

Statement of Interest

My site-integrated, participatory sculptures become one of the building blocks that help make a space a destination. As such, the work activates the site and promotes interaction among visitors, often creating intimate moments in a singularly public space. Part of my work's success is that it is physically experiential: people understand there is a place for themselves in it.

My public artwork enables moments of respite, dialogue, and reflection, befitting the site's functional and visual context. My sculptures playfully riff on an industrial esthetic in which beauty is partly driven by function and efficiency while also referencing iconic features common to town squares. The structure creates a level of connection to the familiar while highlighting elements of awe and beguilement. They are interventions—follies in the landscape—fostering the sense of an inclusive community around an unlikely object or location, creating a micro public square or landmark.

By considering behavioral design and incorporating dynamic elements activated by people and changes in the weather, the resulting work is in constant flux. Ultimately, the artwork's goal is to engender a sense of wonder, enhancing the community and visitor experience.

I'm especially drawn to the Veterans Memorial project as it aligns with my approach to public art and is an opportunity to: 1. Activate a social space. 2. Honor those, like my father, who served our country. 3. Bring people together to discuss, deliberate, and contemplate. 4. Leverage views from the site as a critical element of the artwork. 5. Promote the thoughtful overall goals for Veterans Memorial Park.

I am open to creating artwork that honors people or an event, even though I haven't done it before. I believe my work has the appropriate physical and conceptual framework to incorporate such elements and pay tribute to those who have served our country.

Work Experience

Since 2000, I've completed over thirty temporary or permanent public artworks ranging from modest budgets to +\$1M for a variety of sites, including parks, schools, urban plazas, greenways, and community facilities. Many of these projects have required successful collaborations with stakeholders with diverse backgrounds and goals and coordination with city governments and site design teams.

My engineering and fabrication partners Public Art Services (creative project management) and Yetiwurks (mechanical and structural engineering), and I have extensive experience managing complex projects. If selected, my team would also include a contemporary historian and those who could speak from direct experience to Vel R. Phillips's impact on the social, cultural, and political landscape.

Projects conducted in the public sector

2023 *In Fields of Friends*, Frick Park, Department of City Planning, Pittsburgh, PA

2022 *Three Friends Floating*, Rockville Swim & Fitness Center, Recreation & Parks Department, Rockville, MD

2022 *Belly Yup*, Cross Charlotte Trail, Arts & Science Council, Charlotte, NC

2021 *Centipenty*, Wing Luke Elementary School, Washington State Arts Commission, Seattle

2020 *Outer Golly*, Culliton Park, Lancaster Public Art, Lancaster, PA

2020 *Coo Lot with Plum Pipes*, R.J. Taylor Park, Land-Studio, Cleveland Water Department, OH

2018 *Upper Blush*, Downtown, Norfolk Arts, Norfolk, VA

2017 *Coo Lot with Plum Pipes*, Myrtle Avenue Plaza, New York City Dept of Transportation, Brooklyn

2015 *Nautical Swing*, Hunters Point Shipyard, Department of Community Investment and Infrastructure, San Francisco

2015 *Chroma Booster*, Downtown plaza, Museums & Cultural Affairs Department, El Paso, TX

2013 *Greenway Blueway Byway Skyway*, Happy Valley Byway, North Carolina Arts Council, Lenoir, NC

Sample past budgets

Belly Yup

Engineering & CDs	\$ 3,200
Project Management	5,000
Materials & Fabrication	113,500
Crating & Shipping	6,700
Installation	13,250
Travel	4,500
Insurance	450
Documentation	1,400
Artist Fee @ 15%	<u>27,000</u>
TOTAL	\$175,00

Coo Lot with Plum Pipes

Engineering & CDs	\$ 3,000
Project Management	5,000
Materials & Fabrication	98,000
Crating & Shipping	5,900
Site Prep	8,450
Installation	14,500
Travel	3,200
Insurance	450
Documentation	1,500
Artist Fee @ 15%	<u>25,000</u>
TOTAL	\$165,00

Centipenty

Engineering & CDs	\$ 3,200
Project Management	4,500
Materials & Fabrication	94,300
Crating & Shipping	6,200
Installation	10,350
Travel	5,650
Insurance	450
Documentation	1,300
Artist Fee @ 15%	<u>22,200</u>
TOTAL	\$148,00

Public Engagement

My process always begins with stakeholder and community engagement. For example, in developing my concept for *Centipenty* for Wing Luke Elementary School in Seattle, I initially spoke with countless parents, students, teachers, and neighbors to help understand the area's history and to brainstorm what would enrich and bring together their diverse community.

As the artist member of the redesign team for Culliton Park—an urban park in Lancaster, PA, with the help of local team members, I was able to address the concerns and desires of a very diverse local community, the park designers, and the city government. The project involved extensive collaboration with the residents, the park landscape architects, local organizations and schools, and the police who patrol the Park. Community outreach included an Art-for-the-Park design booth at the annual street fair, meetings with local community groups, community organizer pot-luck dinners, and causal sidewalk interviews and surveys.

What's so exciting about the Veterans Memorial project is that the community is diverse—it's a wonderful amalgam of the residents and visitors congregating in a shared space. The sculpture, inspired by the community's vision for the site, will be crucial to the concept, and input from the community will be part of the mix.

References

Todd Stewart
Vice President, Public Art
Arts and Science Council Charlotte, NC
843.245.8270
todd.stewart@artsandscience.org

Sarah Minnaert
Former Assistant Director
Public History, Art & Design Division
Pittsburgh Department of City Planning
412.389.8015
sarahminnaert@yahoo.com

Nancy Boyland
Project Director
LAND Studio
Cleveland, OH
216.621.5413 x110
NBoylan@land-studio.org

Estimated Costs

Engineering & CDs	\$ 5,000
Project Management	5,000
Materials & Fabrication	160,000
Crating & Shipping	7,000
Site Prep	10,000
Installation	15,000
Travel	6,000
Insurance	500
Documentation	1,500
Artist Fee @ 15%	42,000
Contingency @ 10%	<u>28,000</u>
SUB-TOTAL	\$280,000
Admin, conservation, other	<u>70,000</u>
GRAND TOTAL	\$350,000

Project Schedule

Design Development & Approval	16 weeks
Construction Documents review and approval	6 weeks
Fabrication	24 weeks
Site Prep	1 week
Crating & Shipping	1 week
Installation	3-6 days

In the 1980s, Matthew Geller switched his studio practice from primarily sculpture to the production of video works, reworking the structure and style of television storytelling with comic narratives that played off conventional genres—documentary, fairytale, melodrama. Employing fragmentation and disjunction as storytelling devices, Geller inter-cut several seemingly unrelated anecdotal stories into cohesive, if nonlinear narratives. Beginning with his fellowship at the American Academy in Rome, he integrated his skills as a storyteller and sculptor by creating intimately observed worlds in miniature. For the past 20 years, he has taken these ideas, changed the scale, and extended the possibilities for site and a chaotic viewership by producing temporary and permanent public art, which has been described in various ways, from “urban earth-works” to “industrial baroque settees.”

Geller has created permanent and temporary public artworks throughout the United States and Canada and exhibited internationally, including at the: Museum of Modern Art, NYC; Whitney Museum of American Art, NYC; The New Museum of Contemporary Art, NYC; Long Island Children’s Museum, NY, Kunst Kanaal, Amsterdam; Stedelijk Van Abbemuseum, Eindhoven; Witte de With, Rotterdam; La Jolla Museum, Smithsonian Institute; Los Angeles Contemporary Art Exhibitions; Queens Museum, NY; ICA, Boston; MCA, Chicago; Moderna Musset, Stockholm, among others.

Geller’s public artwork has won numerous awards, and he has received fellowships from the: American Academy in Rome, National Endowment for the Arts, and New York Foundation for the Arts. Grants he has received include Creative Capital, New York State Council on the Arts, National Endowment for the Arts, Jerome Foundation, Lower Manhattan Cultural Council Art, Foundation for Contemporary Art, Greenwall Foundation, Milton & Sally Avery Arts Foundation, among others.

PUBLIC ART

- 2023 *In Fields of Friends*, Frick Park, Department of City Planning, Pittsburgh, PA
- 2022 *Three Friends Floating*, Rockville Swim & Fitness Center, Recreation & Parks Department, Rockville, MD
- 2022 *Belly Yup*, Cross Charlotte Trail, Arts & Science Council, Charlotte, NC
- 2021 *Centipenty*, Wing Luke Elementary School, Washington State Arts Commission, Seattle
- 2020 *Outer Golly*, Culliton Park, Lancaster Public Art, Lancaster, PA
- 2020 *Coo Lot with Plum Pipes*, Land-Studio, Cleveland Water Department, OH
- 2019 *Babble, Pummel & Pride II*, Art Omi, Ghent, NY
- 2018 *As Rose as Rain*, Colorado School for the Deaf & Blind, Colorado Creative Industries, Colorado Springs
- 2018 *Upper Blush*, Norfolk Arts, Norfolk, VA
- 2017 *I ought to*, Percent for the Arts, New York City Dept of Cultural Affairs, Myrtle Avenue Plaza, Brooklyn
- 2016 *Cypress Landing*, Miami-Dade Art in Public Places, Zoo Miami, Miami
- 2016 *One Puck Hollow*, Calgary Public Art Program, Great Plains Recreation Center, Calgary, Alberta
- 2016 *Wozy Blossom*, 21c Museum Hotel, Oklahoma City
- 2016 *Triple Pasture*, Oregon Arts Commission, Southern Oregon University, Ashland, OR
- 2015 *Nautical Swing*, Community Investment and Infrastructure, Hunters Point Shipyard, San Francisco
- 2015 *Chroma Booster*, Museums & Cultural Affairs Department, Downtown Pedestrian Pathway, El Paso
- 2013 *Anticipator*, Florence Griswold Museum, Old Lyme, CT
- 2013 *Greenway Blueway Byway Skyway*, North Carolina Arts Council, Happy Valley Byway, Lenoir, NC
- 2012 *Wozy Blossom (Platibus nebulosus)*, Vero Beach Museum of Art, Vero Beach, FL
- 2012 *The Huddle*, New Mexico Arts, New Mexico School for the Blind & Visually Impaired, Albuquerque
- 2012 *Wozy Blossom (Platibus nebulosus)*, San Jacinto Plaza, El Paso
- 2010 *Wozy Blossom (Platibus nebulosus)*, Katonah Art Museum, Katonah, NY
- 2009 *Open Channel Flow*, Houston Arts Alliance, Sabine Street Water Pump Station, Houston
- 2006 *Awash*, NYC Dept of Parks, Lower Manhattan Cultural Council, Collect Pond Park, NYC
- 2006 *Babble. Pummel & Pride*, Evergreen House at Johns Hopkins University, Baltimore
- 2005 *Whether you love me or not*, Wave Hill, The Bronx
- 2004 *Sixty Weak Knees*, Arthouse, Austin
- 2004 *Little white pearls in a puddle*, Summer Palace Garden, Düsseldorf, Germany
- 2003 *Foggy Day*, Cortland Alley, NYC, Lower Manhattan Cultural Council, a project of Creative Capital, NYC
- 2002 *Feed for a fine line*, Church Street, Downtown New York City, Lower Manhattan Cultural Council, NYC
- 1999 *Failing to seek shelter, they...*, Witte de With Center for Contemporary Art, Rotterdam

SELECTED FELLOWSHIPS & AWARDS

CODAAwards Top 100!, *As Rose as Rain*, 2021
NYCxDesign, Outdoor/Urban Landscape Finalist, *I ought to*, 2018
CODAAwards Merit Winner, *Cypress Landing*, 2017
IES Illumination Award of Merit, *Chroma Booster*, 2017
Year in Review, Americans for the Arts, *Nautical Swing*, *Chroma Booster*, 2016
Year in Review, Americans for the Arts, *Open Channel Flow*, 2010
Year in Review, Americans for the Arts, *Babble, Pummel & Pride*, 2007
New York Foundation for the Arts, Artists' Fellowship in Sculpture, 2005
Year in Review, Americans for the Arts, *Foggy Day*, 2004
Creative Capital, 2000
Rome Prize Fellowship in Visual Arts, American Academy in Rome, 1991-1992
National Endowment for the Arts, Visual Arts Fellowship, 1989
New York Foundation for the Arts Artist's Fellowship, 1988
National Endowment for the Arts, Visual Arts Fellowship, 1987

SELECTED DESIGN TEAM EXPERIENCE

Outer Golly, Culliton Park, Lancaster, PA. Artist member of the Park design team. RGS Associates.
Cypress Landing, Zoo Miami. The design of and artwork for the new 10,000 sq. ft. children's play area at Zoo Miami, which was part of a \$25M Zoo expansion project. PJA Architects, AECOM, Metalab.
One Puck Hollow, Great Plains Recreation Center, Calgary. Produced in collaboration with the Calgary Great Plains Recreation Facility architects and landscape architects. MJMA Architects, MTA Architects.
Nautical Swing, Hunters Point Shipyard, San Francisco. Produced in partnership with the San Francisco Hunters Point Shipyard residential development design team. CMG Landscape Architects.
Chroma Booster, Downtown Pedestrian Pathway, El Paso. Produced in collaboration with the El Paso downtown pedestrian plaza landscape architects. SWA Group.
I ought to, produced in partnership with Brooklyn's Myrtle Avenue pedestrian plaza design team, AECOM, and coordinated with New York City's Dept of Transportation and Department of Design & Construction

SELECTED COLLECTIONS

Whitney Museum of American Art, NYC • Museum of Modern Art, NYC • The New Museum, NYC • Witte de With, Rotterdam • Florida State University • La Jolla Museum, CA • Institute of Contemporary Art, London • Long Beach Museum of Art, CA • Moderna Musset, Stockholm • Stedelijk Van Abbemuseum, Eindhoven • New York University • Printed Matter, NYC • Electronic Arts Intermix • Franklin Furnace • 21C Museum Hotel

EDUCATION

Connecticut College, BA University of Delaware, MFA

COLLABORATORS

John Grant, Public Art Services

www.publicartservices.net

Creative Design & Project Manager for the production and installation of monumental works of art.

Nick Geurts & Ryan Elmedorf, Yetiweurks

www.engineeringforart.com

Full structural engineering services for public artists including sealed engineering drawings, structural calculations and fabrication drawings. Electromechanical engineering services for public artists including circuit and programming design, interactive light and sound components and mechanical modeling and R&D.

CONTACT

4 White Street, New York, NY 10013 • 917.804.0118 • matthew@matthewgeller.com

PUBLIC ART SERVICES

j grant projects

John Grant, Creative Design & Project Manager
303.589.7281 john@publicartservices.com publicartservices.com

Creative Design & Project Manager with over twenty-five years of experience working with artists from ideation to installation to help realize monumental projects that engage communities, define spaces and encourage dialogue.

Professional Experience

Public Art Services, Denver, Colorado 2000 - Present

Founder, and Creative Design & Project Manager for the creation, engineering, fabrication, and installation of large-scale sculptural artworks for artists from around the country. Notable projects include:

- Donald Lipski, *Let Love Endure*, 2021
- Patrick Marold, *Cirri*, 2021
- Larry Kirkland, *Columbia River Watershed*, 2019
- Donald Lipski, *SPOT*, 2018
- Larry Kirkland, *Grant Street Pier*, 2018
- Kyungmi Shin, *That Child of Fleeting Time*, 2017
- Catherine Widgery, *Deterministic Chaos*, 2017
- Matthew Geller, *One Puck Hollow*, 2016
- Larry Kirkland, *The Passage*, 2014
- Donald Lipski, *Ship of Pearl*, 2013
- Donald Lipski, *Acorn Steam*, 2011
- Rosario Marquardt, *Open Room*, 2010
- Donald Lipski, *The Ziz*, 2009
- Lawrence Argent, *I See What You Mean*, 2005
- Bernar Venet, *Indeterminate Line*, 2004
- Jonathan Borofsky, *The Dancers*, 2003

Museum of Contemporary Art | Denver, Denver, Colorado 2006 - 2009

Deputy Director / Associate Curator / Director of Special Projects

Responsible for effective management of staff, programming, exhibition curation, and installations. Board of Trustees Liaison for special projects, management, and contract oversight. Provided project oversight for the \$16 million construction project of MCA Denver's first Gold LEED Certified permanent home.

Denver Office of Cultural Affairs: Denver 1996-2006

Public Art Program Director

Director and curator of the Public Art Program for the City and County of Denver, managing \$30 million in Public Art Projects. Duties included program direction, budget management, project management, the conceptualization of project scope, selection process coordination, contract negotiation, project facilitation, project team coordination, contract compliance, and interdepartmental liaison duties.

Education

Bachelor of Fine Arts, photography and Media Arts: Pratt Institute 1990
University of Iowa, print department 1984-1987

NICK GEURTS, M.S., P.E.

Owner, yetiweurks, ltd.

55 Graceful Way, Candler, NC 28715 | 303.646.7553 | yetiroot@gmail.com | www.elmendorfgeurts.com

ABOUT

As a practicing structural engineer for over 18 years, Geurts has always loved the more challenging structural engineering problems. His innovative engineering solutions enabled radical new design concepts during his work at his previous companies, where he gained experience designing all types of buildings, from heavy timber custom homes to high rise buildings. In 2015, he departed from the commercial structural engineering field to specialize in structural engineering for public art, fulfilling his passion for engineering one-of-a-kind structures inherent in whimsical large-scale public art projects. In addition to structural engineering for public art, he has pursued his dreams to become a public artist himself, receiving five public art commissions, and co-founded the Denver based public art fabrication company, Elmendorf Geurts, to be able to be intimately involved in the process of creating public art.

EDUCATION

Bachelor of Science | Civil Engineering (Structural Emphasis) | Washington University in St. Louis | 2003

Masters of Science | Structural Engineering | Washington University in St. Louis | 2004

PROFESSIONAL REGISTRATIONS

Registered Professional Engineer in North Carolina, Colorado, California, Virginia, Florida, Texas, District of Columbia, New York, Arizona, Maryland, Iowa, Ohio, Indiana, Washington, Tennessee, Oregon, Minnesota, Nevada, Montana, New Mexico, Alabama, Louisiana, Arkansas

North Carolina PE Registration Number: 46559

EXPERIENCE

2015 to Present | Owner | yetiweurks, ltd. | Candler, NC

- Engineer of record on a broad spectrum of public art projects nationwide.
- Design and analysis of wide range of materials including steel, stainless steel, aluminum, carbon fiber, bronze, concrete, glass, fiberglass and wood.
- Specializing in atypical structures and geometries.

2005 to 2015 | Project Manager | Martino and Luth, Inc. | Denver, CO

- Experience in all types of buildings and building materials, from heavy timber custom homes to post-tensioned concrete high rises.
- Performed full design of structures including the production of construction documents and construction administration.

2004 to 2005 | Design Engineer | Gregory P. Luth and Associates | Santa Clara, CA

- Performed seismic analysis and helped design upgrades for the Stanford Linear Accelerator.

PROFESSIONAL REFERENCES

Russel A. Martino | President | Martino & Luth, Inc. Consulting Structural Engineers | 303.359.2543

John Grant | Owner | Public Art Services | 303.589.7281

Patrick Marold | Artist | Patrick Marold Studios, Inc. | 720.323.5062

Joe Riche | Principal | Demiurge LLC | 303.292.1011

Conor Hollis | Principal | Silo Workshop | 720.280.2851

1[*Belly Yup*](#)

Stainless steel, corten steel, laminated glass, LED spotlight
 2022 \$175K 8.5' x 11.5' x 13'
 Charlotte Cross Trail — 7th Street to 10th Street Segment
 Commissioned by: Charlotte-Mecklenburg Arts & Science Council

The sculpture is animated by both people swaying on the bench and seemingly being frozen in a state of collapse—the columns are bowed, the canopy is tilted, and the layers of glass are out of alignment. The artwork employs objects we regularly see in public spaces—pipes, canopies, and benches—and assembles them in a way that changes our experience to create new social interactions. [Video Link2](#)

**2**[*Nautical Swing*](#)

Galvanized, painted & stainless steel
 2015 \$162K 16' x 20' x 20'
 Hunters Point Shipyard Residential Development, San Francisco
 Commissioned by: San Francisco Redevelopment Agency
 2016 Year in Review, Public Art Network, Americans for the Arts

Nautical Swing riffs on the architecture of the site's former Navy base. The artwork provides a place where up to a dozen people can relax, converse, and enjoy the spectacular view of San Francisco, Oakland, and the San Francisco Bay while gently swaying on a circular bench—a park-bench/porch-swing hybrid. The perforated steel canopy with its large oculus isolates a radiant view of the skies above. [Video Link](#)

**3**[*Centipenty*](#)

Painted & unpainted stainless steel
 2021 \$148K 3' x 2' x 42'
 Wing Luke Elementary School, Seattle, WA
 Commissioned by: Washington State Arts Commission

Centipenty, an iconic destination in front of the Wing Luke Elementary School, is a teeter-tottering spring rider that bounces, sways, pivots, and makes gong sounds. The concept's genesis was the once prevalent seesaw and popular Chinese children's playground games that start with children lining up in a row. Though colossal, it's explicitly designed for elementary school-age children. The 24 seats, in 3 sizes, derive their dimensions from the Wing Luke classroom chairs for kindergartners through 5th graders, who activate the movement and sound with their exuberant participation.

**4**[*As Rose as Rain*](#)

Painted & unpainted stainless steel, Koda XT (polycarbonate)
 2018 \$150K 8'4" x 16' x 16'
 Colorado School for the Deaf and Blind, Colorado Springs
 Commissioned by: Colorado Creative Industries
 2021 CODAAwards Top 100!

The bench, supported by four compression springs, rocks, and sways. It's possible to gently rock or to go for a ride, much the same way kids enjoy a spring-rider in a playground. The dynamics of compression springs and their uneven spacing means the structure responds differently depending on where one sits and how many people are sitting on the bench. [Video Link](#)



5

[In Fields of Friends](#)

Painted steel, stainless steel

2023 \$173K 15' x 13' x 13'

Riverview Hill, Frick Park, Pittsburgh, PA

Commissioned by: Pittsburgh Department of City Planning



The sculpture—an architectural folly in the landscape—is suggestive of gentle amusement park rides, park bench hangs, and lazy afternoons, creating a landmark and a gathering place overlooking Frick Park's Riverview Hill. Each of the three back-to-back benches rotates 120°, allowing, for example, an intimate conversation or a meditative view of the landscape. The cable and spring-mounted canopy sways on windy days.

[Video Link](#)

6

[Coo Lot with Plum Pipes](#)

Painted galvanized steel, stainless steel, LEDs

2020 \$165K 12' x 18' x 135'

R.J. Taylor Park, Cleveland, OH

Commissioned by: LAND Studio & Cleveland Water Department



Detail

Coo Lot with Plum Pipes transforms two empty residential lots by creating a new jaunty entrance to R.J. Taylor Park and a spot for neighbors to saunter, meet, and gather. Referencing the nearby Nottingham Water Treatment Plant, the artwork is a 135-foot labyrinthine of water pipes with a swaying bench, horizontal pipes that provide bench-like seating, and light that spills out of the vertical pipes like water to illuminate the path and trees at night.

7

[One Puck Hollow](#)

Painted & unpainted stainless steel, programmed LED lights, snow (seasonal)

2016 \$175K 4' x 60' x 60'

Great Plains Hockey Facility

Commissioned by: Calgary Public Art



Integrated into the landscape adjacent to the entrance of Calgary's Great Plains Hockey Facility, *One Puck Hollow* is the Facility's third arena. The micro-amphitheater provides a gathering space for spectators and players. It references key features of the hockey rink—the face-off circle (the red rail is the same diameter as the face-off circle), the black face-off spot, and the boards separating the rink from the spectator. One Puck Hollow can range from a subtle infiltration in the landscape on a warm summer day to a vivid splash of color on a cold snow-covered winter night. The LED lights illuminate the grass/snow below the rail and gradually change color based on the day's average temperate in Calgary.

8

[*Greenway Blueway Byway Skyway*](#)

Galvanized and painted steel

2013 \$98K 13' x 12' x 52'

Happy Valley Greenway, Lenoir, NC

Commissioned by: North Carolina Arts Council



Detail

Greenway Blueway Byway Skyway, in the foothills of the Blue Ridge Mountains, provides seating-in-the-round on a painted steel platform cantilevered over the Yadkin River. Appearing like a discarded tentacle of a theme park ride, the work is engineered like a diving board, so that human movement gently rocks the platform above the water cascading over the rocks below. A playful hybrid of a bridge to nowhere, a scenic overlook, and a park bench, it's been said to evoke the mood of a fireless campfire, where community and contemplation coexist effortlessly.

9

[*Lought to*](#)

Corten, carbon, & stainless steel, cast iron, cast glass, LED spotlight

2017 \$150K 9' x 14' x 14'

Myrtle Avenue pedestrian plaza, Brooklyn, NY

Commissioned by: New York City Department of Cultural Affairs Percent for Art Program, the Department of Transportation, & the Department of Design & Construction



2018 NYCxDesign Awards Outdoor/Urban Landscape Finalist

Lought to is a trio of round stools capped by a circular corten steel and hand-cast glass concave canopy. The canopy is a witty conflation of the pedestrian and the sacred: a 19th century illuminated manhole cover enlarged to the size of a rose window, a standard feature of Gothic cathedrals. On rainy days, water drains from the center of the canopy through a 12-inch oculus, creating a diminutive passive water feature in the middle of the work. At night, a spotlight mounted on a nearby lamppost illuminates the glass. [Video Link](#)

10

[*Upper Blush*](#)

Painted & stainless steel, wood, Lexan

2018 \$152K 8.5' x 16' x 18'

NEON Arts District, Norfolk, VA

Commissioned by: Norfolk Arts, City of Norfolk



The canopy teeters like a seesaw as people sway on the benches. When it rains, water is funneled from the roof through drainpipes to troughs on the ground and then to the adjacent rain garden. By teetering the canopy, those on the benches can determine from which pipe the water drains. The muse for *Upper Blush* is an issue critical to Norfolk's future—rising tides. The circles of light on the ground created by the skylights reference the moon and the teetering and swaying mimic the ebb and flow of the water. The human interaction that influences the balance and the flow of the water serves as a metaphor for larger issues associated with floodwater management. [Video Link](#)



01-Belly Yup



02-Nautical Swing







05-In Fields of Friends



06-Coo Lot with Plum Pipes



07-One Puck Hollow



08-Greenway Blueway Byway Skyway



9-I ought to



10-Upper Blush