



CITY OF SYRACUSE PUBLIC ART APPLICATION

Project Title: _____

Installation Type:

- _____ Donation to permanent art collection
- _____ Temporary installation
- _____ Proposed date and duration of installation: _____
- _____ Mural on private property

Installation Location

Property Name: _____
 Street Address: _____
 Location Description [e.g., 15 ft. from building entrance]: _____

Artwork Type [e.g., sculpture, mural, video]: _____

Artwork Description [include fabrication date; medium, dimensions, materials and finishes]:

Artist

Name: _____
 Address: _____
 Phone: _____
 Email: _____

Current Owner (if applicable)

Name: _____
 Address: _____
 Phone: _____
 Email: _____

Applicant

Name: _____
 Address: _____
 Phone: _____
 Email: _____

Signature: _____ Date _____

**PUBLIC ART APPLICATION
SUPPORTING DOCUMENTATION
CHECK LIST**

The following materials **MUST** be provided with the completed application form:

- Project description, including purpose, artist's rationale and/or intention for the proposed work; history and provenance of artwork; relationship of project to other community interests and activities; involved individuals and organizations
- Illustrative and/or construction drawings of proposed work; scale model of proposed sculptural work strongly recommended.
- Scaled site plan and color images of proposed installation location and its context
- Scaled illustrative drawings or model showing artwork in relation to proposed site
- Description of short- and long-term maintenance requirements and costs
- For temporary installations, include a general liability insurance certificate listing the City of Syracuse as additionally insured with at least \$1 million of general liability coverage.
- Artist resume, annotated exhibition list, and CD Rom and/or hard copy color images of other works
- Letter of support from property owner, only for proposed murals on non-1 or 2-family dwelling properties
- Project timeline, including (as applicable) fabrication, delivery, installation and removal
- Project budget, including both committed and anticipated funding sources
- General letters of support. Applicants are encouraged to include letters of support, particularly from neighborhood groups such as the appropriate Tomorrow's Neighborhood Today Neighborhood Planning Council. For murals on private property, a letter of support from the private property owner is *required*.

EDUCATION

- 1996 MFA Sculpture, School of Sculpture, Edinburgh College of Art, Heriot Watt University, Edinburgh, Scotland
1982 BA Art, Yale University, New Haven, Connecticut

COMMISSIONS

- 2013 **“Waverly”** commissioned by the Public Art Office, **Cambridge Arts Council, Cambridge, Massachusetts**, percent for art project in conjunction with traffic calming and road improvements. Projected completion 2015 \$25,000
2011 **“Concordia”** commissioned by **Lexarts and Leadership Lexington**, a project for the roof of the Downtown Arts Center, Lexington, KY; installed June 2012 \$75,000
2009 **Greenwich South** commissioned by **The Alliance for Downtown New York** to participate in a visioning study that presents ways to transform the 23 blocks south of the World Trade Center—known as **Greenwich South**. The study was led by Architecture Research Office with Beyer Blinder Belle Architects & Planners and Open, LLC. The study also features contributions from Thom Mayne of Lozano-Hemmer, Transsolar Climate Engineering and Jorge Colombo.
2007 **“Claverack”** private commission for the Kaufman/Berger Residence, Columbia County, New York \$35,000

SELECTED ONE-PERSON EXHIBITIONS AND INSTALLATIONS

- 2012 DeCordova Museum and Sculpture Park, Lincoln, Massachusetts
2010 Kennedy Art Museum, Ohio University, Athens, Ohio
2007 Cazenovia College Art Gallery, Sculpture Court, Cazenovia, New York
2006 “Pamplona,” Rockingham Arts and Music Project, Bellows Falls, Vermont
“Pamplona,” The Lot, Artspace, New Haven, Connecticut
“Pamplona,” Café Pamplona and CAC Gallery, Cambridge Arts Council, Cambridge, Massachusetts
2004 “Picker Sculpture,” The Picker Gallery, Colgate University, Hamilton, New York
“Picker Sculpture,” Black + White Gallery, Brooklyn, New York
2003 “Driggs Sculpture,” Mt. Holyoke College Art Museum, South Hadley, Massachusetts
“Driggs Sculpture,” Eli Marsh Gallery, Fayerweather Hall, Amherst College, Amherst, Massachusetts
2002 “Driggs Sculpture” Black + White Gallery, Brooklyn, New York

SELECTED GROUP EXHIBITIONS

- 2012 “Space Invaders” Lehman College Art Gallery, Lehman College, Bronx, New York
2011 “Sculpture Today: New Forces, New Forms” Frederik Meijer Gardens and Sculpture Park, Grand Rapids, Michigan

SELECTED GROUP EXHIBITIONS (cont.)

- 2010** "Salon des Refuses - Sights Unseen" Stuart Keeler, Public Art Network Conference
"The Other End of the Line" curated by Francis Cape/Ian Berry, Friends of the Highline, New York
- 2008** "Baltimore Sculpture Project" Baltimore, Maryland
"Art in the Public Sphere: Singular Works, Plural Possibilities" University Gallery, Umass Amherst, Amherst, Massachusetts
"Faculty Show," Clifford Gallery, Little Hall, Colgate University, Hamilton, New York (also 2006)
- 2007** "Sarasota Season of Sculpture no. 4" Sarasota, Florida
- 2006** "Sculpture Space Inside Out," Hamilton College, Clinton, New York
"Pamplona," "Some Sculpture: Albee's Choice," Longhouse Reserve, East Hampton, New York

SELECTED COLLECTIONS

Europos Parkas, Vilnius Lithuania
Oracle Corporation, Los Angeles, California
Runnymede Sculpture Park, San Francisco, California
Estee Lauder Group, New York City
Texaco, Houston, Texas
Southwestern Bell, St. Louis, Missouri
Century Development Corporation, Houston, Texas
Chemical Bank, New York City
PaineWebber, New York City
Brooklyn Museum, Brooklyn, New York
Museum of Fine Arts, Houston, Texas

AWARDS/GRANTS

- 2007** Picker Fellowship, Research Council, Colgate University, Hamilton, New York
- 2005** Research Council, Colgate University, Hamilton, New York (also 2004)
- 2002** Faculty Research Assistance Program, Amherst College (also 2000, 1999)
- 2000** Miner D. Crary Summer Research Fellowship, Amherst College, Amherst
- 1997** Louis Comfort Tiffany Foundation, Artist Fellowship, Sculpture, New York
- 1994** Fulbright Fellowship, Fulbright Commission, United States and United Kingdom
- 1993** Japan Foundation, Artist's Fellowship, Tokyo, Japan
- 1991** New York Foundation for the Arts, Artists Fellowship, Sculpture
- 1989** Henry Luce Foundation, Luce Scholar, New York City
Sculpture Space, Funded Residency, Utica, New York
- 1987** Edward F. Albee Foundation, Summer Residency, Montauk, New York
- 1985** National Endowment for the Arts, Visual Artist's Fellowship
- 1984** Dallas Museum of Fine Arts, Clare Hart DeGolyer Fund award, Dallas, Texas

“Sealte” proposed budget and timeline

DeWitt Godfrey

Please see below proposed/estimated budget and timeline for the sculpture “Sealte” for Bank Street Syracuse. The Sculpture will be constructed of 8,11,14 gauge Corten Steel sheet, fastened with 5/16” stainless steel bolts, anchored to concrete foundation and secured to wall with clips; clips will be attached building face with stainless steel and epoxy anchor system.

Total Cost	\$130,000
Fabrication	
Materials (steel, fasteners, misc)	\$22,200
Laser cutting	\$3,600
Labor	\$29,000
Foundation (by others)	\$8,000
AKT II (design consultation, geometry)	\$4,500
Consulting Structural and Civil Engineers 100 St John Street London EC1M 4EH	
Simpson Gumpertz and Herger (PE, foundation, drawings) 41 Seyon Street Building 1, Suite 500 Waltham, MA 02453	\$14,500
Trucking and Transportation	\$2,700
Rigging and Installation	\$9,000
Lighting (by others)	\$4,000
Overhead (insurance, taxes, fees, travel)	\$6,500
Artist Fee (20%)	\$26,000

Schedule

1/1	Project start date
2/15 – 3/15	Final design development, engineering
3/15	Material order
3/22 – 4/7	Site visit to confirm layout, installation plan; site prep; sub contractor foundation begins; lighting
4/1 – 4/15	Material Processing, laser cutting
4/15 – 5/22	Fabrication
6/1 - 10	Installation

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www.dewittgodfrey.com

Introduction

This manual references the proposed sculpture “Sealte” for Bank Street Syracuse. The Sculpture will be constructed of 8,11,14 gauge Corten Steel sheet, fastened with 5/16” stainless steel bolts, anchored to concrete foundation and secured to clips; clips will be attached building face with stainless steel and epoxy anchor system. (see appendix for detailed material description)

Material Specifications

Steel

A606-4 8 and 11 gauge (.157MIN) (see attached mill specifications) from

Central Steel Service
2764 Welborn Street
PO Box 1506
Pelham, AL 35124

Fasteners

Cylinder construction and cylinder-to-cylinder attachment

18-8 Ss Fully Threaded Hex Head Cap Screw, 5/16"-18 Thread, 1/2", 3/4" and 1" Length; 18-8 stainless steel offers excellent corrosion resistance and may be mildly magnetic. Screws have a Class 2A thread fit, minimum Rockwell hardness of B70, and minimum tensile strength of 70,000 psi. Dimensions meet ASME B18.2.1. Screw length is measured from under the head. Fully threaded screws are also known as tap bolts.

18-8 Stainless Steel Nylon-insert Hex Locknut, 5/16"-18 Thread Size, 1/2" Width, 11/32" Height; The nylon insert provides vibration resistance and prevents loosening—without damaging mating threads.

From: <http://mcmaster.com>

Cylinders to steel foundation and building face

HIT-HY 70 Masonry Adhesive
HAS-R 316 SS Anchor Rod (316 Stainless Steel) 1/2" x 6"
Technical specifications <http://www.us.hilti.com/>

Plastic barrier/shield between cylinders/building and cylinders/dunnage

ABSBE-BLACK ABS SHEET – EXTRUDED (0.50" x 8" x various lengths);

ABS plastic is an easily machined, tough, low cost rigid thermoplastic plastic with high impact strength, ideal for turning, drilling, milling, sawing, die-cutting, and shearing. ABS plastics provide a balanced combination of mechanical toughness, wide temperature range, good dimensional stability, chemical resistance, electrical insulating properties, and ease of fabrication.

Appendix

Weathering Steel Sculpture by Patrick Gallagher

This is to provide some basis for conservators to use in considering possible treatments for the care of weathering steel sculpture. I would appreciate hearing from others of their experiences so I can use the information to enhance the content and value of this article. In the last half of this century weathering steel (COR-TEN(r)) has come into widespread use in sculpture. COR-TEN(r) is US Steel's trade name for a corrosion resistant low-alloy steel that forms a protective coating of rust (hydrated iron oxide) when exposed in many natural atmospheres. Because the appearance of the steel is due to natural processes, as an analogy to the weathering of natural materials such as wood, it is often called weathering steel. I'll use that term from here on in this note. The "weathering" characterization is a reminder that the material can change in appearance over time due to the environment, which should be kept in mind in appreciating and caring for works executed in the material. The rust layer on weathering steel becomes protective when the fine discrete crystallites of early rust recrystallize into a relatively intact barrier layer of rust. The formation of the protective layer requires alternating wetting and drying cycles; the wetting to generate the rust, and the drying to allow it to recrystallize. If the steel is not allowed sufficient drying time, the resulting continual rusting will cause the partially crystallized outer layer of rust to be shed and will prevent a barrier film from forming. For some interesting reasons I'll not elaborate at this point, the appearance of weathering steel depends on the extent to which recrystallization has occurred and thus indicates the extent to which the barrier layer is formed. The early rust forms in discrete crystallites that are fine, red and diffusely reflecting, like hematite. The massive recrystallized layer is a shiny blue, approaching the blue-black of specular hematite. Thus portions of weathering steel that have seen different amounts of wetting and drying will have different degrees of recrystallized oxide and will have different appearances. Most weathering steel sculptures in most environments provide surfaces that see varied amounts of wetting and drying. Consequently these areas have varied amounts of recrystallized oxide and have different appearances. In general the skyward surfaces see more drying and are bluer and glossier while the ground-ward surfaces see more wetting by condensation, lack of drying, and runoff and so are redder and flatter. Runoff of water from upper portions of a sculpture tend to produce long-lasting streaks or other patterns of redder oxide on lower portions.

Similarly, in wetter climates the overall color of weathering steel sculptures will have generally have an overall redder cast relative to those exposed in drier climates. The appearance of weathering steel can also be affected by other factors. During recrystallization the rust will trap particulate matter on the surface. If this material is colored it will contribute to the appearance of the rust. For example, in dirty industrial atmospheres the rust on weathering steel can be almost black due to the incorporation of airborne dirt. Chemical cleaning treatments such as acids can convert the hydrated iron oxide to other iron compounds of different color or appearance. In atmospheres with significant content of sulfur oxides deposits of white to yellow ferrous sulfate may appear in the rust on weathering steel. In some climates organic growth such as moss may be present and affect the appearance of the rust. Discolored areas on a weathering steel sculpture could be due to any of the variety of factors described above, or excessive corrosion. The rust layer on weathering steel in many U.S. climates does not consume a significant amount of steel in its formation, so removal in most cases should not affect the strength of the work. However, in some cases of inappropriate design crevices or pockets will trap water and the continual presence of water leads to excessive corrosion evidenced by rust flaking or observable metal loss. These should be sealed or coated to provide protection, and may need reinforcement if there has been significant steel loss. In the case of discoloration of rust due to other causes, if the rust were to be removed without a change in some factor in the environment the rust would eventually return to the original discolored appearance. The use of a clear sealer, say a polyurethane varnish, over new or old rust will retard the normal weathering process, but it would certainly also change the appearance of the sculpture, and might itself require continual restorative treatment. I have had success in producing a rust layer on cleaned, previously rusted weathering steel with the use of a 5 to 10 percent solution of hydrochloric acid in water. Luckily the rust had acceptable appearance since the substrate was the walls of the entrance to the U.S. Steel Building in Pittsburgh, and I was working for U.S. Steel at the time. For weathering steel sculpture not exposed outdoors, the normal practice is to expose the work to the weather for some period of time to build up a rust layer, and then to bring it indoors. Varnishes are sometimes applied to alter the appearance of the rust, so a conservator should be aware of that possibility. I hope this is of some help to Patricia Favero and others.

Web reference <http://www.greenisles.com/wssculpt.htm>

Patrick Gallagher Materials Preservation

E drrust@greenisles.com

T 408-738-8546

F 508-464-1057

Dear Selection Committee:

I am an accomplished public artist having completed large-scale commissions for clients, museums and universities with commensurate budgets. I am available in the timeframe set out in the RFQ.

The Syracuse Connective Corridor project interests me on several levels. One for the range of possible sites and the exciting physical parameters present there; the opportunity for interaction with buildings and landscape are unprecedented in my experience. Two, I am interested in my work and in my teaching in the role arts can play in community, innovative public art with unusual form in expected and unexpected locations can help us re-experience the familiar and reevaluate our place in the urban environment. As a Central New York resident I am familiar with Syracuse and the current initiatives to revitalize downtown, such as the ways Steve Power's murals have already transformed otherwise neutral railway overpasses.

Three recent projects are relevant to the connective corridor, both in scale/ambition, range of sites and how my work gains meaning from place; "Concordia" commissioned by Lexarts Inc., for the roof of the Downtown Art Center in Lexington, KY and "Lincoln" for the Decordova Museum in Lincoln, MA. "Concordia" negotiates two formerly distinct structures – which form a plinth for the sculpture formed by the roof and the wall. Much in the same way that the Art Center augments, strengthens and shoulders the larger community, the form of the sculpture references the buttress, an external support meant to shore up, reinforce and sustain a larger structure. The rooftop site presented unique challenges, which required extensive consultation with architects, engineers and riggers as well as skillful negotiations with client, city agencies and stakeholders. "Lincoln" was the largest piece ever commissioned for the museum and my largest to date, 30,000 pounds of material that cascades 150' down a hillside meadow, inspired by the ubiquitous stone walls of the region. Most recently, in collaboration with Daniel Bosia of AKT II engineering, explored a new surface packing process of conical sections (that build on the formal and structural qualities of my earlier work. "Odin" is a free-standing, 40' diameter corten steel sculpture comprised of 240 individual elements conceived, designed and fabricated with digital design and fabrication technology.

As described above, my projects are inextricably site specific/dependent: the installations emphasize the relational existence of form within contexts of material, process, public space and collaboration. The sculptures cylindrical elements form a community of similar yet distinct, dependent individuals – an aesthetic, structural and material ecosystem. Like other kinds of stacking and arranging – from bacterial colonies to soap bubbles to dry-stack stonewalls – the material shape, form and behavior of these systems settle into stable arrangements. A dry wall mason's objectives and process are constrained and inspired by the lay of the land, available material, experience and improvisation – and like my sculpture, are acts of interpretation not declaration.

Engaged by gravity, they find their optimal position and orientation; the resulting arrangements are only semi-predictable, much as identical members of a plant species can have widely varying external form depending on the conditions in which they grow. As in nature, these variations are not indiscriminate; they cannot take any form but only those proscribed by the genetic (structural) code manifest in their material and construction. Like other self-organizing systems, the sculptures have an active role in

their own making -- their strength and physical integrity depends on a capacity to absorb and distribute stresses throughout the network of components that make up the whole.

The scale and form of my work is adequate to the challenge of your site, and would both complement and mediate the impact of the transportation infrastructure and the pedestrian experience. On the site There are opportunities for gateway features, view framing and overhead shade or pavilion structures; my work can function at a variety of scales and the site function/aesthetics may lend itself multiple distributed works. Final locations will depend on a much more detailed study of site, collaboration with design team and conversations with stakeholders.

The way that an artist and his/her work engages the community is vitally important to the Connective Corridor, the jury, and the community. Please explain in 1-2 pages how, if you are selected as a finalist, you would engage the Syracuse community throughout your entire process, from conceptualizing the work to after the installations. Feel free to speak of past examples to support your response.

Dear Selection Committee:

Working in the public realm is at root collaborative, requiring strong vision, the ability to listen and negotiate, patience and, where necessary, compromise. In my own work and in my teaching I am interested in the role arts can play in community, innovative public art with unusual form in expected and unexpected locations can help us re-experience the familiar and reevaluate our place in the urban environment. Public projects cannot be successful without successfully engaging community; projects fail when they are imposed, rather they must be seen as shared investments between the artist, commissioning agency and constituents.

In my teaching, I have worked to create pedagogy that presents a notion of “engaged arts” in action by grounding artistic practices in actual experience. One of the consistent successes has been an assignment that requires students to place their work in somewhere in the larger University community, whether on the grounds, in the buildings or posted virtually. By engaging both the social and physical aspects of site and situation, the project demands that students negotiate not only the considerable practical issues involved in the placement of public work, but also a complex navigation of the role, purpose and responses that art engenders outside the safe confines of the art department, gallery and museum

In addition to teaching public practices, I am involved with a range of public art initiatives at Colgate University, envisioning the campus as a laboratory for the exploration and production of all forms of public art. In 2006, I co-chaired a weekend symposium, “Public Art on Campus” with a colleague at Hamilton College and also produced Simon Lee’s “Bus Obscura.” Lee’s “Bus Obscura” took one of the regular campus shuttle buses and temporarily converted it into a rolling camera obscura. In addition to its regular morning express routes, the bus made over 24 visits to local schools, operated for two Saturdays at the local Farmers’ Market and also made an appearance during an opening at the nearby Munson Williams Proctor Art Institute and Sculpture Space in Utica.

In 2010, we worked with the artist Allan McCollum on the latest iteration of his “Shapes” project. “Shapes for Hamilton” was a community-wide collaboration between the artist and the residents of the Town of Hamilton, the Town Board and the students, staff and faculty of Colgate. With Allan, we created a set of 6,000 unique shapes, one for each resident of the Town; these were produced, catalogued and installed in the Clifford Gallery as the opening introduction to the community. We distributed the Shapes (signed by the artist and provided free of charge) at multiple locations on campus and in the community over several months; ultimately over 2500 people collected their shape.

Two of my recent projects are instructive in the ways I approach the commissioning process and engagement with community constituents. “Concordia” commissioned by Lexarts Inc., for the roof of the Downtown Art Center in Lexington, KY in 2012 was distinctive in several ways.. The open call for submissions in 2009 asked only if artists were willing and able to work with budgets between \$50,000 – 100,000 and did not specify actual sites. 17 semifinalists portfolios were shared in an exhibition and the public was asked to vote for their favorites. From this

process, five finalists were invited to visit the city and propose possible sites, which Lexarts would help secure if they were selected for the commission. In mid 2011, I was selected to complete my proposal. This was the first commissioned artwork for the agency and over the next 12 months, I was intimately involved in helping Lexarts work through an extended approvals process with city and business groups, contractor selection and installation coordination and fundraising efforts to execute our project. The rooftop site presented unique challenges, which required extensive consultation with architects, engineers and riggers as well as skillful negotiations with client, city agencies and stakeholders. Lexarts produced a video of the project, in which I was interviewed and hosted a dedication ceremony at which I gave a talk about my work and the commission. I believe my selection for the commission was due, in part, to my ability to clearly communicate and articulate the process to a range of stakeholders that helped Lexarts launched the next phase of their public art initiative.

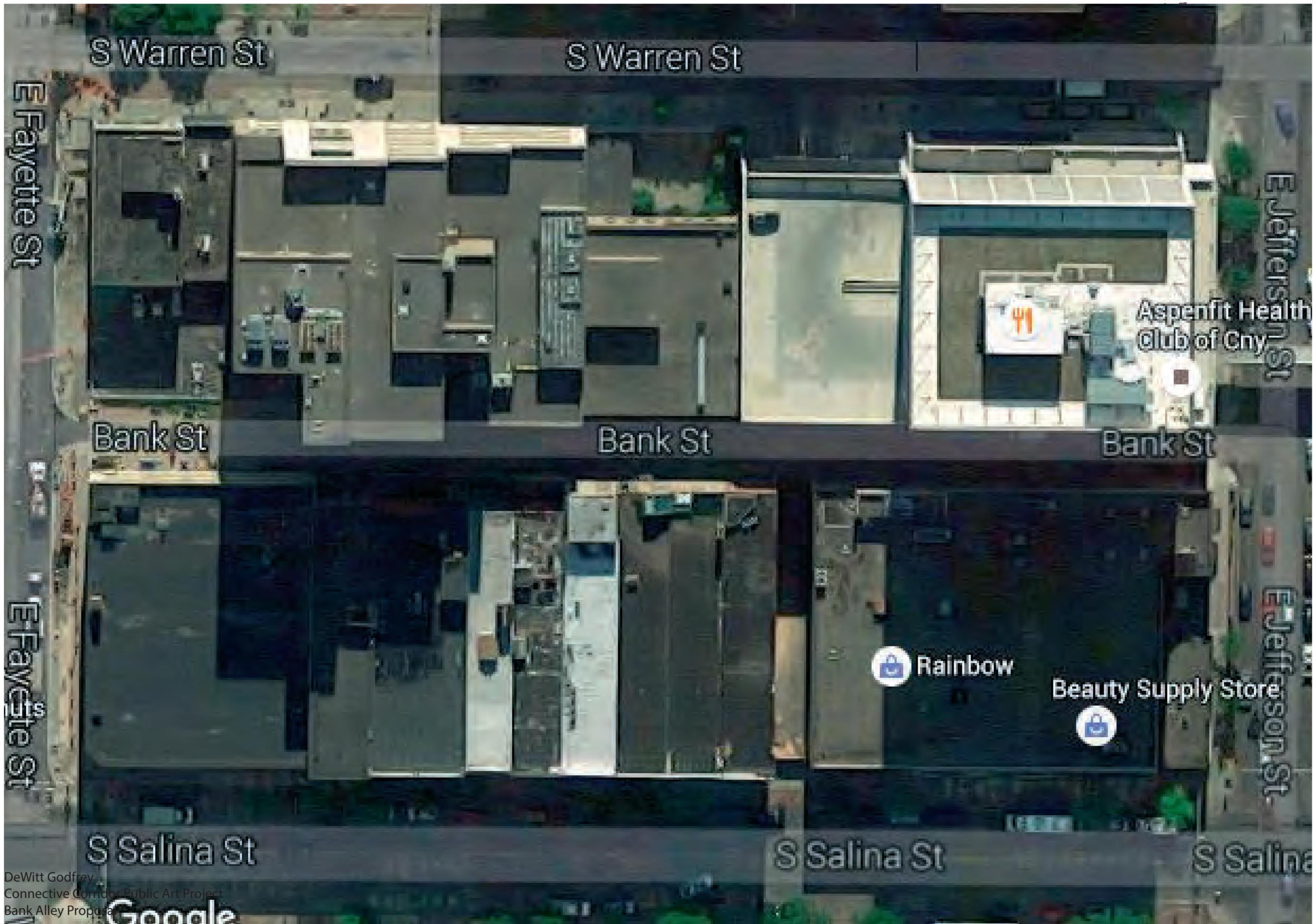
A project nearing completion for Waverly Place in Cambridge, MA demonstrates the twists and turns a commission can take and the necessity for community engagement. In 2008, after interviews with the Cambridge Arts Council selection committee, I was asked to design a project connected to a traffic-calming scheme at the Belmont Cambridge border. After extensive site research, I proposed a small, stacked group of cylinders, one of which would be a pedestrian gateway that marked the transition between the two cities. There ensued a series of group meetings with residents from the area at which I tried to tell them something about me, my previous work and my approach to the project. As is often the case in such meetings, not everyone was convinced by my designs or even the need for any public art at all in their neighborhood. At some point during one of the meetings, it suddenly dawned on me that what I was doing was at essence teaching – that is attempting to put communicate and share my work in contexts and terms that they could make sense of, to reassure them that whatever their anxieties they could live with and maybe even find value and meaning in the proposed sculpture. Following the meetings, the Arts Council and City representatives agreed that we had secured the community endorsement and we could proceed, only to find some months later that strong opposition to the project had reemerged. Wisely, the commissioning agency elected not to press ahead and impose an unwanted and unsupported sculpture in that location. To their credit, we agreed to pursue the commission in a new location; over the past seven years we investigated at least half a dozen alternatives – site visits, meetings, phone calls and emails – and finally secured a new site about a year and a half ago. Following the installation in July, I will be involved in more outreach to introduce the project to the public.

As described above, my projects are inextricably site specific/dependent and I am fully committed to the intricacies – logistic, social and political – required for successful public art. My installations emphasize the relational existence of form within contexts of material, process, public space and collaboration. The sculptures cylindrical elements form a community of similar yet distinct, dependent individuals – an aesthetic, structural and material ecosystem - that are acts of interpretation not declaration.

Thank you



DeWitt Godfrey
Connective Corridor Public Art Project
Bank Alley Proposal



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S Warren St

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Aspenfit Health Club of Cny

Bank St

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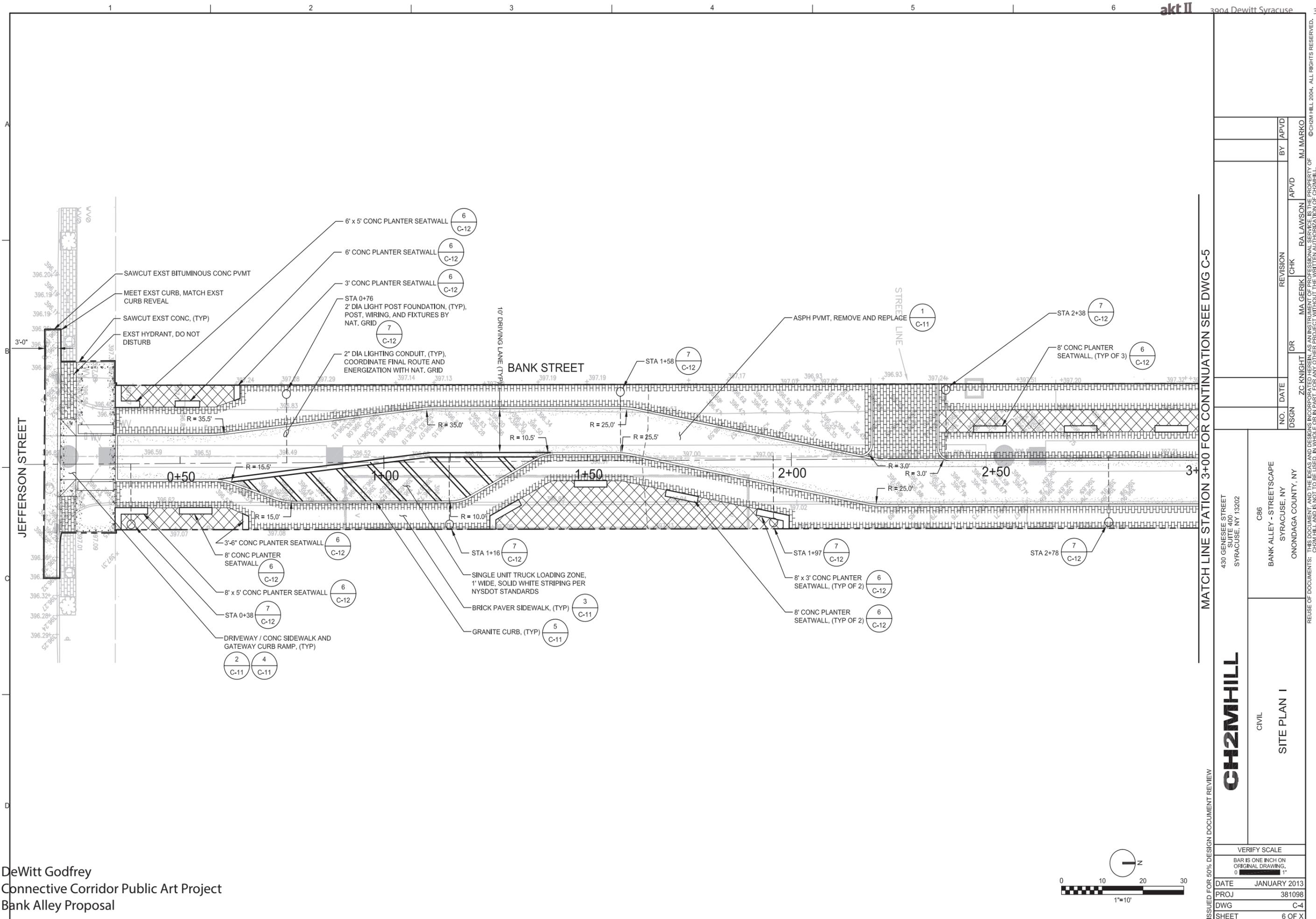
Rainbow

Beauty Supply Store

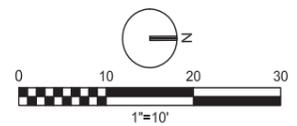
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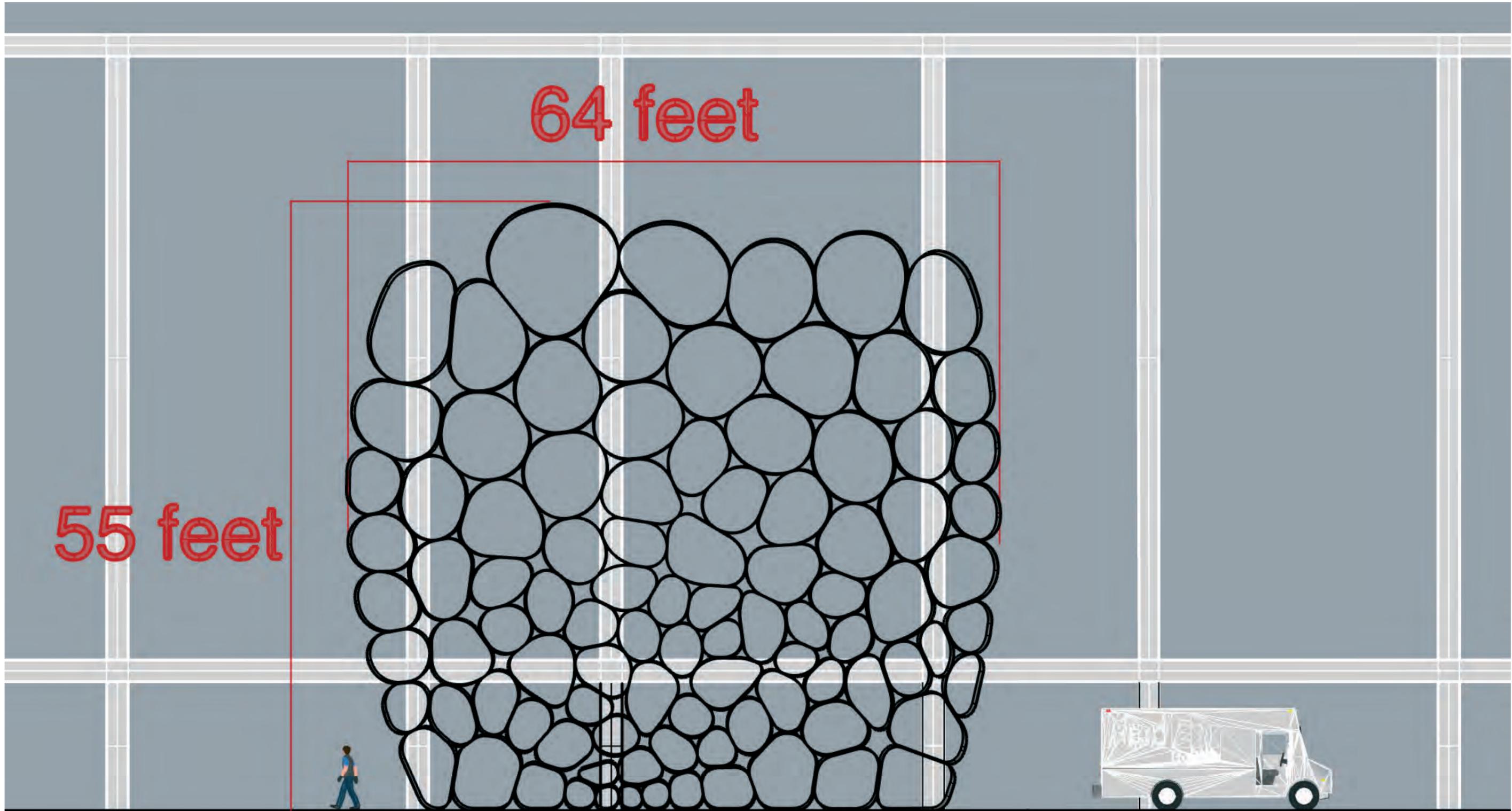
DeWitt Godfrey
 Connective Corridor Public Art Project
 Bank Alley Proposal

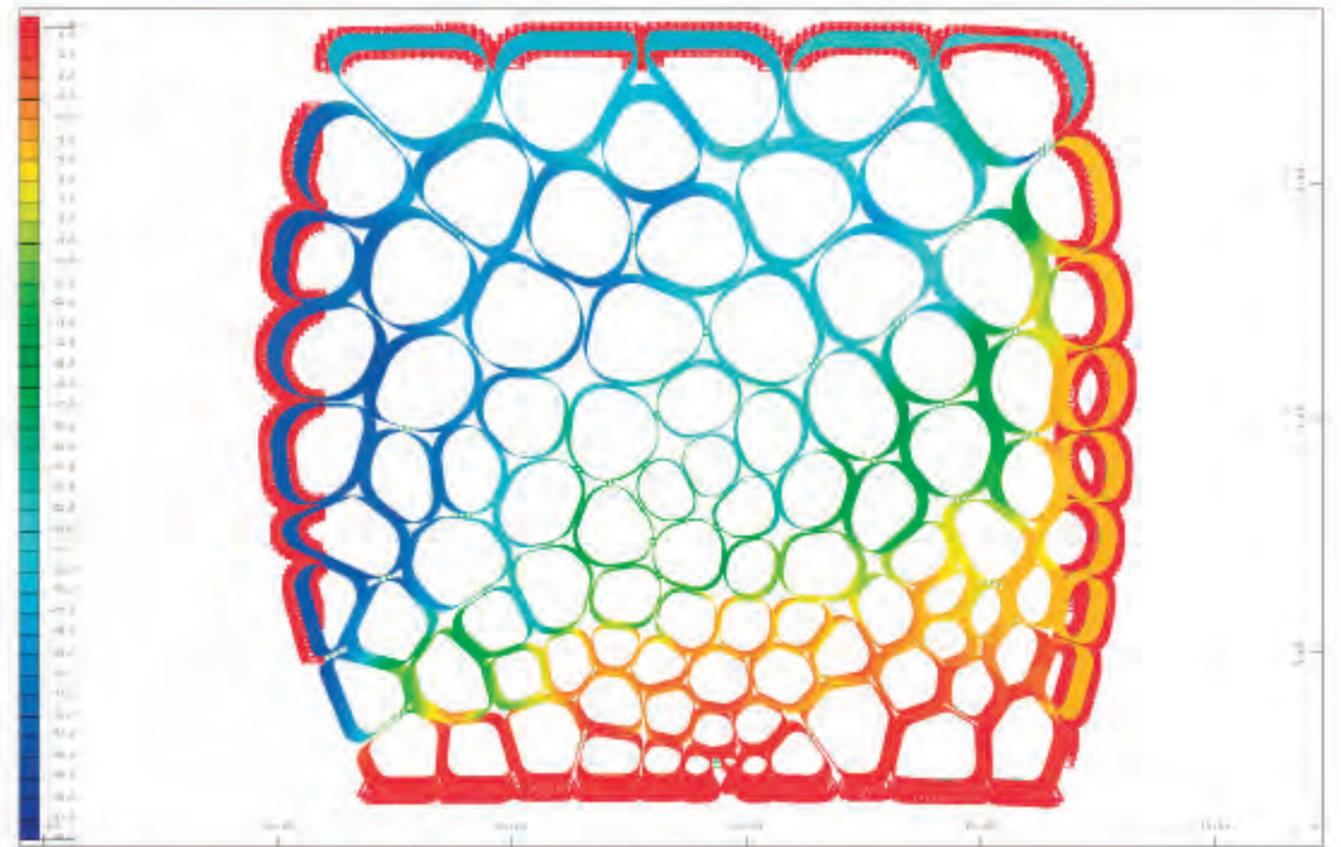
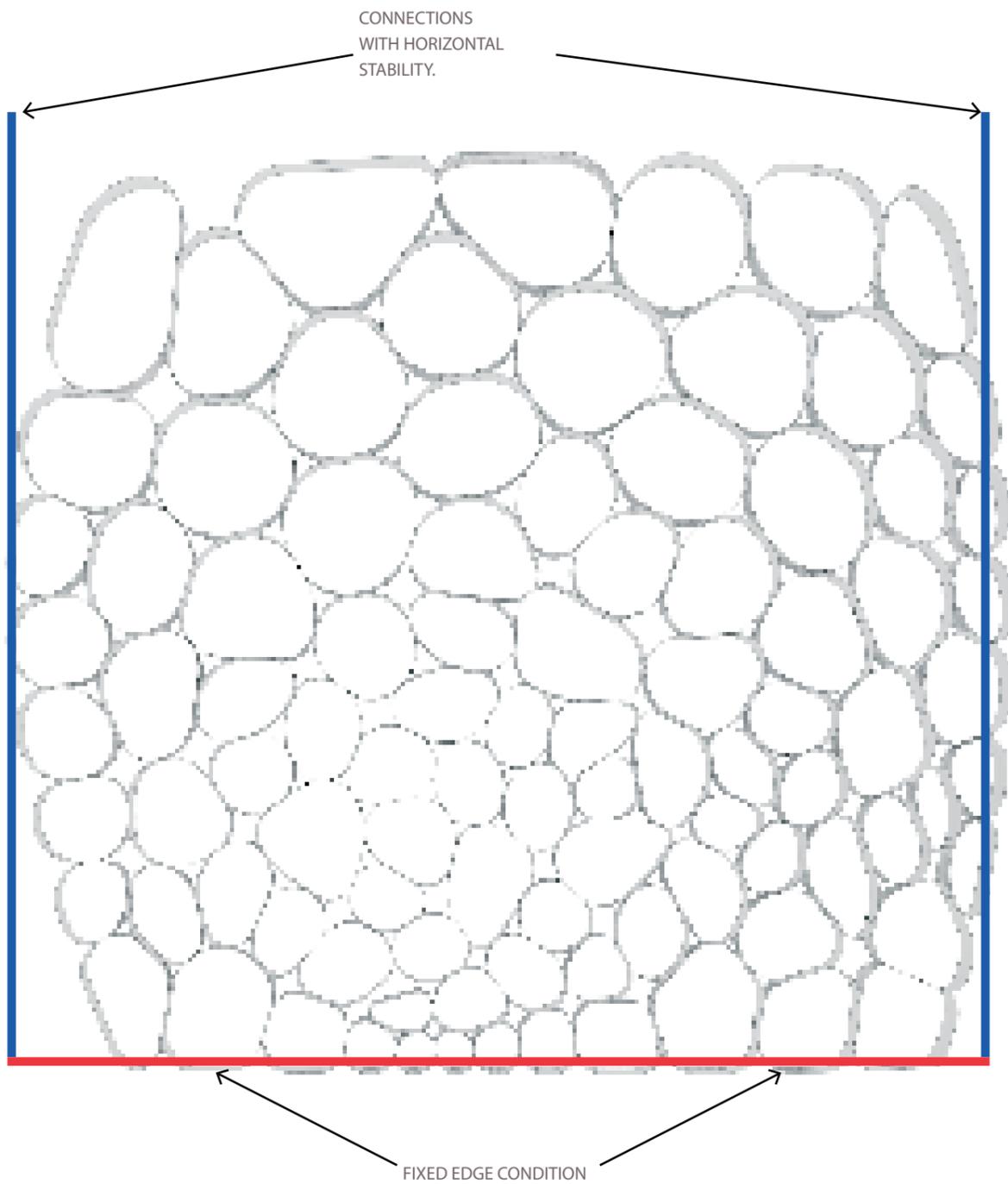


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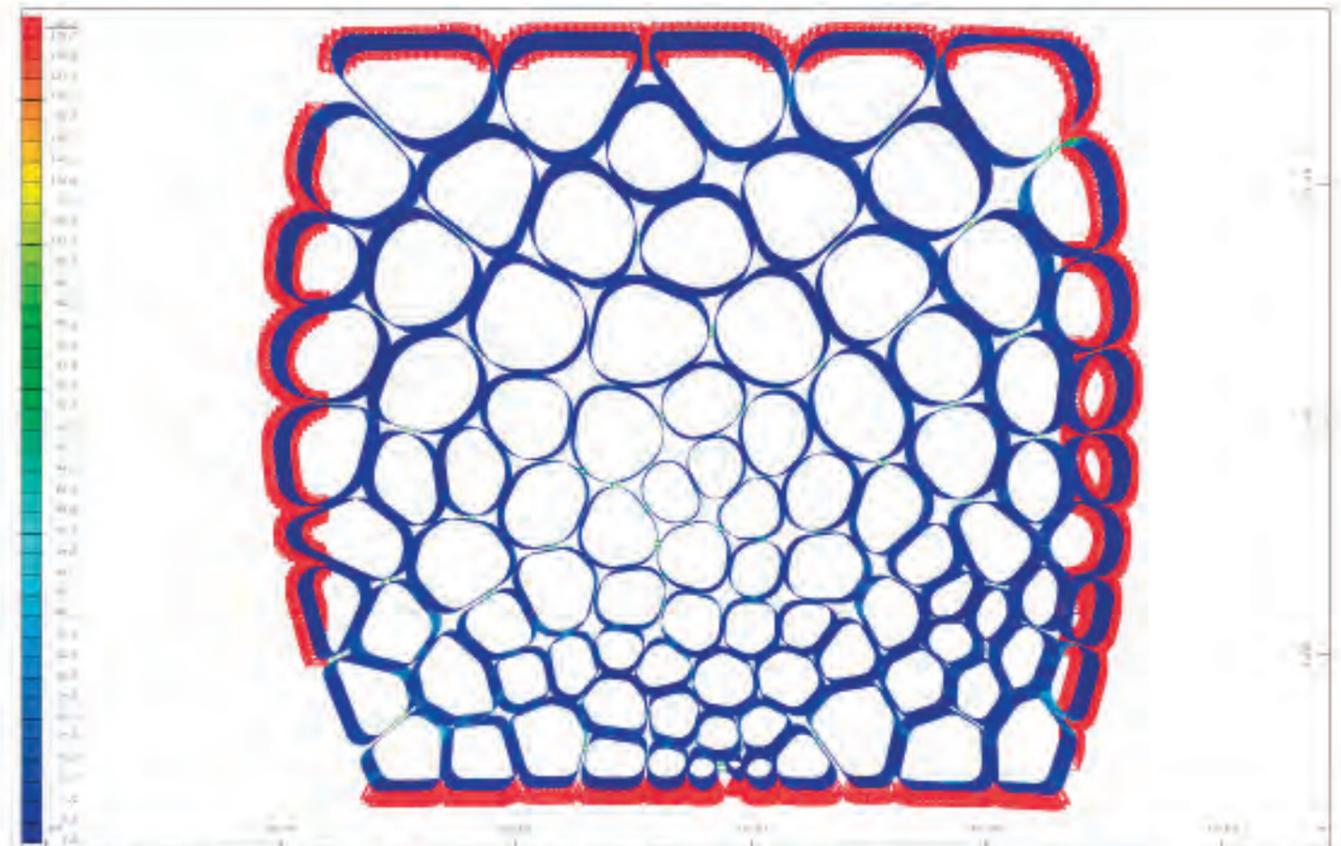
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CIVIL SITE PLAN I		CH2MHILL	
ISSUED FOR 50% DESIGN DOCUMENT REVIEW			
VERIFY SCALE BAR IS ONE INCH ON ORIGINAL DRAWING.			
DATE	JANUARY 2013	PROJ	381098
DWG	C-4	SHEET	6 OF X
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7 C-12		RA LAWSON	
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7 C-12		MJ MARKO	

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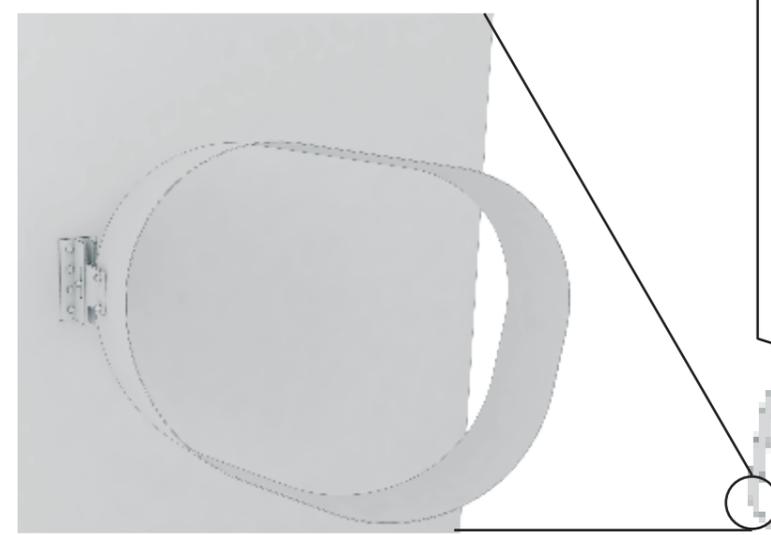
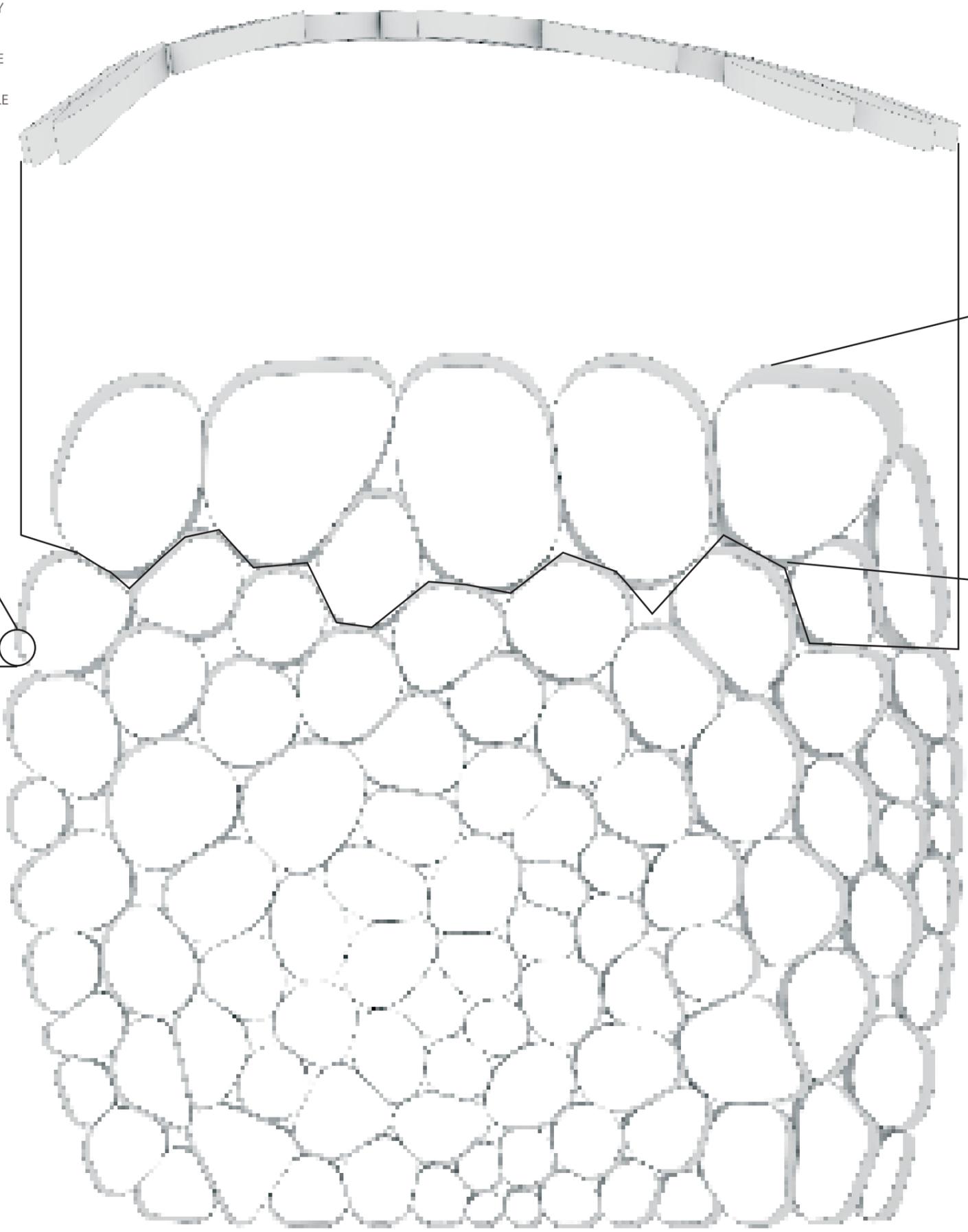
DISPLACEMENT IN STRUCTURE



STRESS IN STRUCTURE

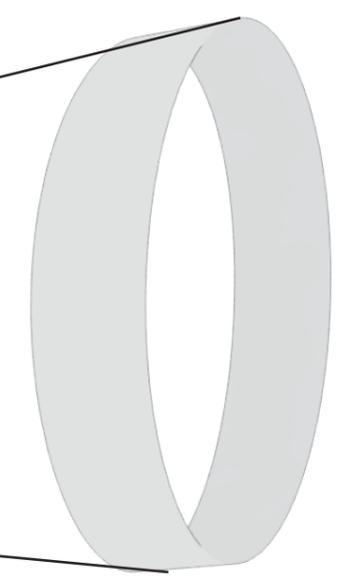
PLAN VIEW OF THE GEOMETRY EXTRUSIONS.

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CONNECTION WITH WALL.

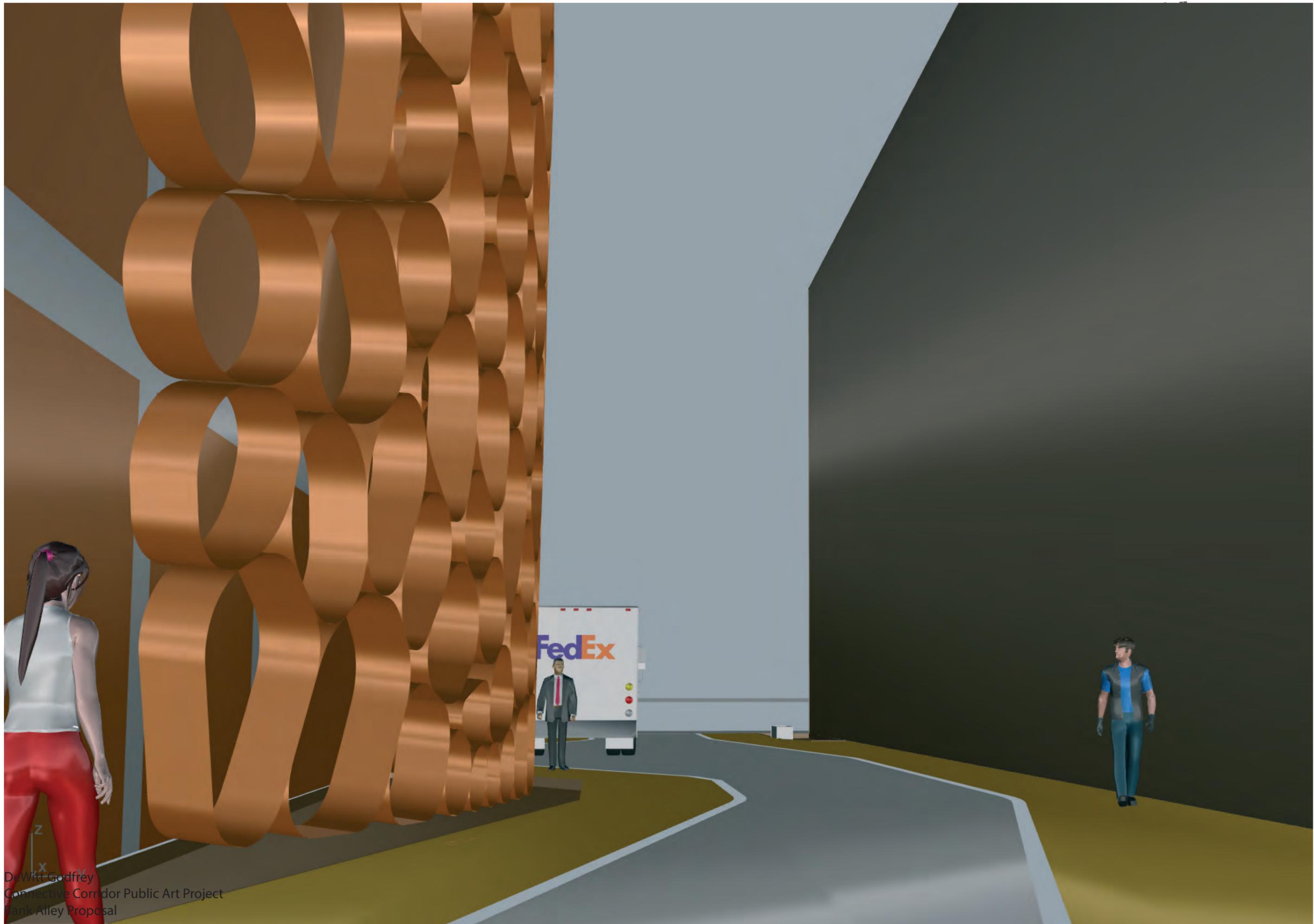
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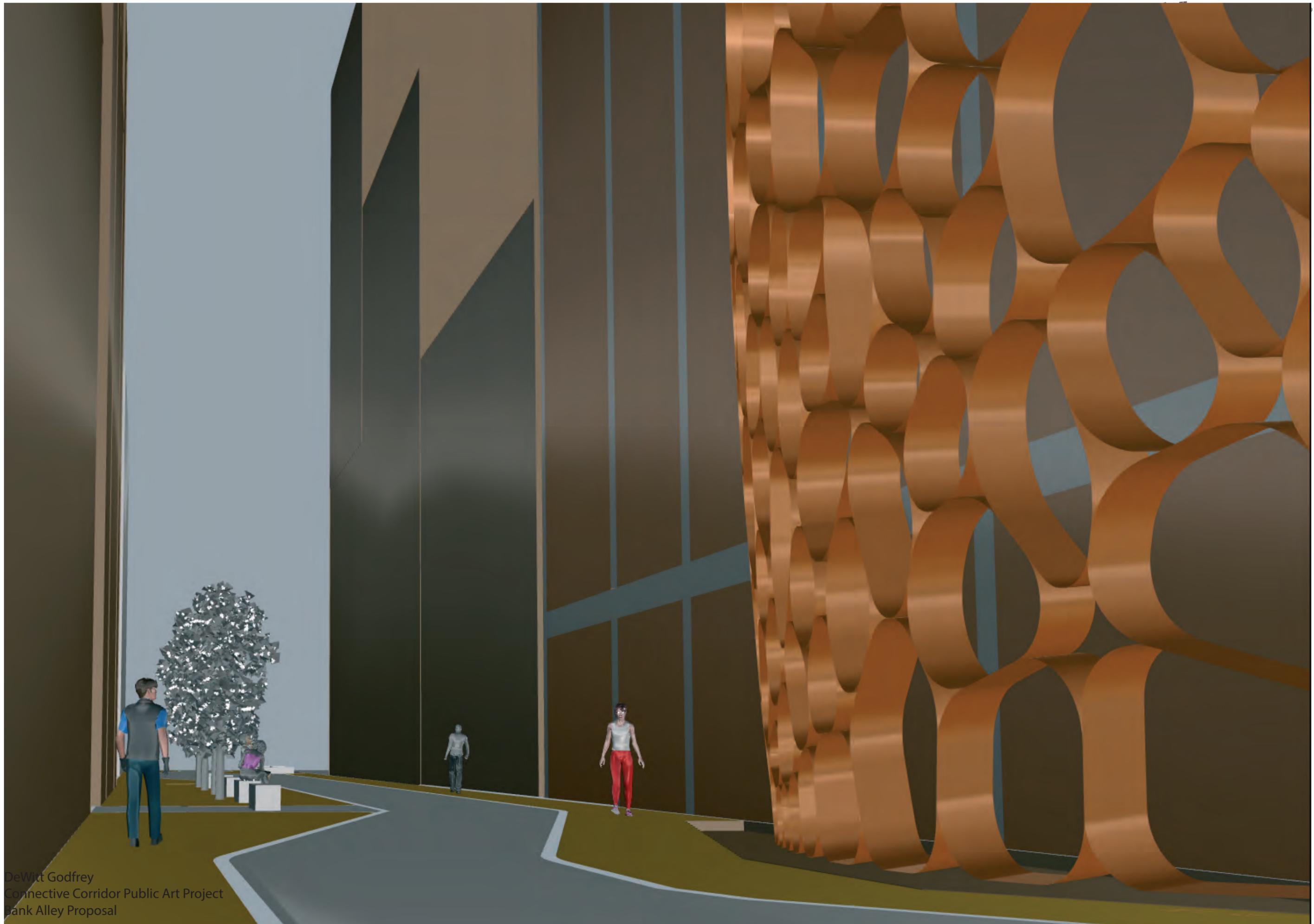
ONE OF THE TOP CONES. IT HAS A NICE EVEN EXTRUSION. THIS IS A RESULT OF THE EXTRUSION DIRECTION AND ANGLE.



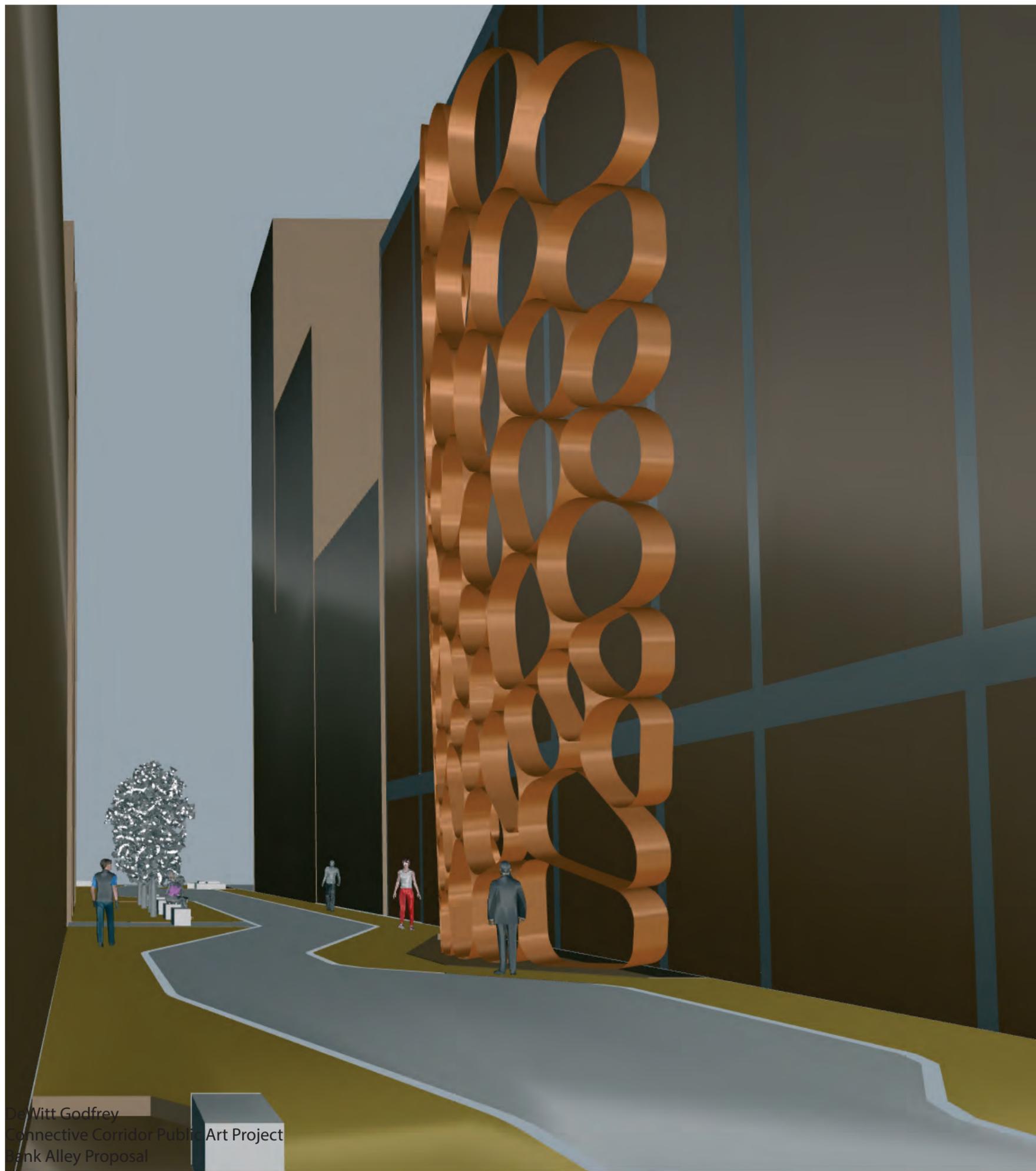
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Connective Corridor Public Art Project
Bank Alley Proposal



DeWitt Godfrey
Connective Corridor Public Art Project
Bank Alley Proposal



DeWitt Godfrey
Connective Corridor Public Art Project
Bank Alley Proposal



DeWitt Godfrey
Connective Corridor Public Art Project
Bank Alley Proposal