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April 24, 2024

Via E-mail

Alex Smith, Director
Philadelphia Art Commission
1515 Arch Street, 13th Floor
Philadelphia, PA 19103

Re: 210 S. 12th Street, Philadelphia, PA (the "Property") – Public Art Submission

Dear Director Smith:

On behalf of 200 S12 Street Owner LLC, the fee owner of 210 S. 12th Street, Philadelphia, PA (the "Owner"), we submit this cover letter to request inclusion on the May 8, 2024 Art Commission agenda for conceptual review of proposed public art. Owner received zoning permit number ZP-2020-005959 authorizing the development of a multi-family building with ground floor retail and underground parking at the Property (the "Development"). The Development utilizes the Public Art Floor Area Ratio Bonus pursuant to Section 14-702(5) of the Philadelphia Code; as such, Owner entered into a Public Art Floor Area Ratio Bonus Agreement with the City of Philadelphia, acting through the Philadelphia Art Commission, (the "Agreement"). The Agreement sets forth that Owner must submit a conceptual application for the proposed public art under certain terms and conditions. At this time, construction of the building is nearing completion and Owner seeks to proceed with its conceptual application for the proposed public art.

Owner proposes installation of three sculptural pieces by Philadelphia native, Odili Donald Odita. The sculptural pieces will be located along the ground floor of the Development – specifically located within three (3) distinct notches in the building, along S. 12th Street and St. James Street (the "Proposal").

Prior to selecting Mr. Odita, Owner enlisted UAP to oversee the artist selection and concept development process. UAP is a global company recognized as a leader in public art and architectural design solutions. For nearly 30 years, UAP has leveraged its expertise and experience, collaborating with artists, architects and designers to deliver award-winning projects.

Kicking off the public art selection process, UAP conducted an Artist Selection phase, meticulously assessing local, national, and international artists capable of realizing standalone sculptures at three designated locations within the building notches. Subsequently, Owner elected to initiate a limited competition with three shortlisted artists, each bringing their unique artistic styles to the table while responding to the same brief outlining the historic Midtown Village neighborhood and the wider

Alex Smith, Director
April 24, 2024
Page 2

Philadelphia community. UAP managed this competition process, guiding proposal development for each participant while ensuring adherence to schedule, budget, fabrication, and installation requirements.

The three shortlisted artists selected by Owner – Wyatt Khan (NYC, NY), Annie Morris (UK), and Odili Donald Odita (Philadelphia, PA) – crafted compelling concept packages, drawing inspiration from the vibrancy, culture, and history of the Midtown Village neighborhood and community. Following thorough review and approval by Owner and consultation with the Art Commission staff, Owner has selected Odili Donald Odita subject to Art Commission approval of such selection. UAP intends to collaborate with Mr. Odita through the shop drawing, fabrication, and installation phases, with completion scheduled to occur by the end of this year. Upon installation of the public art, Owner will perform routine maintenance to upkeep the appearance of the art.

We understand that all presentation materials, including, photographs, site plans, and renderings, must be submitted to Art Commission staff by May 1, 2024. As a result, we will follow up with additional presentation materials in the coming days. We look forward to providing the Art Commission and its staff with images of the proposed sculptural pieces.

If you have any questions or require further information, please do not hesitate to contact us. Our contact information is provided below. We would be happy to meet with you at your convenience to go over the Proposal. Thank you for your attention to this matter.

Very truly yours,



Devon Beverly

cc: Mr. John Usdan, CEO of Midwood Investment and Development
Mr. Richard Young, Senior Vice President, Development of Midwood Investment and Development
Ms. Margaret Johnson, Principal of UAP
Mr. Odili Donald Odita, Artist
Matthew N. McClure, Esq., Attorney for Owner

210 SOUTH 12TH STREET

ODILI DONALD ODITA

CONCEPT DESIGN PRESENTATION

200 S12 STREET OWNER LLC

Client
Midwood

UAP Reference
1779_MID_South 12th Street_CAS

Document Type
Arts Commission Submission

8 May
2024

Introduction

Midwood has enlisted UAP to oversee the artist selection and concept development process for three prominent artwork locations on the exterior of the building.

Kicking off the process, UAP conducted an Artist Selection phase, meticulously assessing local, national, and international artists capable of realizing standalone sculptures at three designated locations within the building notches. Subsequently, Midwood elected to initiate a limited competition with three shortlisted artists, each bringing their unique artistic styles to the table while responding to the same brief. UAP managed this process, guiding proposal development for each participant while ensuring adherence to schedule, budget, fabrication, and installation requirements.

The three artists selected by Midwood – Wyatt Khan (NYC, NY), Annie Morris (UK), and Odili Donald Odita (Philadelphia, PA) – crafted compelling concept packages, drawing inspiration from the vibrancy, culture, and history of the Midtown neighborhood and community. Following thorough review and approval by Owner and consultation with the Art Commission staff, Owner has selected Odili Donald Odita subject to Art Commission approval of such selection. Upon approval by the Art Commission, UAP will then collaborate with the artist to produce shop drawings, fabricate, and install the artworks with completion targeted for the end of 2024.



PROJECT CONTEXT

Project Context

The Development

210 South 12th Street is a new premier residential building located in the heart of the City Center/Midtown Village in Philadelphia, Pennsylvania. This 31-floor building boasts open-air amenity terraces and panoramic views of the city, with 3 retail units at its base and 448 rental apartments above. The contemporary design pays tribute to the industrial heritage of the area by reinterpreting the coloration and materials of the local architectural character. The architectural vision focuses on the integration of a modern building into a historic streetscape, respecting the sense of place and identity of the existing neighborhood while taking up a narrow footprint and preserving the walkability.

The building location is ideally situated within walking distance to many of the city's most popular destinations. It is near the Central Business District, making it an easy commute for those working there. It is also walkable to the 13th Street Corridor, a popular dining destination, and some of the city's most historic landmarks. Located in Midtown Village, also known as "The Gayborhood," the development is walkable to Philadelphia's most popular and historic sites.

The new residential building is one of the first private developments to utilize the Public Art Floor Area Ratio Bonus, which requires that one percent of the development budget be dedicated to public art. Upon approval of the Art Commission and completion of the public art, this will be the first public art erected pursuant to this zoning bonus.

Size of Development	400,000 sq ft
Floor Count	32 stories
Tower Height	400 ft
Apartment Units	376
Retail Units	3
Construction Cost	\$112,000,000
Development Team	Midwood Roger Stirk Harbour + Partners BLT Architects



Project Context

Location and Access

The main entrance to the new 210 S 12th Street will sit along S 12th Street, a main connecting road in Midtown, between St James Street and Chancellor Street.

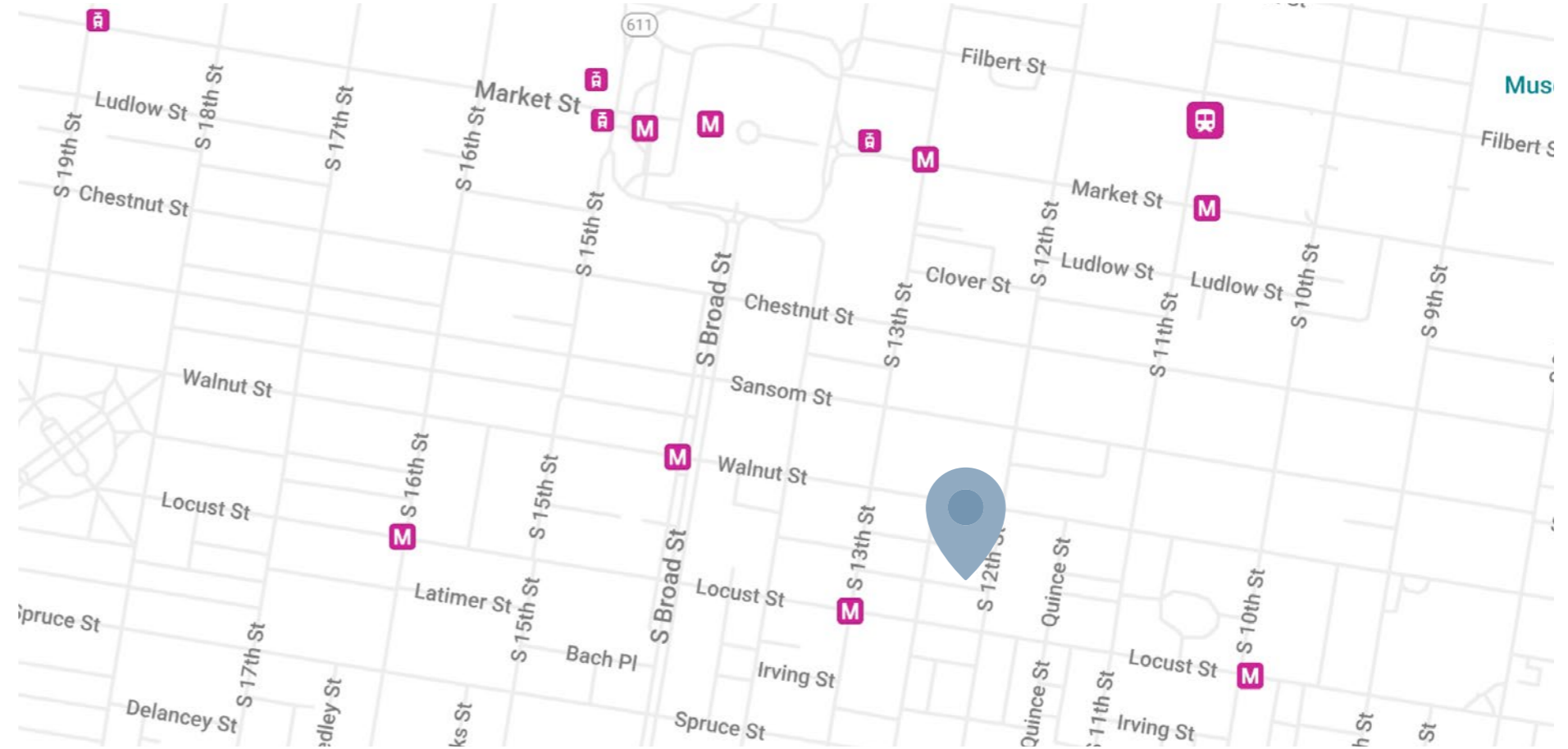
Pedestrian Access

Pedestrians will be able to enter the building from the main entrance on S. 12th Street and can easily walk the narrow, quaint, fully pedestrianized St. James Street. With the walkability of the neighborhood and surrounding streets, residents can also easily walk to numerous nearby restaurants, bars and attractions.

Public Transport

200 S 12th Street is centrally located near multiple public transportation options including the bus and Philadelphia's commuter rail stations:

- Bus Stop: Locust Street and 13th Street
- Bus Stop: Chestnut Street and 13th Street
- Commuter Rail: 12/13th & Locust Street Station
- Commuter Rail: Walnut- Locust Station
- Commuter Rail: 9/10th & Locust Street Station

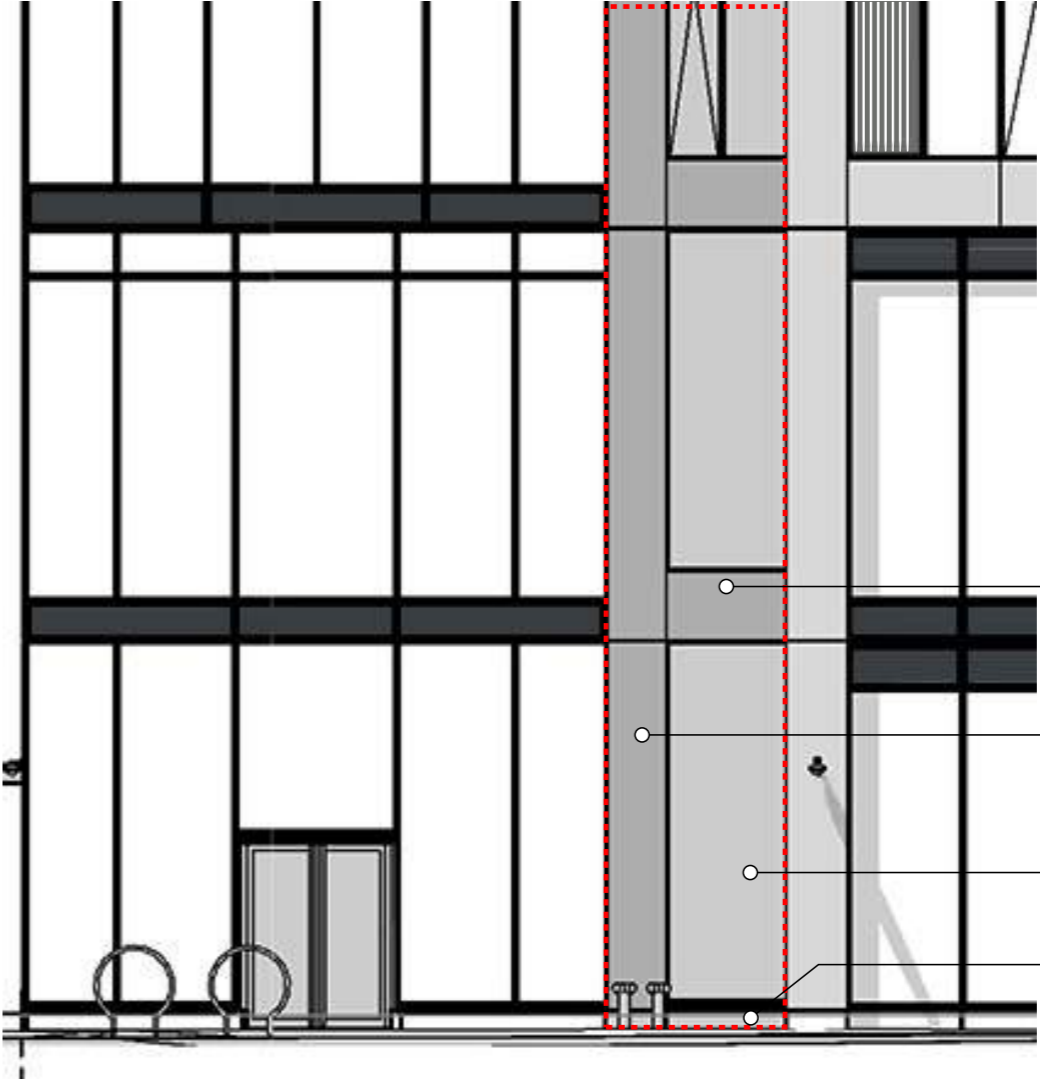


Project Context

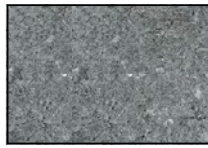
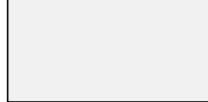
Site Materials



METAL PANEL
METAL PANEL
VISION GLASS



METAL PANEL
METAL PANEL
VISION GLASS
GRANITE BASE



Project Context

Site Photographs



1. From S. 12th Street looking down St. James



2. From S. 12th Street looking down St. James



3. Looking up S. 12th Street



4. Looking down S. 12th Street



5. Looking down S. 12th Street



6. Looking directly at the building from across S. 12th Street

Project Context

Site Photographs



7. Looking up St. James toward S. 12th Street



8. From S. 12th Street looking down St. James



9. St. James - Notch 2



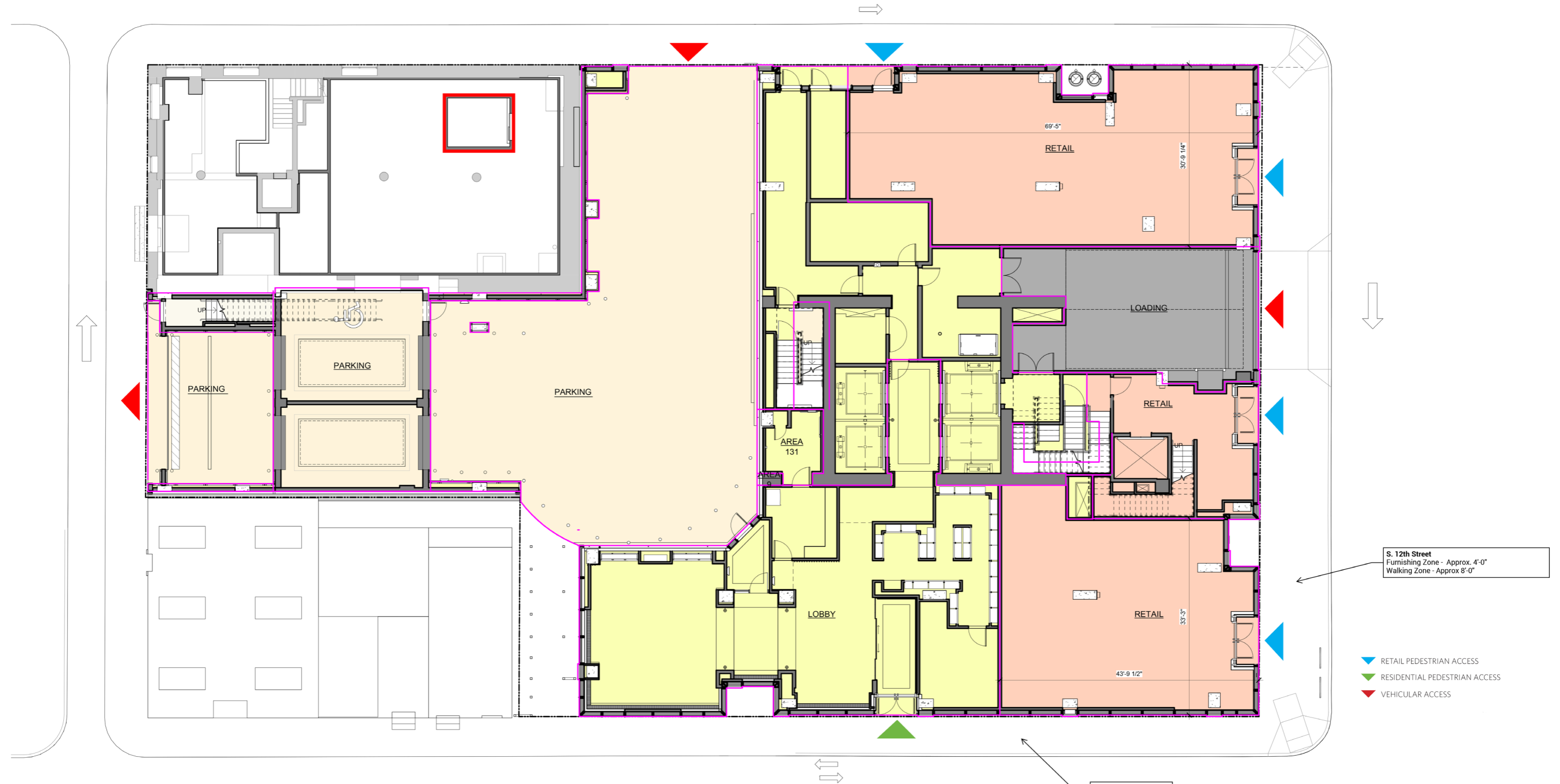
10. Looking up St. James toward S. 12th Street - Garden



11. Looking building entry from St. James

Project Context

Site Plan - Ground Level Circulation



A1 GROUND LEVEL
Scale: 1/8" = 1'-0"

© BLT ARCHITECTS

BLTa | 204 S 12TH STREET
GROUND LEVEL

DATE: 04/30/2024
PROJECT #: 1812000



Project Context

Regional Attractions

Well positioned in the heart of Central Philadelphia, 210 S 12th Street is centrally located within walking distance to many of the city's most popular destinations. It is situated near the Central Business District, the 13th Street Corridor, a popular dining destination, and some of the city's most historic landmarks, providing residents with prime access to countless engaging activities and spaces. With its historic narrow streets, the neighborhood is pedestrian friendly and walkable to some of the most popular Philadelphia attractions. Nearby highlights include:

Historical

- Independence National Historical Park
- Liberty Bell
- Historical Society of Pennsylvania
- Museum of the American Revolution
- Betsy Ross House
- Philadelphia City Hall

Cultural

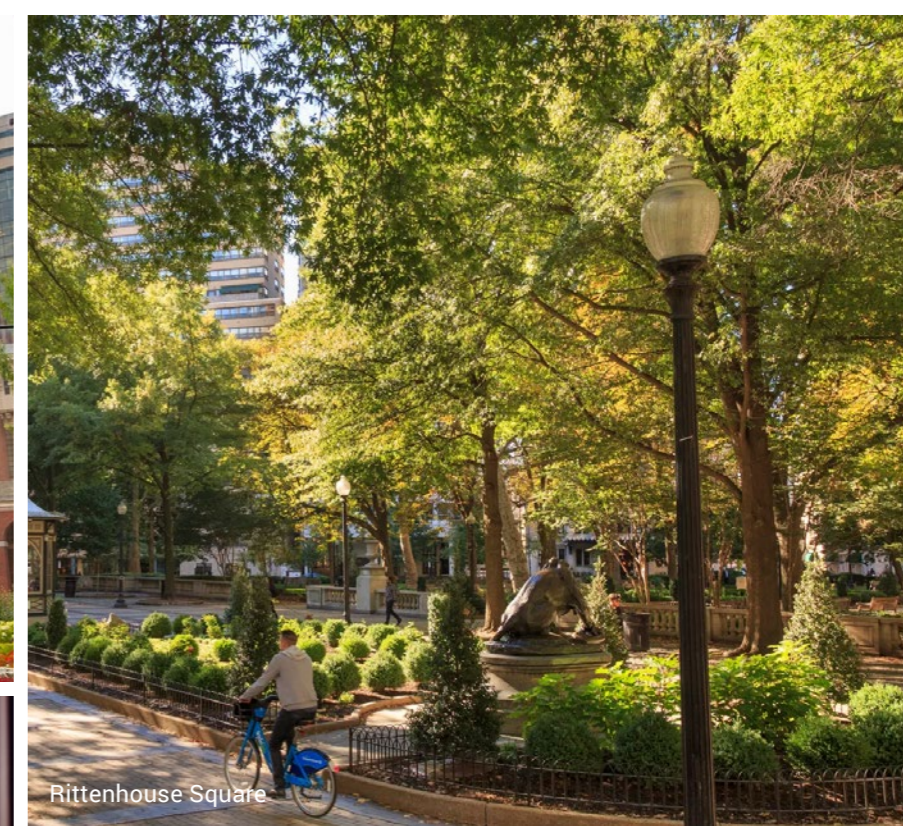
- Philadelphia's Magic Gardens
- African American Museum in Philadelphia
- Museum of Illusions Philadelphia
- Pennsylvania Academy of the Fine Arts
- Weitzman National Museum of American Jewish History
- Science History Institute
- Reading Terminal Market

Recreational

- Dillworth Park
- Washington Square
- Rittenhouse Square
- Franklin Square
- 13th Street Corridor



Liberty Bell + Independence National Historical Park



Rittenhouse Square



13th Street Corridor



Reading Terminal Market



Science History Institute



Philadelphia City Hall

Project Context

Public Art Snapshot

Philadelphia is home to an unparalleled public art collection and believed to be one of the largest in the United States. In 1959, the city of Philadelphia pioneered the first Percent for Art model in the United States.

[Philadelphia Interactive Public Art](#)

Existing Public Art In Midtown Village

- The Beasley Building Mural by Michael Webb (1997)
- Untitled by Amy Sherald (2019)
- The Roundabout by Alice Adams (1992)
- Wall Reliefs by George Sugarman (1980)
- Starman in the Ancient Garden by Brower Hatcher (1990)
- Finding Home by Josh Sarantitis and Kathryn Pannepacker (2010)
- Expanding Perspective by Brad Carney & Michael Konrad (2018)
- Philadelphia Muses by Meg Saligman (1999)



VISIONING

Visioning

Architectural Vision

Designed by world-renown architect RSHP, 210 South 12th Street embodies the studio's emphasis on ethical practice and social impact through the meticulous care and respect shown for the neighborhood it is located in. The building facade will feel organic to the cobblestone streets it lives on, and is crafted with respect to the LGBTQ+ and POC community that calls this area home.

Headquartered in London, RSHP is often associated with innovative projects incorporating bright colors and exposed steelwork. RHSP describes the building as below:

210 South 12th Street is a 32-floor residential tower near Philadelphia's CBD, offering three retail units at its base, with 448 rental apartments above. The building adopts a rotational geometry that maximises daylight into the apartments and increases the number of dual aspect corner units; it also creates pockets of space at the ground floor to be articulated with landscaping.

The design echoes the former industrial heritage of the area, responding in a contemporary language which reinterprets the colouration and materials of the local architectural character. The perimeter structure is expressed with an extruded aluminium system, framing the floors into three-story rectangular modules. Corrugated shadow box panels pick up on the tonality of the local brick vernacular and add a grain and human scale to the building. The upper floors of the tower are set back in to provide open-air amenity terraces at the upper levels with panoramic views of the city.



Visioning

Curatorial Vision

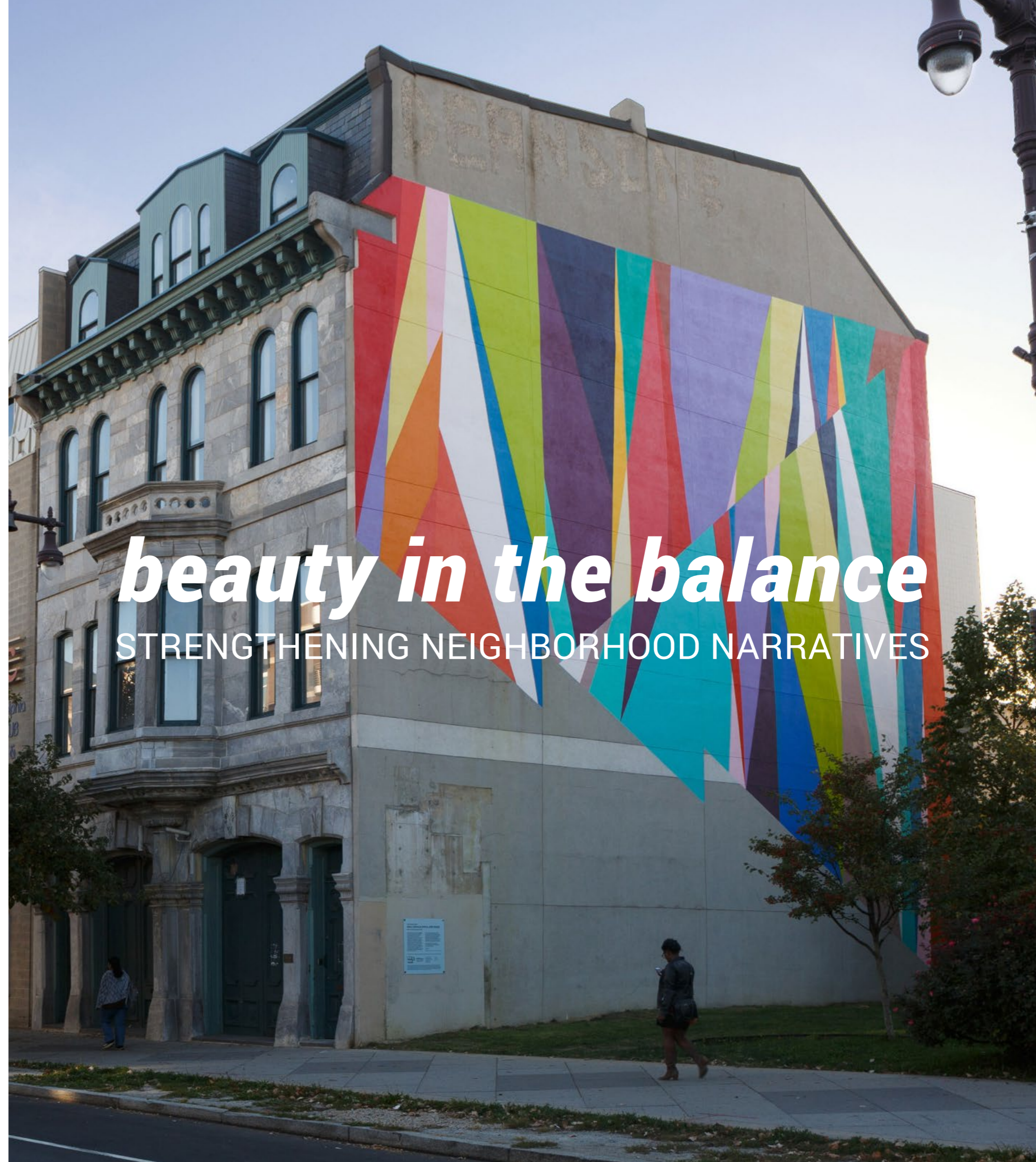
The art at 210 South 12th Street will be a celebration of the diversity and the cultural fabric of the neighborhood, fostering a deeper appreciation for the past and a fresh perspective for the future.

Vision for 210 South 12th Street

Beauty in the balance: strengthening neighborhood narratives offers a vision for artwork that explores the delicate balance between rootedness and aspiration, acknowledging the community's desire to stay grounded in its origins and history while reaching for new heights and embracing transformation. The building and site-specific art integrated into the building notches will investigate the interplay between stability and growth, tradition and innovation, and the constant push and pull between the familiar and the unknown. *Beauty in the balance* leans into the architectural vision and the integration of a modern building into a historic streetscape, respecting the sense of place and identity of the existing neighborhood while bringing beauty and contemporary language to the architectural character of the street.

Serving as a guiding direction for the art opportunities within the exterior building notches, *Beauty in the balance: strengthening neighborhood narratives* is an invitation for artists to explore balance in its various forms: tradition and innovation, light and shadow, chaos and order, individuality and community. Artists can explore the balance of scale, considering the way that artworks can be viewed at human scale, while other artworks might soar several stories high and encourage viewers gaze upwards.

The artwork at 210 South 12th Street is an opportunity to create 'beauty in the balance.'



Visioning

Curatorial Themes

In alignment with the South 12th Street curatorial vision of *Beauty in the balance: strengthening neighborhood narratives*, the following curatorial themes have been identified to guide the development of unique, sophisticated, and site-specific public artworks for the building.

Beauty & Balance

Artists may explore the theme 'beauty & balance' by:

- Balancing the quaint character of the neighborhood with the modern architecture in a sophisticated way

Aesthetically, the artwork at South 12th Street should consider:

- Beauty in the artworks that is conceptually and aesthetically approachable
- Unexpected yet refined forms that are sophisticated and complement the building architecture and streetscape

Enduring Connections

Artists may explore the theme 'enduring connections' by:

- Celebrating the neighborhood history and community
- Identifying the relationship to existing neighborhood retail
- Respecting the rich history and narratives of LGBTQ+ and POC community

Aesthetically, the artwork at South 12th Street should consider:

- Integration into the building site and groundplane
- Opportunity to interact with artwork at a human scale

Aspirational Stories

Artists may explore the theme 'aspirational stories' by:

- Creating an emotional connection to the artwork that is accessible and approachable to all
- Considering the aspirations of the renters South 12th Street is aiming to attract
- Imagining the potential of the future of the neighborhood and surrounding areas

Aesthetically, the artwork at South 12th Street should consider:

- Encouraging viewers to elevate their gaze toward the sky through one multi-story artwork
- Transformation and storytelling of the artworks as one moves along the journey from South 12th Street to St. James Street



Beauty & Balance



Enduring Connections



Aspirational Stories

ARTWORK OPPORTUNITIES

Artwork Opportunities

Building Notches

Three building notches have been identified as artwork locations offering an opportunity for a journeyed experience that connects the three artworks along South 12th Street and St. James St.

Location

One building notch on South 12th Street
Two building notches along St. James Street

Form

- Permanent stand alone sculpture per building notch

Artwork Role & Function

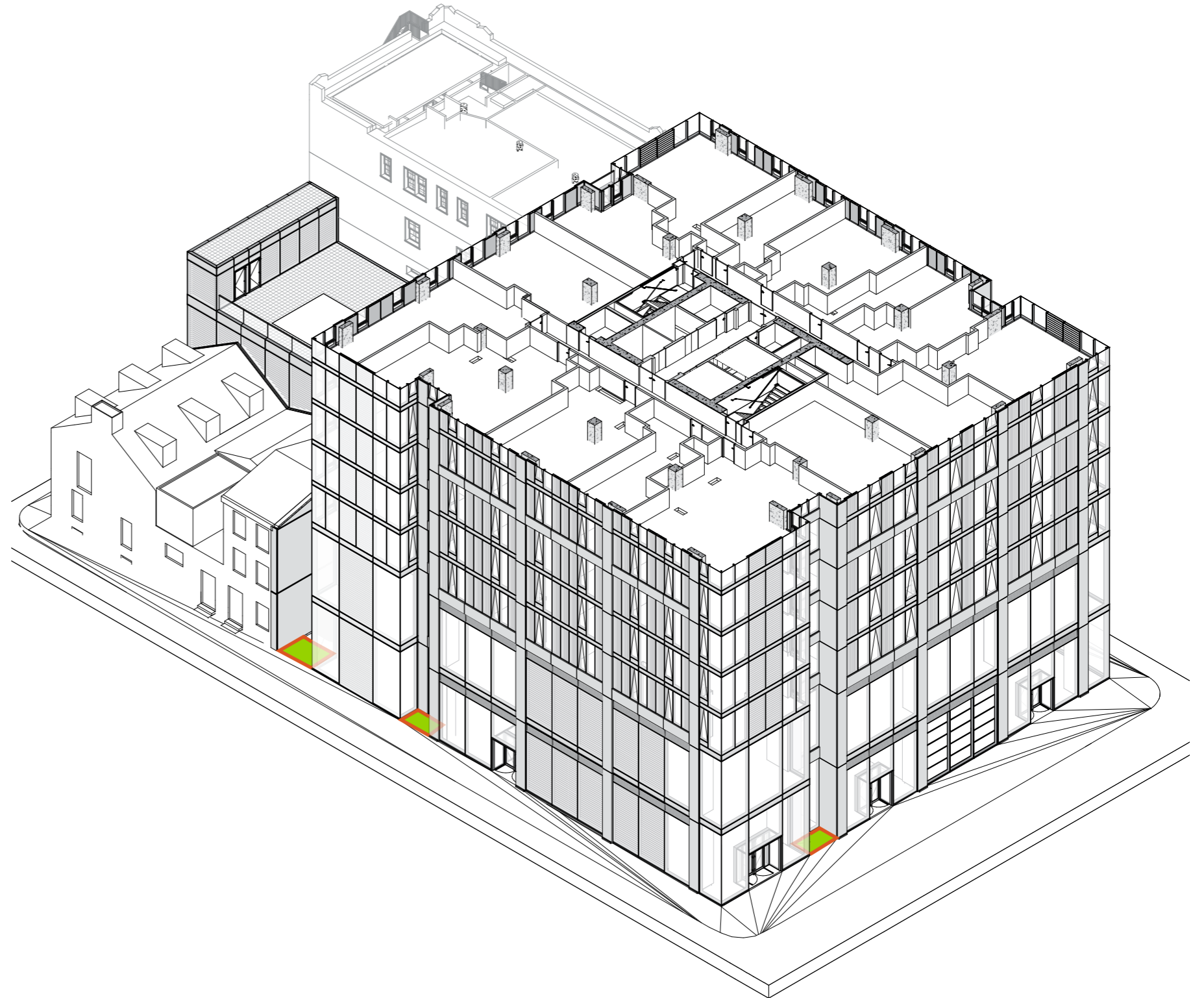
- Become a defining feature of the building exterior
- Balance the quaint character of the neighborhood with the modern architecture in a sophisticated and beautiful way
- Contribute to, and make visible, the sense of place and identity of the existing neighborhood
- Enhance the public realm from a pedestrian and vehicular standpoint
- Consider the views from the interior of the building looking out
- Be welcoming and conceptually accessible to all

Future Coordination Considerations

- Arts Commission review process

Budget




- Not to exceed \$1,055,000

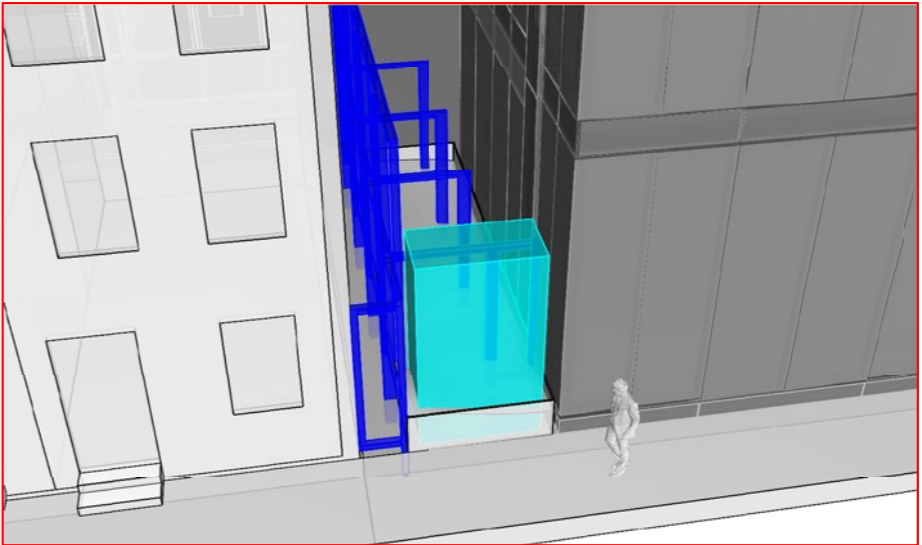
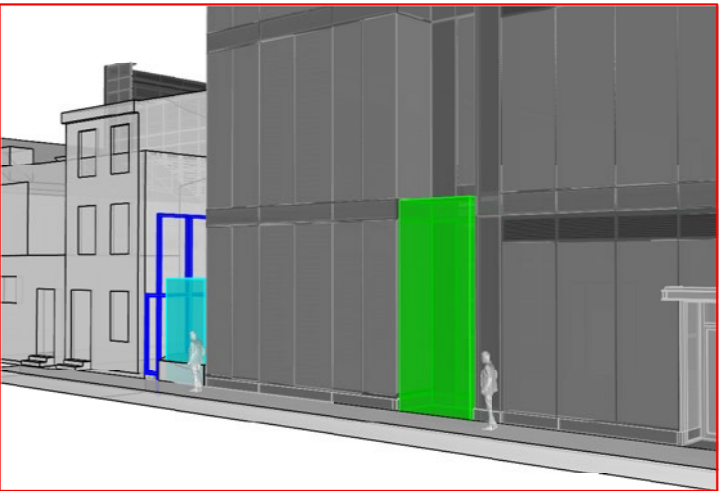
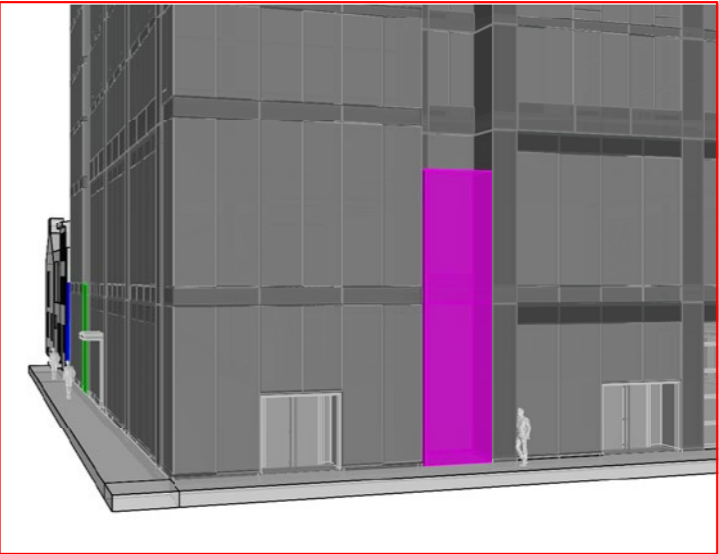
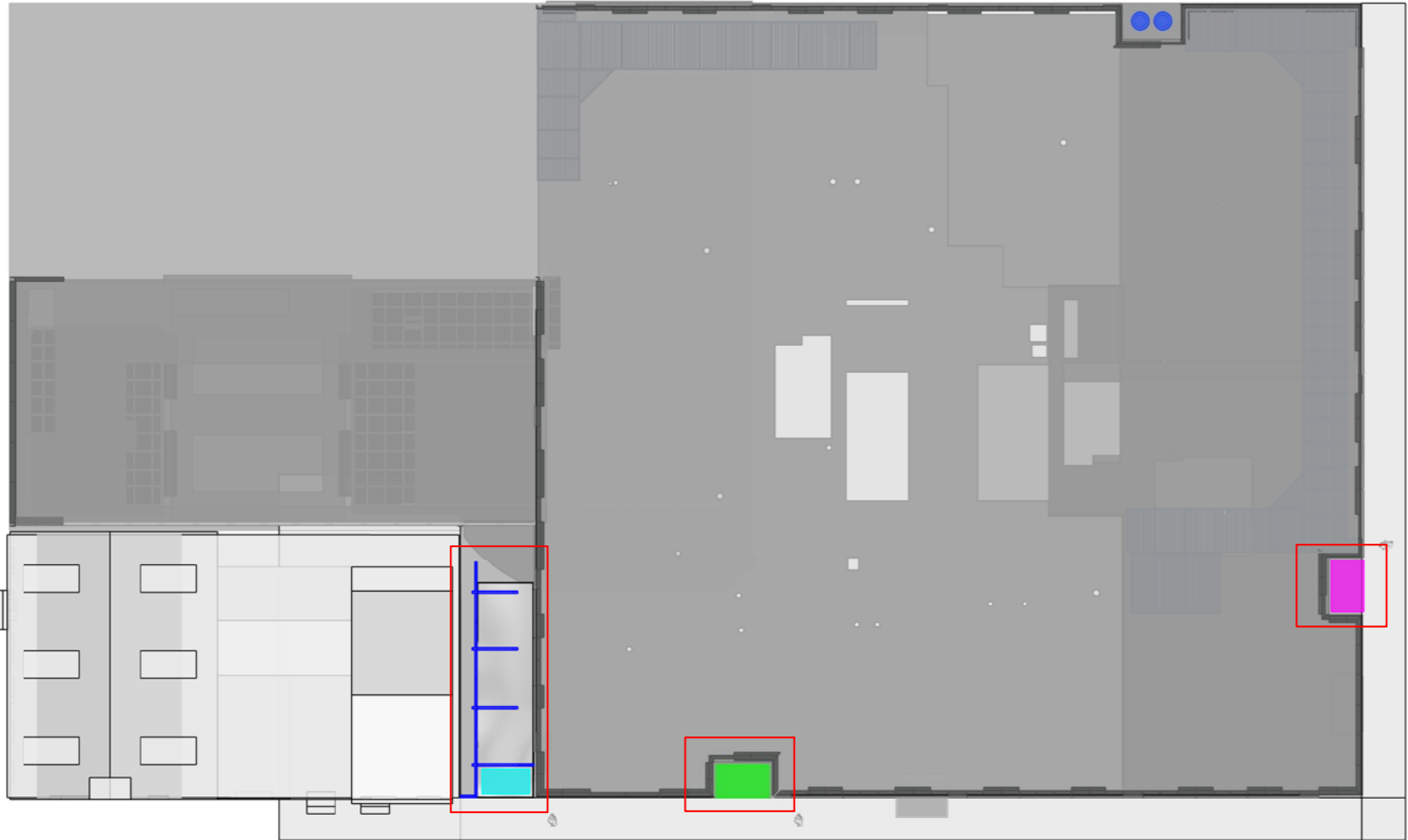


Artwork Opportunities

Building Notches




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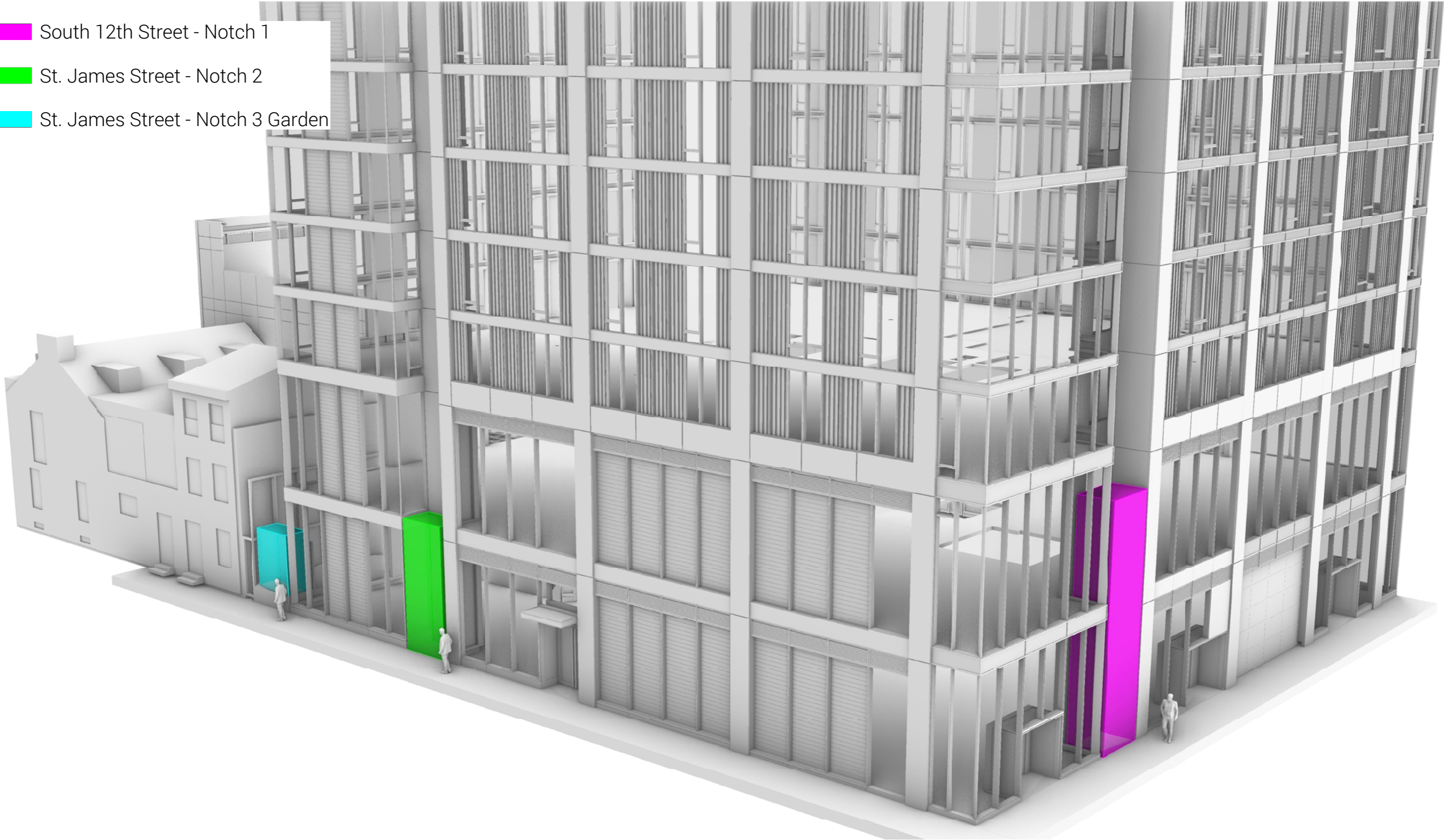
-  South 12th Street - Notch 1
-  St. James Street - Notch 2
-  St. James Street - Notch 3 Garden



Artwork Opportunities

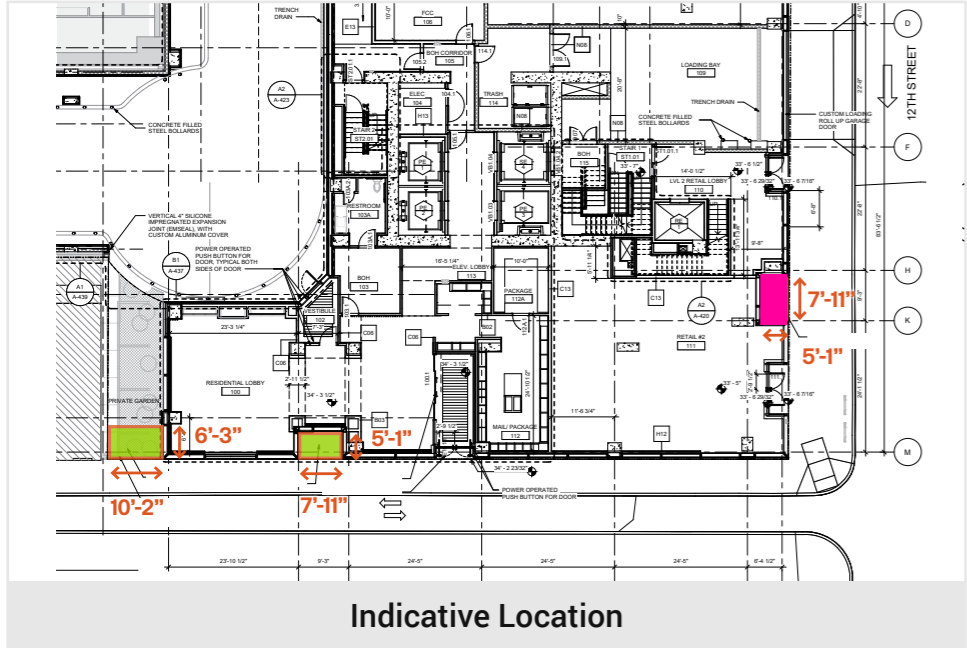
Building Notches

-  South 12th Street - Notch 1
-  St. James Street - Notch 2
-  St. James Street - Notch 3 Garden



Artwork Opportunities

South 12th Street - Notch 1



Location
Building notch along South 12th Street

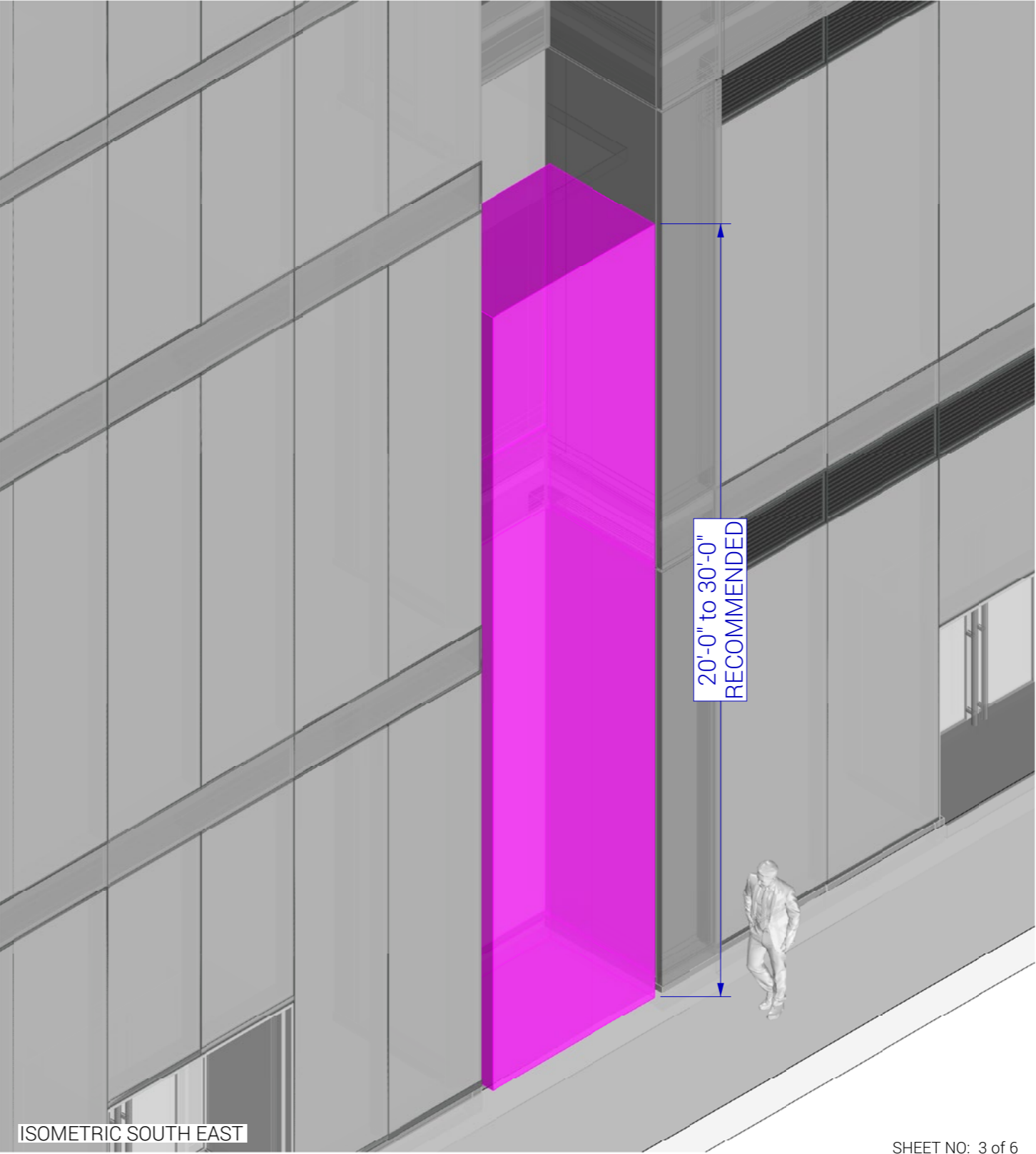
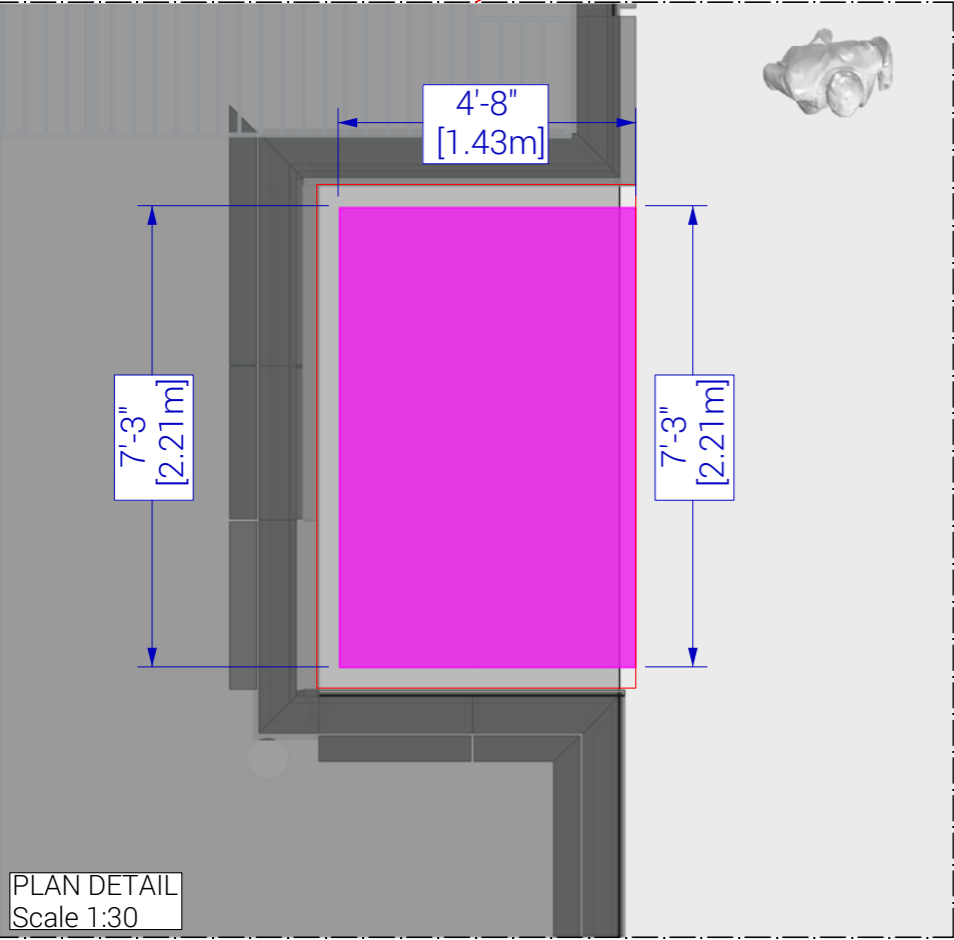
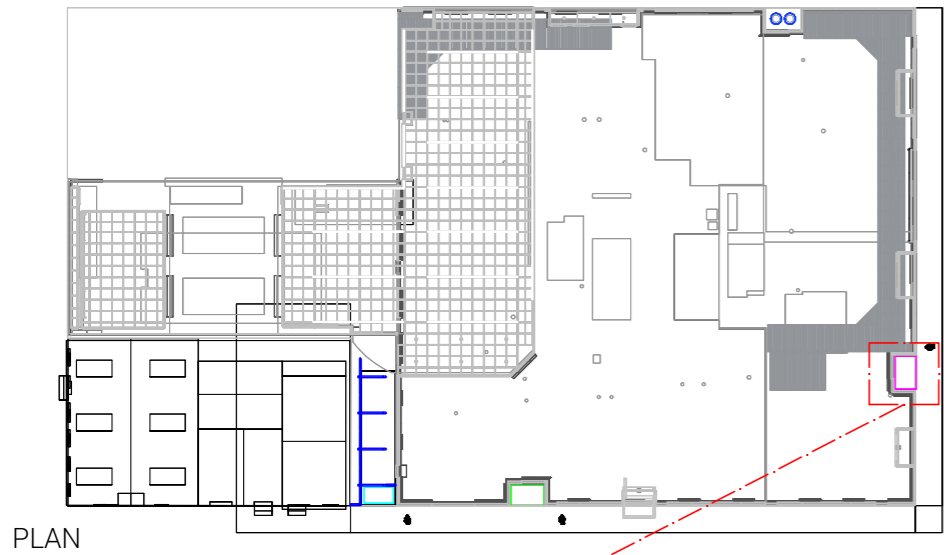
- Notch Size**
- 5'1" x 7'11"
 - Potential for 2 story artwork



Artwork Opportunities

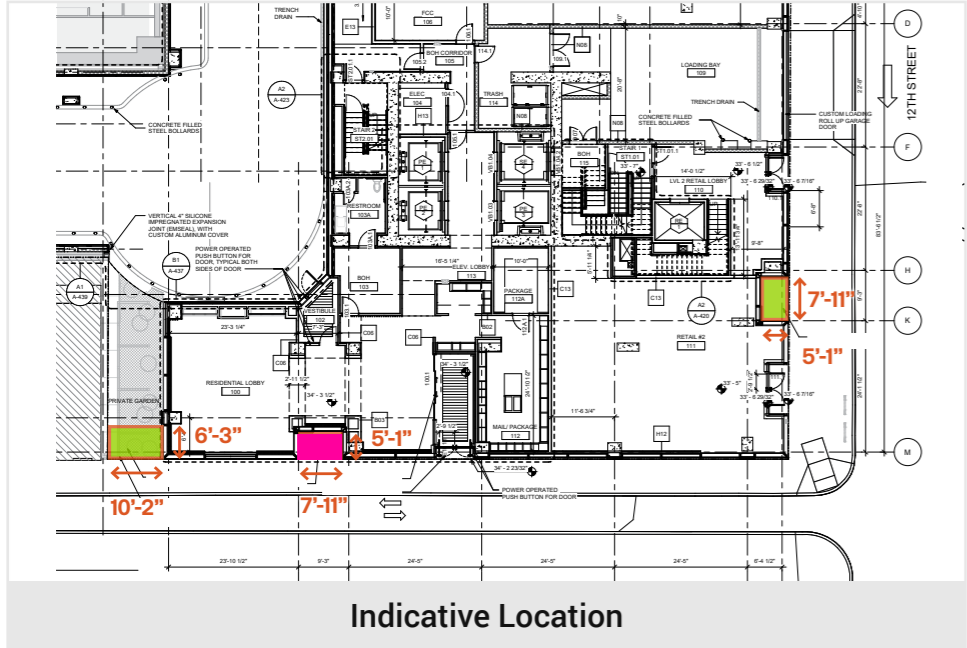
South 12th Street - Notch 1

South 12th Street - Notch 1 (Potential For 2 Story Artwork)



Artwork Opportunities

St. James Street - Notch 2



Location
Building notch 2 along Saint James St

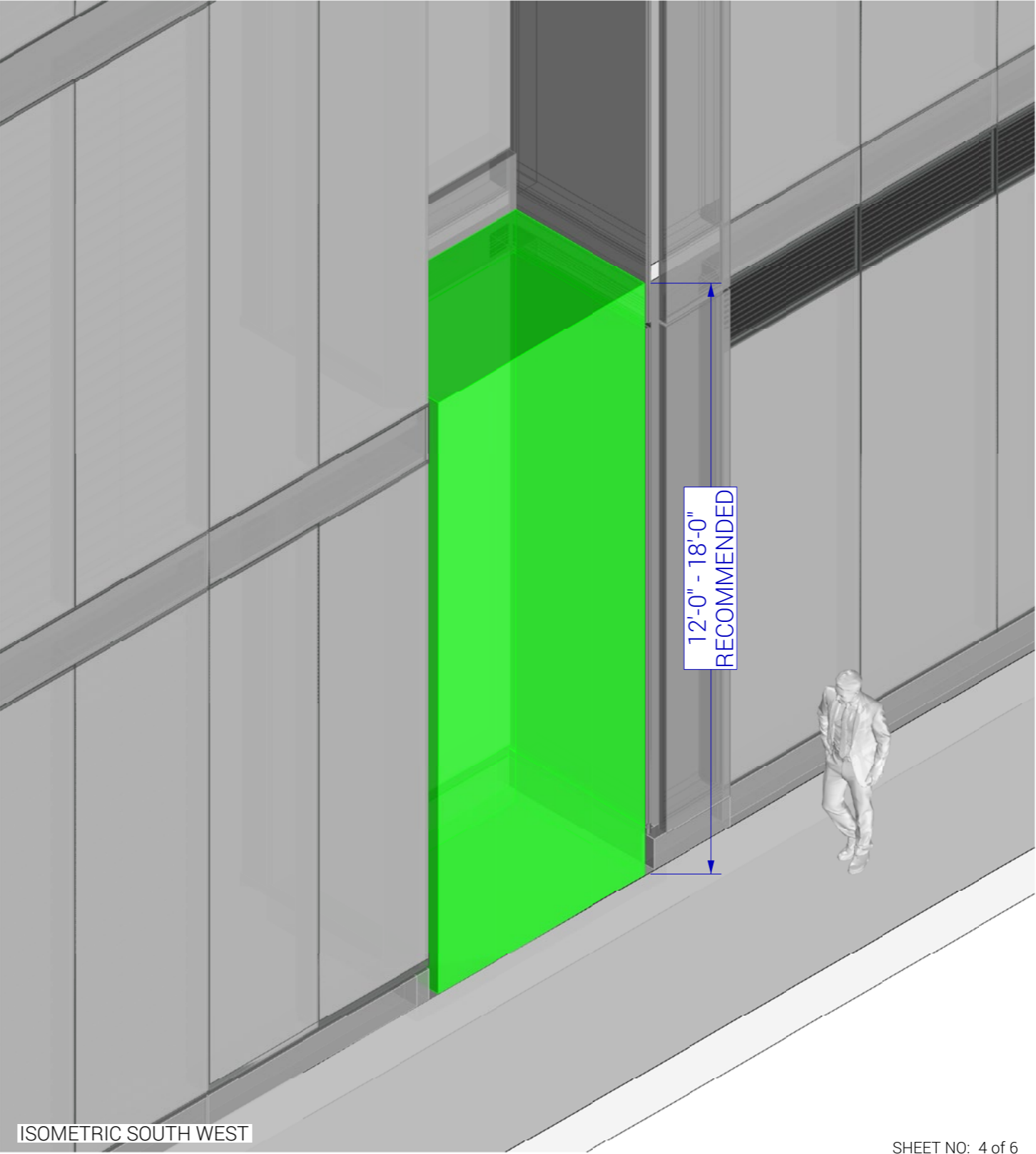
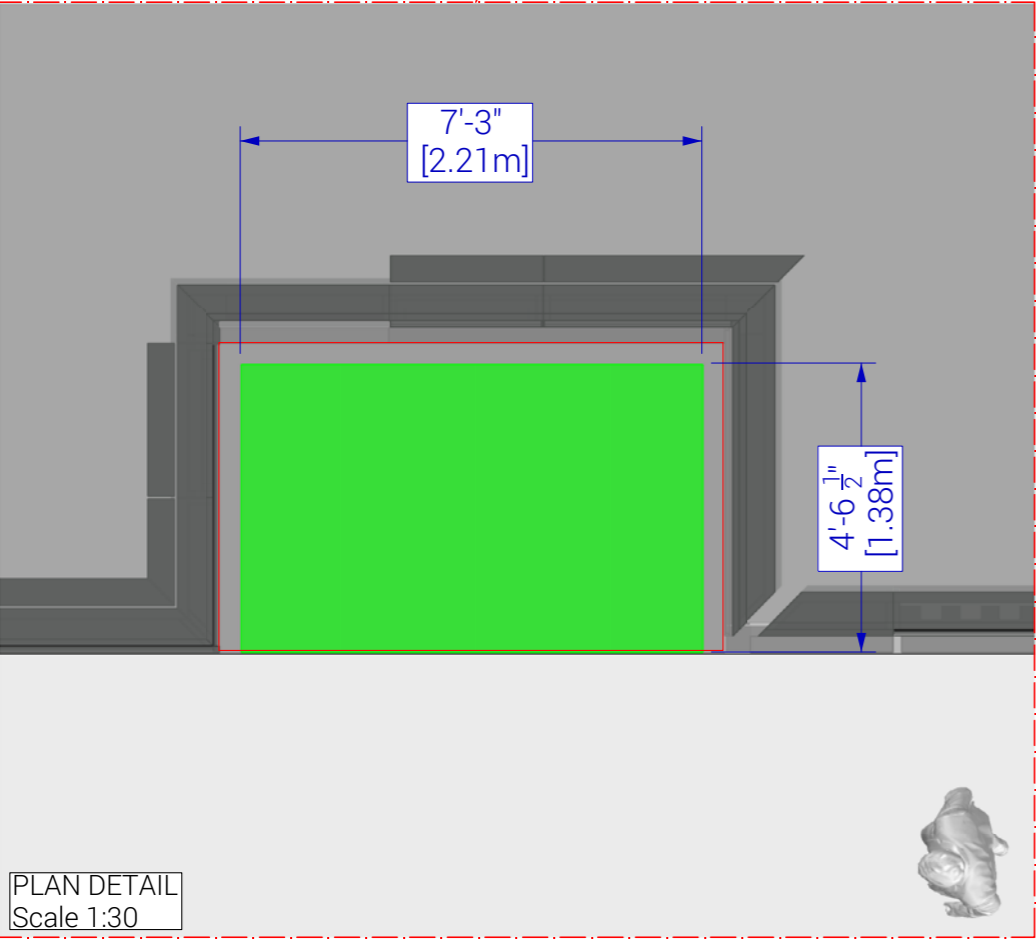
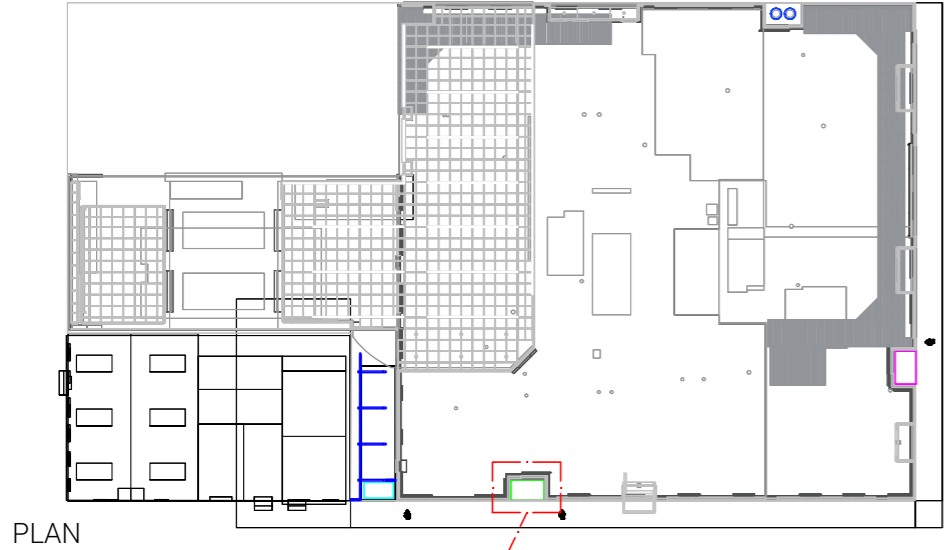
- Notch Size**
- 5'1" x 7'11"
 - Maximum single story artwork



Artwork Opportunities

St. James Street - Notch 2

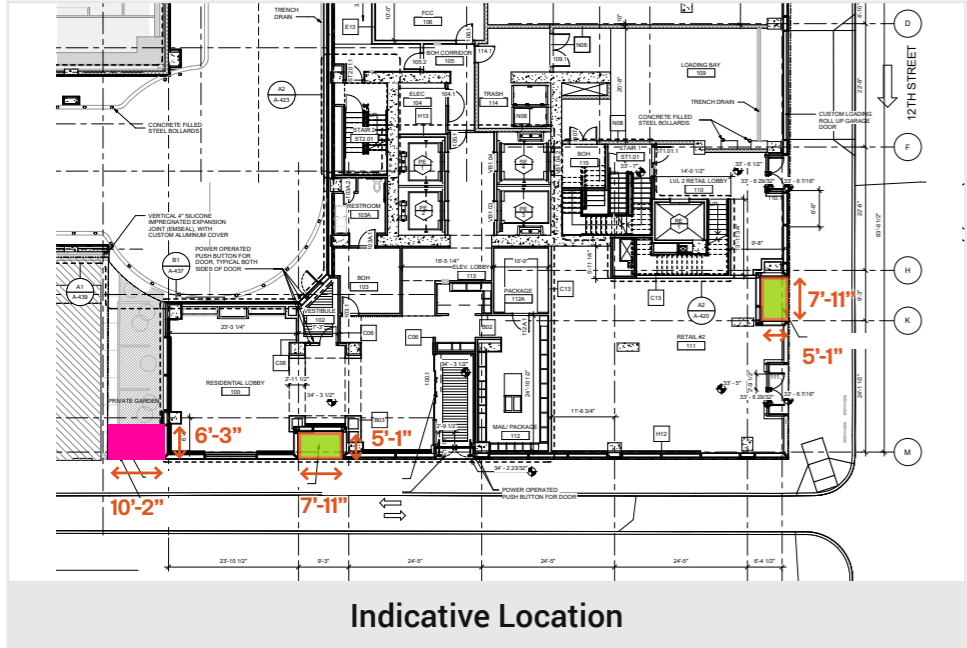
St. James Street - Notch 2



SHEET NO: 4 of 6

Artwork Opportunities

St. James Street - Notch 3 Garden



Location

Building notch 3 along Saint James St
Garden space between 200 South 12th Street and Franklin Inn Club

Notch Size

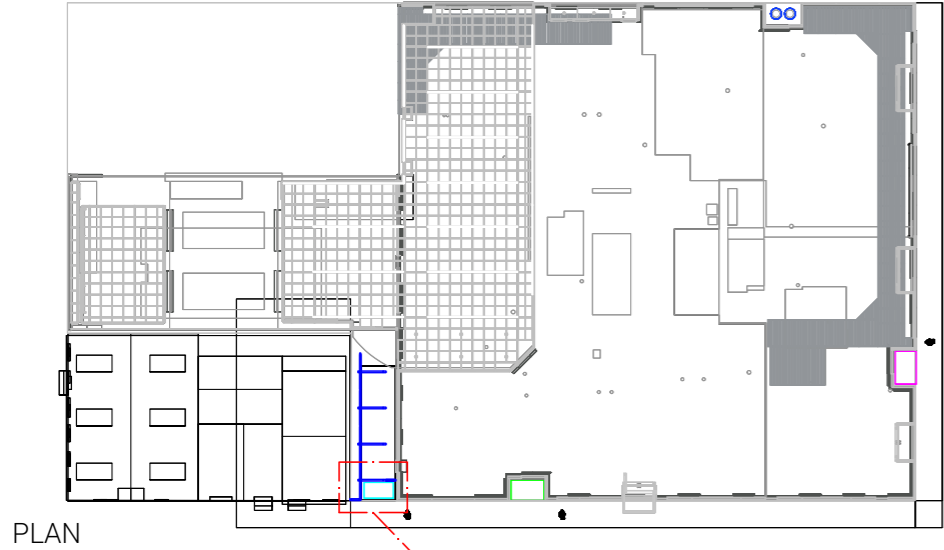
- 6'-3" x 10'-2"



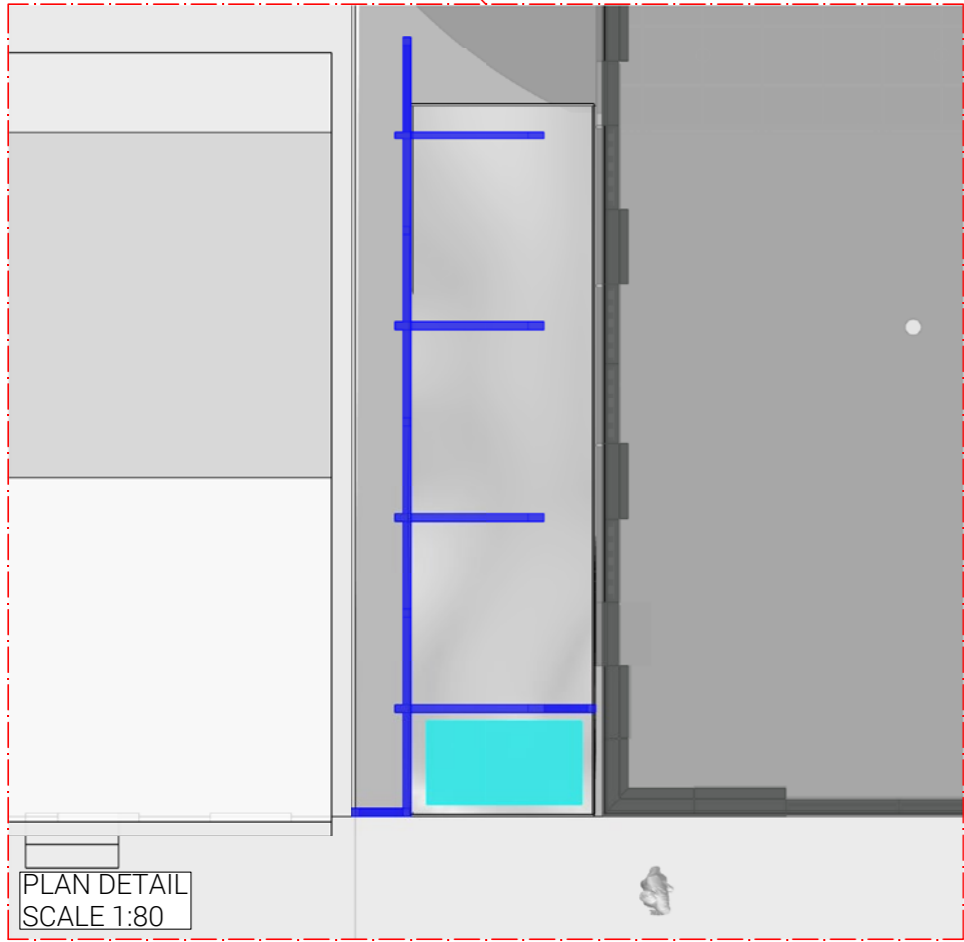
Artwork Opportunities

St. James Street - Notch 3 Garden

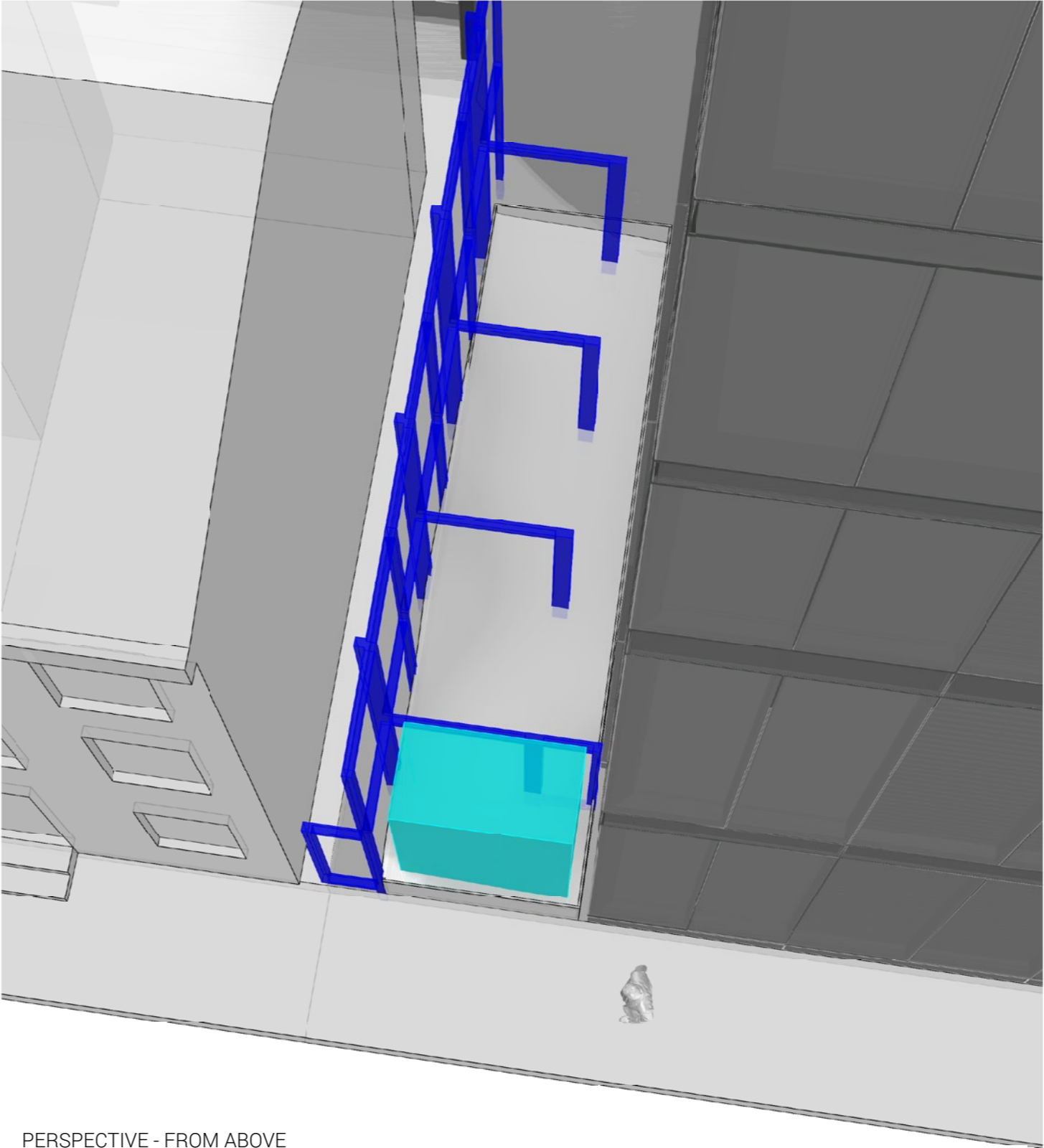
St. James Street - Notch 3 Garden



PLAN



PLAN DETAIL
SCALE 1:80

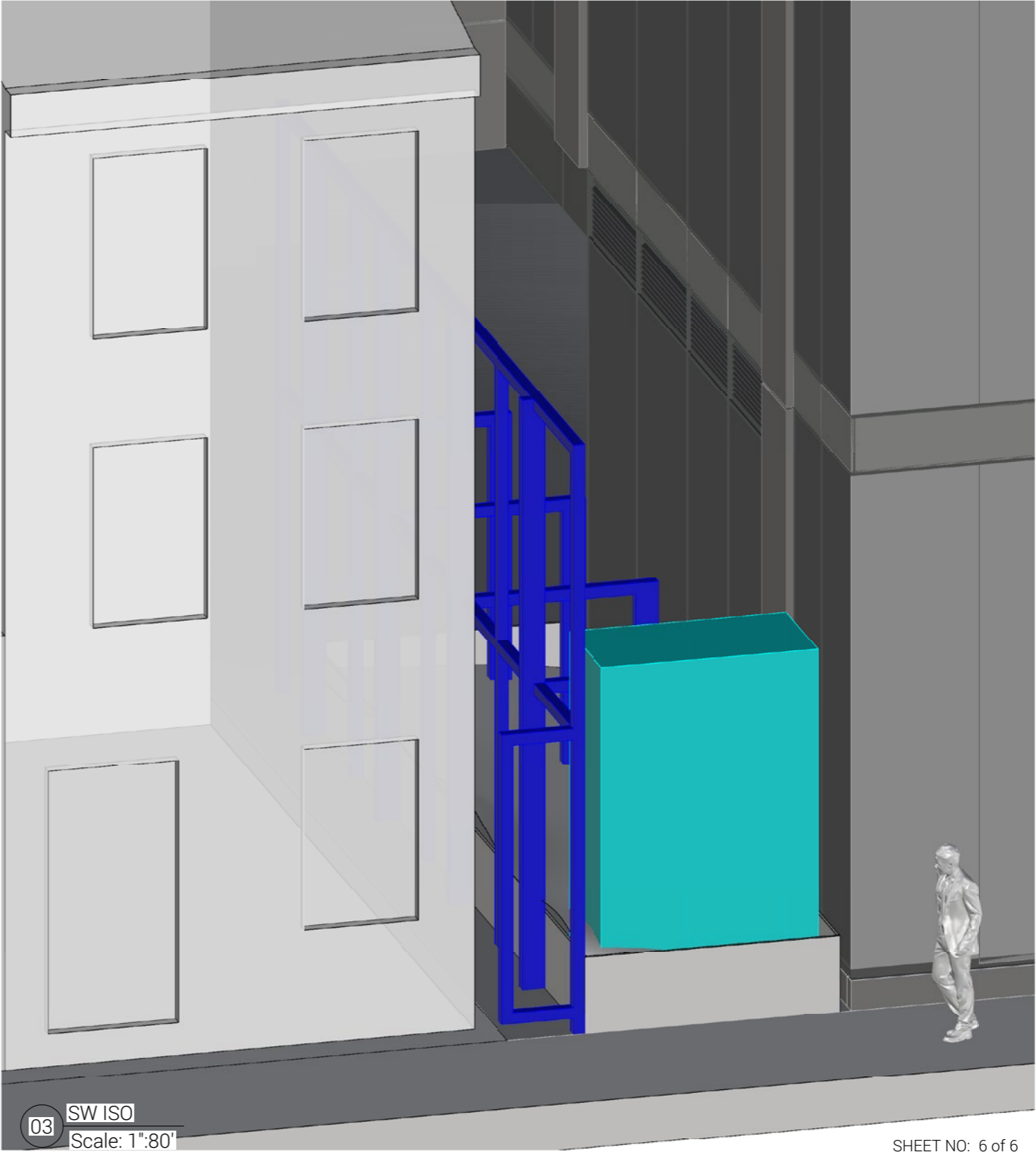
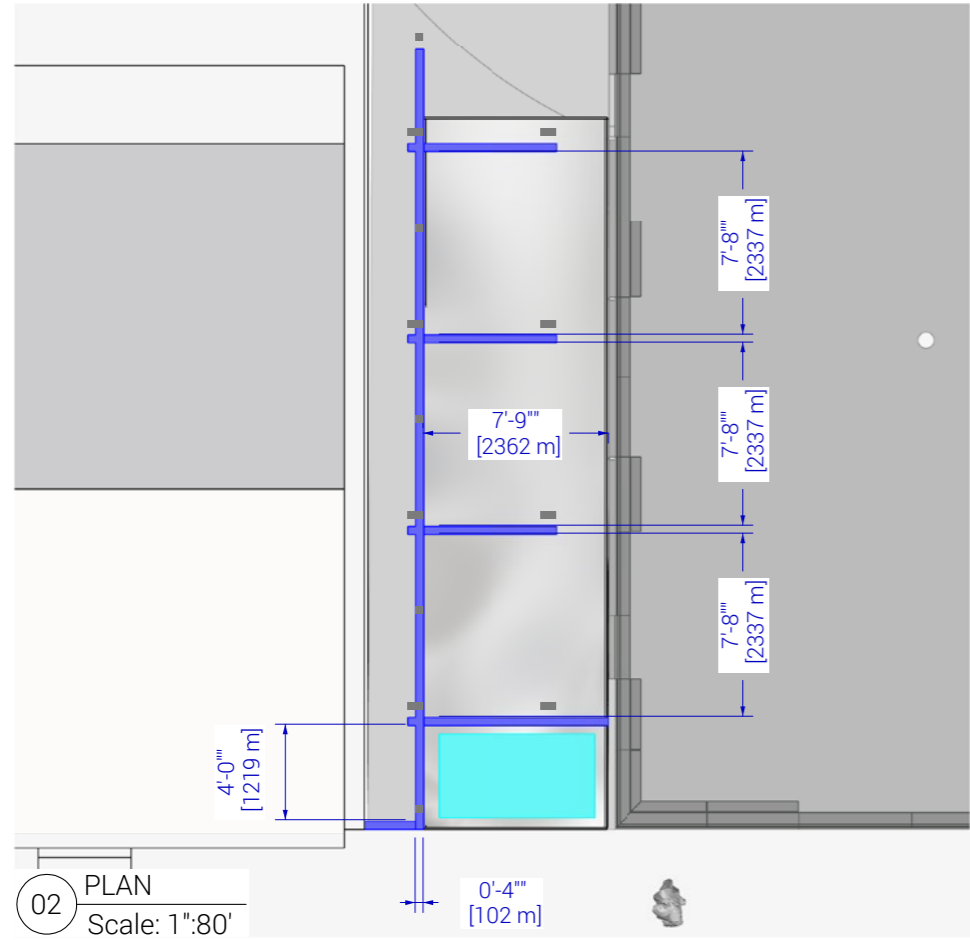
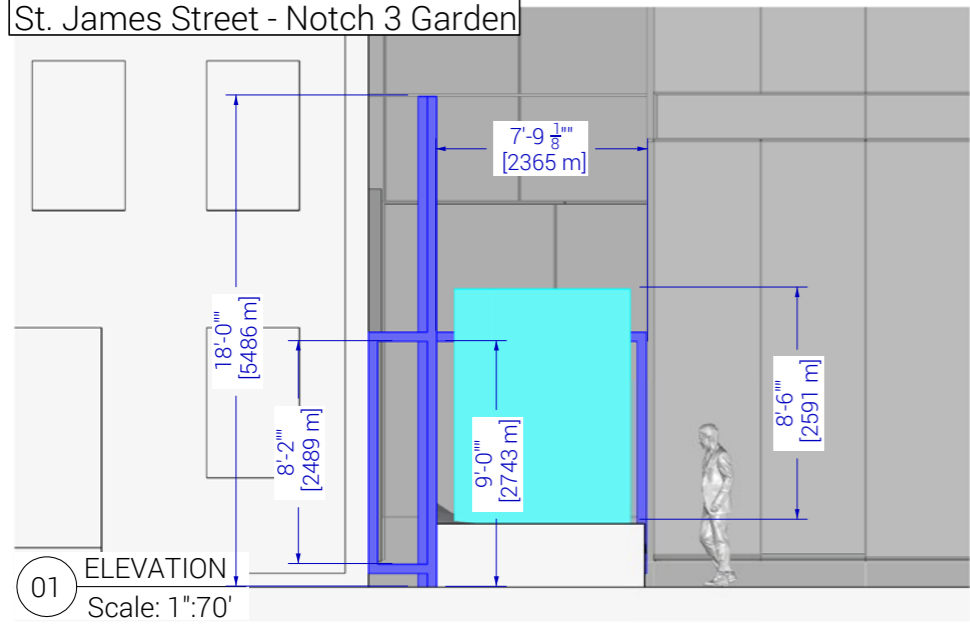


PERSPECTIVE - FROM ABOVE

SHEET NO: 5 of 6

Artwork Opportunities

St. James Street - Notch 3 Garden



SHEET NO: 6 of 6



ODILI DONALD ODITA

Odili Donald Odita

Artist Profile

“Odita’s abstract works delve into the interplay of color, space, and culture, creating immediate sensory experiences. His engagement with the world challenges perceptions, opening up new visual and social explorations.”

Location

b. 1966, Enugu, Nigeria; l. Philadelphia, PA

Biography

Odili Donald Odita brings heightened awareness to color and space in paintings where abstraction is an optically, physically, and culturally-felt phenomenon. Though they are rooted in a broad range of historical lineages—Africanist approaches to pattern; modernist painting and design; and contemporary conceptual positions, to name a few—his compositions make immediate appeals to the senses in the here and now. Odita’s take on non-objective art is suffused with connectivity to the world around him, and arises from memories, philosophical reflections, and meditations on the ways in which political forces shape relationships between perception and form. His primary stance is one of constant engagement, as evidenced by Odita’s interest in creating both discrete works and large-scale, site-specific installations. In both cases, he decenters figure-ground relationships to generate palpable experiences of the horizon and the periphery. These, in turn, become metaphorical carriers of possibility and surprise, as well as symbols of openness in the visual and social worlds alike.

Odili Donald Odita has been the subject of solo exhibitions at institutions including the Philadelphia Museum of Art (2021); Virginia Museum of Fine Arts, Richmond, Virginia (2020); Institute of Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, North Carolina (2015).

Notable group exhibitions include *New Grit: Art & Philly Now*, Philadelphia Museum of Art (2021); *Generations: A History of Black and Abstract Art*, Baltimore Museum of Art (2019); *How We See: Materiality of Color*, Laumeier Sculpture Park, St. Louis (2019); *Front International: Cleveland Triennial for Contemporary Art: An American City*, Cleveland (2018); *Prospect 4: The Lotus in Spite of the Swamp*, New Orleans (2017); *Think with the Senses – Feel with the Mind: Art in the Present Tense*, 52nd Venice Biennale, Italy (2007). Odita’s work is in the permanent collections of numerous museums, including the Baltimore Museum of Art; Pérez Art Museum, Miami; Philadelphia Museum of Art; San Francisco Museum of Modern Art; and The Studio Museum in Harlem, New York.

<https://www.odilidonaldodita.com/>



Odili Donald Odita

Artist Profile

Born 1966, Enugu, Nigeria;

Lives and works in Philadelphia, PA

Education

1990 MFA, Bennington College, Bennington, VT

1988 BFA, Ohio State University, Columbus, OH

Selected Public Collections

American Council on Education, Washington, D.C.

Baltimore Museum of Art, Baltimore, MD

Birmingham Museum of Art, Birmingham, AL

Comcast Technology Center, Philadelphia, PA

The Dean Collection, New York, NY

Downtown Durham YMCA, Durham, NC

George C. Young Federal Building and US Courthouse, Orlando, FL

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

MTA Arts for Transit, New York, NY

Mississippi Museum of Art, Jackson, MS

Nasher Museum of Art at Duke University, Durham, NC

Newark Museum, Newark, NJ

New Orleans Museum of Art, New Orleans, LA

New York Presbyterian Hospital, New York, NY

Pennsylvania Academy of Fine Art, Philadelphia, PA

Pérez Art Museum, Miami, FL

Philadelphia Mural Arts Program, Philadelphia, PA

Philadelphia Museum of Art, Philadelphia, PA

Princeton University, Butler College, Princeton, NJ

Percent for the Arts, PS 340, New York, NY

San Francisco Museum of Modern Art, San Francisco, CA

Sheldon Museum of Art, Lincoln, NE

Standard Bank Art Collection, Johannesburg, South Africa

The Studio Museum in Harlem, New York, NY

Fox School of Business, Temple University, Philadelphia, PA

Ulrich Museum, Wichita State University, Wichita, KS

United States Mission to the United Nations, New York, NY

Center for the Arts, Virginia Tech, Blacksburg, VA

Ezra Stiles College, Yale University, New Haven, CT

Solo Exhibitions

2023 *Windows*, Stevenson Gallery, Amsterdam, Netherlands

Open Veil, Crown Point Press, San Francisco, CA

Burning Cross, Jack Shainman Gallery, New York, NY

2022 *Three Steps From Center*, The Contemporary Dayton, Dayton, OH

2021 *Climate Change*, Berggruen Gallery, San Francisco, CA

Color/Code: Sam Jablon & Odili Donald Odita, Morgan Presents Gallery, New York, NY

Yesterday, Today, and Tomorrow, Boca Raton Museum of Art, Boca Raton, FL

Walls of Change, Philadelphia Museum of Art, Philadelphia, PA

2020 *Mirror*, Jack Shainman Gallery, New York, NY

From Periphery to Center, Laumeier Sculpture Park & Jeske Sculpture Park, St. Louis, MO

Procession, permanent installation, Virginia Museum of Fine Arts, Richmond, VA

2019 *Mamba Negra*, Institute of Contemporary Art, Miami, Miami, FL

Force Field, Sarasota Museum of Art, Sarasota, FL

2018 *Other World*, Michael Stevenson Gallery, Cape Town, South Africa

Third Sun, Jack Shainman Gallery, New York, NY

2017 *Gateway*, Newark Museum of Art, Newark, NJ

2016 *The Differend*, curated by Robert C. Morgan and Michele Bonuomo, M77 Gallery, Milan, Italy

2015 *The Velocity of Change*, Jack Shainman Gallery, New York, NY

Shadow & Light: Time Bridge, Nasher Museum of Art at Duke University, Durham, NC, through 2021

Third Degree of Separation, Michael Stevenson Gallery, Cape Town, South Africa

Our House, City of Philadelphia Mural Arts Program, Philadelphia, PA

2014 *Bridge*, Moss Arts Center, Virginia Polytechnic Institute and State University (Virginia Tech), Blacksburg, VA

2013 *Infinite Horizon*, permanent installation, George C. Young US Courthouse & Federal Building, Orlando, FL

This, That, and the Other, Jack Shainman Gallery, New York, NY

Grey, Beta Pictoris, Maus Contemporary Art, Birmingham, AL

2012 *Heaven's Gate*, Savannah College of Art & Design Museum of Art, Savannah, GA

Event Horizon, Michael Stevenson Gallery, Cape Town, South Africa

2011 *Forever*, curated by Miranda Lash, New Orleans Museum of Art, New Orleans, LA

2010 *Light and Vision*, The US Mission to the United Nations, New York, NY

Body & Space, Jack Shainman Gallery, New York, NY

Perspectives 169: Odili Donald Odita, Contemporary Arts Museum, Houston, Houston, TX

2009 *Up & Away*, permanent installation, Butler Commons, Princeton University, Princeton, NJ

Awards and Residencies

2022 Pew Fellowship in the Arts, The Pew Center for Arts & Heritage, Philadelphia, PA

2017 Member, National Academy Museum & School, New York, NY

2014 The Janet Sloane Residency, Saratoga Springs, NY

2007 Louis Comfort Tiffany Foundation Grant

2004 The Thami Mnyele Foundation Grant for African Artists

2001 The Joan Mitchell Foundation Grant for Painting and Sculpture

2000 Nominee, Best in Show, International Foundation of Art Critics

ArtsLink Collaborative Projects Award

1999 Riethalle Artist Residency, St. Gallen, Switzerland

1998 Art Omi International Artist Residency, Ghent, NY

Commissions

2022 *Meeting Place / Painting with Changing Parts*, The Moody Center for the Arts, Rice University, Houston, TX

Surrounding, The University of Iowa Stanley Museum of Art, Iowa City, IA

2016 *The Wisdom of Trees*, Cummins Distribution Headquarters, Indianapolis, IN

Field of Dreams, Great Meadows Foundation, Crestwood, KY

2015 *Rise*, Ezra Stiles College, Yale University, New Haven, CT

Time Bridge, commissioned by the Nasher Museum of Art at Duke University

Downtown Durham YMCA, Durham, NC

2014 *Possible Worlds*, commissioned by Public Art for Public Schools, PS 340, New York, NY

2012 *Kaledioscope*, commissioned by the Metropolitan Transit Authority, 20th Avenue D Train Station, New York, NY

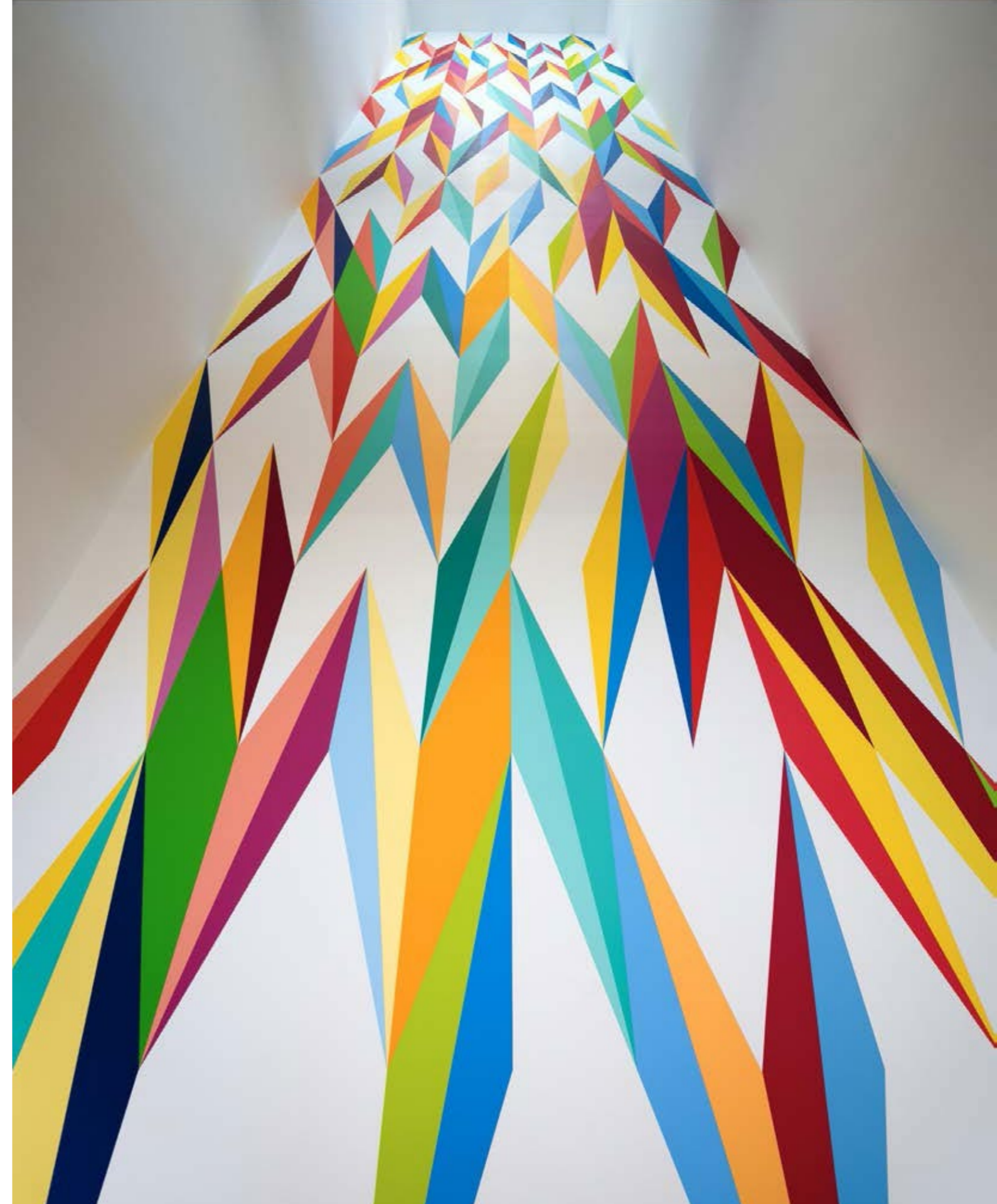
Time and Time, New York Presbyterian/Weill Cornell Medical Center, New York, NY



Procession, Virginia Museum of Fine Art, Richmond, Virginia, 2020



Procession, Virginia Museum of Fine Art, Richmond, Virginia, 2020



Mamba Negra, Institute of Contemporary Art (ICA), Miami, November 7, 2019 – November 1, 2020



Our House, Brandywine Workshop and Archives, Philadelphia, 2015



Constellation, Cleveland Triennial for Contemporary Art, 2018



Think with the Senses – Feel with the Mind: Art in the Present Tense, Italian Pavillion and Arsenale, 52nd Venice Biennale

Newfound Forms

Concept Statement

Newfound Forms

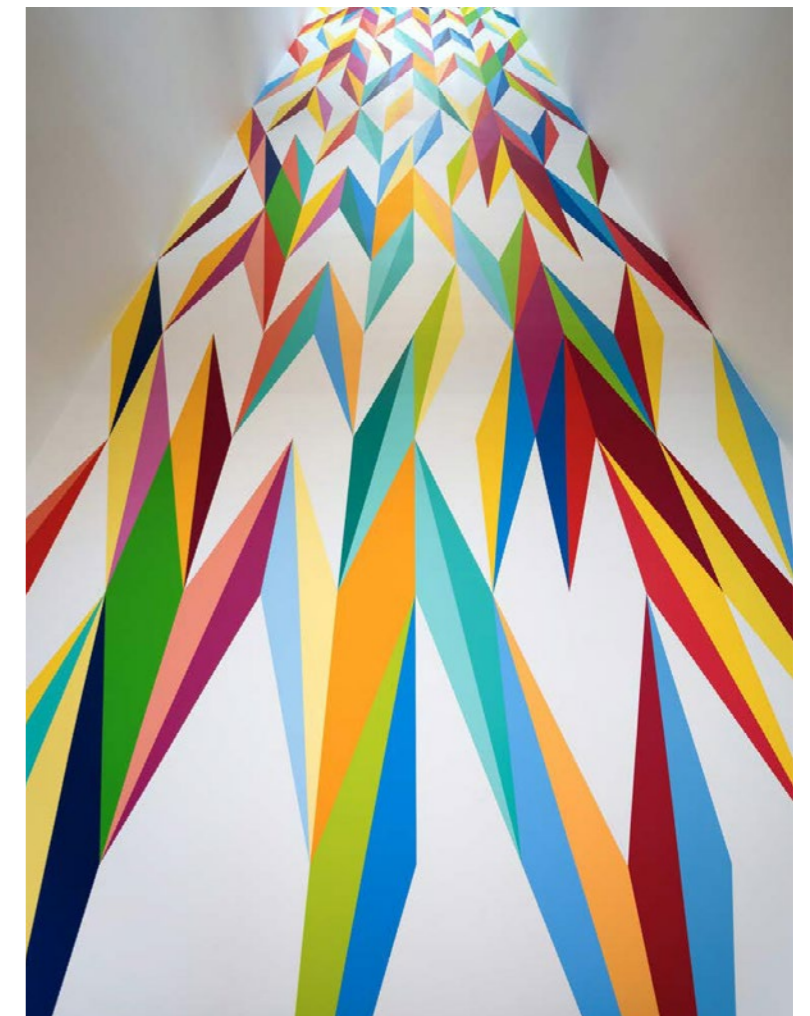
Odili Donald Odita

This project has been built out of the structure and pattern of my recent paintings that investigate space as time and memory, from the historic to the mythic.

These structures in the paintings - strip sections of varying pattern - inadvertently and forcefully become totemic. These structures have always also looked sculptural within the painting. I think it is a natural progression that this work is now being explored into the third dimension as a sculptural object.

In these initial creative steps, many aspects of the references that I have drawn from in this work rush immediately to mind. I can envision images that range from traditional African Sculpture to Lucha Libre Mexican Wrestlers. In between I can see informal references being made to Jack Kirby's Marvel and DC Comics creations including the Silver Surfer, Galactus, and the New Gods; as well as Japanese manga characters such as the Transformers and the Micronauts. This is to say that the breadth of intellectual references in this work span vastly from high and traditional Art to well known icons in popular culture.

Ultimately, I am excited by the potential of this new sculptural work, and I look forward to the possibilities found in this new state. I want to create objects that are contemplative and give space for the viewer to take time to think on the effects of light, color, and form within a space. I also want to create situations that can activate time and space as an intellectual plateau for personal thought. I look forward to seeing these forms interact with the architectural moments that compromise the new residential building at 200 South 12th Street.



Newfound Forms

Renders & Details

Renders
Notch 1



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders

Notch 1



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders

Notch 1



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders
Notch 1



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders

Notch 2



*Rendered colors indicative only - Final color selection TBD in Design Development

KL-478-

Renders
Notch 2



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders

Notch 2 + 3



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders

Notch 2 + 3



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders

Notch 3 - Garden



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders

Notch 3 - Garden



*Rendered colors indicative only - Final color selection TBD in Design Development

Renders

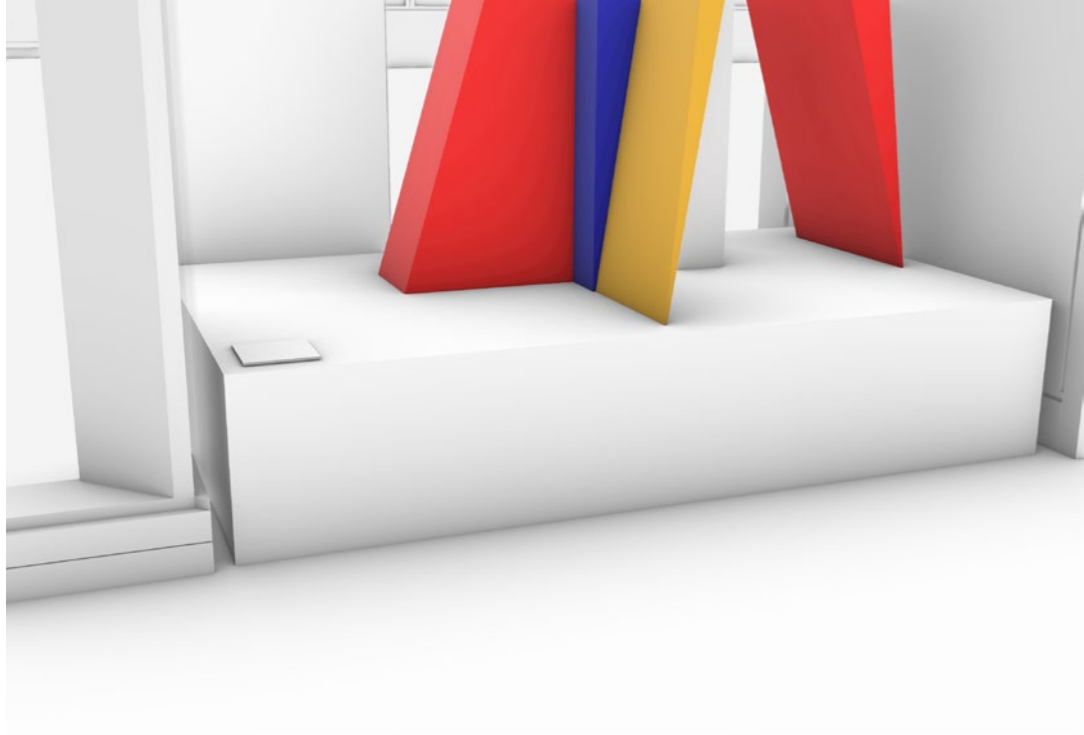
Notch 3 - Garden



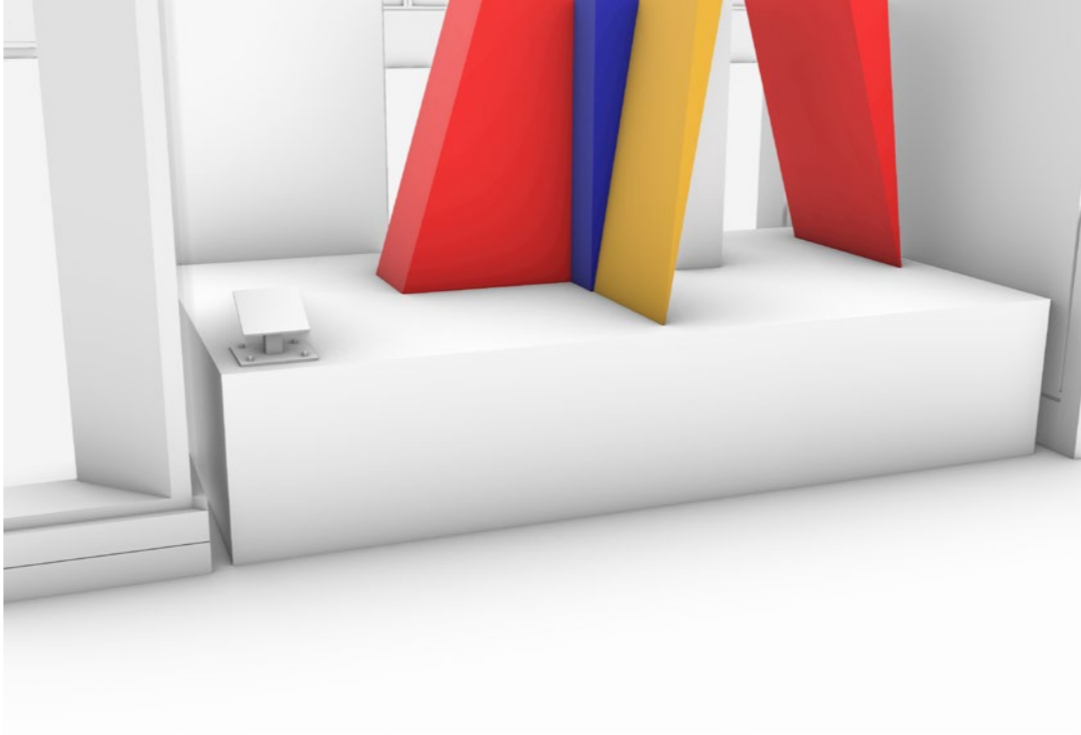
*Rendered colors indicative only - Final color selection TBD in Design Development

Attribution Plaque

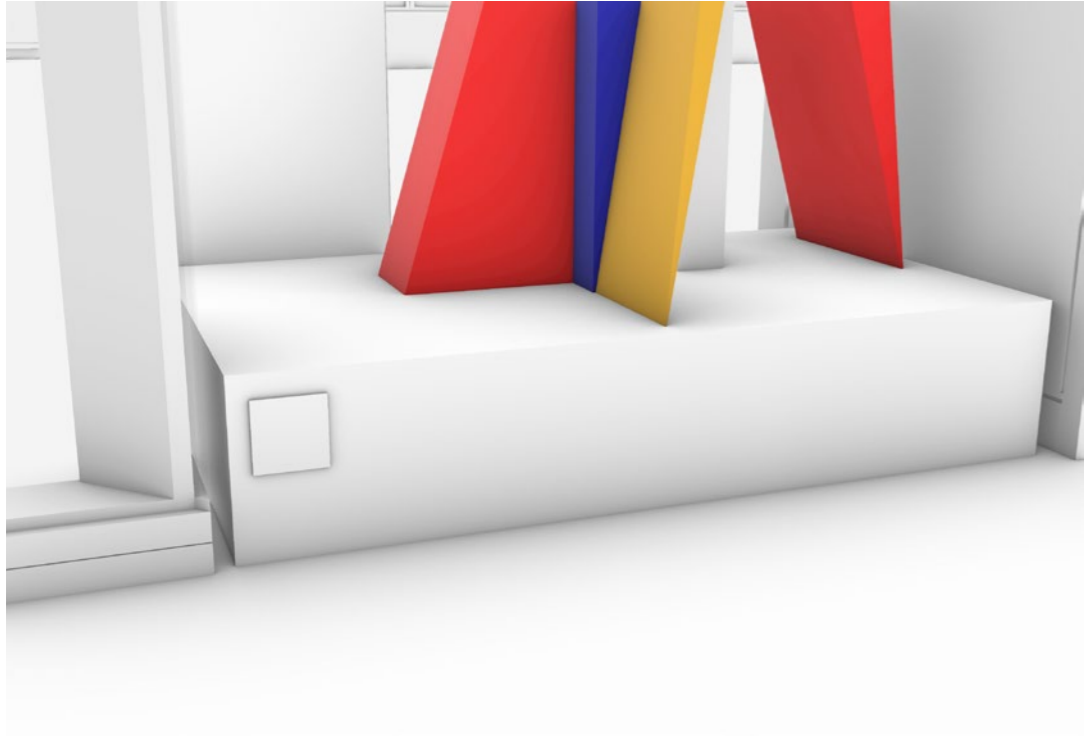
Indicative Placement Options



Surface Mounted (Top) - Raised Plinth



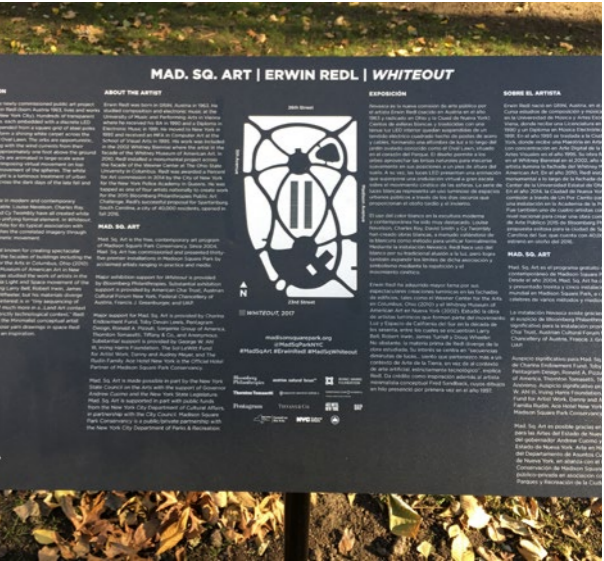
Angled Stand with Baseplate - Raised Plinth



Surface Mounted (Front) - Raised Plinth



Angled Stand with Baseplate - Mounting at Grade



Attribution Plaque Examples

Attribution Plaque

Indicative Placement Options

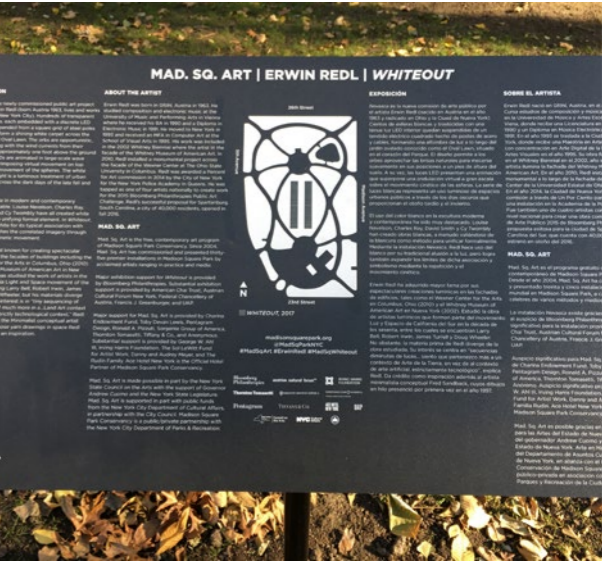
DONALD ODILI ODITA

Newfound Forms, 2024

**Project Description Text
from Artist and/or Material Description
TBD**



*Indicative Plaque Content



Attribution Plaque Examples

Indicative Color Palette

UAP - 200 South 12th Street, Philadelphia, PA 19107

COLOR LIST – MASTER

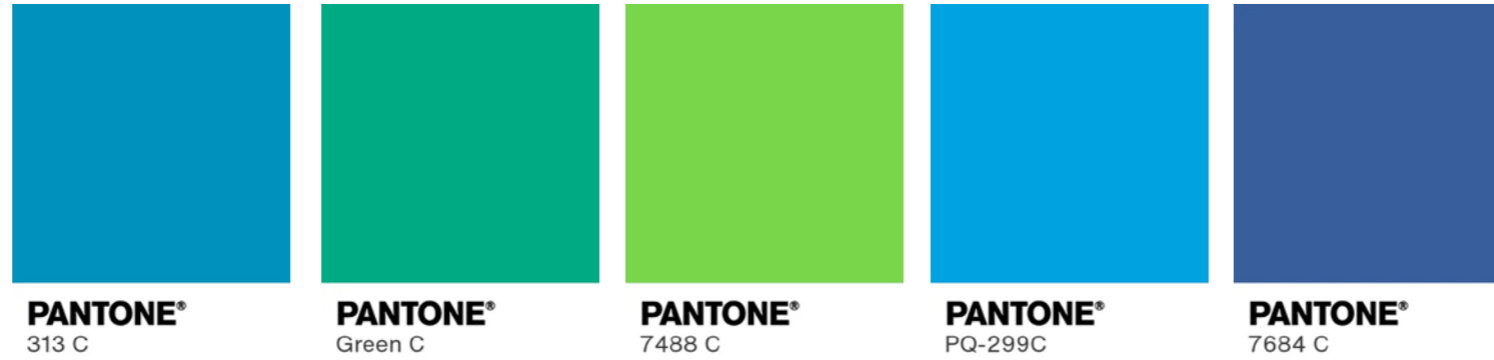
Odili Donald Odita
Newfound Forms

MA

Color Set 1

1. Pantone 313 C
2. Pantone Green C
3. Pantone 7488 C
4. Pantone 299 C
5. Pantone 7684 C

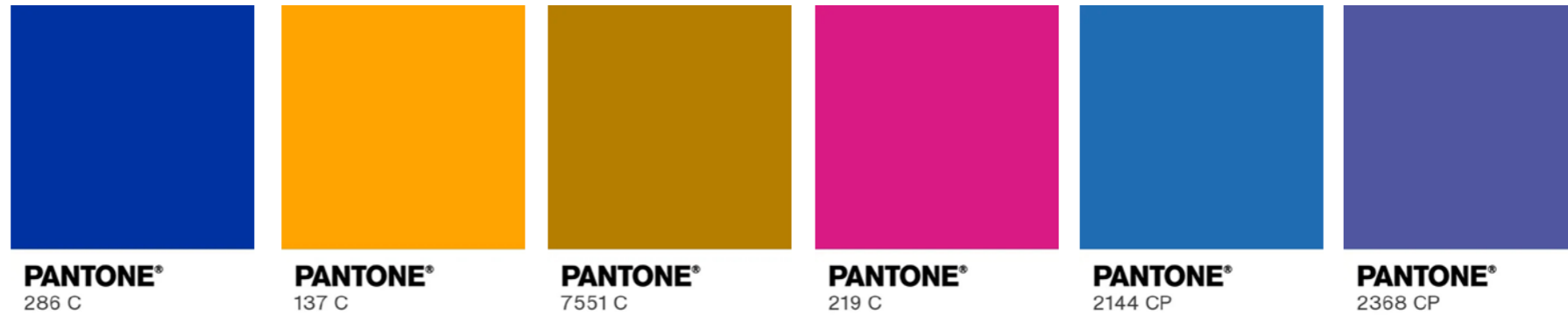
Color Set 1



Color Set 2

Color Set 2

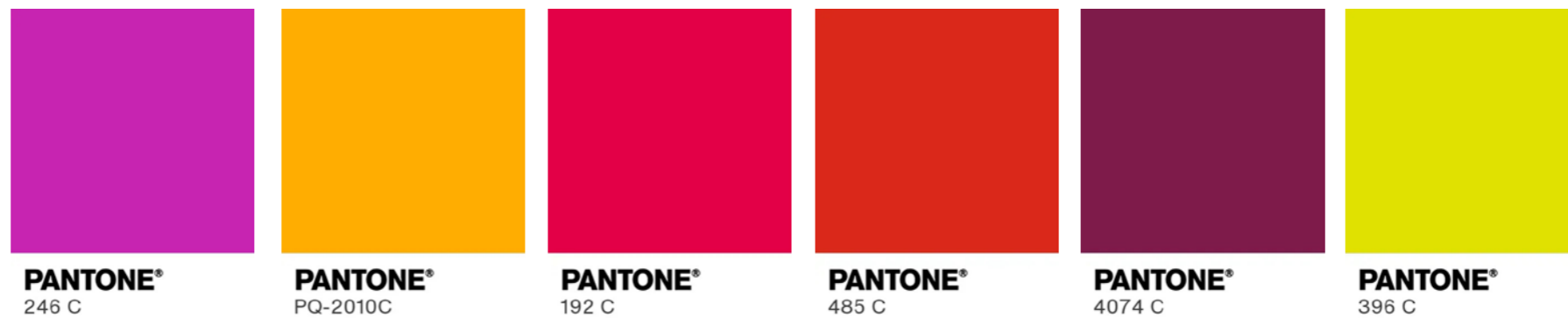
6. Pantone 286 C
7. Pantone 137 C
8. Pantone 7551 C
9. Pantone 219 C
10. Pantone 2144 C
11. *Pantone 2368 C



Color Set 3

12. Pantone 246 C
13. Pantone 2010 C
14. Pantone 192 C
15. Pantone 485 C
16. Pantone 4074 C
17. *Pantone 396 C

Color Set 3



Indicative Color Palette

UAP - 200 South 12th Street, Philadelphia, PA 19107

COLOR LIST – MASTER

Odili Donald Odita
Newfound Forms

MA

Color Set 1

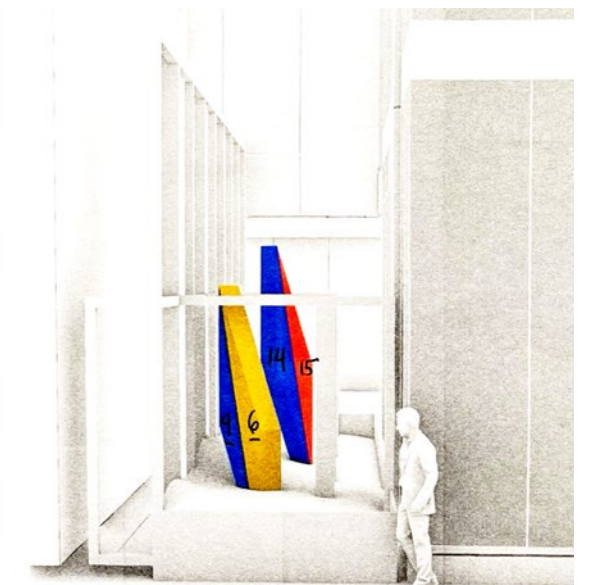
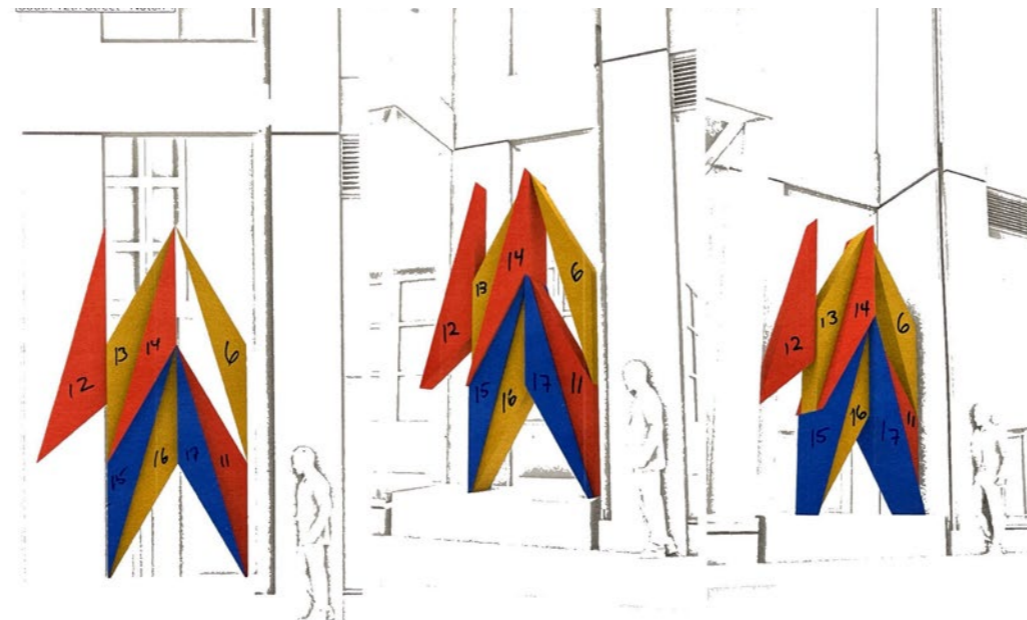
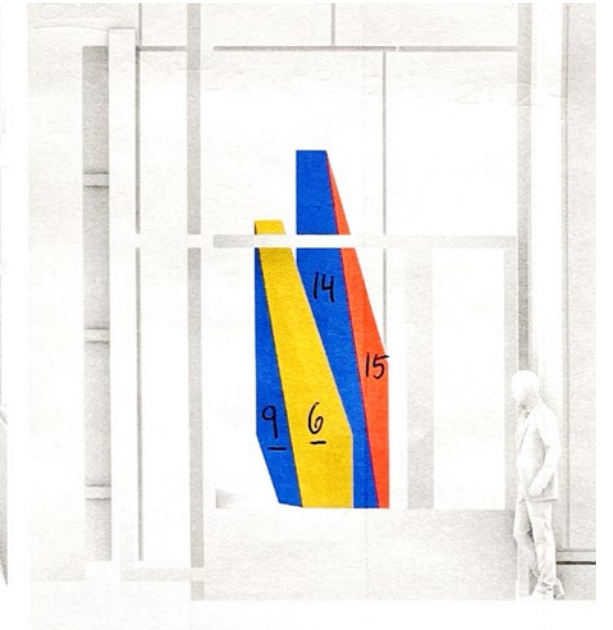
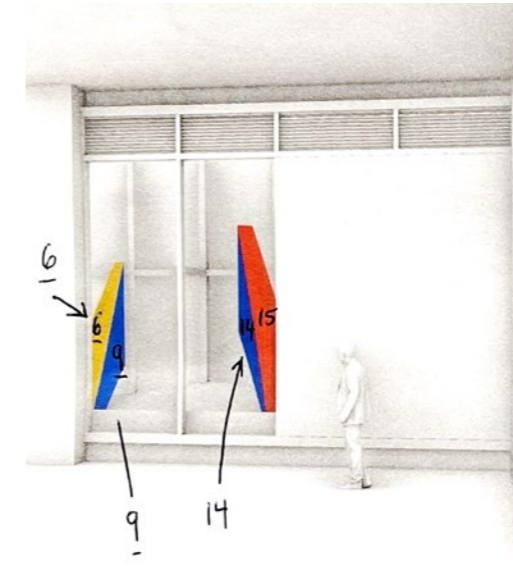
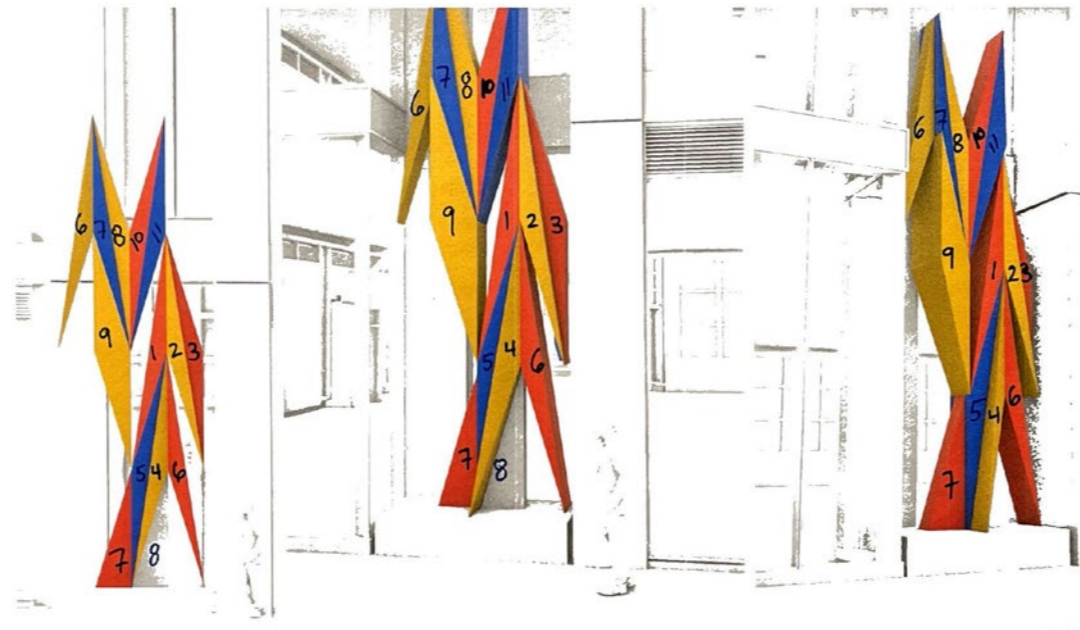
1. Pantone 313 C
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3. Pantone 7488 C
4. Pantone 299 C
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6. Pantone 286 C
7. Pantone 137 C
8. Pantone 7551 C
9. Pantone 219 C
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11. *Pantone 2368 C

Color Set 3

12. Pantone 246 C
13. Pantone 2010 C
14. Pantone 192 C
15. Pantone 485 C
16. Pantone 4074 C
17. *Pantone 396 C



SUMMARY

Summary

Notches 1, 2 & 3



*Rendered colors indicative only - Final color selection TBD in Design Development

ADDITIONAL CONCEPT DESIGNS

WYATT KAHN

THE TRIUMPH OF US

CONCEPT DESIGN PRESENTATION

Concept Statement

In 2015 I made a series of drawings using charcoal and large sheets of paper. In preparation for making lithographs, I made many large quick drawings as a starting point for making those prints. This was an incredibly fruitful endeavor. I developed a new series of paper works on vellum that I exhibited from 2018-2020. This laid the foundation for eight years of print making in intaglio, lithography, woodcut, silkscreen, to name just a few methods. However, I also made a few special drawings that, at the moment, I didn't want to turn into a body of work. I wanted to spend more time with each of these drawings. So I hung each in my studio and there they have remained, some of my most precious art pieces. They are condensed, unrealized, potential to be the starting point for works in the future.

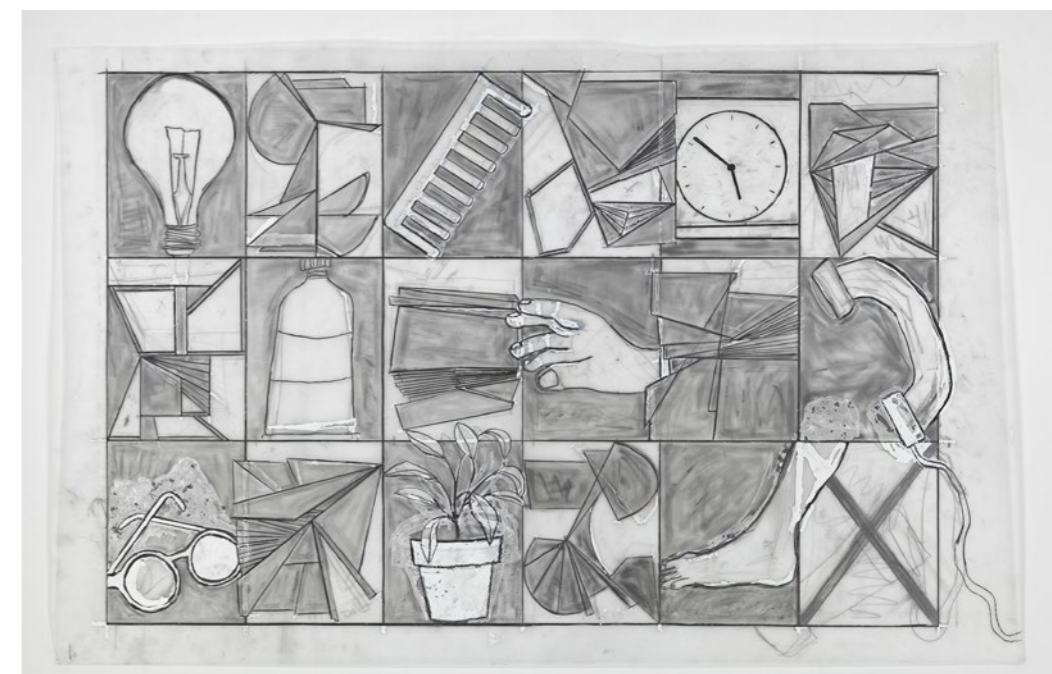
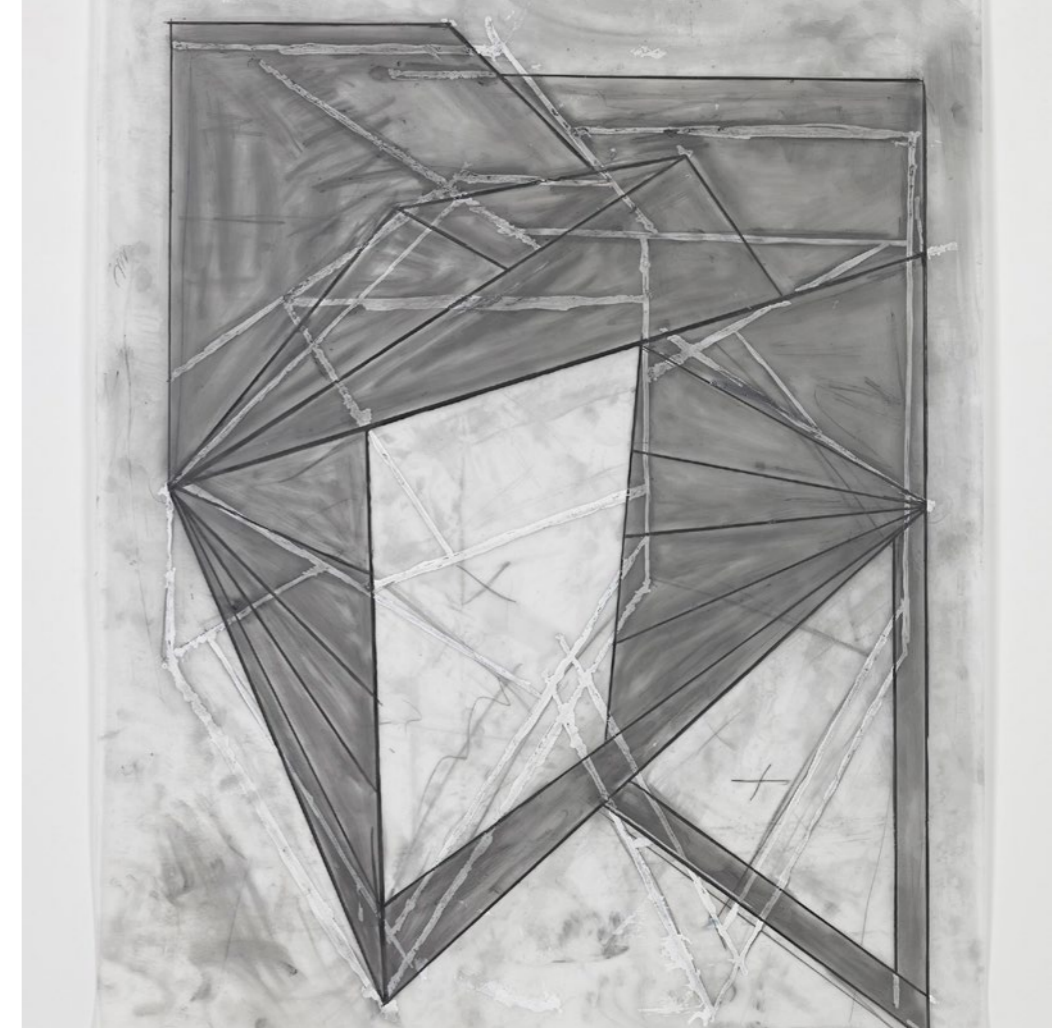
When approached about the Midwood project in Philadelphia I found myself staring again and again at one of these drawings. In it I had drawn one of my abstract motifs several times over as if it was either an animation falling through the page or a pile being stacked one on top of the other. The verticality of the composite shapes felt connected to the verticality of the spaces of the project. These composite shapes in the drawings and ultimately as 3-dimensional sculptural forms felt to me a reflection of the compression and clustering of daily urban life.

But it needed further development. I wanted my proposal for this project to accomplish two things. First, to reflect indirectly on a neighborhood that contains a diverse group of people coming from different economic,

cultural, racial and religious backgrounds with varying political, sexual & cultural identities, living together. Second, I wanted to tie the aesthetics of the new building to that of the historical past, an aesthetic that is inherently Philadelphia.

I began by using eight abstract motifs that I had created in 2011-2012. These motifs started as stand alone paintings, but have been recreated in every material I have worked with. I first created them by watching people move through New York City: on the subway, in a park, at the line waiting for the bank teller, etc. I made a quick sketchbook drawing or mental note and when I got to my studio, over several days of drawing, reworked these figures into an abstraction. These motifs already had accurate lengths and widths but to adapt for this project they needed specific depths. I wanted each to have its own depth so I worked in my studio with scale models to find the accurate depth for each abstraction. I now had in my possession my characters: eight different forms, with different sizes, angles, depths and appearances. I felt I had an accurate representation of the diversity of the neighborhood. There is no specific correlation between any one motif and any one cultural identity or other identities with any intended specificity; rather as a whole they represent differences and similarities.

Each form is different from each other but each one is made the identical material, employing the same finish, as if to say "all Philadelphians."



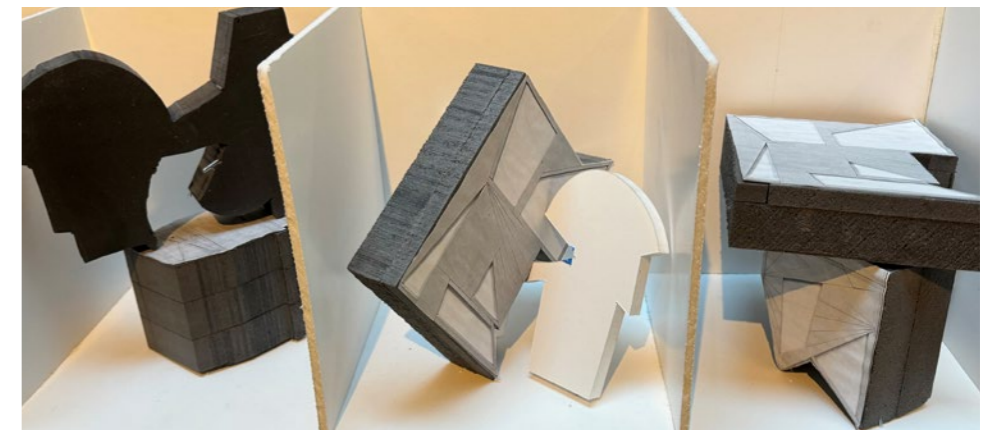
Concept Statement (con't)

I then began work on the stacking. The pressure of opposition is always present in my work; it's why there is such deep conversation between my painting and sculpture and why I like the simultaneous showing that people are different and the same. I wanted to create/communicate a similar idea with the stacking. It should be both claustrophobic and compressed while also feeling gentle and elegant. It was important to have the elements just touch each other while also being on top of each other. It's the dance of the city. I spent time rewatching the choreography of Mark Morris, Alvin Ailey, Merce Cunningham, Yvonne Rainer and Martha Graham, trying to find connections between modern dance and the compression of the city. By not ignoring the compression of the streets of the City Center/Midtown Village neighborhoods in Philadelphia, I actually believe the sculptures open up the area. The gentle stacking is incorporated into the other elements of the street by not feeling too out of place, while at the same time the light touches/hits between the forms provides the straight shot into the sky, opening up the air above and releasing the street from its tightness.

I wanted the commingling of these forms to represent a community to people when they view the sculptures. The forms represented different people piled on top of each other, holding each other up, supporting each other just as much as piling on top of each other. They build on each other to reach upwards to be better and stronger together than alone.

I also wanted the material to have a color to contrast with the modern materials of the building. I choose the rust color of Cor-ten steel because the antique reddish/brown will allow the building to be integrated yet contrasted with the rest of the colors and feel of the area. Aged bricks, copper roofs, and darken bronze and brass signs cover the area. The red patina of Cor-ten allows a subtle integration. The copper green was the other option but I felt it would be too extreme a contrast with the building. Additionally, the red will give viewers of the garden a Zen-like experience as the red of the sculptures will contrast dramatically with the green of the trees and bushes. It allows for a mixture of contrasts: the material's organic nature will blend nicely with the clean forms of the building and the red of the sculptural forms will become dynamic in the garden all while connecting the new structure to a material that itself feels older, aged, which connects to historical Philadelphia. A city of great history, which doesn't want to lose its history but wants to build from within itself.

The 'Beauty & Balance' theme is satisfied in the aesthetics of these assemblages or sculptures, always foremost and prioritized in my practice. However, in writing about my ideas for the project from a conceptual perspective, I might point out that the Enduring Connections theme is also tapped into.



Past Works

Life in the Abstract



Renders

Notch 1



Renders

Notch 2



Renders

Notch 3



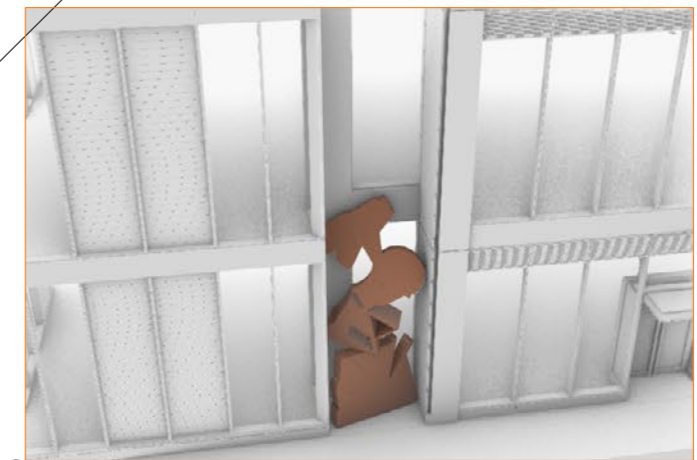
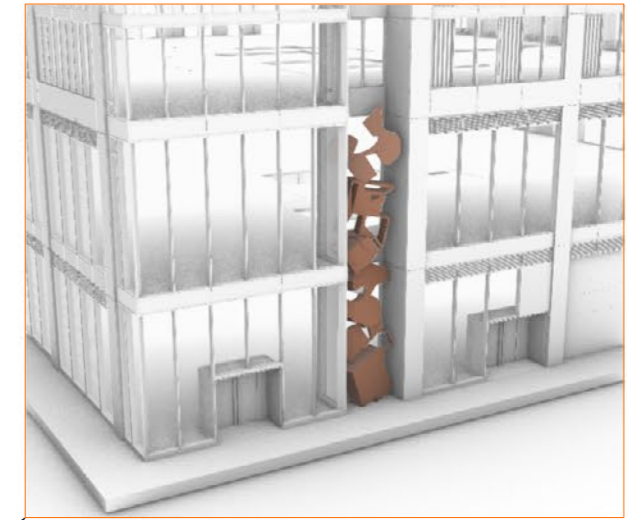
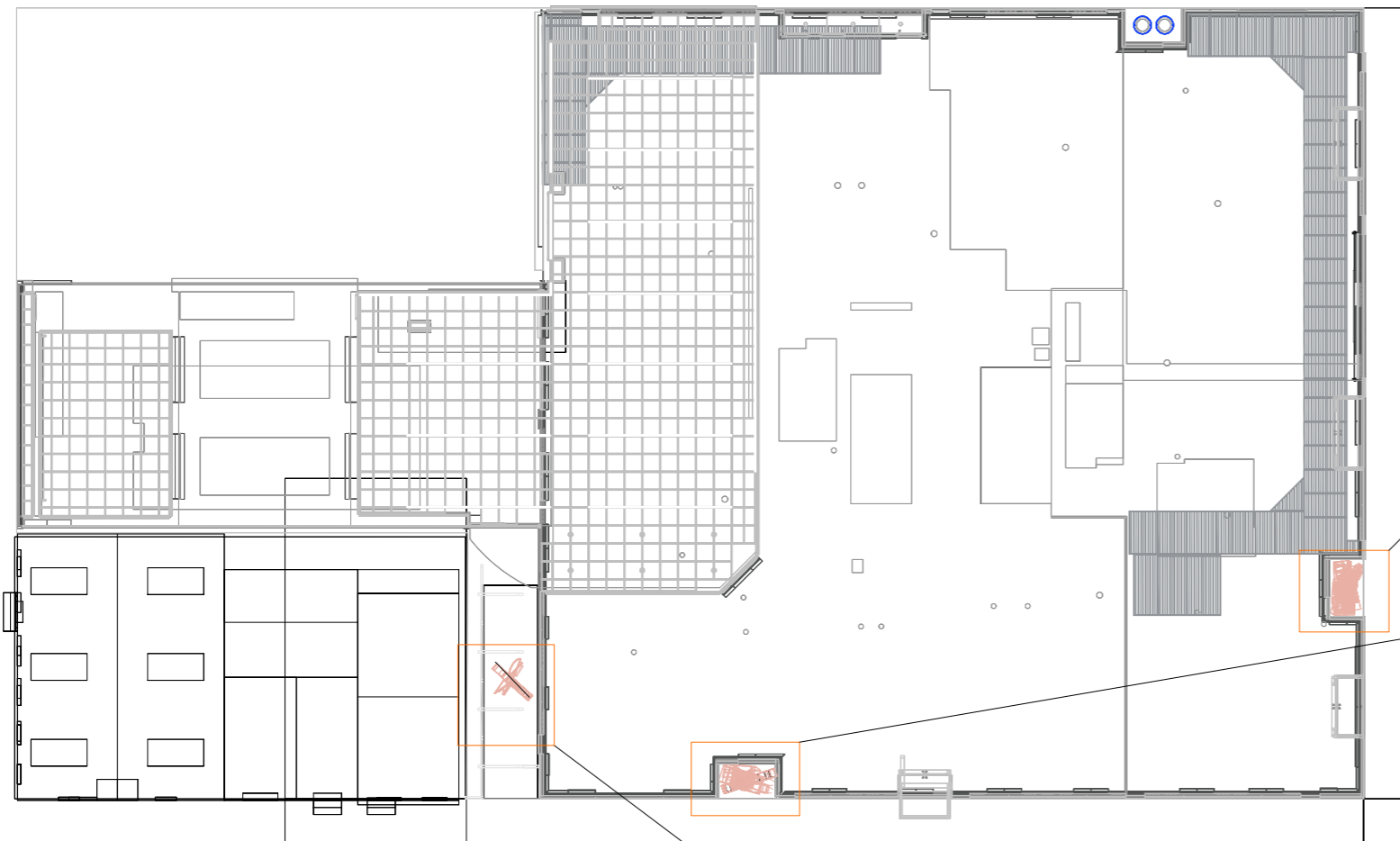
Renders

Notch 3



Scale & Dimensions

- South 12th Street - Notch 1
- St. James Street - Notch 2
- St. James Street - Notch 3 Garden



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	+1 845 567 9464 newyork@uapcompany.com www.uapcompany.com		Tolerance: ± 1/16" Unless Specified	PROJECT NO: US1779	SCALE: AS NOTED	SHEET SIZE: ANSI B
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	SHEET NO: 1 of 6					

Material References

Fabricated Cor-ten Steel



ANNIE MORRIS

CONCEPT DESIGN PRESENTATION

Concept Statement

I would very much like to be considered for the Philadelphia 210 South 12th Street public sculpture commission. Having recently been successfully selected to make my first permanent public sculpture for Wakefield city centre in Yorkshire, England, it would be an honour to make a bronze sculpture in my unique style, creating a colourful and hopeful piece for the city of Philadelphia to enjoy.

My bronze sculptures comprise colourful, irregularly shaped orbs arranged one atop another in vertical strings. They are painted in vivid raw pigments such as ultramarine, viridian, and ochre. This body of work was initiated during a period of grieving following a miscarriage. Coming out of grief, they are now affirming symbols of life, hope and creativity.



Past Works

Permanent Moments | Currently on view at Timothy Taylor Gallery



Past Works



Renders

Notch 1
Option A
Double Pedestal
8m tall

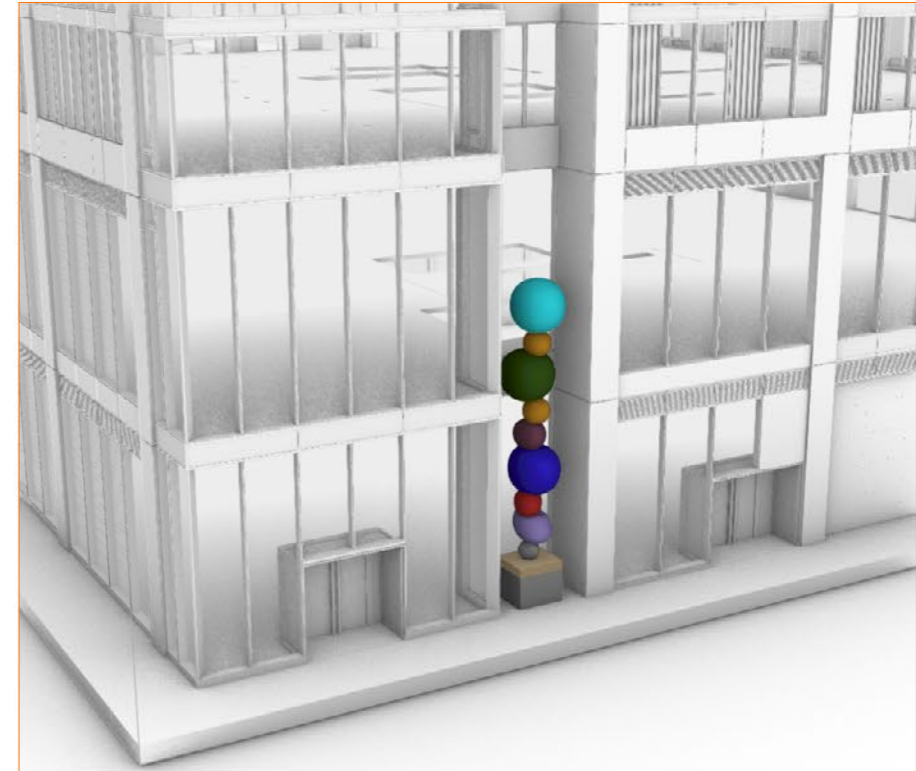
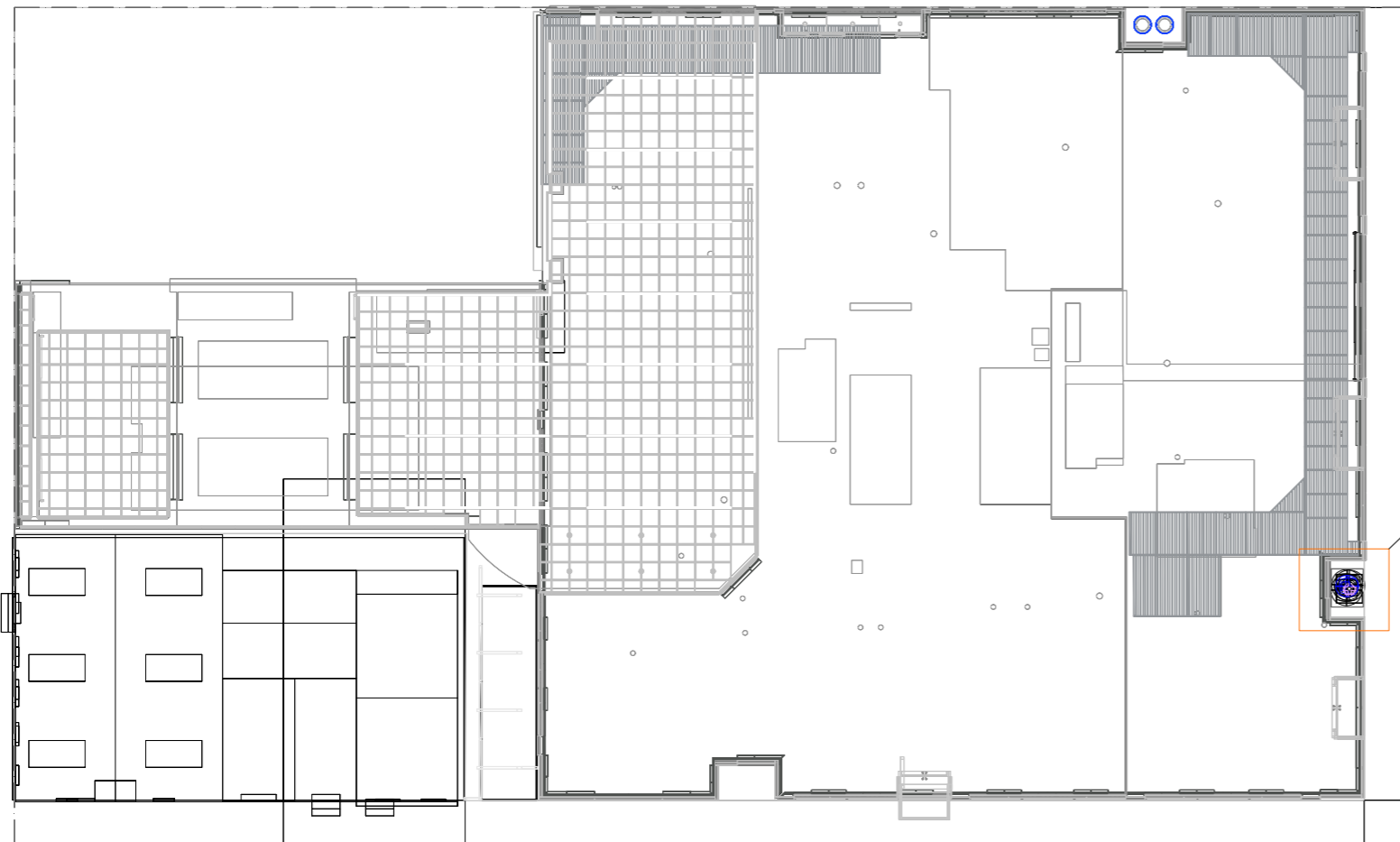


Notch 1
Option B
Double Pedestal
8m tall



Scale & Dimensions

South 12th Street - Notch 1



UAP

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ARTWORK LOCATIONS

Tolerance:
± 1/16"
Unless Specified

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US1779

CLIENT:
MIDWOOD

DRAWN BY:
JI

CHECKED BY:
CT

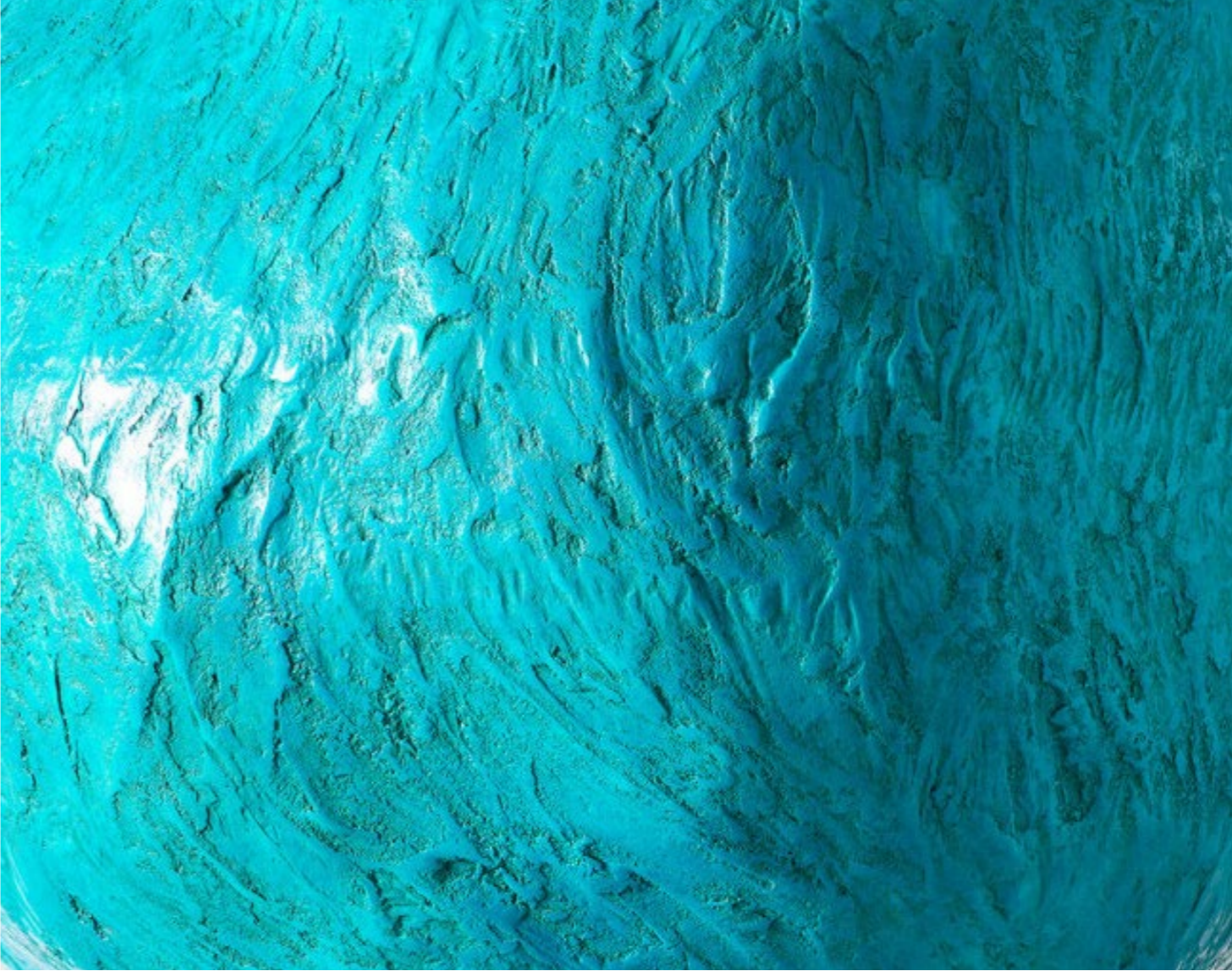
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AS NOTED

SHEET SIZE:
ANSI B

DATE: 11/30/23
SHEET NO: 1 of 3

Material References

Patinated bronze



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