CONDITION ASSESSMENT REPORT
KEVIN ARROW - *BEATLES MANDALA (AMOR = LOVE)*

Prepared for:	**City of Miami Beach,** Art in Public Places 1755 Meridian Ave., Suite 500, 5th Floor Miami Beach, FL 33139 Attn: Joshua Carden Art in Public Places Coordinator 305.673.7577 Ext. 26127 JoshuaCarden@MiamiBeachFL.gov
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Date of Assessment:	August 13, 2021
Date of Proposal:	May 6, 2022



RLA Conservation Inc. is pleased to submit the following proposal to Josh Carden at the City of Miami Beach for the removal of Kevin Arrow's mosaic *Beatles Mandala (Amor = Love),* located at the North Miami Beach Bandshell Park. RLA Architectural Conservator Caroline Dickensheets assessed the artwork on August 13, 2021. This assessment recommended that the mosaic be removed and reinstalled in an appropriate location. This piece was last treated by RLA in 2015 when it was cleaned and a grout sealant was applied following testing.

Record photographs are included in this document. Additional digital photographs were taken during the assessment. To access, please copy and paste the following link into your browser:

https://www.dropbox.com/sh/0r0r7lf7vfisn15/AABTNLrbiH8ngOouTBCGWwTZa?dl=0

Artist:	Kevin Arrow
Title:	*Beatles Mandala (Amor = Love)*
Date:	2014
Materials:	Glass mosaic tile, grout
Overall Dimensions:	14′ x 14′

DESCRIPTION: The artwork consists of a glass tile mosaic set into a concrete slab on the ground. The surface of the mosaic is essentially flush with the adjacent concrete border. The artwork measures 13′ x 13′ while the overall concrete slab is 14′ x 14′. The glass tiles are bright in color and highly reflective. The majority of the tiles are ½″ squares. The grout appears to be light to medium gray and sanded. There is an approximately ½″ wide grout border between the outer

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edges of the mosaic and the concrete border. The visible surfaces of the concrete consist of a pink/red binder and white, cream, and light gray aggregate. The mosaic is situated in a grassy area in close proximity to the ocean. Trees overhang the piece, but it does receive intermittent sunlight over the course of the day.

CONDITION:

Overall, the mosaic is in fair to poor condition. During this assessment, several conditions were initially noted. These included: tile loss, delaminating tiles, water pooling, soiling, algae growth. These conditions suggest a larger problem with the installation of the mosaic. Most significant of all is that the mosaic does not sit on a flat surface. There is a recessed area on the southeast side of the mosaic that collects standing water. Water has also collected in areas where there are displaced tesserae indicating that water has penetrated the entire mosaic. Deterioration is not limited to the area where sitting water was visible during this assessment.

Approximately 5-8% of the tesserae are displaced or missing altogether. Several large sections of tile are missing in each color. Many of these losses occur throughout the mosaic with no identifiable pattern; however, there are 2-3 areas of linear losses. In these areas, there are linear losses spanning a width of 1-6 tesserae that suggest their detachment could possibly correspond to a subsurface condition. Underlying conditions could include pooling of water or an additional fault with the concrete pad and/or bedding mortar.

Grout remains overall but is missing where there are larger areas of missing tesserae. In instances where only one or two tesserae have been displaced, the grout line appears to remain in place. Bedding mortar also appears to remain in most locations. The fiberglass mesh is visible in some areas but appears to be missing in areas where tesserae are lost. This condition suggests that the issue appears to be one of poor bonding between the tesserae and the bedding mortar.

Where the tesserae have been displaced, adjacent tesserae pop out with ease. Approximately 50% of the tesserae remain securely attached, specifically if the adjacent tesserae are secure as well. The intact tiles are in fair condition with no delamination or breakage observed. There are multiple areas of minor repairs. These include tesserae that have been reattached using an unknown (likely commercial grade) adhesive. Areas such as these are minimal and though the material are likely incompatible with the original, they do not appear to be causing additional deterioration to the mosaic. In general, the surface is slightly dirty with debris and the grout is stained a dark grey color. Algae was visible where the tesserae had been displaced, likely due to the stagnant water and prolonged periods of shade, which are favorable to micro biological growth.

This mosaic has been problematic almost since it was installed. The underlying issue in its damage seems most likely to be the result of the concrete slab onto which it has been set, which was not canted to slough off water. Standing water appears to be the issue in the deterioration of the artwork. The areas of tesserae detachment clearly correspond to dips in the mosaic surface.

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Moreover, there does not appear to be any drainage on the slab itself that might help mitigate this condition. Rainwater appears to be the main source of the puddling, however, given that the artwork sits within a grassy space, it may also be impacted by sprinkler water, which adds another layer of environmental deterioration. The good news for the work is that the tesserae themselves are not exhibiting damage. No breakage of the tesserae or delamination of the top surfaces of glass were observed. The tesserae themselves were well fabricated.

Though in general we are of the opinion that this mosaic was set on an improper bedding support to begin with, that was poured improperly and within a space that introduces sprinkler water in addition to rain, the tiles themselves should be salvageable. Removal of the mosaic and reinstallation in a new location is the preferred course of action. The proposed work is outlined below.

SELECT CONDITION PHOTOGRAPHS:



Standing water on southeast side of the mosaic.



Detail of pooling water with visible algae on the grout and in areas where tiles have been displaced.



Detail of missing tesserae both spread out and in a linear pattern as seen in the center of the image.



Detail of tile loss, standing water, dirt, and debris sitting on the mosaic

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Detail of visible fiberglass mesh



Detail of the bedding mortar and underlying fiberglass and mesh.

PROJECT OBJECTIVE: To face and remove the mosaic for long-term storage until a new location for reinstallation can be determined.

PROPOSAL FOR REMOVAL:

Phase I – Feasibility/Investigation Phase:

1. Document the treatment with a written report and high-resolution digital photographs before and after treatment.
2. Select area for test removal. Area will be approximately 1'x1'.
    a. We recommend selecting an area that appears to be sound/stable, as these areas may be the most challenging to remove. Other areas that are already compromised will most likely be less difficult to de-install.
3. Clean the surface of the mosaic test area using appropriate conservation grade detergent.
4. Face mosaic test area using a woven material and reversible conservation-grade adhesive.
5. Utilize Dremels®, grinders, and other hand tools to remove the mosaic section.
    a. If possible, section will be cut in such a way as to conform to existing design lines and forms throughout the mosaic and try to avoid cutting through actual tile as much as possible. This will help facilitate repairs once the mosaic is re-installed.
6. In conjunction with our own test removal, work with a local concrete cutting company to see if it is possible for them to remove an additional 1' x 1' area of mosaic using alternative methods.
7. Following mosaic removal, determine with City whether or not temporary grout infill should be placed in the areas of removal prior to full-scale de-installation so that the recesses do not pose trip and/or safety hazards. This is included as a line item in the estimated costs.
8. Determine which of the two tested methodologies is more efficient and safest for the artwork. Also determine if the cut size of 1'x1' is feasible for the remainder of the mosaic.

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Adjust size if necessary. If a 1′ x 1′ cut size is determined, there will be roughly 196 panels total once the entire mosaic is removed.

9. Label an image of the mosaic with intended cut lines and numeric ID labels for each proposed panel.
10. Collect and label any displaced tesserae that are found on site.
11. Coordinate appropriate crating system for mosaic sections with local art handling firm.
    a. Depending on the thickness of the removed mosaic panels, their storage location, and duration of storage, custom crates may not be required. It is possible that heavy duty cardboard boxes with ethafoam may provide ample protection for storage. However, if the intent is for the panels to be stored long term, it is recommended that crates or more study method of storage be implemented so that the panels do not sag under their own weight. This will be determined following the test removal panels and communicating with CMB.

Phase II – Full De-Installation:

Note: These costs are a rough estimate including multiple options and a range of costs that are based on past experience in removing mosaics of similar sizes. Costs will need to be adjusted following Phase I. This is largely dependent whether a concrete company is required or is RLA can perform all deinstallation work.

1. Document the treatment with a written report and high-resolution digital photographs before and after treatment.
2. CMB to arrange appropriate security fencing with a windscreen erected around the perimeter of the mosaic for the duration of de-installation. Alternatively, RLA can include this scope at an additional cost with a markup.
3. Wash the surface of the entire mosaic using appropriate conservation grade detergent and non-toxic biocide.
4. Face entire mosaic using a woven material and reversible conservation-grade adhesive.
5. Based on the results of the feasibility/investigation phase, de-install mosaic in pre-determined sections.
    a. If it is determined that working with a concrete cutting company is safer and more efficient, RLA staff will provide oversight of the removal to ensure auxiliary damage does not occur during the process.
    b. If a concrete cutting company is not required, RLA staff will perform all de-installation work.
6. Regardless of the selected de-installation methodology, RLA will document the removal, label each panel, oversee the art handler packing for storage.
7. Art handlers to transport mosaic to designated storage location. CMB to coordinate storage location. This proposal assumes that the storage location will be within Miami-Dade County limits.
    a. If cardboard boxes are used for storage, we recommend that the storage location be

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climate-controlled and free of liquid or ambient moisture.

b. Assuming that the panels can be stacked, the footprint of the storage facility should be roughly 8′ x 8′. This will be confirmed when it is determined how thick the overall panels will be.

Note: This proposal does not include the following:

- Removal, building out, or re-surfacing of the surface left behind or the foundation after the mosaic removal. Only interim patching for the feasibility/investigation phase is included. Additional scope and costs pertaining to such can be provided upon request.
- Sourcing replacement tesserae.
- Removing inappropriate adhesive material
- Removing and/or replacing damaged or permanently stained/soiled grout from original installation.
- Removing extant grout from backs of individual mosaic panels in preparation for re-installation.

ESTIMATED COSTS:

Phase I:

Conservator:	$3,400.00
Technician:	$1,400.00
Materials:	$300.00
Travel Time, Mileage, Parking:	$210.00
Temporary Grout Infill (if needed):	$540.00
Total Cost	**$5,850.00**

Please Note: Pre-payment of 50% due upon submission of signed proposal. Balance due upon completion.

Phase II:

Note: Theses cost are estimated based on images provided by the client and past experience performing similar mosaic deinstallation. Costs will be adjusted following Phase I and a separate proposal will be submitted to the City of Miami Beach for approval.

Estimated Total Cost	**$60,000.00—$74,000.00**

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Thank you for the opportunity to care for your collection. Please do not hesitate to contact us with any further questions.

Prepared by:

Caroline Dickensheets, Conservator

Approved by:

Rosa Lowinger, Chief Conservator

PLEASE NOTE: THIS PROPOSAL IS THE INTELLECTUAL PROPERTY OF RLA CONSERVATION OF ART & ARCHITECTURE AND MAY NOT BE SHARED WITH ANY OTHER PARTIES OR INDIVIDUALS WITHOUT THE EXPRESS WRITTEN PERMISSION OF RLA CONSERVATION OF ART & ARCHITECTURE OR USED TO CREATE A REQUEST FOR PROPOSAL (RFP) TO SOLICIT WORK FROM ANOTHER CONSERVATION FIRM.

Accepted by:

(sign name) (print name)

(title & agency) (date)

EXCLUSIONS AND CAVEATS

- This price is valid for a period of 90 days from the date of the proposal.
- No work will be performed until a mutually acceptable schedule for work and payment is agreed upon.
- Costs are NOT based on Davis Bacon, Service Contract Act or any other legally mandated prevailing wage rates beyond minimum wage. If prevailing wage compliance is required, we reserve the right to modify our proposal accordingly.
- We require clear access to the worksite in an uninterrupted schedule during daytime work hours, Monday through Friday, unless other arrangements are made.
- We will require access to water and electricity within 100 feet of the work site.
- We will require access to free parking for at least one vehicle in close proximity to the worksite.
- We will require access to bathrooms at the worksite.
- Non-toxic trash will be deposited into dumpsters provided by client unless otherwise arranged.
- This price does not include any special insurance, permits, licenses, or bonds.
- Notwithstanding anything in the proposal/agreement to the contrary, any material or equipment prices provided herein are only applicable to work performed in the next 90 days. After this period, material and equipment prices will be subject to further increases due to any shortages, unavailability or increases in market pricing from any cause whatsoever except to the extent caused by RLA. If, during the performance of the proposal/agreement, any material or equipment price increases, the price shall

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be increased by an amount necessary to cover such price increases. Where the delivery of material or equipment is delayed, through no fault of RLA, RLA shall not be responsible for any additional costs or damages associated with such delays.

- RLA shall not be considered in default because of any failure to perform the above scope of work under its terms if the failure arises from causes beyond the control and without the fault or negligence of RLA. Examples of these causes are (1) acts of God or of the public enemy, (2) acts of the Government in either its sovereign or contractual capacity, (3) fires, (4) floods, (5) epidemics, (6) quarantine restrictions, (7) strikes, (8) freight embargoes, (9) earthquakes, and (10) unusually severe weather. In each instance, if RLA determines that any failure to perform would result from one or more of the causes above, the delivery schedule shall be revised.

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