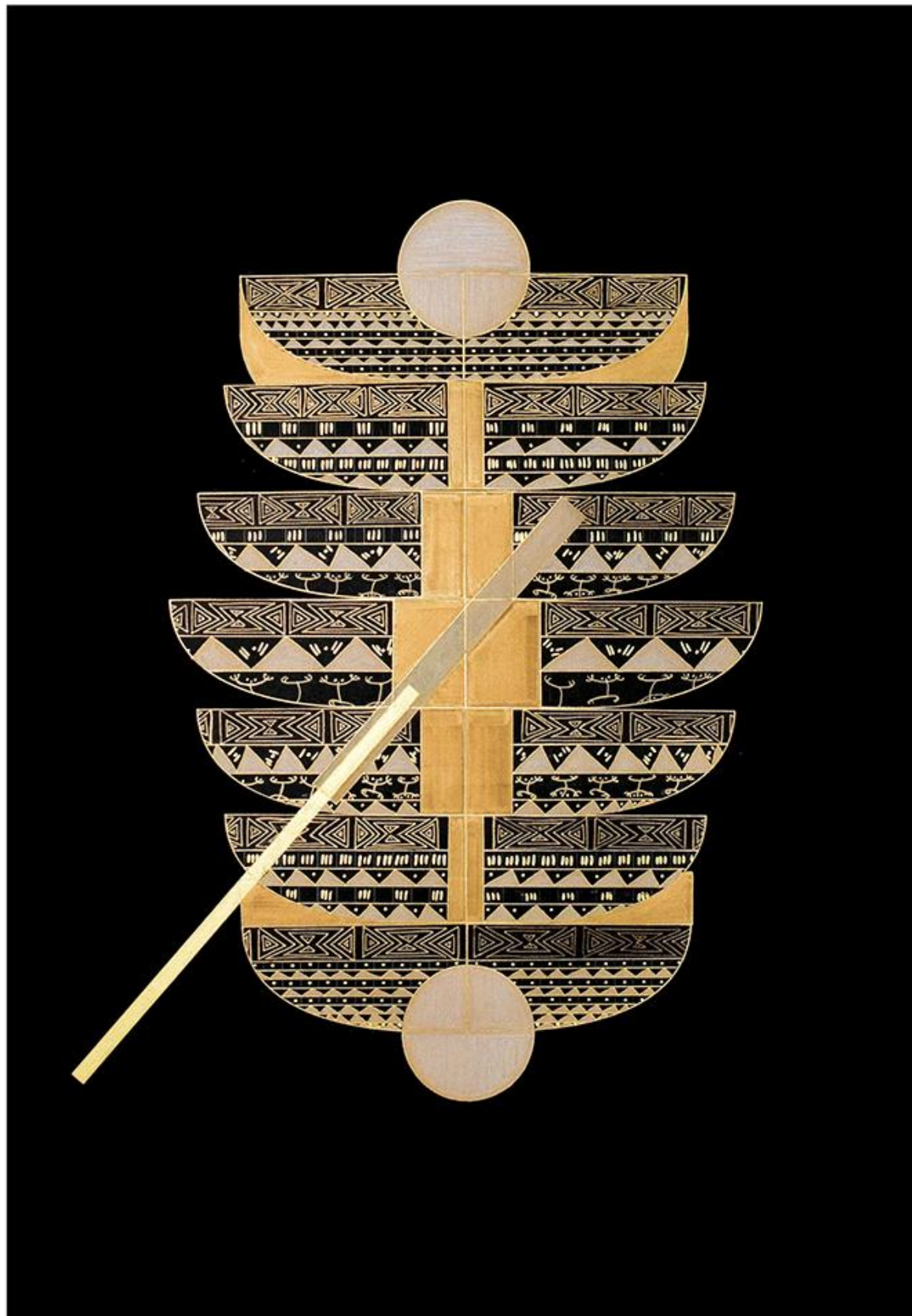
Glendalys Medina, Artist  
Conceptual Design Review  
January 21, 2025

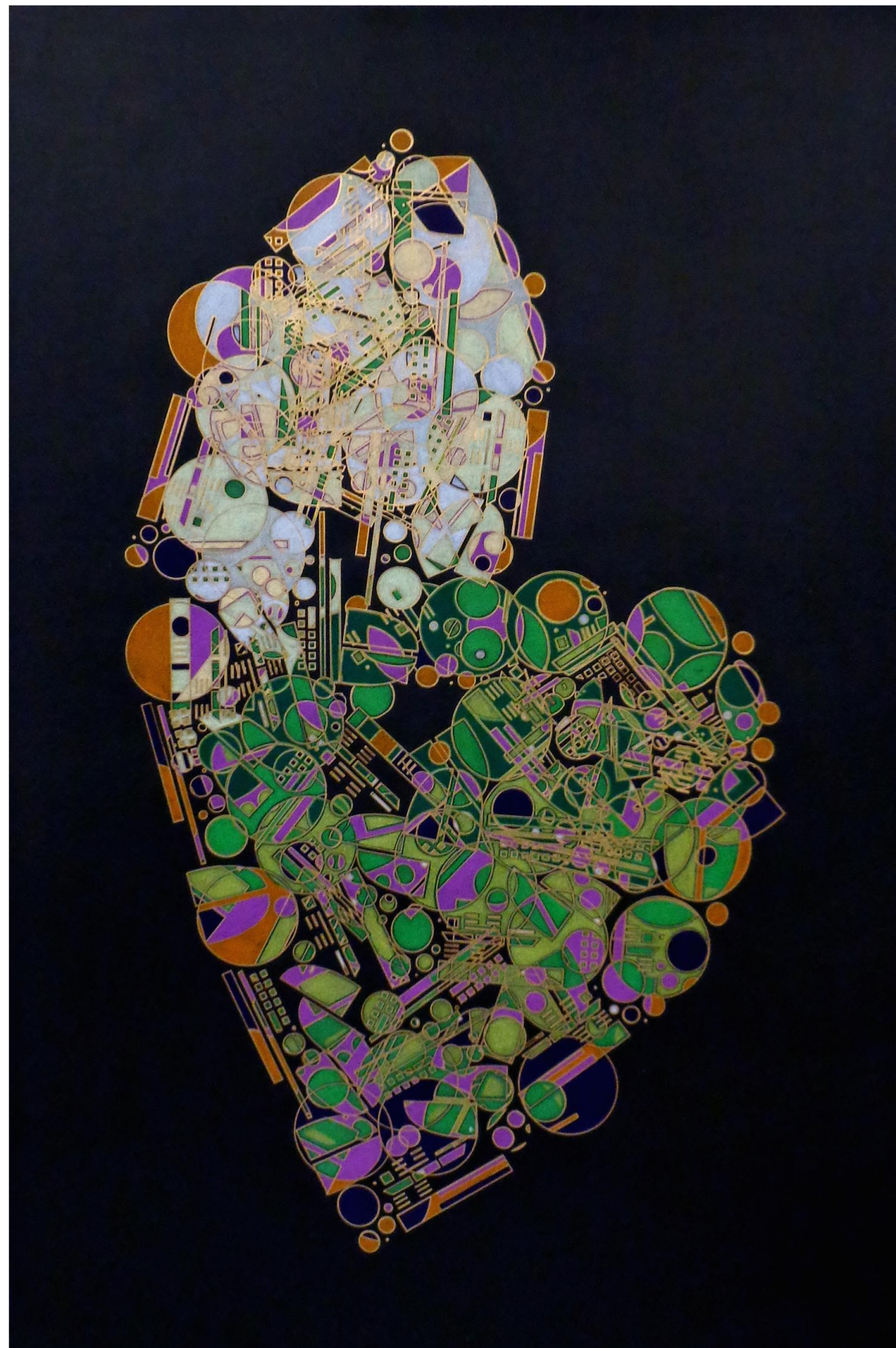
NYC Percent for Art Program  
Walter Gladwin Recreation Center  
DCLA%/DDC/NYC Parks/Marvel Architects



Previous Work

**CAPICÚ, 2017**  
Domino sugar and egg whites on wood





Glendalys Medina, Artist  
Conceptual Design Review  
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NYC Percent for Art Program  
Walter Gladwin Recreation Center  
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Previous Work

***BLACK ALPHABET B***, 2014  
Domino sugar and egg whites on wood

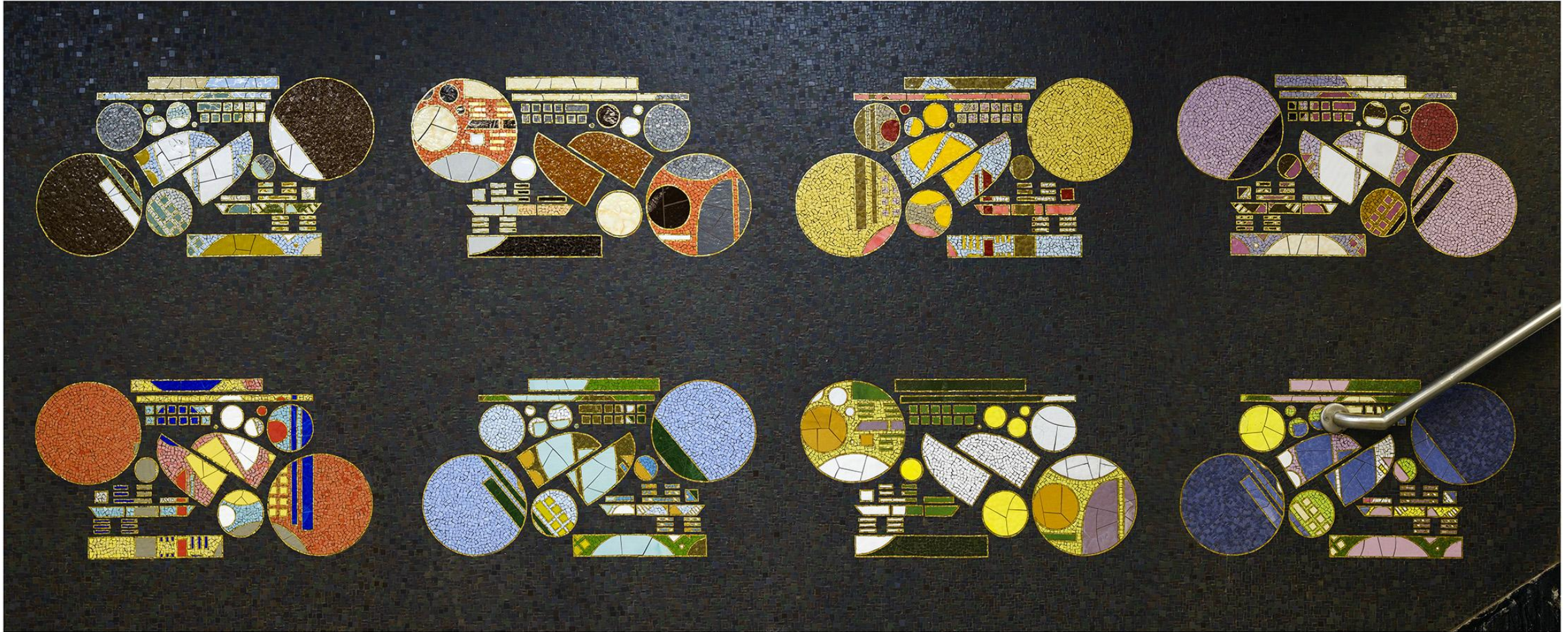


Glendalys Medina, Artist  
Conceptual Design Review  
January 21, 2025

NYC Percent for Art Program  
Walter Gladwin Recreation Center  
DCLA%/DDC/NYC Parks/Marvel Architects

**Previous Work**

**STACKS, '20-'22**  
Glass Mosaic  
Charlotte and William Bloomberg  
Medford Public Library



Glendalys Medina, Artist  
Conceptual Design Review  
January 21, 2025

NYC Percent for Art Program  
Walter Gladwin Recreation Center  
DCLA%/DDC/NYC Parks/Marvel Architects

Previous Work

**GRATITUDES OFF GRAND, '22-23**  
Glass Mosaic Manhattan Bound  
MTA STATION



Glendalys Medina, Artist  
Conceptual Design Review  
January 21, 2025

NYC Percent for Art Program  
Walter Gladwin Recreation Center  
DCLA%/DDC/NYC Parks/Marvel Architects

Previous Work

**GRATITUDES OFF GRAND, '22-23**  
Glass Mosaic Brooklyn Bound  
MTA STATION

# PROJECT SITE

## Walter Gladwin Recreation Center

# NEIGHBORHOODS OF: THE BRONX NYC



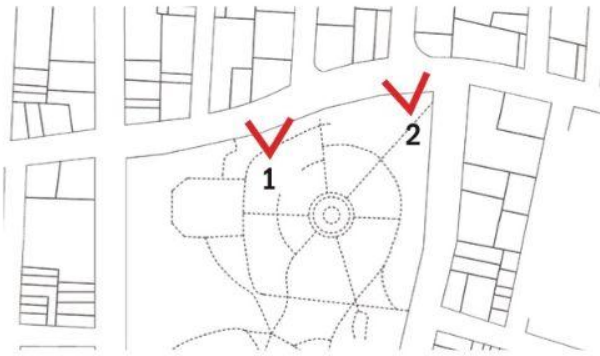
www.CITYNEIGHBORHOODS.NYC







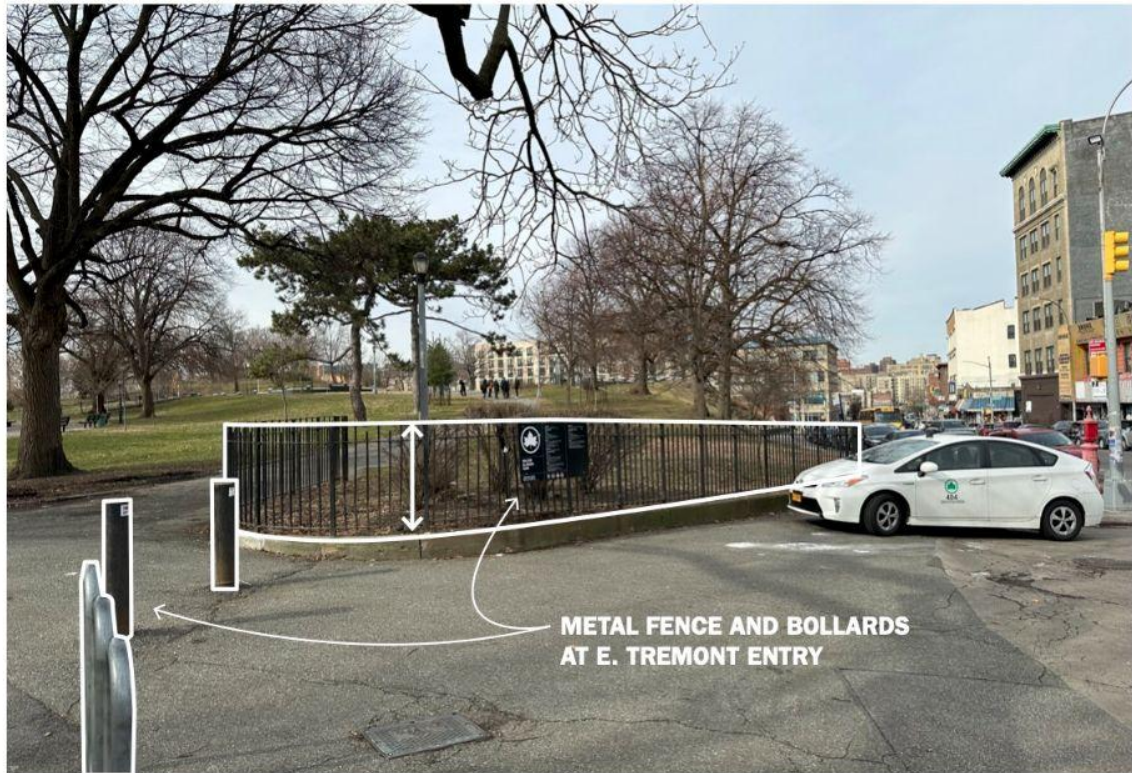
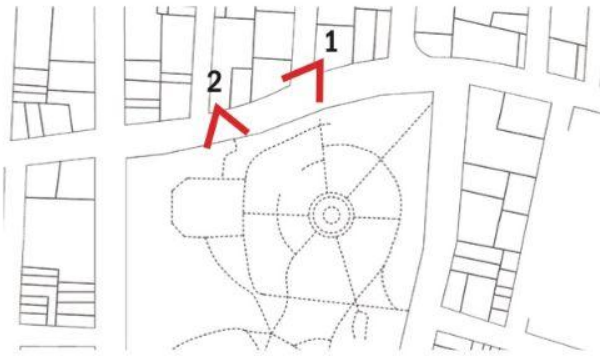
-  Primary Pedestrian Entrance
-  Secondary Pedestrian Entrance
-  Tertiary Pedestrian Entrance
-  Heavily Sloped Areas
-  Exposed Rock
-  Retaining Wall
-  Fence
-  Site Boundary



1 | View of E Tremont Ave looking west



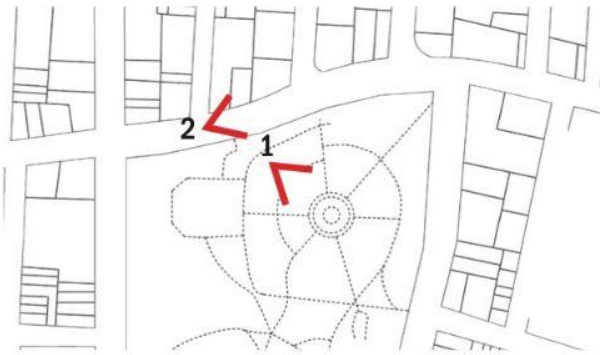
2 | View of Intersection at Lafontaine Ave and E Tremont Ave



1 | Main Pedestrian Entry looking west from E Tremont Ave

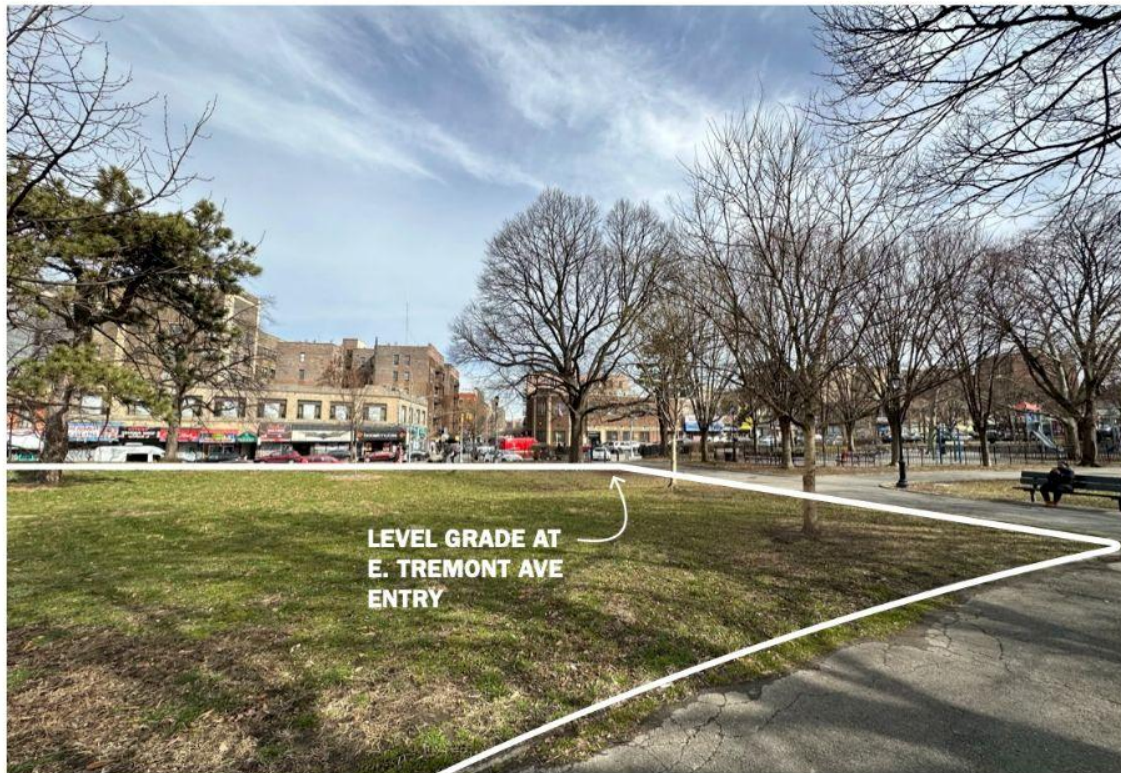
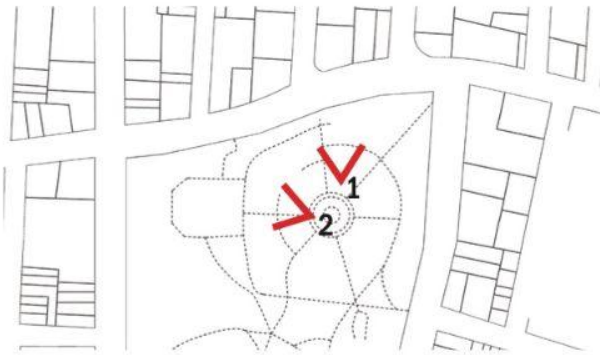


2 | View of exposed rock along E Tremont by project site

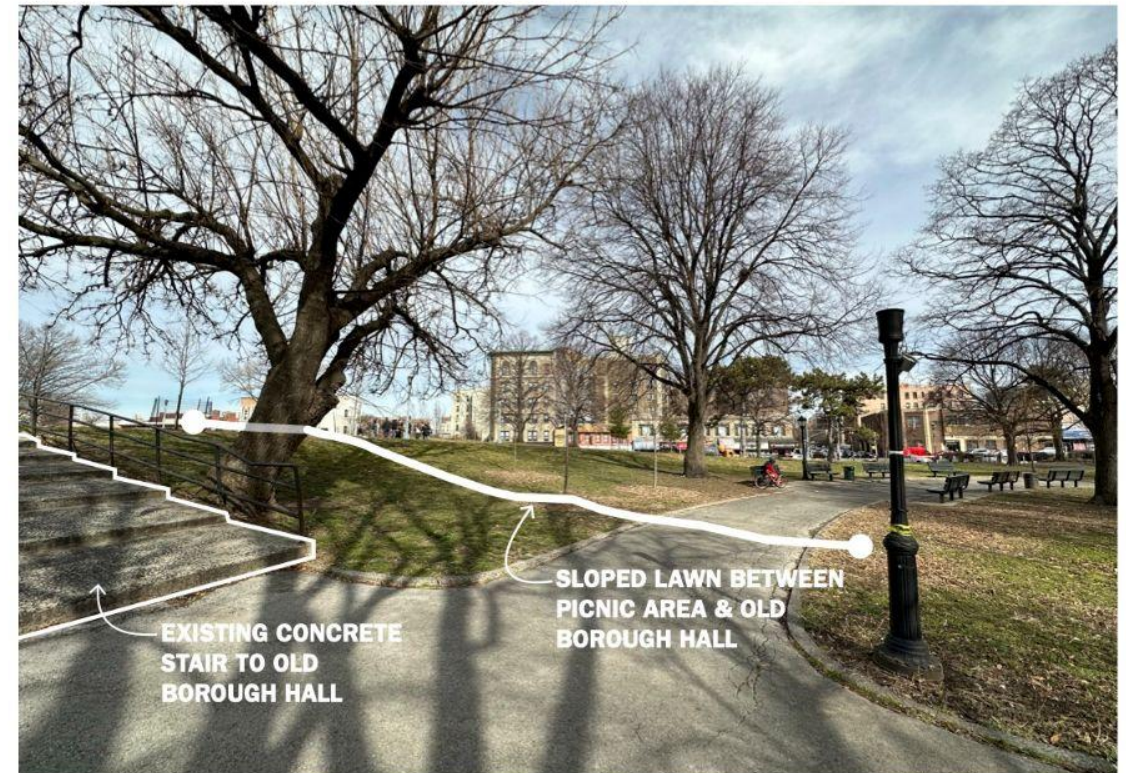


1 | View of Picnic area, looking into the park

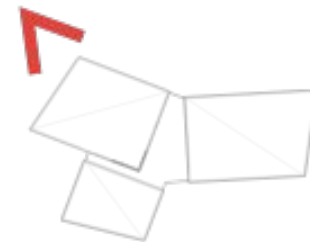
2 | View of E Tremont from top of the project site, looking east



1 | View from site looking towards E Tremont towards Park entry



2 | View of site from center of Picnic area towards the city grid



# PANEL PROPOSAL

Conceptual Design Presentation

Glendalys Medina



VIEW FROM L1 LOBBY DESK LOOKING SOUTH



SECONDARY LOCATION

EXTERIOR VIEW OF STAIR LOOKING NORTH



VIEW OF STAIR FROM GYMNASIUM LOOKING EAST



SECONDARY LOCATION

VIEW OF STAIR FROM L2 TRACK LOOKING NORTH



# ARTWORK PROPOSAL

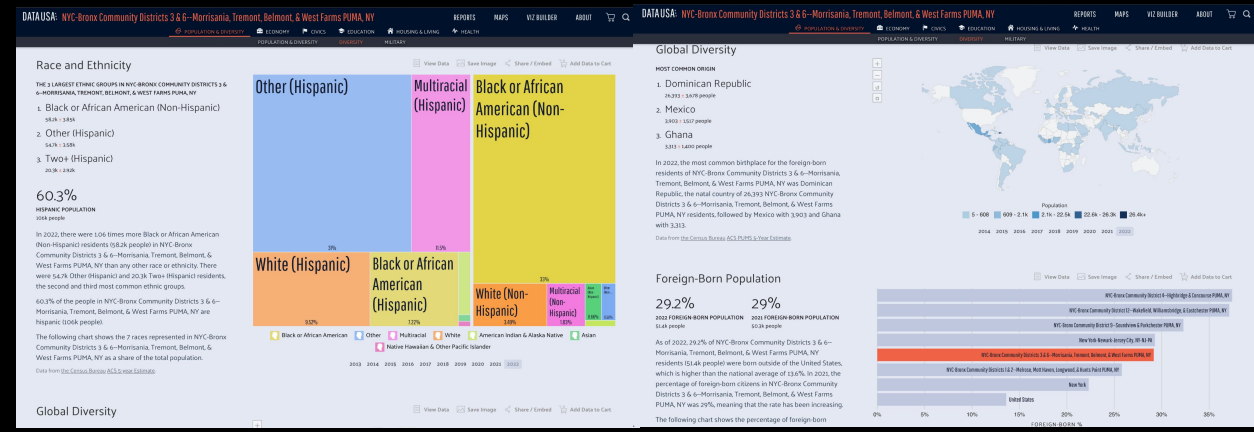
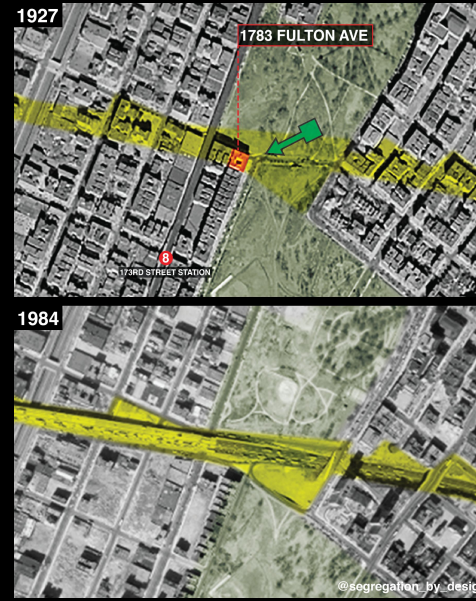
Conceptual Design Presentation for

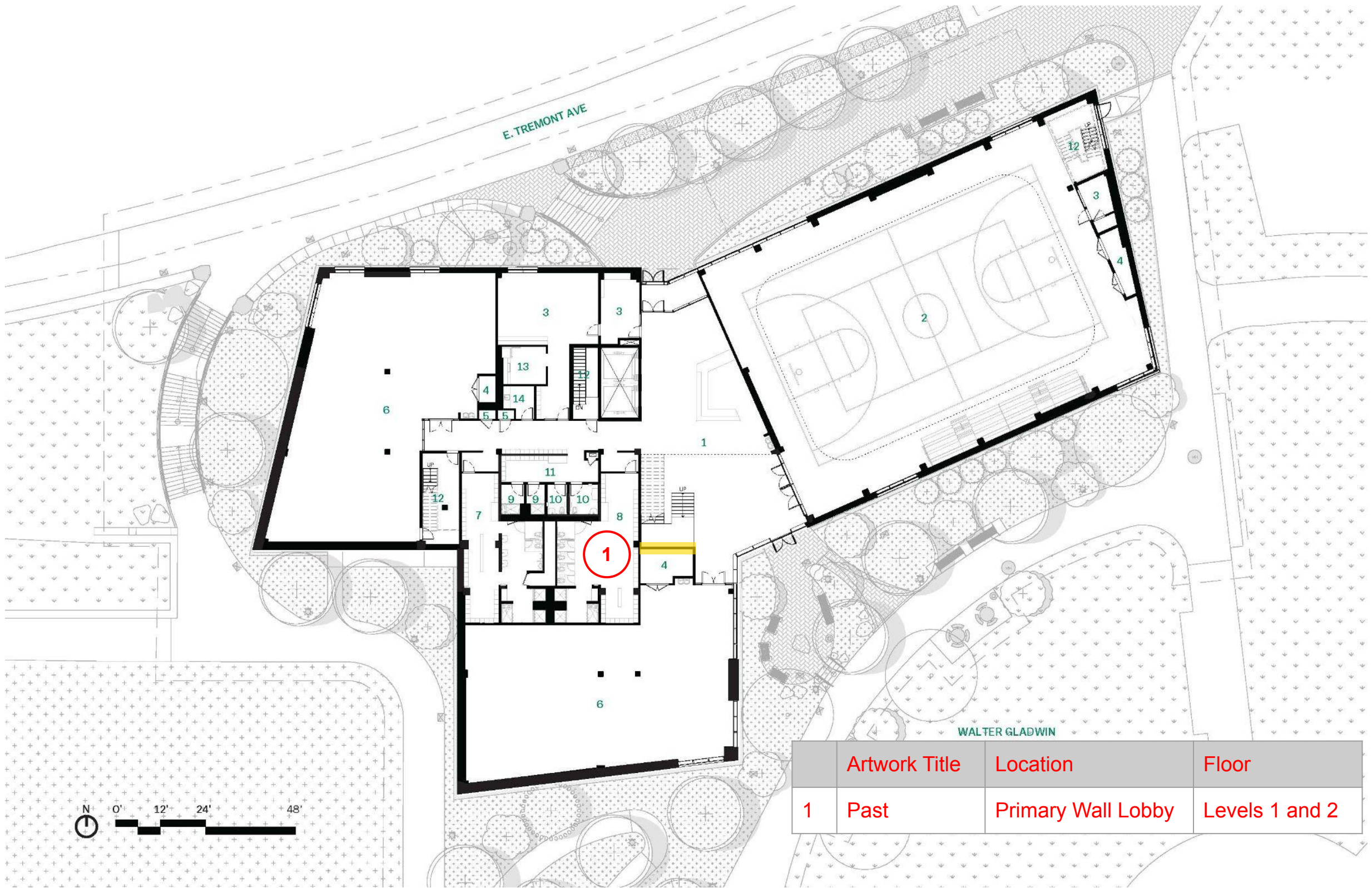
***Past, Present, Future***

Glendalys Medina

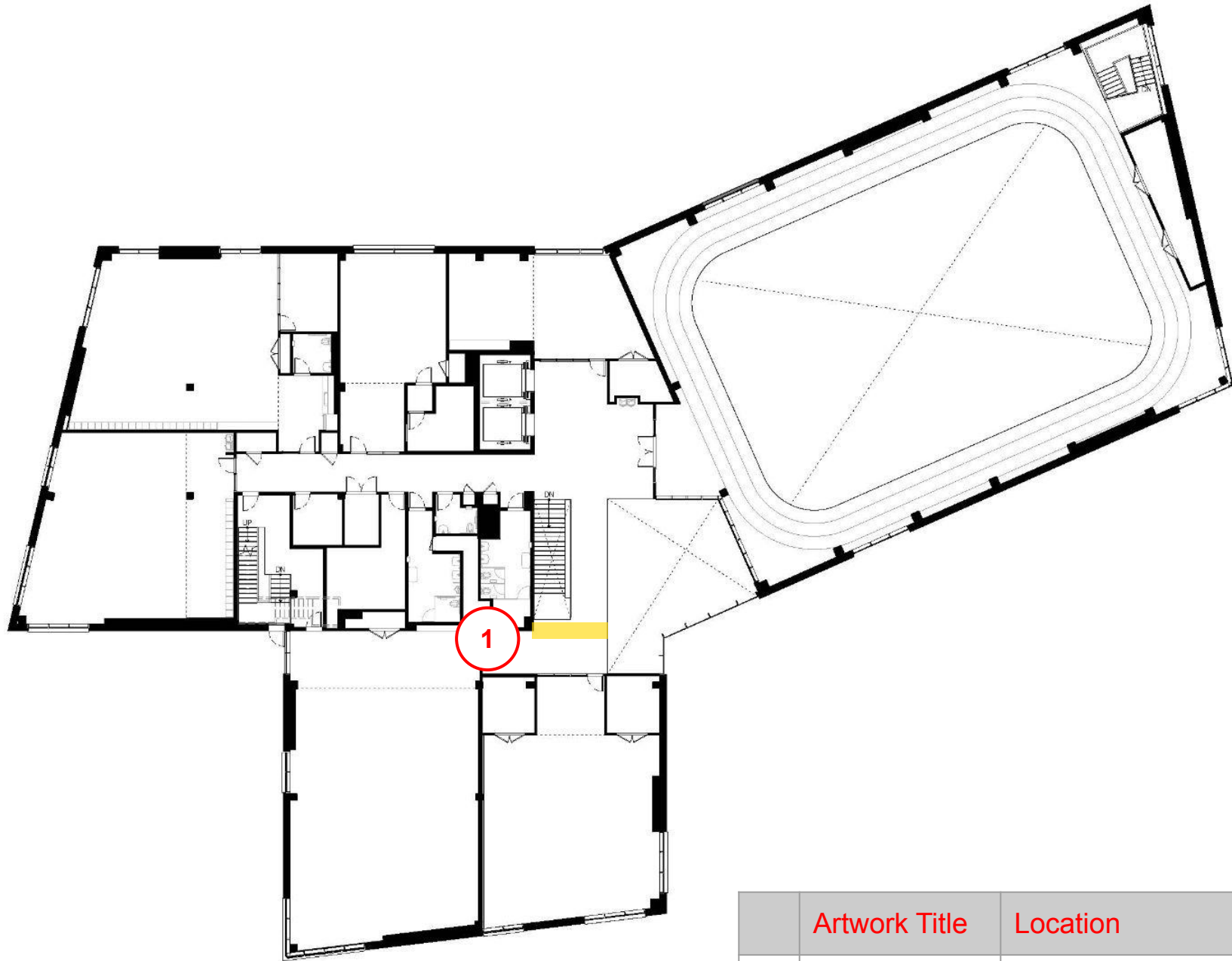
# Past, Present, Future

The proposal for “*Past, Present, Future*” was initially inspired by Gladwin being a foreign born lawyer turned politician and the fact that as of 2022, 29.2% of NYC-Bronx Community District 6 residents were born outside of the United States, which is higher than the national average of 13.6%. Using flags as a point of reference and consecutively focusing on foreign nationals throughout the history of the East Tremont section of the Bronx. Starting from the park’s split birth from Crotona park due to the Cross Bronx Expressway to its present day foreign population and its potential foreign nationals population in the future.

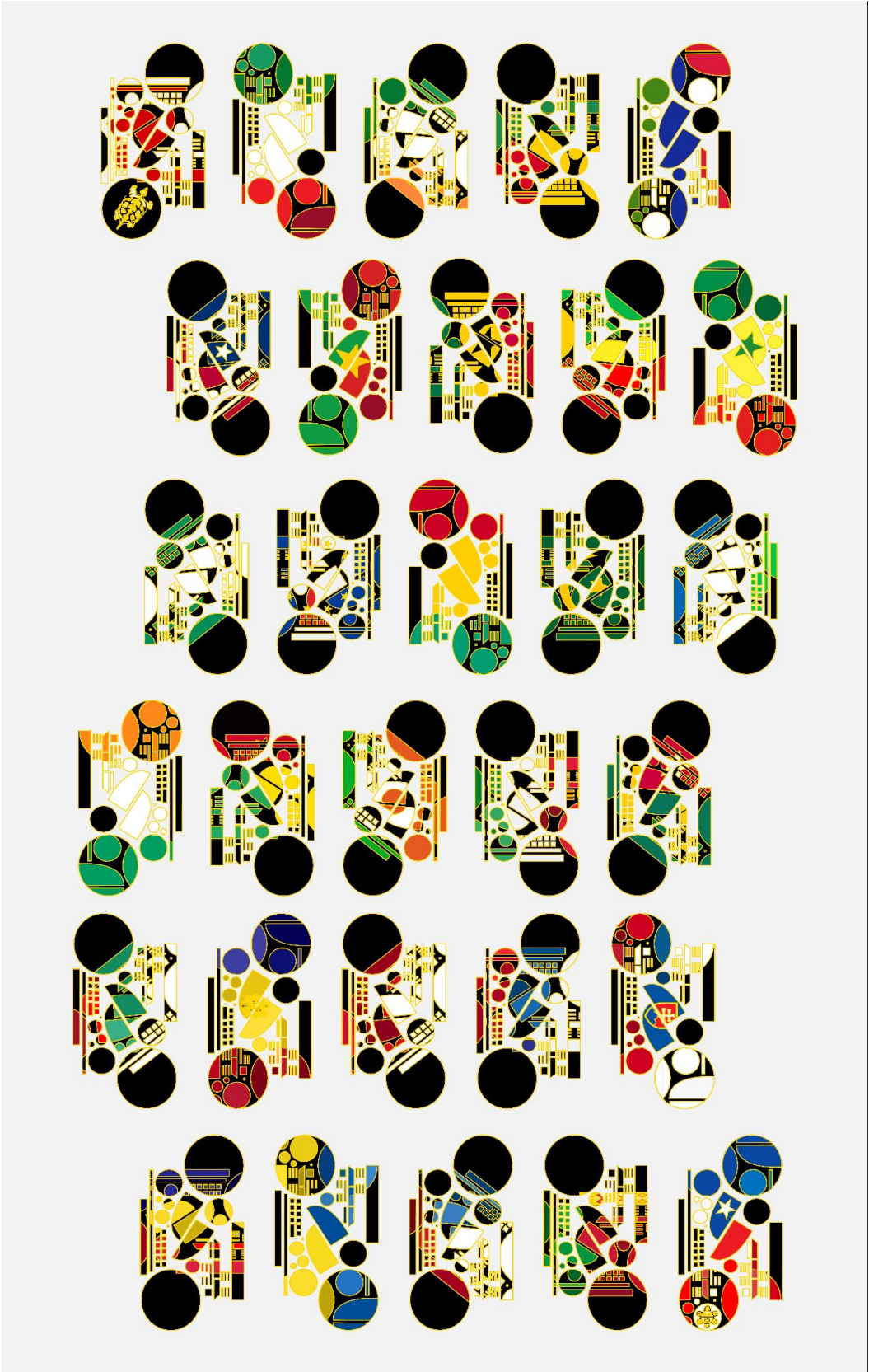




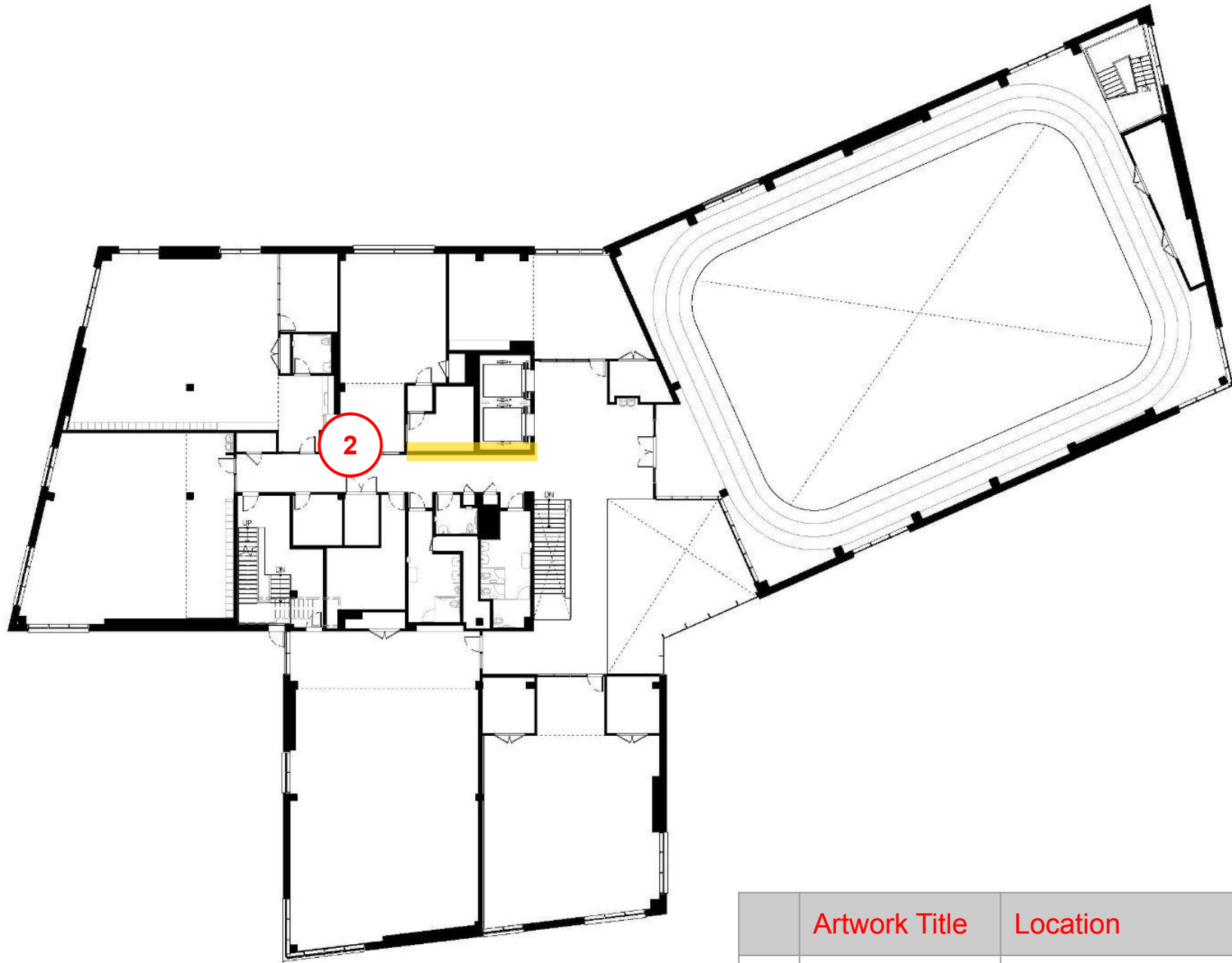
	Artwork Title	Location	Floor
1	Past	Primary Wall Lobby	Levels 1 and 2



	Artwork Title	Location	Floor
1	Past	Primary Wall Lobby	Levels 1 and 2



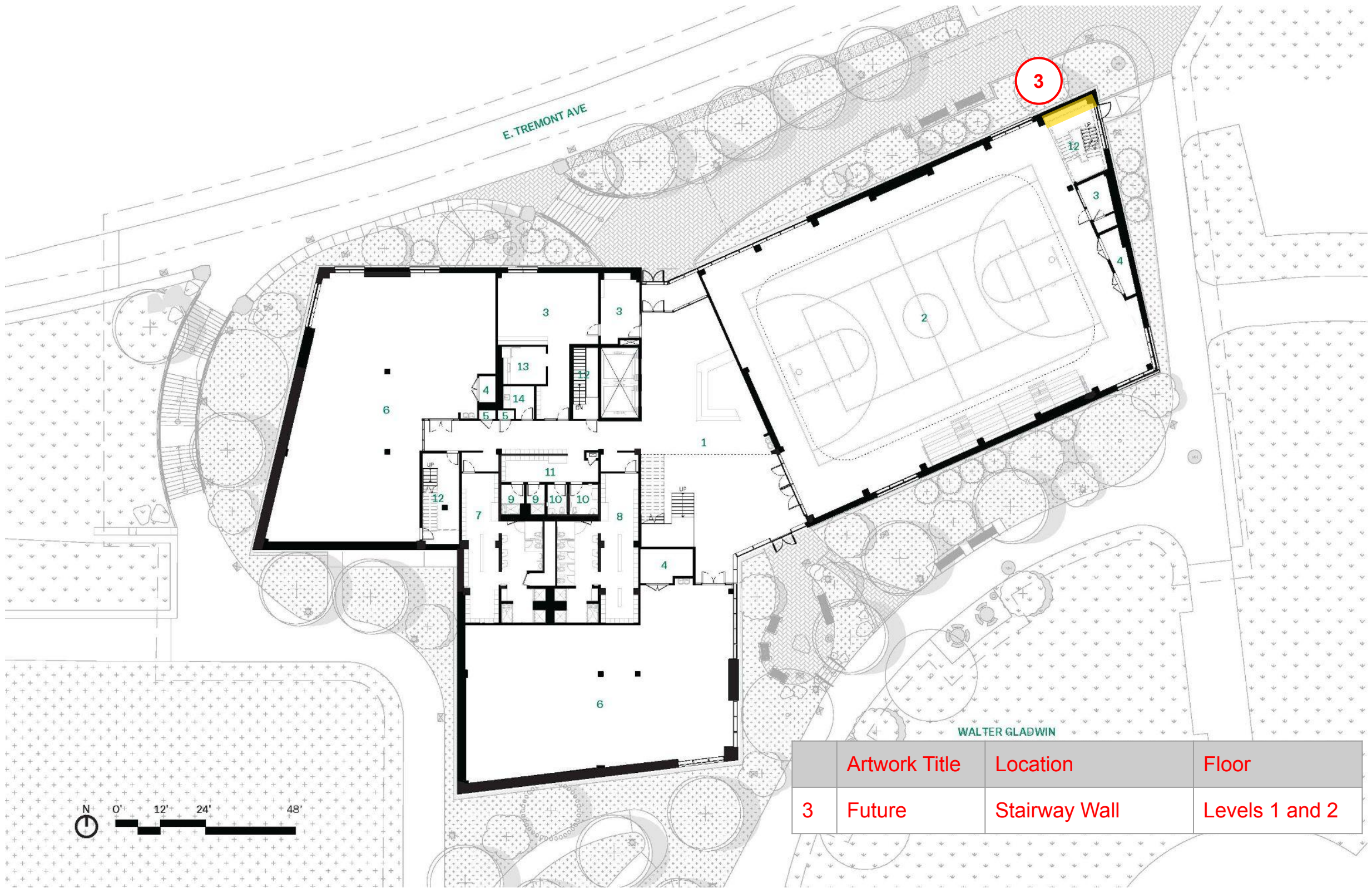




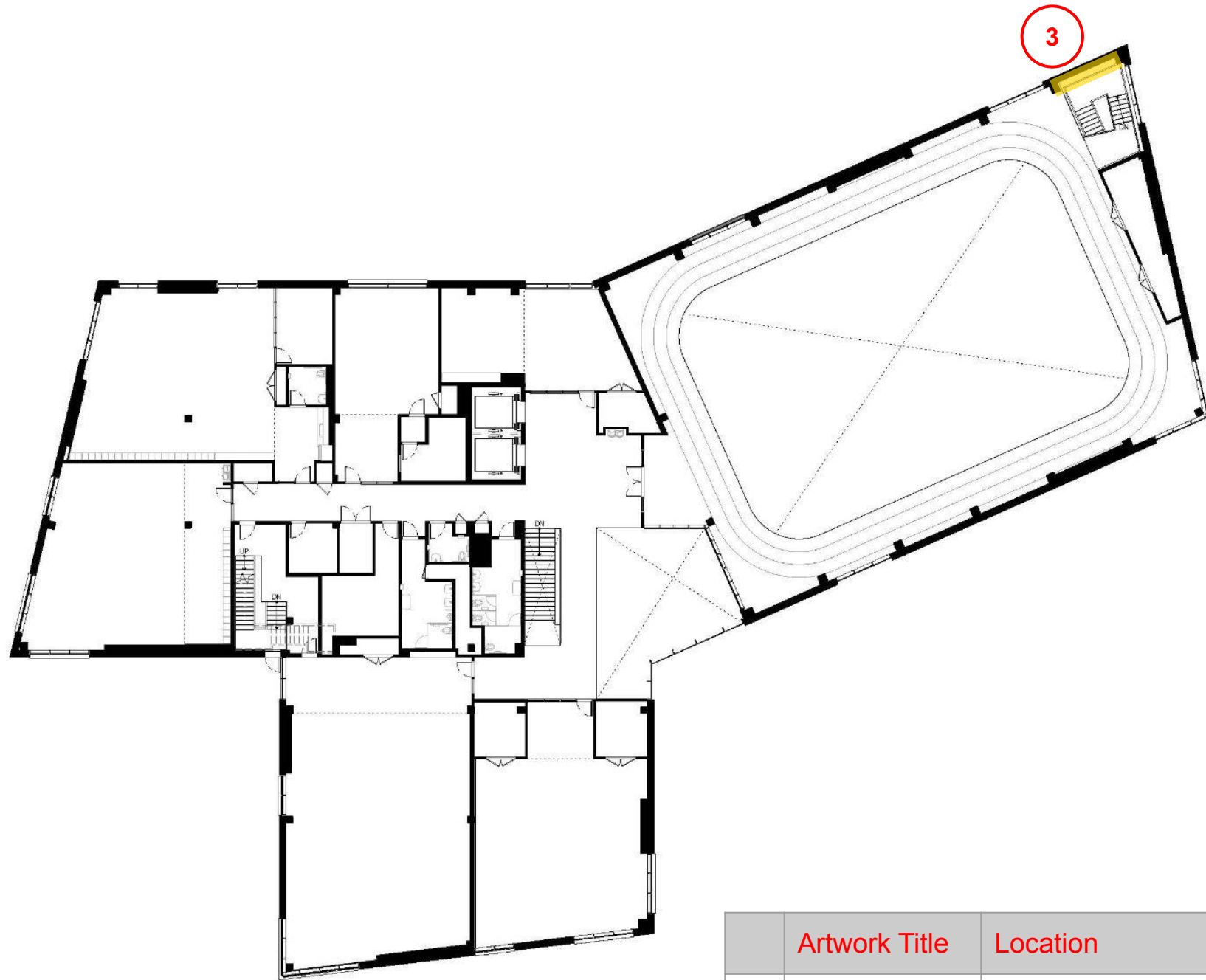
	Artwork Title	Location	Floor
2	Present	Media Wall	Level 2



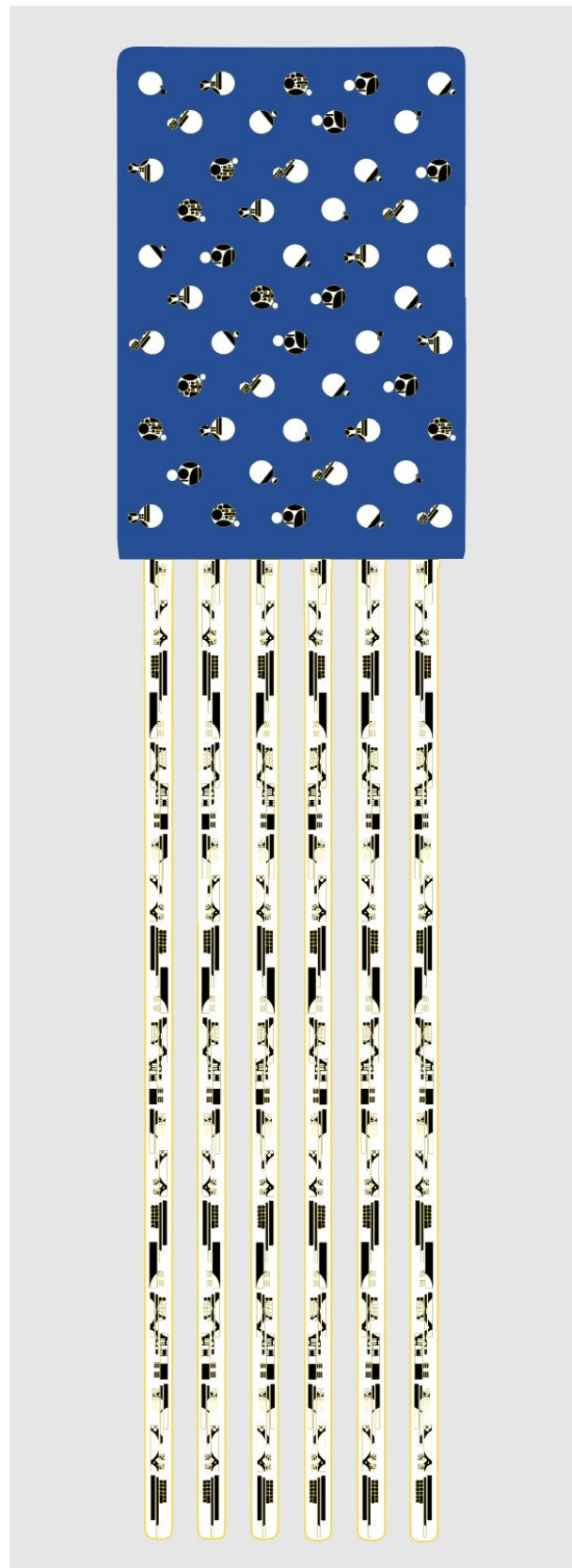




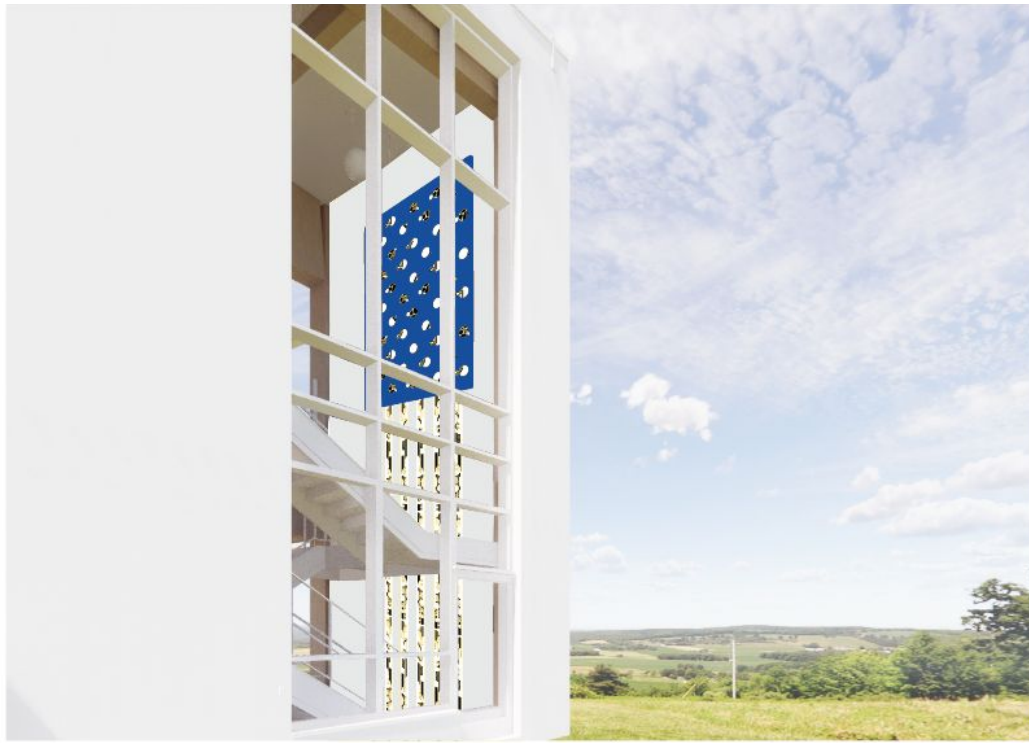
	Artwork Title	Location	Floor
3	Future	Stairway Wall	Levels 1 and 2

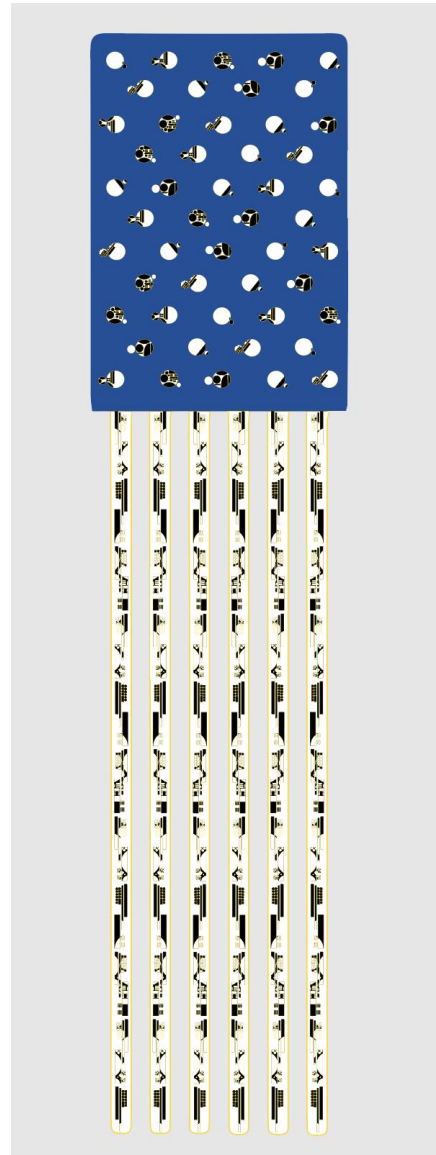
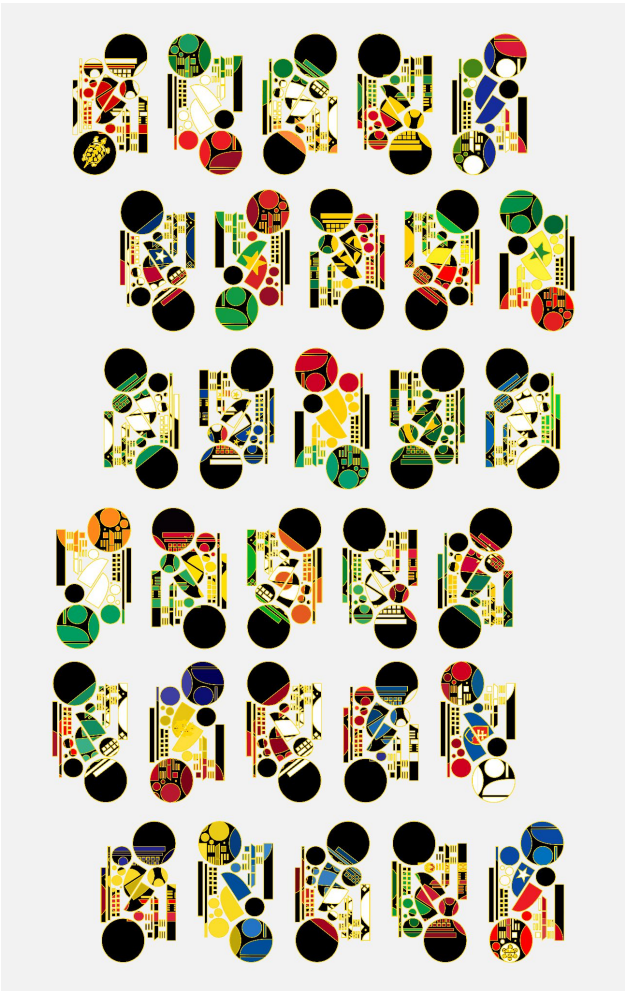


	Artwork Title	Location	Floor
3	Future	Stairway Wall	Levels 1 and 2









Past



Present



Future

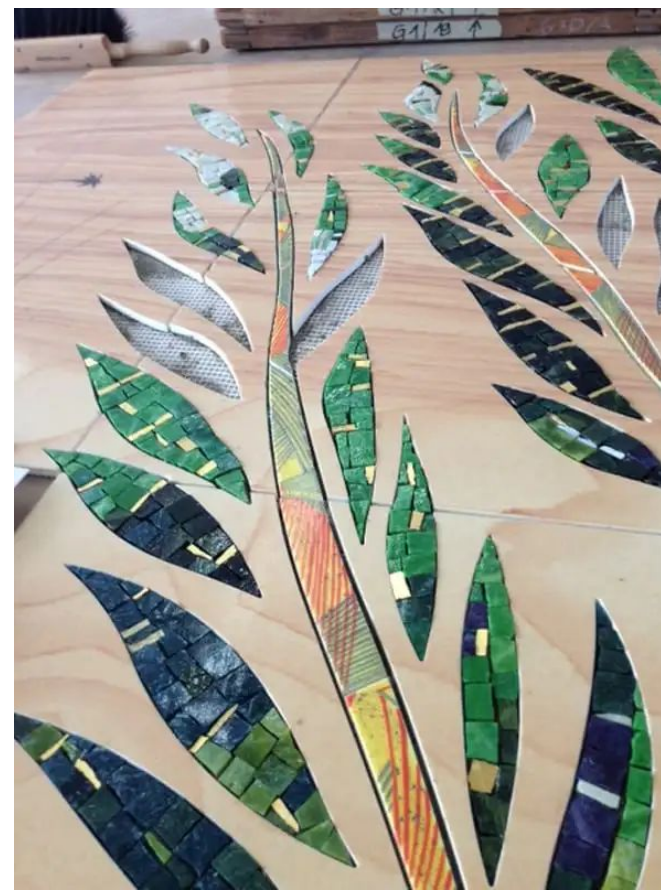


# MATERIALS

Conceptual Design Presentation for

***Past, Present, Future***

Glendalys Medina



## **CLEANING INSTRUCTIONS FOR ARTISTIC MOSAIC SURFACES:**

Mosaics are usually made with so called glass smalti, glass cakes and / or stone tesserae or slabs. These materials are durable in the very long sense, especially if used inside and in dry surroundings. Mosaics can be cleaned like nearly any stone, tile or glass covered wall or floor. Limitations lay in the materials used and in the cementitious joints. Any acidic components within cleaning agents could be dangerous to the surfaces of the glass or stone tiles and to the cementitious joints. It is always safe to clean the mosaic surfaces with pure water and relatively smooth brushes; regular cleaning of the mosaic should always be carried through with just pure water and brushes. Every two years the mosaic may be cleaned more thoroughly with mild and non acidic cleaning additives added to the water. By all means acidic cleaners are to be avoided for the cleaning processes.

At positive set mosaics with slightly irregular and uneven surfaces harder – but by no means metallic or similar - brushes might help to get better into the deepening and joints. By all means avoid cleaning or maintenance devices with metal or other hard surfaces, which might loosen mosaic tesserae from their backings.

## **MAINTENANCE:**

In case of any fallen out or loosened mosaic stone, have a professional tile setter immediately repair the area by filling in new and color correct mosaic stones (the mosaic stones handed over as reserve) using appropriate tile glues. Any holes in the mosaic surface are dangerous and invite neighbouring mosaic stones to get loose.

Please notice that the artistic mosaic has been specially made for your purposes. The mosaic is an unique product and work of art. Therefore, please handle with care, don't hurt the surface of the mosaic material, and avoid scratches through hard sponges or brushes. Always keep in mind that you are dealing with a piece of artwork.

