

Union Station Underpass Project

Artwork Integration Update

13 December 2023

Mindy Taylor Ross, Owner and Chief Curator, Art Strategies

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Curatorial Advisory Committee

Art Strategies, Arts Council of Indianapolis, GangGang





Mindy Taylor Ross
Owner and chief curator
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Anne Surak
Curator and project
manager
Art Strategies



Alyse Tucker Bounds
Visual portfolio manager
GangGang



Julia Muney Moore
Director of public art
Indianapolis Arts Council

THEMATIC FRAMEWORK - SIX URBAN ROOMS

THE EXPLORER

CAPITOL AVENUE

THE ARTIST

ILLINOIS STREET

THE HISTORIAN

MERIDIAN STREET

THE MUSICIAN

THE POET

PENNSYLVANIA STREET

THE SCIENTIST

DELAWARE STREET

GEORGIA STREET

SOUTH STREET

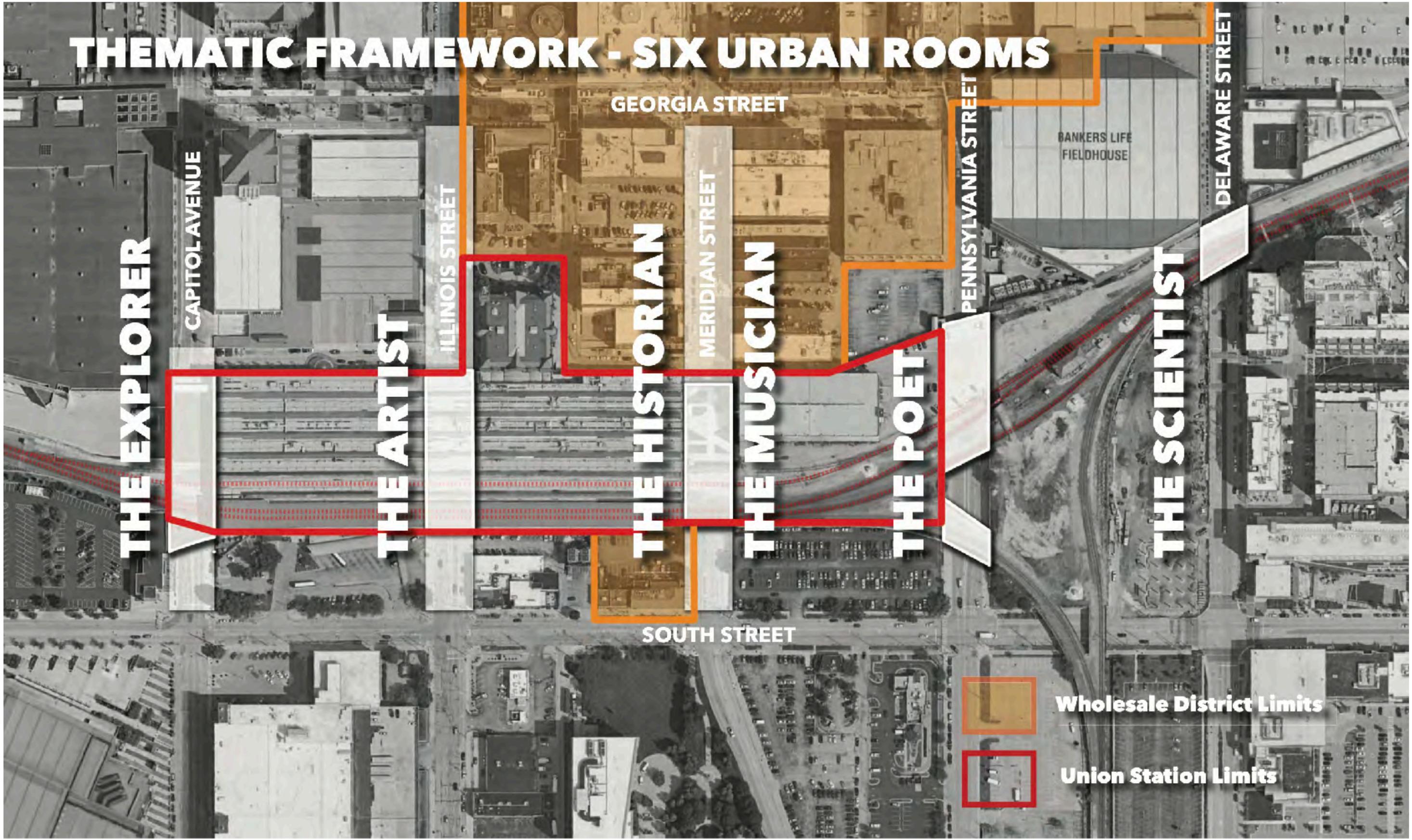
BANKERS LIFE
FIELDHOUSE



Wholesale District Limits



Union Station Limits



Capitol Avenue

The Explorer: Illuminating, Experiential, Northern Lights





CAPITOL AVENUE - NORTH FACADE (Existing)

CAPITOL AVENUE - NORTH FACADE (Proposed)

THE EXPLORER

THE EXPLORER



Capitol Street Underpass (West Side)



Blockhouse Studios Bloomington, IN

Clowes Pavilion, 2020 | 50' x 30' LED screen ceiling, Indianapolis IN



Blockhouse Studios Bloomington, IN

Carmel Palladium, Launched August 2023 | Multi-media projections, Carmel IN



Founded 2016 Bloomington, IN
blockhouse.media

Blockhouse Studios is a professional large-scale digital installation production company specializing in creating unique and breathtaking experiences. Combining bespoke cinematography techniques and the latest technology from Epson, Blockhouse creates stunning shows for both private and public audiences.

Specializing in boutique multimedia production, Blockhouse Media is comprised of cross-discipline creative and commercial professionals that cater to the needs of clients and collaborators internationally. Our state of the art audio and video production facility, Blockhouse Studios, offers an environment tailored to the needs of modern music and video creators. Our facility offers two professional video editing suites, a multipurpose project studio, a large tracking room with accompanying isolation rooms, and a spacious control room with modern and vintage audio equipment. From creative and commercial video production and animation to full-service, hi-fidelity analog and digital recording, Blockhouse provides tools and resources to effectively move ideas into reality.

Our goal is to pioneer new forms of entertainment that offer the world unique experiences. Whether at a concert, a flagship store or across an urban square, we aim to inspire a sense of collective wonder and connection using digital arts.

Blockhouse Studios

Bloomington, IN

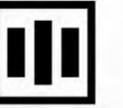


CAPITOL STREET UNDERPASS

Project Scope

The goal of this installation is to bring a comforting sense of light and history to the underpass. We want the people to feel a sense of familiarity with the content but also a sense of wonder as a huge steam engine comes rolling into the underpass. The plan is to bring back to life the time of the 1920s when the railroad elevation had just been completed.

Coming soon



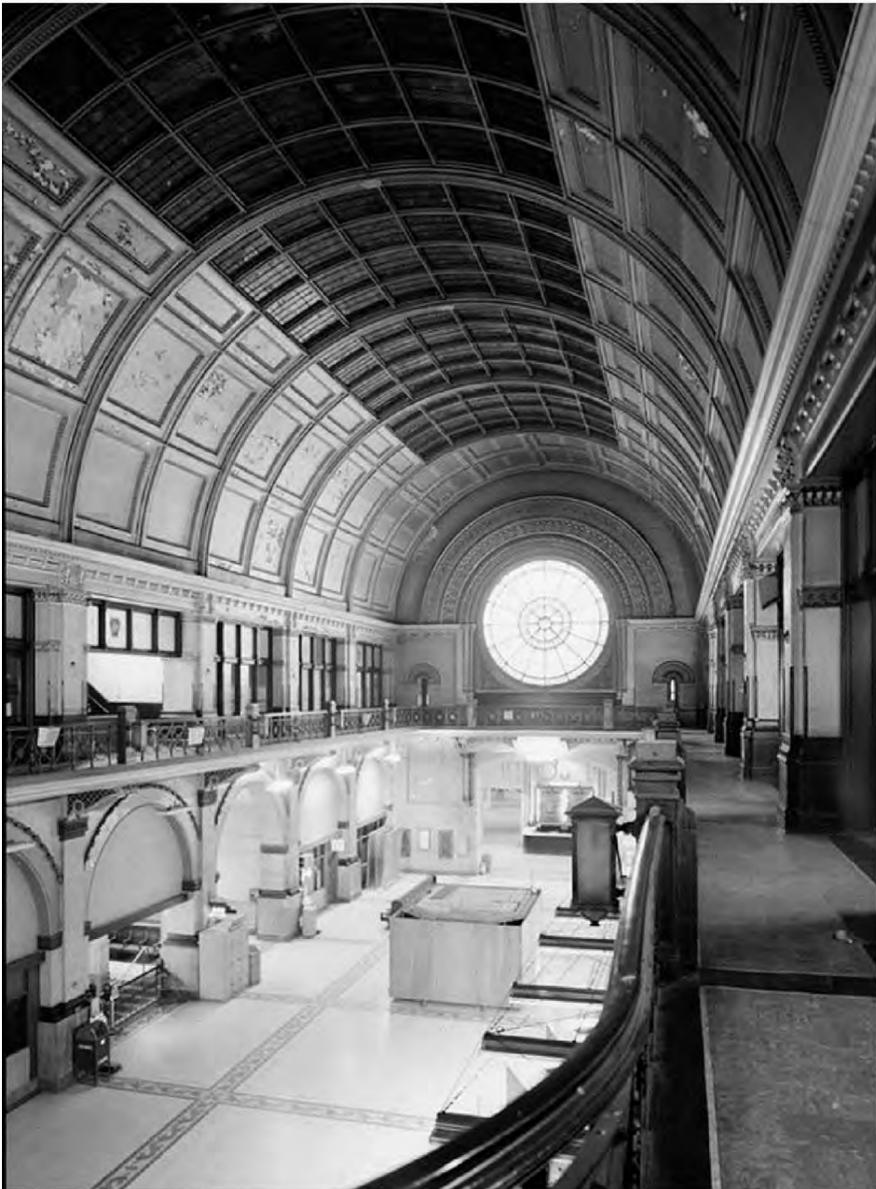
TRAIN DETAILS

What train will we be using

Two trains that served Indianapolis were the Southwest Limited and the Knickerbocker, both of which were pulled by a Hudson-type locomotive. We will render one of these trains to use in the installation, as these locomotives were the pinnacle of passenger steam power and engineering at the time.

Where will the train be

The viewer will look across the train shed, perpendicular to the platform and the tracks, showing a view that will include a lot of depth, train movement, and passengers. We will be modeling the inside of the platforms to include the signature skylights.





THE LITTLE DETAILS INSPIRE US



COLOR

The iconic symbol of union station is its beautiful stained glass window. We will film the window to add color and realism to the design. Details like these bring vibrancy to the overall composition.



DIMENSION

Inspired by the historic tile work and decorative columns throughout Union Station; we find an opportunity to explore depth and dimensionality in the design and overall feel of the show file.

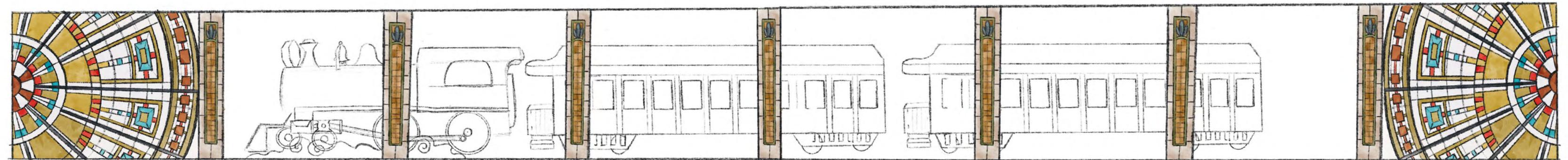


HISTORY

In order to add movement and historic content we will film actors in 1920's attire. This footage will populate the train station platform to bring the design to life.



SKETCHES/ OUR VISION



A WIDE CANVAS

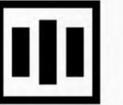
A WIDE CANVAS

- 282 FT Projection surface
- 8-10x 16,000 lumen projectors
- 8-10x Temperature controlled enclosures
- Media playback Server & video distribution system
- 15360x1200 resolution

SKETCHES/ OUR VISION



Here you can see our sketches laid into
a panorama of the underpass



PROJECTOR INFORMATION



What to expect from your Epson Projectors

20,000 hours of use = 6 years; projected 8 hours per day

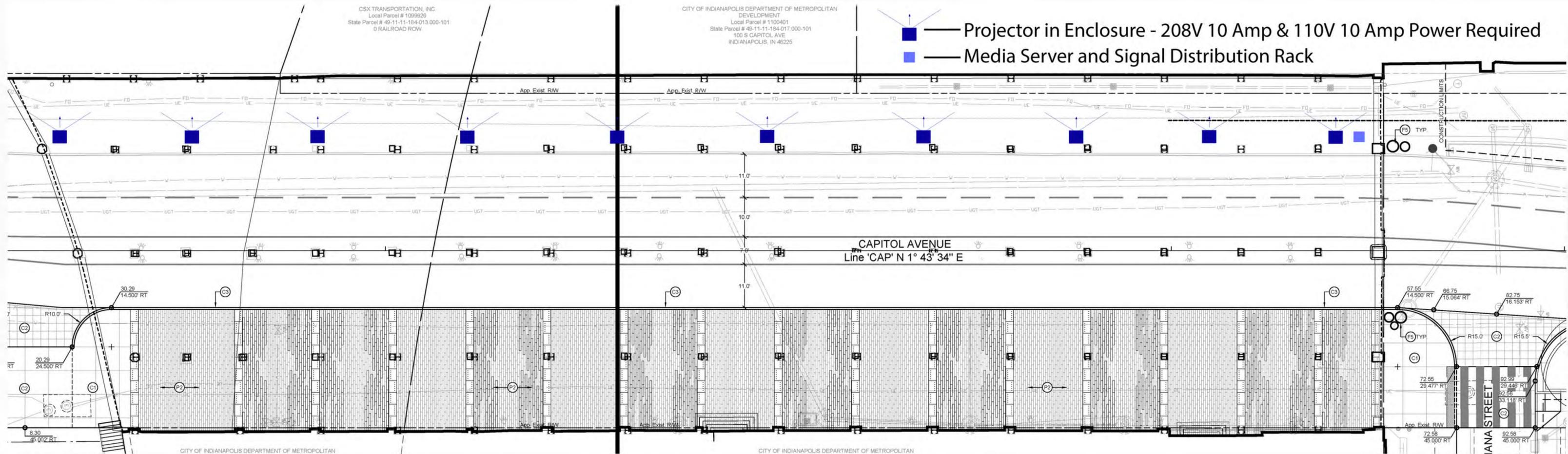
3-year Epson warranty

State of the Art liquid cooling-closed system technology

Compact size, boasting world's smallest 20K lumens



EQUIPMENT LAYOUT



The overhead layout of the Equipment Plan and required electrical power points



Capitol Street Underpass (East Side)



Kipp Kobayashi Studio
Los Angeles CA

Connecting Flights | multi-media installation, Pasadena CA





Kipp Kobayashi

Los Angeles, CA

Lives and works in Los Angeles, CA
kippkobayashi.com

Kipp Kobayashi is interested in the traces of human activity; the evidence, impressions and energies that we leave behind and that imprint layer upon layer over time like a patina, absorbing into the structures and systems of our physical world, transforming them into living entities of our collective thoughts, action and experiences. His work stems from his experiences growing up as an Asian American which has led to a lifelong interest in deconstructing our preconceived notions of who we are and what we are; breaking them down into the most basic elements of human and natural factors to better understand the unique sets of combinations and patterns that define a more nuanced interpretation of identity and cultural belonging.

With a background in Urban Design, he is focused on concepts of sociability and is in constant search of ways to activate our public spaces. His method involves extensive field observation and personal interaction, not only to identify the individual elements that create the identity of a place but also to understand the mechanics of how they relate and come together. Through this process, he seeks to reveal their specific ecosystems in order to create active solutions that have the potential to generate dialogue, promote continuous growth and create a shared sense of place.

Kobayashi spent the early part of his career working in the entertainment and design field, creating installations and environments for use in advertising, video and theme parks, Here he would gain valuable skills integrating a wide variety of media, such as metal, concrete, glass, lighting, animation and image projection as well as collaborating with a full range of design and construction professionals including architects, engineers, landscape architects, and specialty contractors. It was this experience which would later influence both his conceptual and practical approaches to art making.

He has been commissioned by both public and private agencies across the nation including the Getty Museum, The Metropolitan Water District of Southern California, the Bay Area Rapid Transit District, the Baltimore Red Line, Sound Transit and the Los Angeles County Metropolitan Transit Authority. He received a BA from the University of California at Berkeley and an MFA from the University of Southern California. In addition, he has taught extensively at the Cal Poly School of Environmental Design and has served as vice-chairman of the Public Art Network Advisory Council which provides recommendations and insight to Americans for the Arts for the promotion, development and execution of public art services and resources nationwide.



They are visible from multiple levels and vantage points and natural light plays off the reflection and transparency. Their appearance differs depending on viewing angle and time of day, sometimes are solid and dimensional...



Kipp Kobayashi Studio
Los Angeles CA

Re-forestation, In process | Lenticular installation, Seattle Transit Station

“All moments, past, present and future, always have existed, always will exist.”

-Kurt Vonnegut, Jr., Slaughterhouse Five



As the city continued to evolve, changing needs caused alterations and in some cases the removal of parts these systems causing them to combine and merge in unique ways.

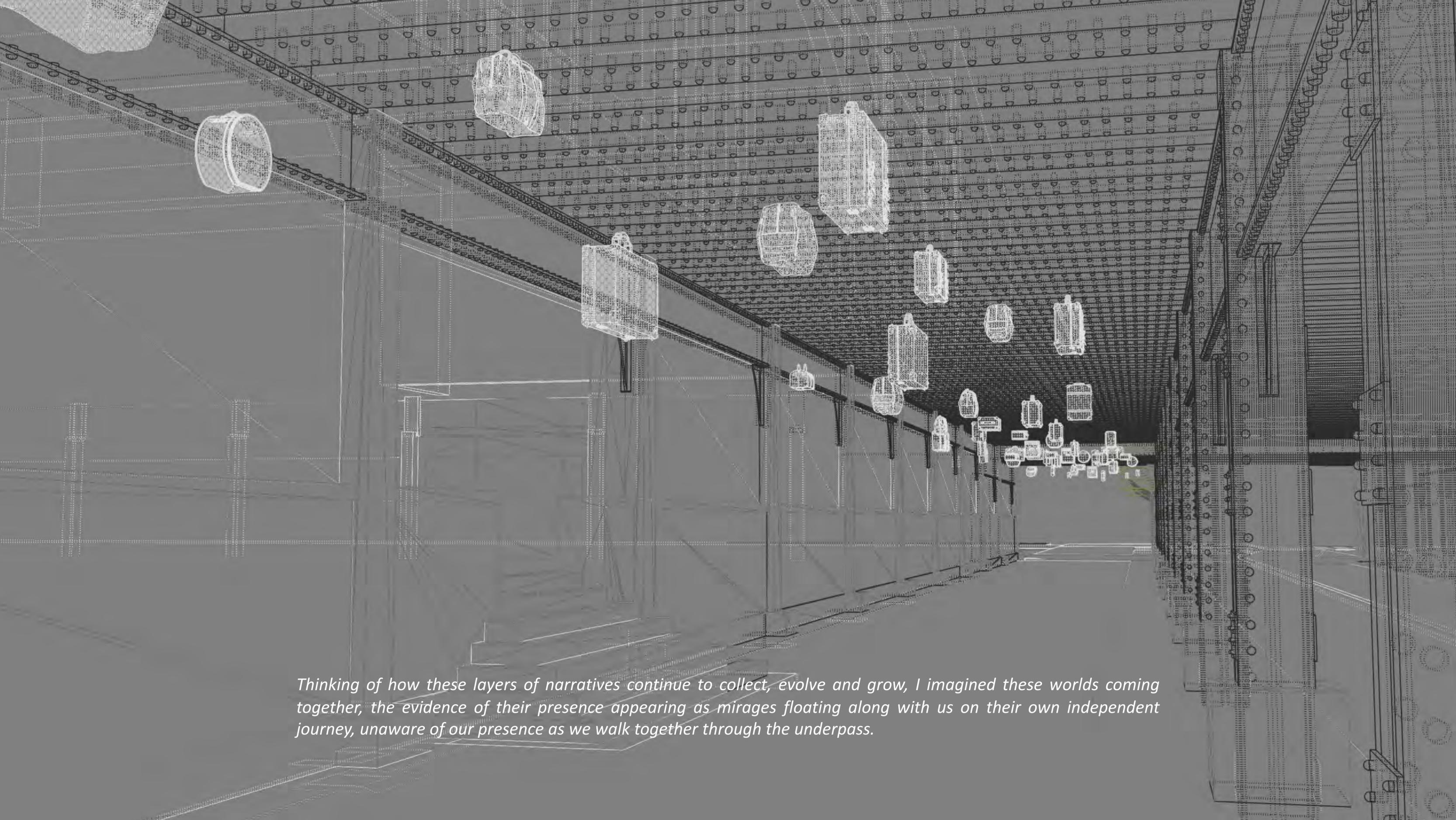


Living on in the collective consciousness they provide a connection to both past and present causing one to imagine what stories they hold and what stories they have yet to tell.

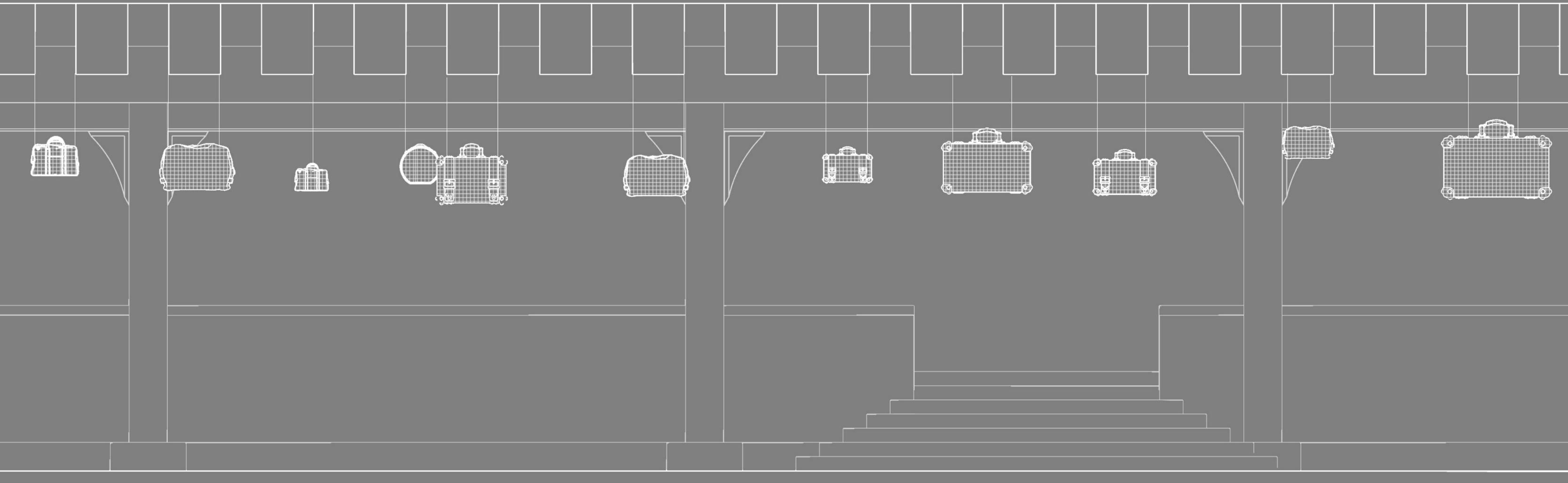
View looking North



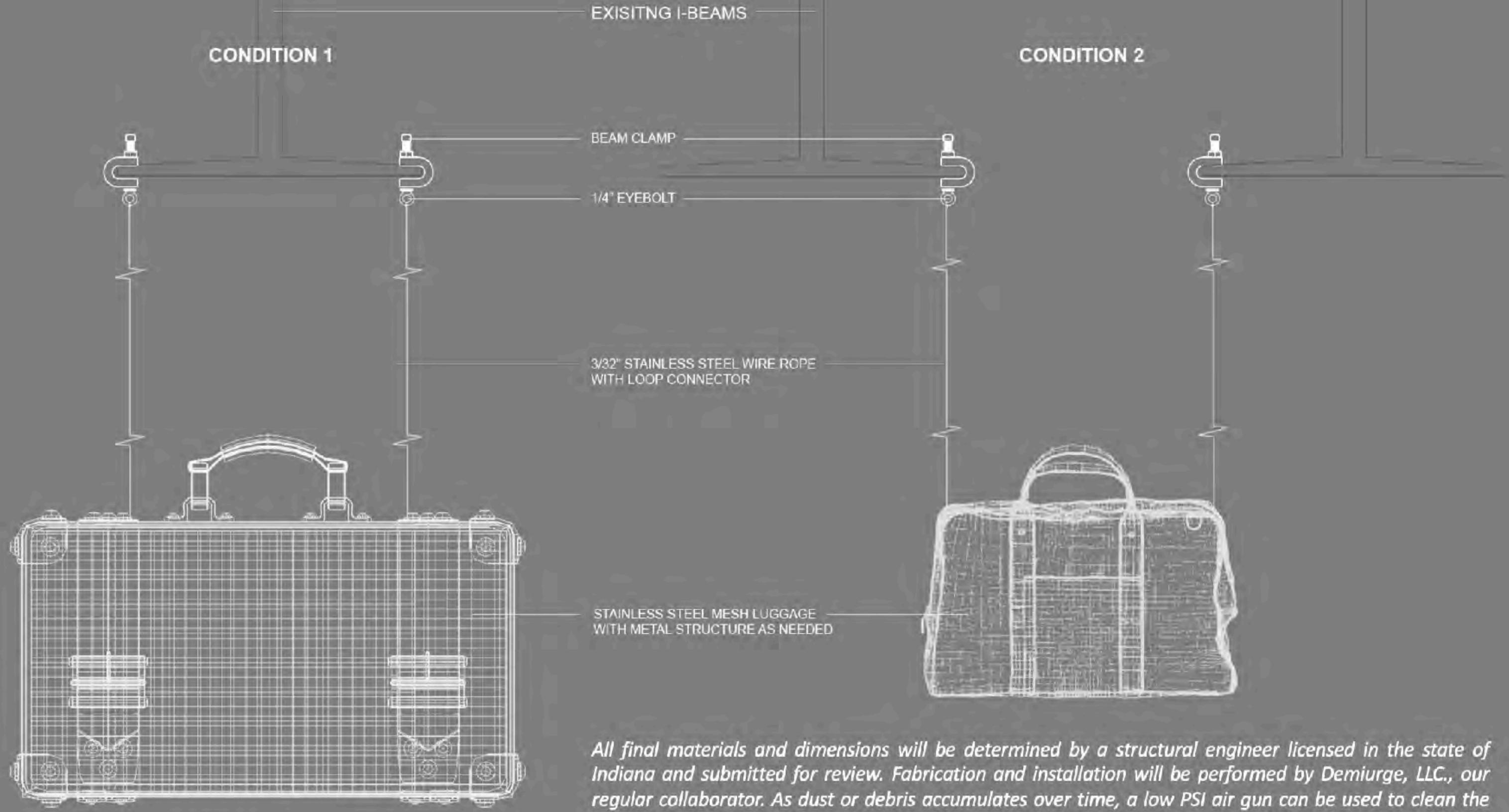




Thinking of how these layers of narratives continue to collect, evolve and grow, I imagined these worlds coming together, the evidence of their presence appearing as mirages floating along with us on their own independent journey, unaware of our presence as we walk together through the underpass.



Suitcases, trunks, bags and other carrying cases will be fabricated from assorted densities of lightweight wire mesh to appear with varying transparency. The specific shapes will be based on archetypes from the history of the area including native implements and baskets. They will be cut out and formed from Stainless Steel Type 304 Welded Mesh, stitched together with mechanical fasteners, and attached over a welded stainless steel support frame composed of 1/8", 3/16" and 1/4" rods.



CONDITION 1

CONDITION 2

EXISTING I-BEAMS

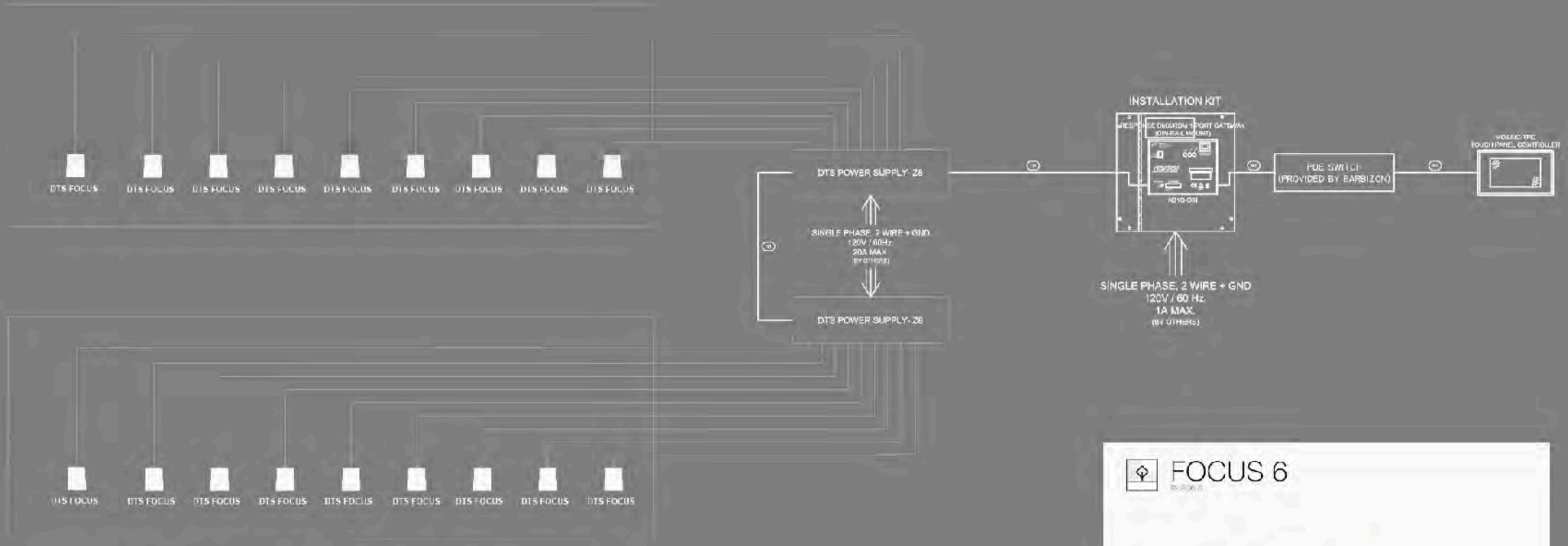
BEAM CLAMP

1/4" EYEBOLT

3/32" STAINLESS STEEL WIRE ROPE WITH LOOP CONNECTOR

STAINLESS STEEL MESH LUGGAGE WITH METAL STRUCTURE AS NEEDED

All final materials and dimensions will be determined by a structural engineer licensed in the state of Indiana and submitted for review. Fabrication and installation will be performed by Demiurge, LLC., our regular collaborator. As dust or debris accumulates over time, a low PSI air gun can be used to clean the artwork. Dusting should be performed when necessary and at least once a year. The cable system used for installation should discourage birds as it does not provide a stable landing surface.



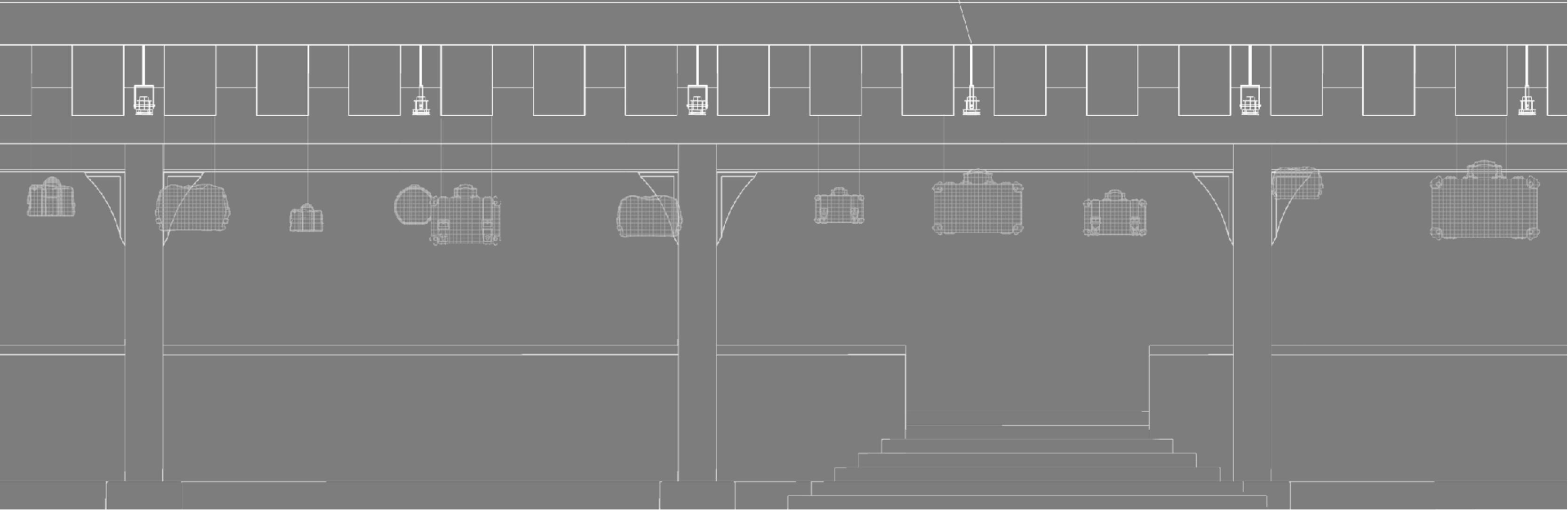
CONTROL WIRING LEGEND

SYMBOL	WIRE / SYMBOL	SIGNAL
(1)	(1) BELDEN 9729	DMX INPUT
(2)	(1) BELDEN 9729	DMX OUTPUT
(3)	(1) BELDEN 9729 (2) #16 AWG. STRANDED WIRES	REMOTE FOCUS UNIT
(4)	(1) REF. DRN 1585A	ETC NET
(5)	(2) #16 AWG. STRANDED WIRES	F-AMC
(6)	(1) BELDEN 9729 (MAX LENGTH 15M)	SERIAL
(7)	(1) BELDEN 5471 (1) #14 AWG. STRANDED WIRE	UNISON
(8)	(1) BELDEN 5471 (1) #14 AWG. STRANDED WIRE (2) #16 AWG. STRANDED WIRES	UNISON (WITH CONTROL)

* = WIRE QUANTITY

- NOTES:**
- 1) ALL CONTROL WIRING SHALL BE PROVIDED BY OTHERS UNLESS NOTED OTHERWISE.
 - 2) TOTAL LENGTH OF UNISON WIRING RUNS SHALL NOT EXCEED 1640 FEET (500M).
 - 3) TOTAL LENGTH OF NETWORK WIRING RUNS SHALL NOT EXCEED 320 FEET (100M).
 - 4) DISTRIBUTION OMITTED FOR CLARITY.
 - 5) ENGINEER TO DETERMINE APPLICABILITY OF ALL BYPASS / TRANSFER SYSTEMS.

PROGRAMMABLE LED LIGHTING FIXTURES



In the case of any hardware incompatibility, alternative lighting equipment will be selected in conjunction with the facility design team

Illinois Street

The Artist: Performative, Multi-disciplinary, Dynamic



ILLINOIS STREET - NORTH FACADE



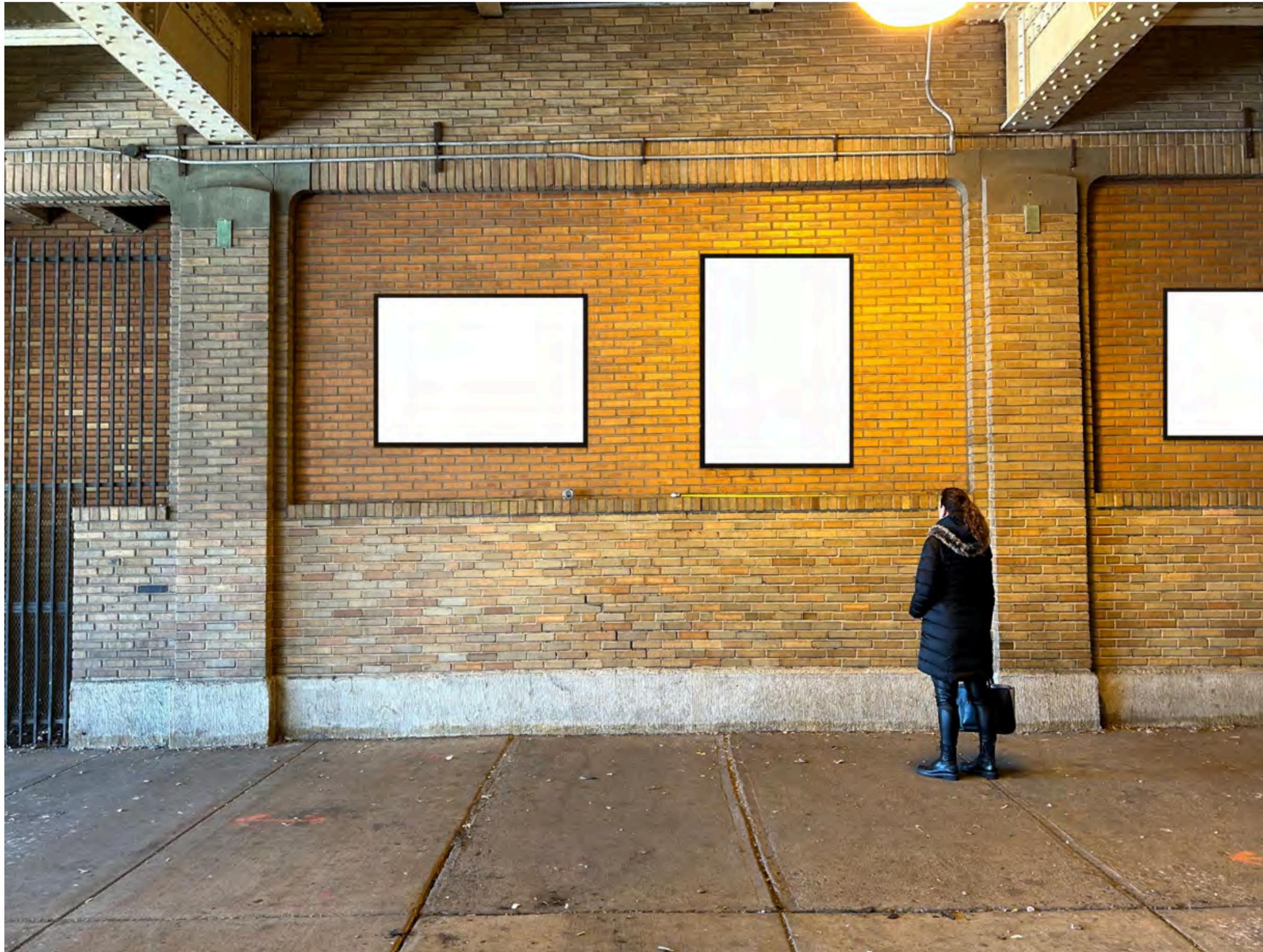
THE ARTIST



Illinois Street Underpass (West Side)



Large scale light box display
Rotating exhibitions of artists



Combination of 48 in x 60 in light boxes and 60 in x 96 in light boxes for rotating two dimensional artwork display



Lightboxes

Combination of 48 in x 60 in light boxes and 60 in x 96 in light boxes for rotating two dimensional artwork display



Ground Transportation
Garage Parking
Parking Shuttles
Rental Cars

Welcome to Indianapolis
Elevator

USO
Taxi
Parade de Taxi

Baggage Claim
Reclamer des Bagages

Welcome to Indianapolis
Elevator

Ground Transportation
Garage Parking
Parking Shuttles
Rental Cars

↑ Happiness

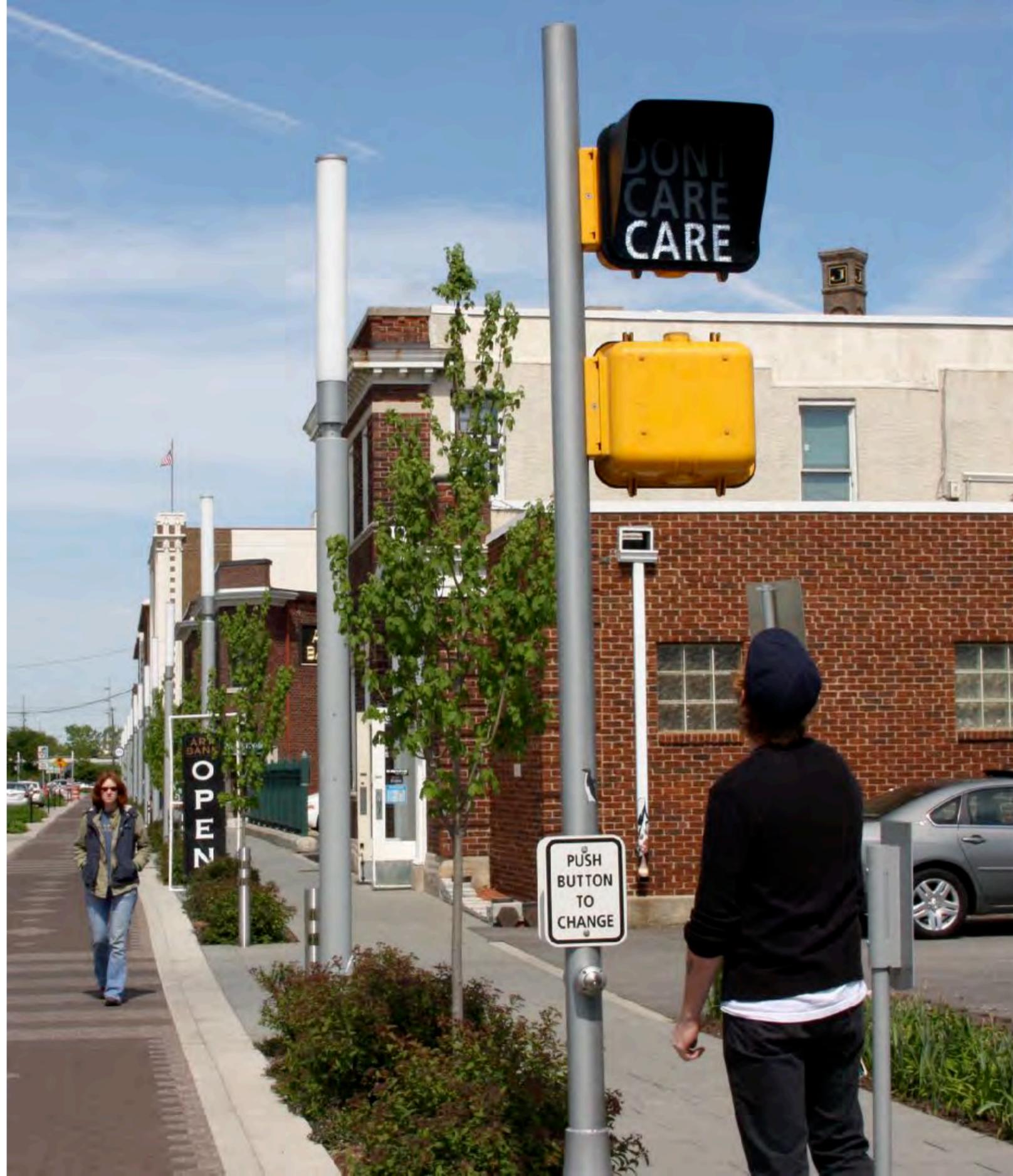
Jamie Pawlus
Indianapolis, IN

Happiness At The Indianapolis International Airport, 2014



Jamie Pawlus
Indianapolis, IN

The Center of the Universe, 2019 | Art-glass, Jefferson Park Transit Center



Jamie Pawlus
Care/Don't Care, 2010
Custom pedestrian crossing signal
Indianapolis Cultural Trail
Mass Ave Cultural District



Jamie Pawlus

Indianapolis, IN

Lives and works in Indianapolis, IN
jamielpawlus.com

Jamie Pawlus is a conceptual artist with a focus on the urban environment. Much of her work engages materials commonly found in the public realm such as commercial or transportation signage, and the messages found in her art are anecdotal expressions of personal experiences.

She says, “My work involves the creation of conceptually based site-specific installations. Much of this work is expressed through a public vernacular; made with the same industrial grade sign materials used for public communication. The literal and visual imagery of my works are individual antidotes and anecdotal expressions of personal experiences.”

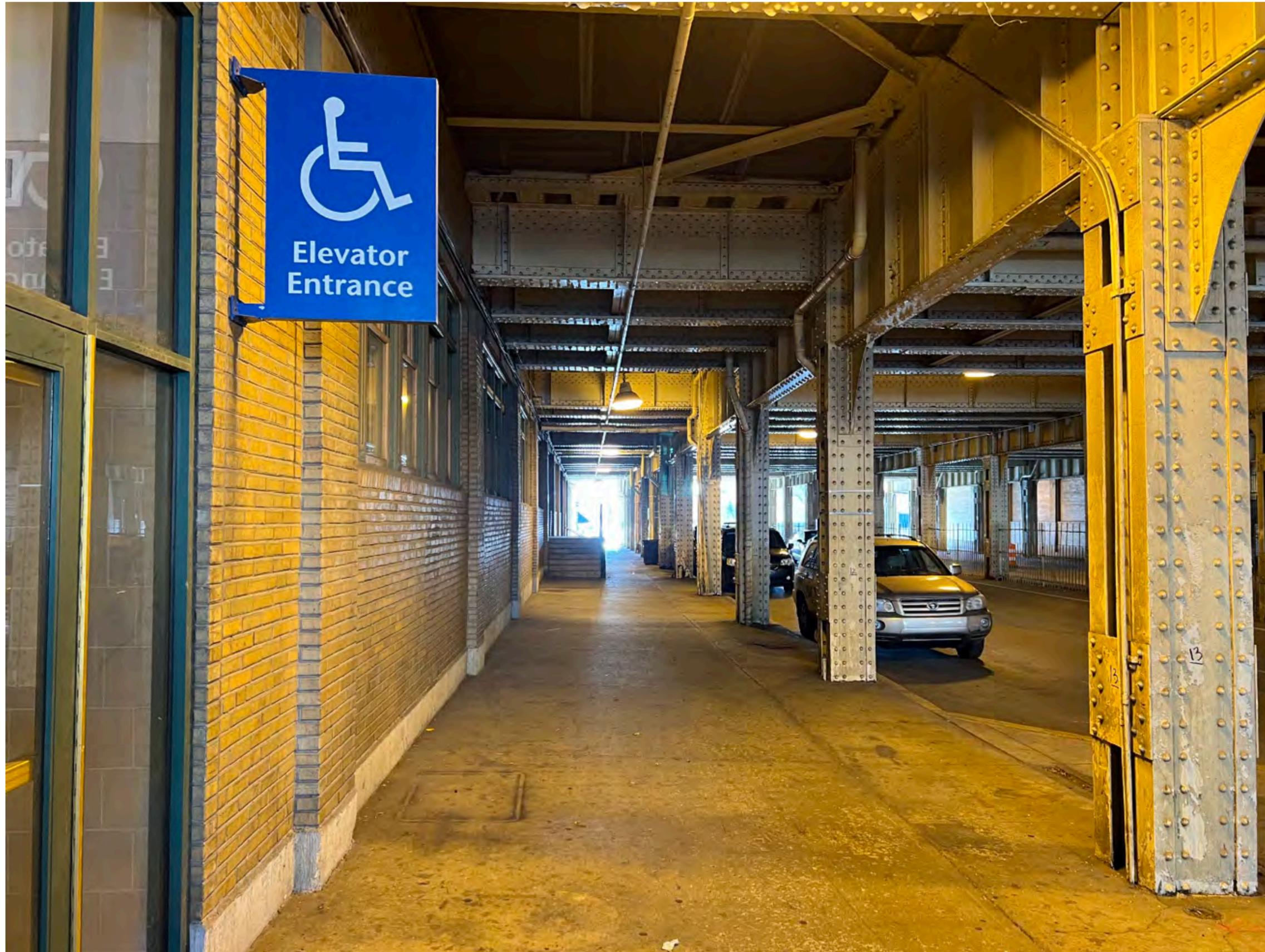
Pawlus earned a BFA from the Herron School of Art and a Master of Fine Art from the University of Kansas.



SOHO Effect: The project is meant to create a destination within the underpass. It will activate the now rarely used facade, highlight the surrounding architecture, and create an inviting pedestrian walkway people will WANT to use and enjoy along the way.



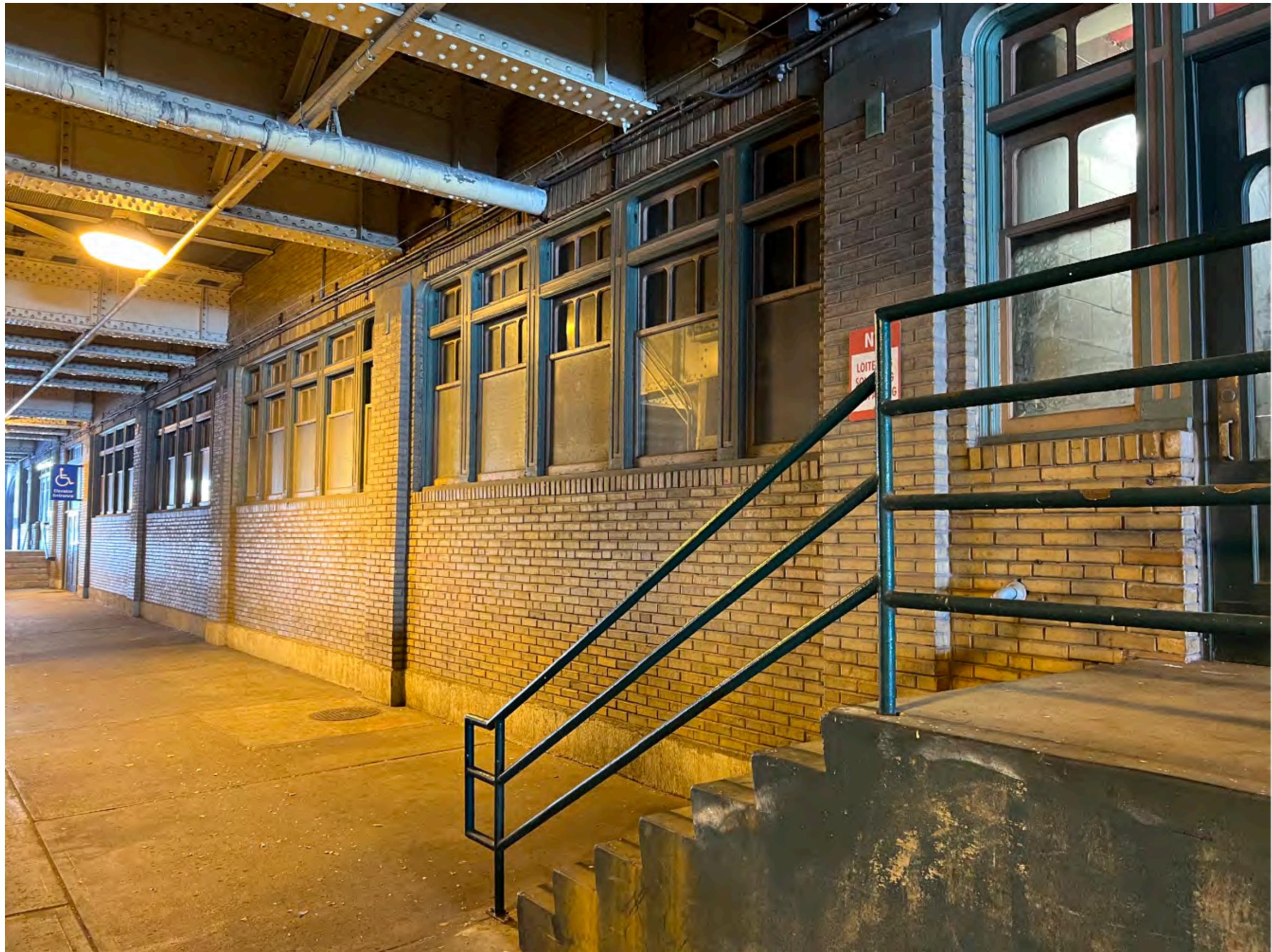
Please note: the BF&S led design team will be restoring the historic facade, updating infrastructure, and adding a new level of light highlighting the historic assets. The illumination of the art installation will not detract from the overall aesthetic of the architecture because there will be less contrast.



The proposed concept will focus within the underpass beyond the public entrance and elevator entrance to Union Station.

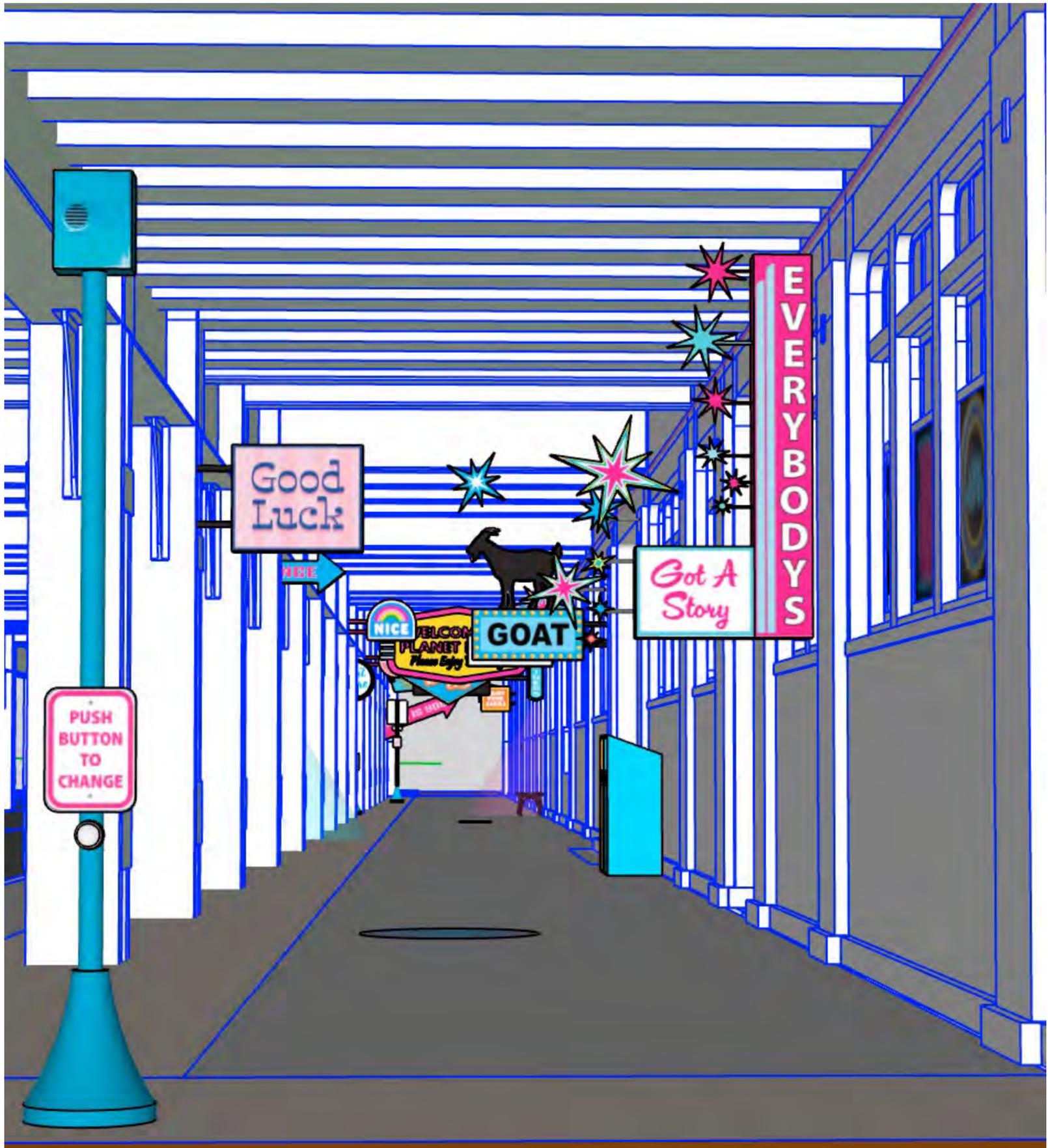


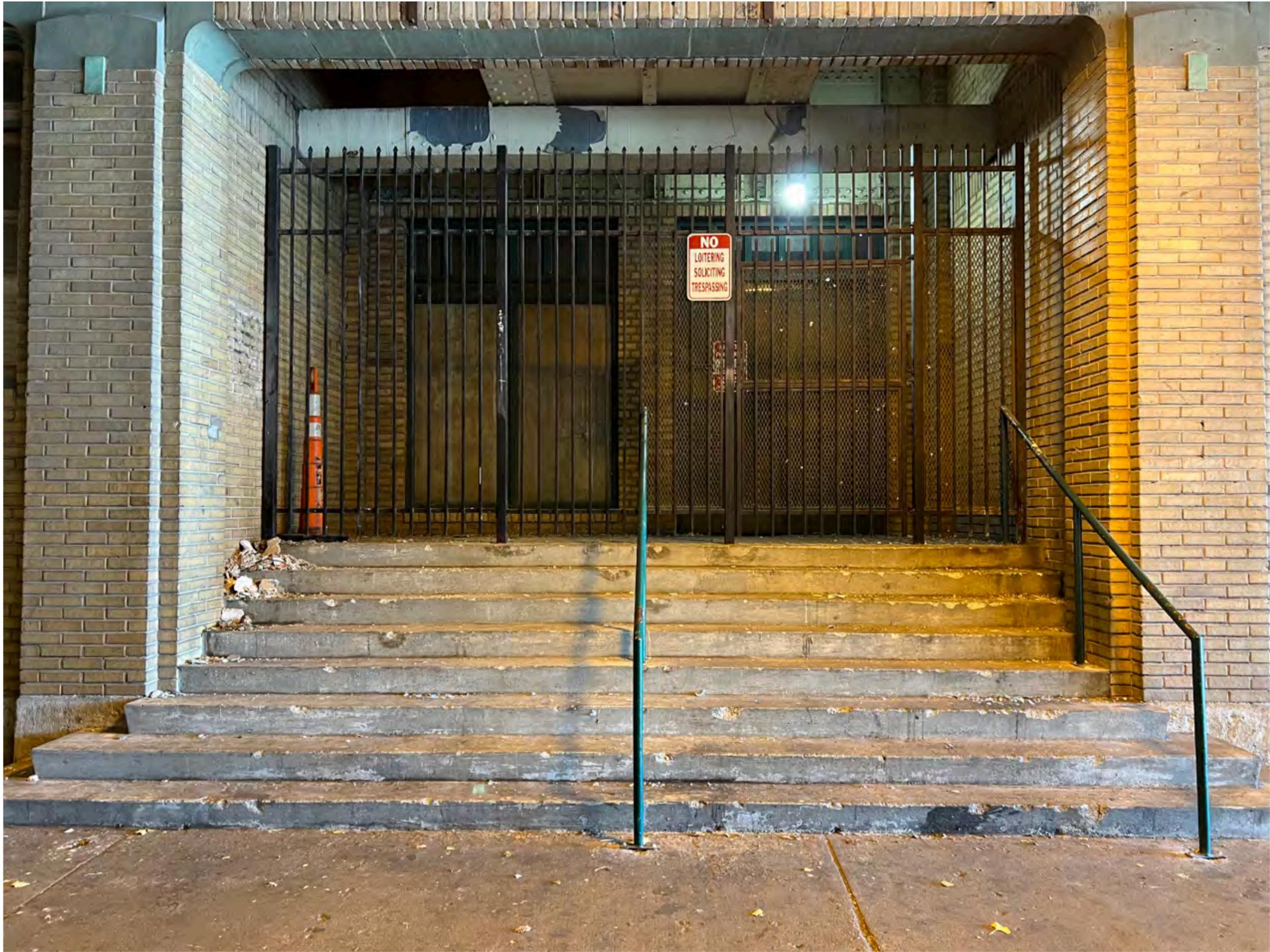
Artwork will be clamped to bridge structure, or mounted to facade in mortar joints.

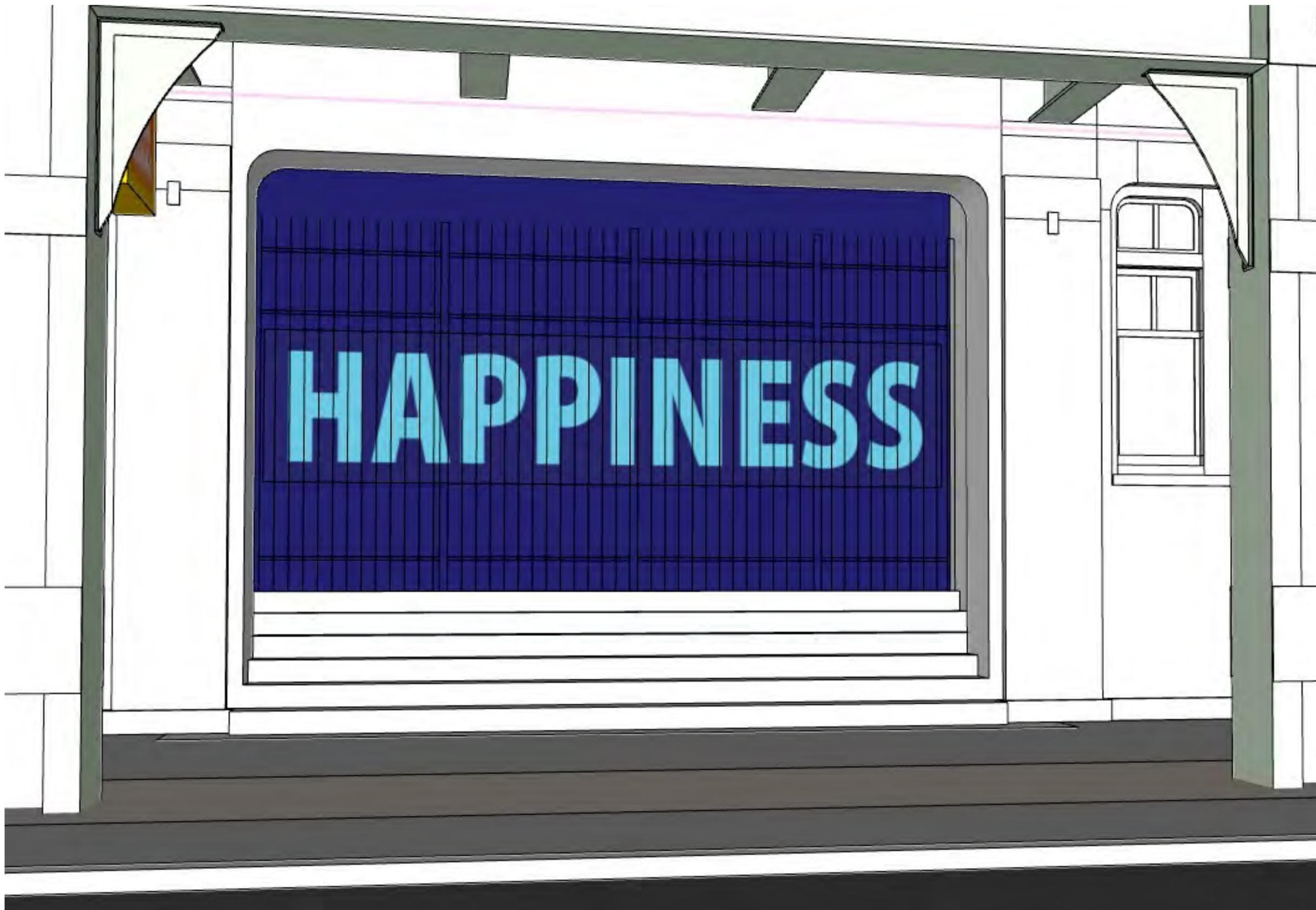






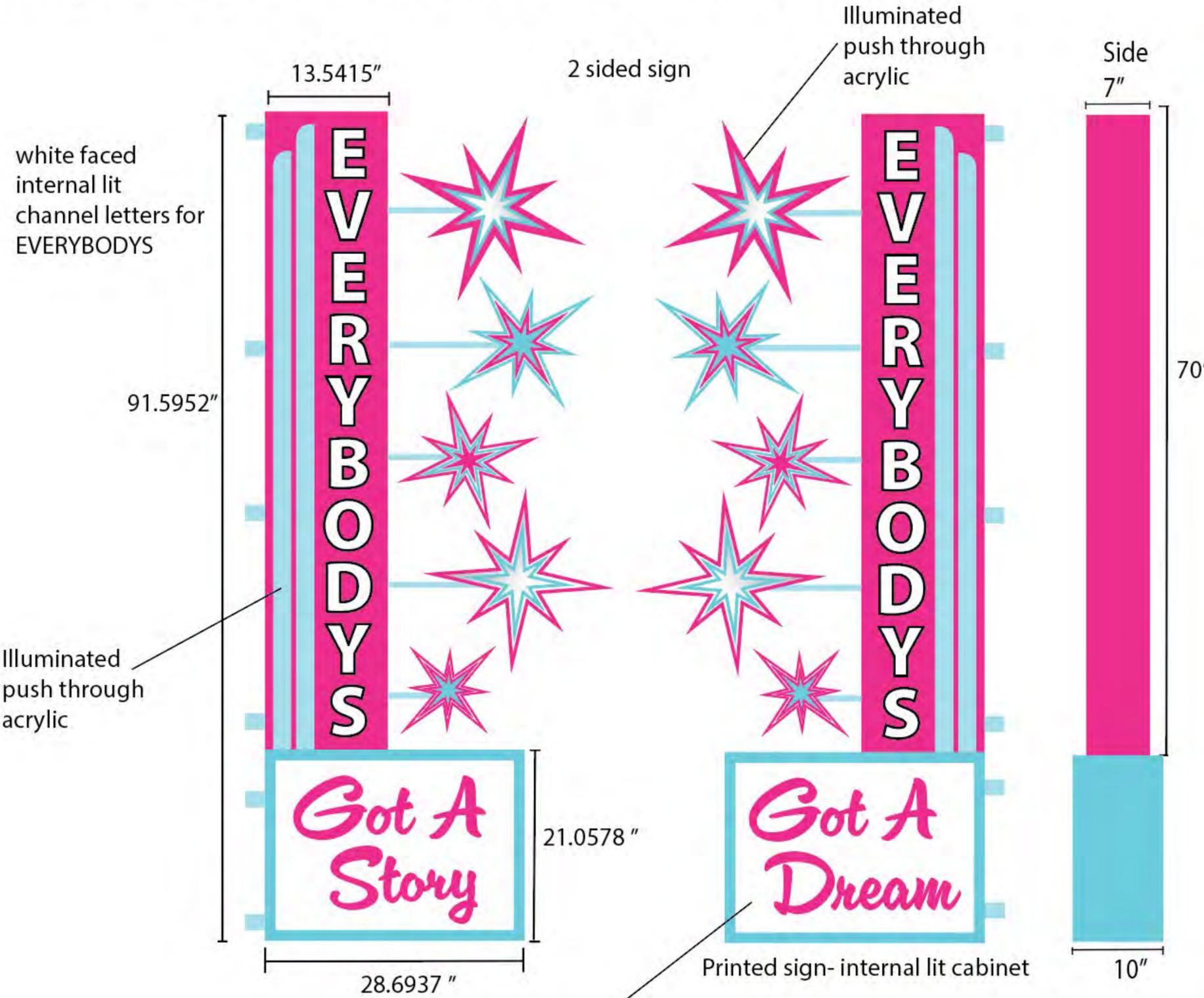






A. **HAPPINESS**- in the fenced alcove- using the same programming as the HAPPINESS at the inLightin festival. This HAPPINESS will glow bright for a few minutes at a time- then will turn off for a few moments- enough to draw attention either way- then the letters HA will flash on and off a few times and then the entire word will turn back on again. Happiness is both physically inaccessible and protected- not unlike a personal boundary that we might need for us to thrive.

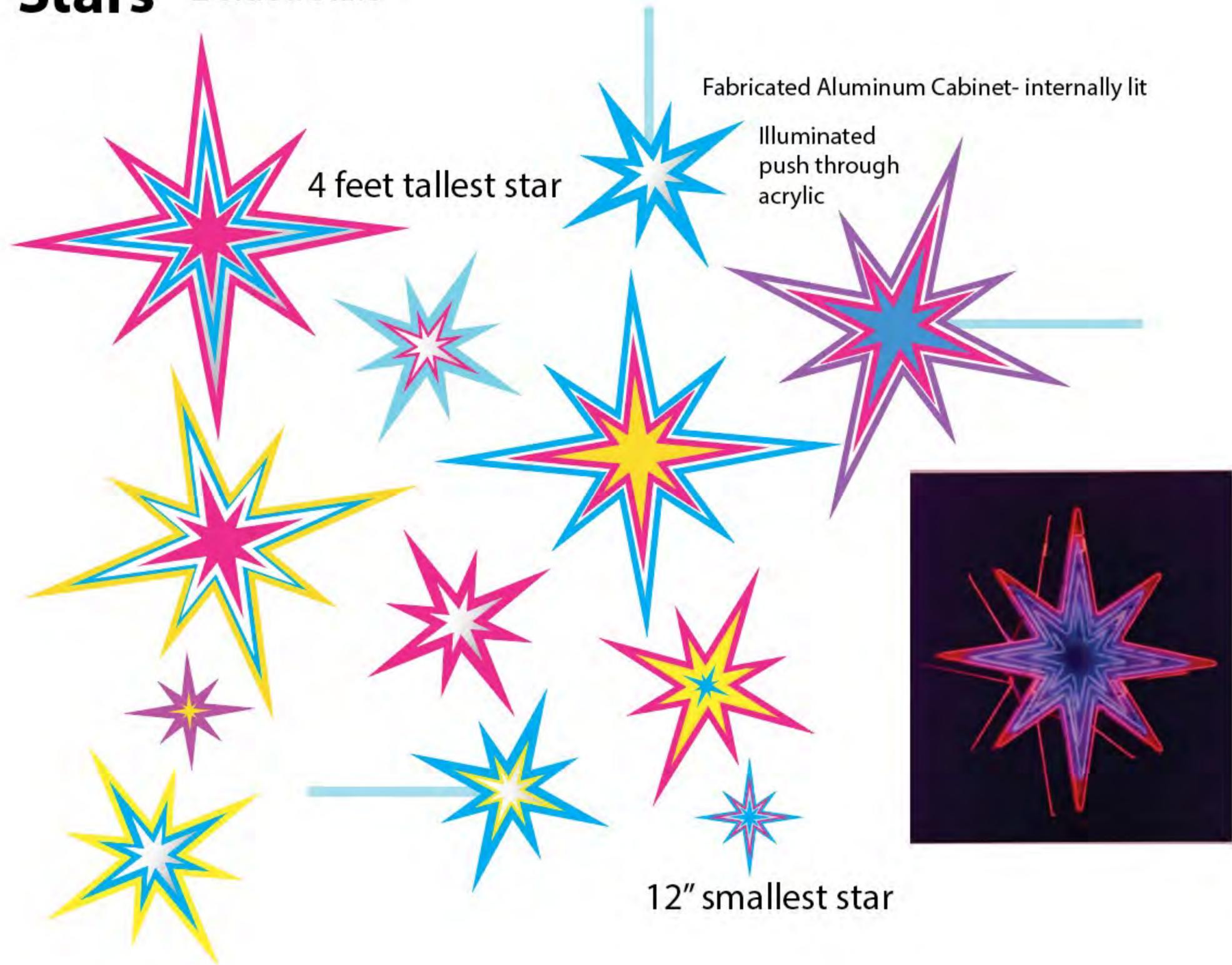
Everybody's Got A Story/Dream

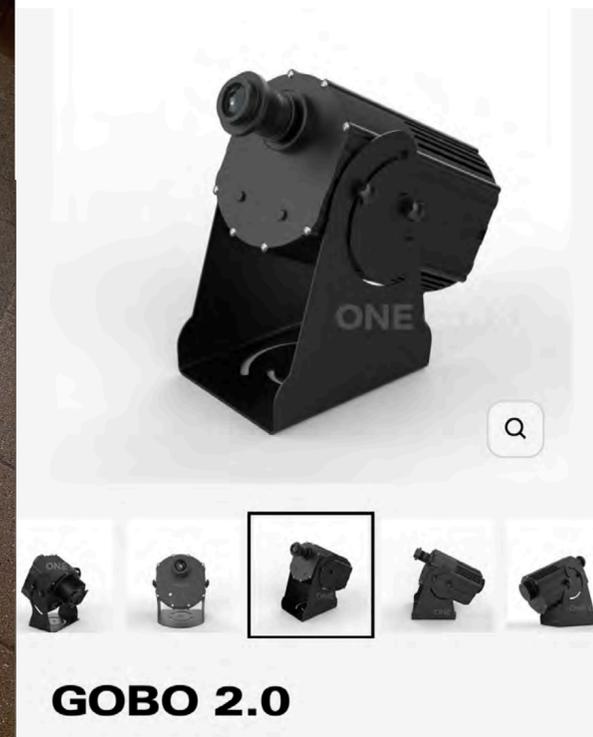


EVERYBODYS Got a Story/Dream- a retro-esque styled sign with stars to boot. A sign used as a reminder to see every individual as a living breathing entity of significance.

Fabricated Aluminum Cabinet w/ translucent faces on both sides. Internally lit with printed vinyl.

Stars 2 sided stars





APPLAUSE



5" depth

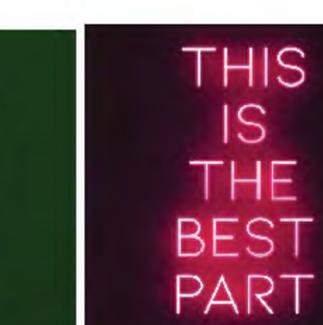
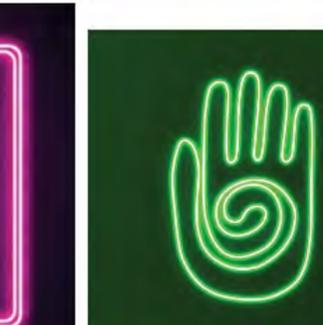
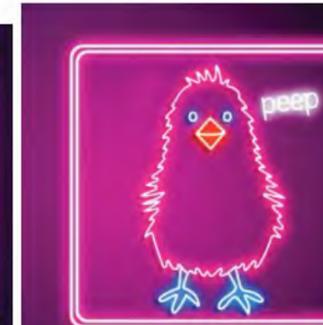
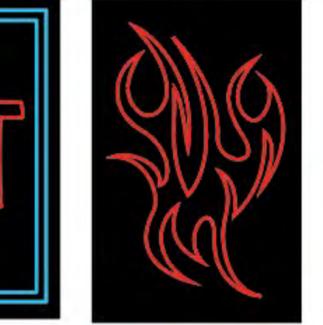
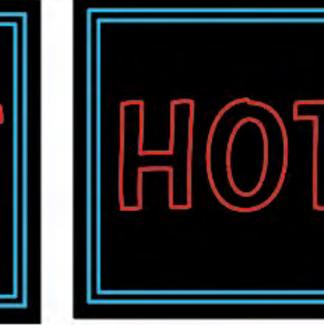
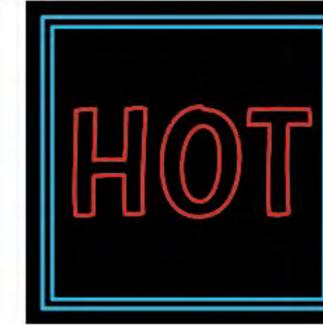
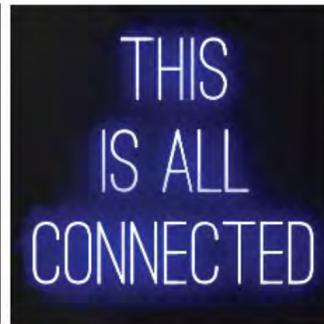
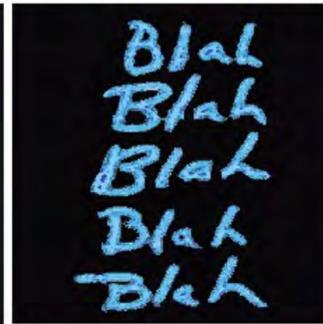
single sided wall mounted
Printed vinyl on acrylic face in painted
black aluminum housing. Internally lit.



LED neon signs

All neon signs are designed to fit in a 32.75" x 32.75" window and a 21.75" x 32.75" window

Includes controller/dimmer





↓ PARKING NEXT LEFT ↓

14FT 2IN

14FT 2IN

14FT 2IN

14FT 2IN

Illinois Street South Facade



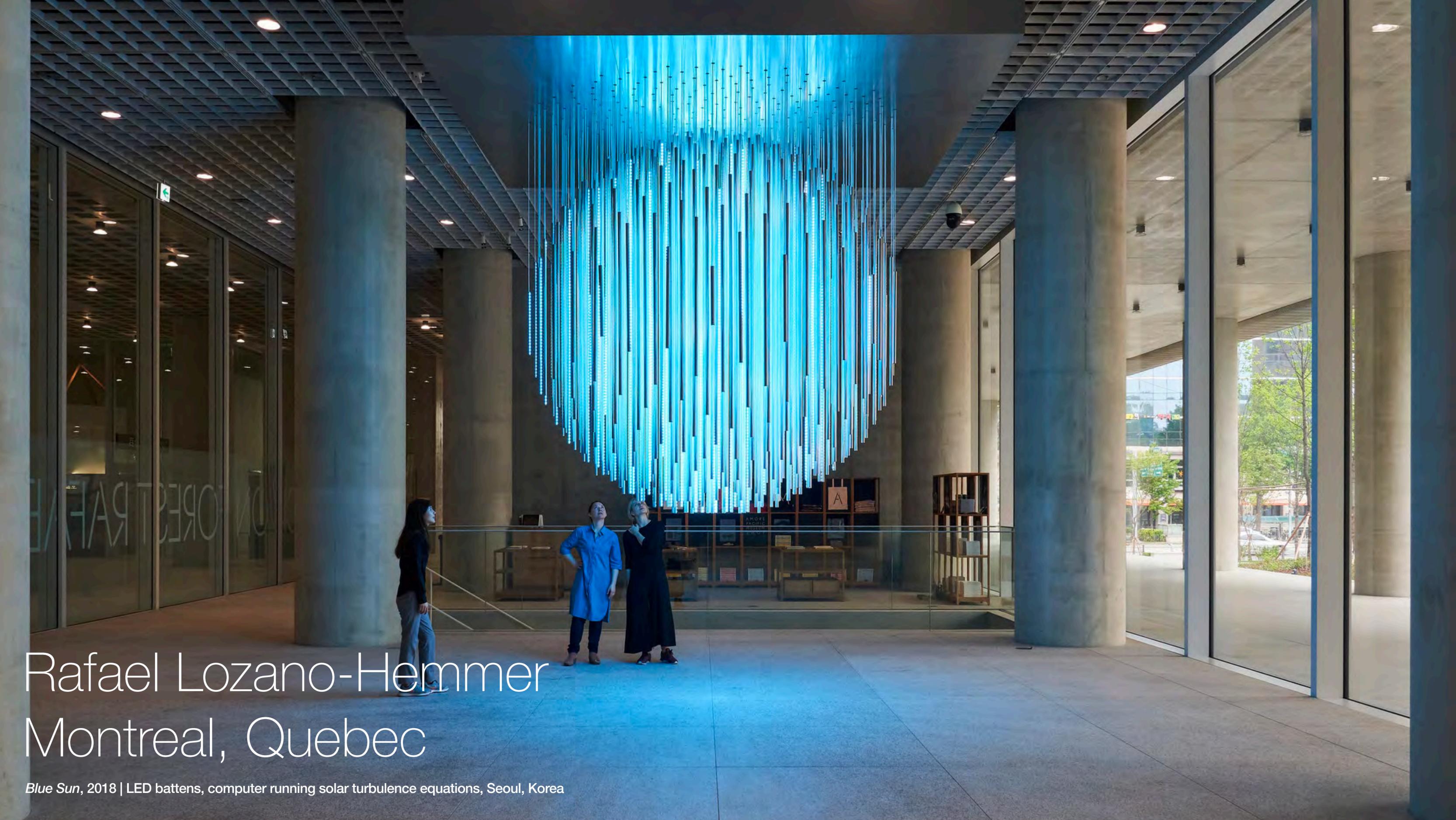
Rafael Lozano-Hemmer Montreal, Quebec

Voice Tunnel 2013 | custom-software, 300x 750W source four spotlights, ETC dimmer racks, speakers, computers, 22 miles of Socapex power cable, 2,5 miles of fiber optic cable, 2 miles of XLR cable, 4 generators each supplying 500 Amps, microphone, custom hardware | Park Avenue Tunnel, NYC



Rafael Lozano-Hemmer
Montreal, Quebec

Speaking Willow, 2020 | custom-made electronics, loudspeakers, computers, 3D tracking systems, wood, steel, aluminium, ivy, soil, LED lights, polycarbonate bells, silicone, ethernet cables, Washington DC



Rafael Lozano-Hemmer
Montreal, Quebec

Blue Sun, 2018 | LED battens, computer running solar turbulence equations, Seoul, Korea



Rafael Lozano Hemmer

b. 1967 Mexico City, Mexico
Lives and works in Montréal, Canada
lozano-hemmer.com

Rafael Lozano-Hemmer is a media artist who creates platforms for public participation using technologies such as robotic lights, digital fountains, computerized surveillance, media walls, and telematic networks. In 2003, he founded the studio Antimodular Research in Montreal, which is composed of 14 programmers, engineers, architects, and artists from around the world.

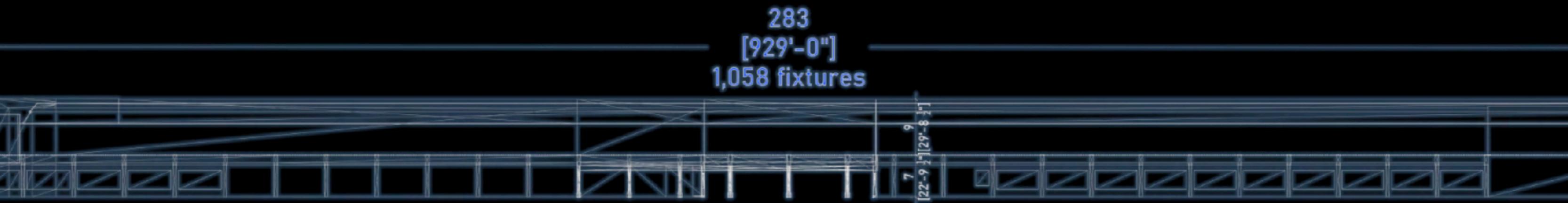
He was the first artist to represent Mexico at the Venice Biennale with an exhibition at Palazzo van Axel in 2007. He has also shown at biennials in Cuenca, Havana, Istanbul, Kochi, Liverpool, Melbourne, Moscow, New Orleans, New York, Seoul, Seville, Shanghai, Singapore, Sydney, and Wuzhen.

In 2019, his immersive performance *Atmospheric Memory* premiered at the Manchester International Festival and his interactive installation *Border Tuner* connected people across the US-Mexico border using bridges of light controlled by the voices of participants in Ciudad Juárez, Chihuahua and El Paso, Texas.

Public artworks by Lozano-Hemmer have been commissioned for the Millennium Celebrations in Mexico City (1999), the Expansion of the European Union in Dublin (2004), the Student Massacre Memorial in Tlatelolco (2008), the Vancouver Olympics (2010), the pre-opening exhibition of the Guggenheim in Abu Dhabi (2015), and the activation of the Raurica Roman Theatre in Basel (2018).

Public institutions holding his work include Daros Collection, Zürich; Fundación Jumex, Mexico City; Solomon R. Guggenheim Museum, New York; KZM Center for Art and Media, Karlsruhe, Germany; MUAC, Mexico City; MONA, Hobart, Tasmania; Museo del Barrio, New York; The Museum of Modern Art, New York; National Gallery of Victoria, Melbourne; Science Museum, London; Singapore Art Museum; and Tate, London, among many others. In the past two years, Lozano-Hemmer was the subject of nine solo exhibitions worldwide, including a major show at the Hirshhorn Museum and Sculpture Garden, Washington, D.C., the inaugural show at the Amorepacific Museum of Art, Seoul, and a mid-career retrospective co-produced by Musée d'art contemporain de Montréal and San Francisco Museum of Modern Art.

What can we do with 310 yards of linear urban space and limited budget?



**WHAT IS THE US MIDWEST'S GREATEST
CONTRIBUTION TO HUMANKIND?**

THAT'S HIGH ENERGY PHYSICS!

(in my opinion)

**THE STUDY OF THE VERY BUILDING BLOCKS OF
NATURE THAT SHED LIGHT ON NUCLEAR POWER,
COSMOLOGY, GEOLOGY, ASTRONOMY, MEDICINE
AND COUNTLESS OTHER DISCIPLINES**

INTRODUCING COSMIC RAYS

COSMIC RAYS IN THE MID-WEST

The term was coined by Robert Millikan—born in Morrison, IL

Described by Enrico Fermi and Bruno Rossi—at the U. of Chicago, IL

Discovered to have a positive charge by Arthur Compton—from Wooster, Ohio, Worked at Washington U in St Louis, MO

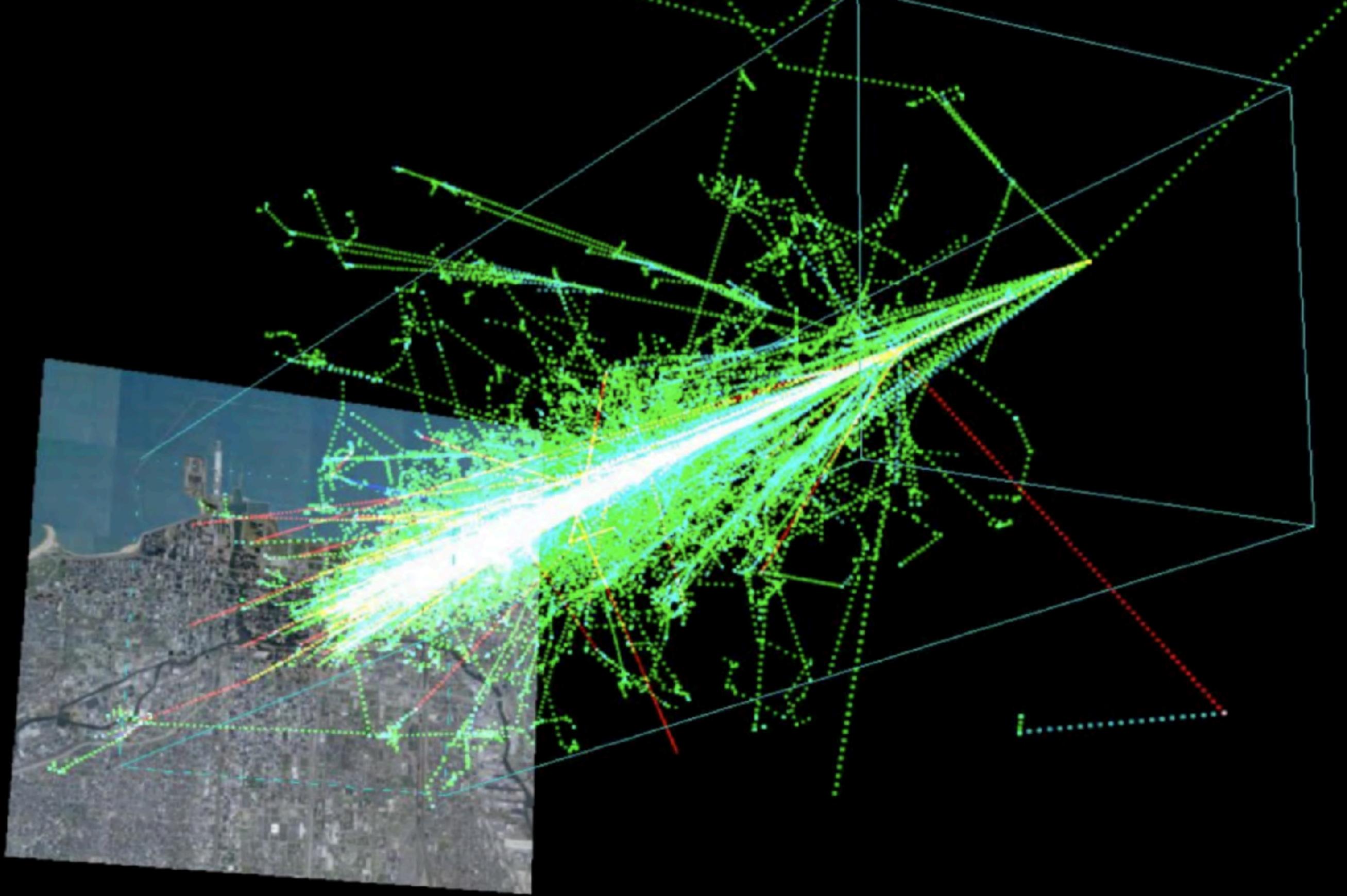
Auger Observatory—proposed by U of Chicago's James Cronin, IL

In Cosmology—Purdue's PRIME Lab, Lafayette, IN

In Science Education—Purdue's QuarkNet Center, Lafayette, IN

In Geology—Purdue's CRONUS project, Lafayette, IN

In Spent Nuclear Fuel Monitoring—Purdue's Stylianos Chatzidakis usage of Cosmic ray Muons, Lafayette, IN

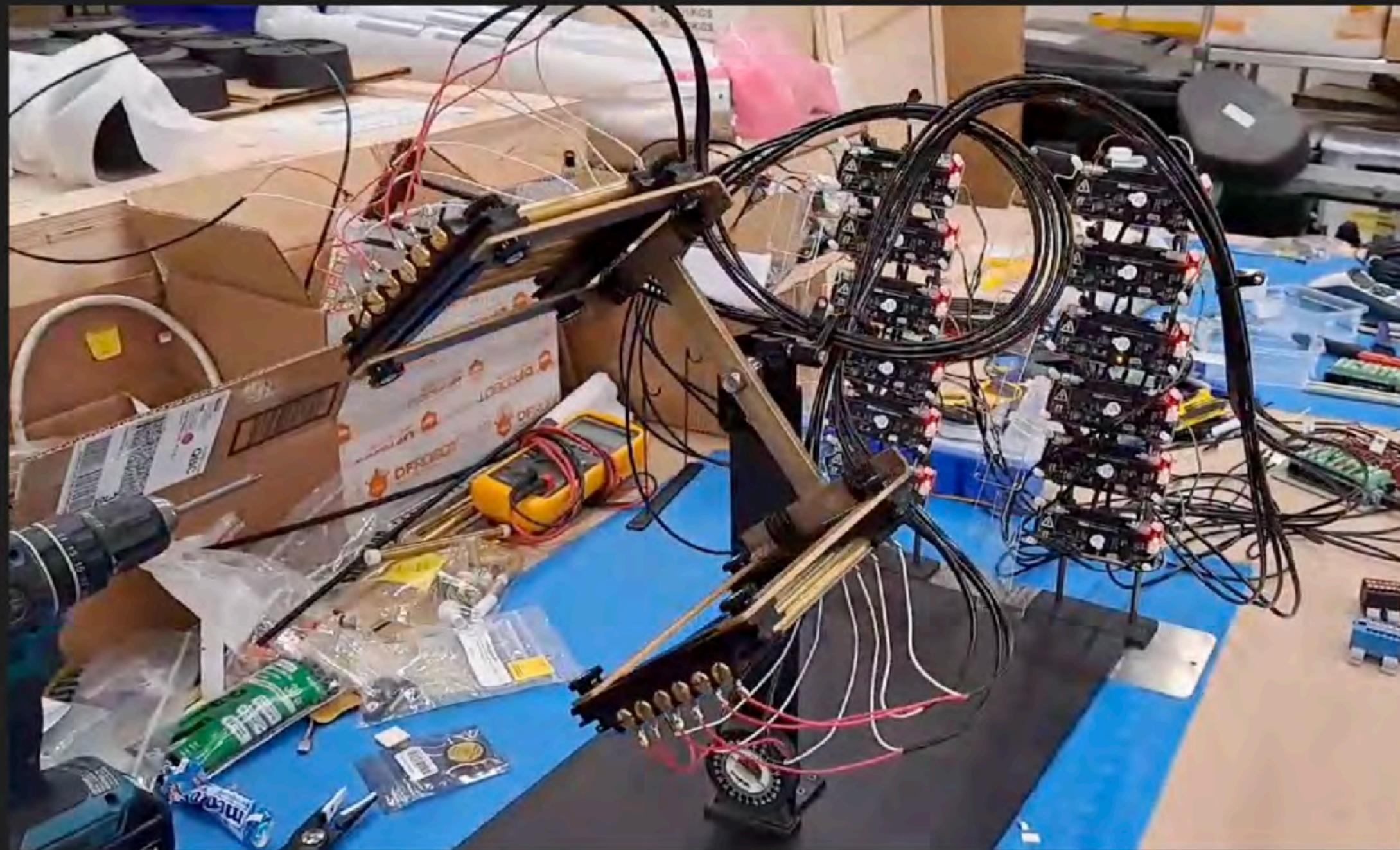


COSMIC RAY OBSERVATORY
SHED LIGHT INTO OUR UNIVERSE

Cosmic Ray detection - 3D arrays of Geiger Tubes



Rossi's Cosmic Ray Telescope 1933



My studio's own Cosmic Ray 3D detector, using Geiger Tubes, 2023

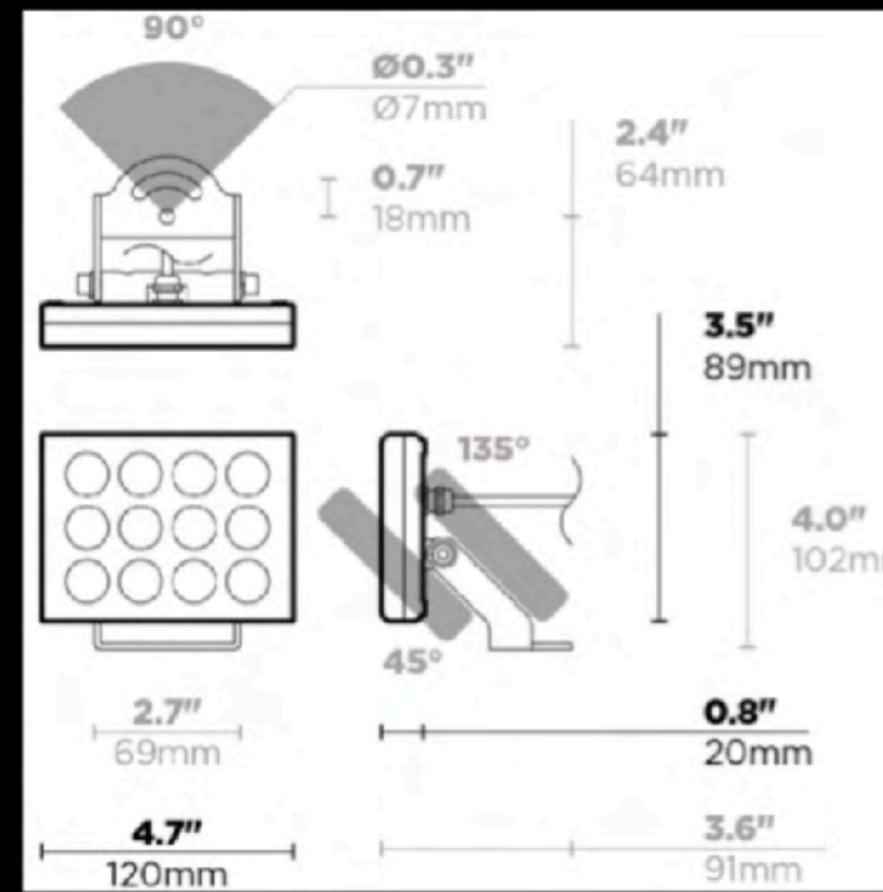
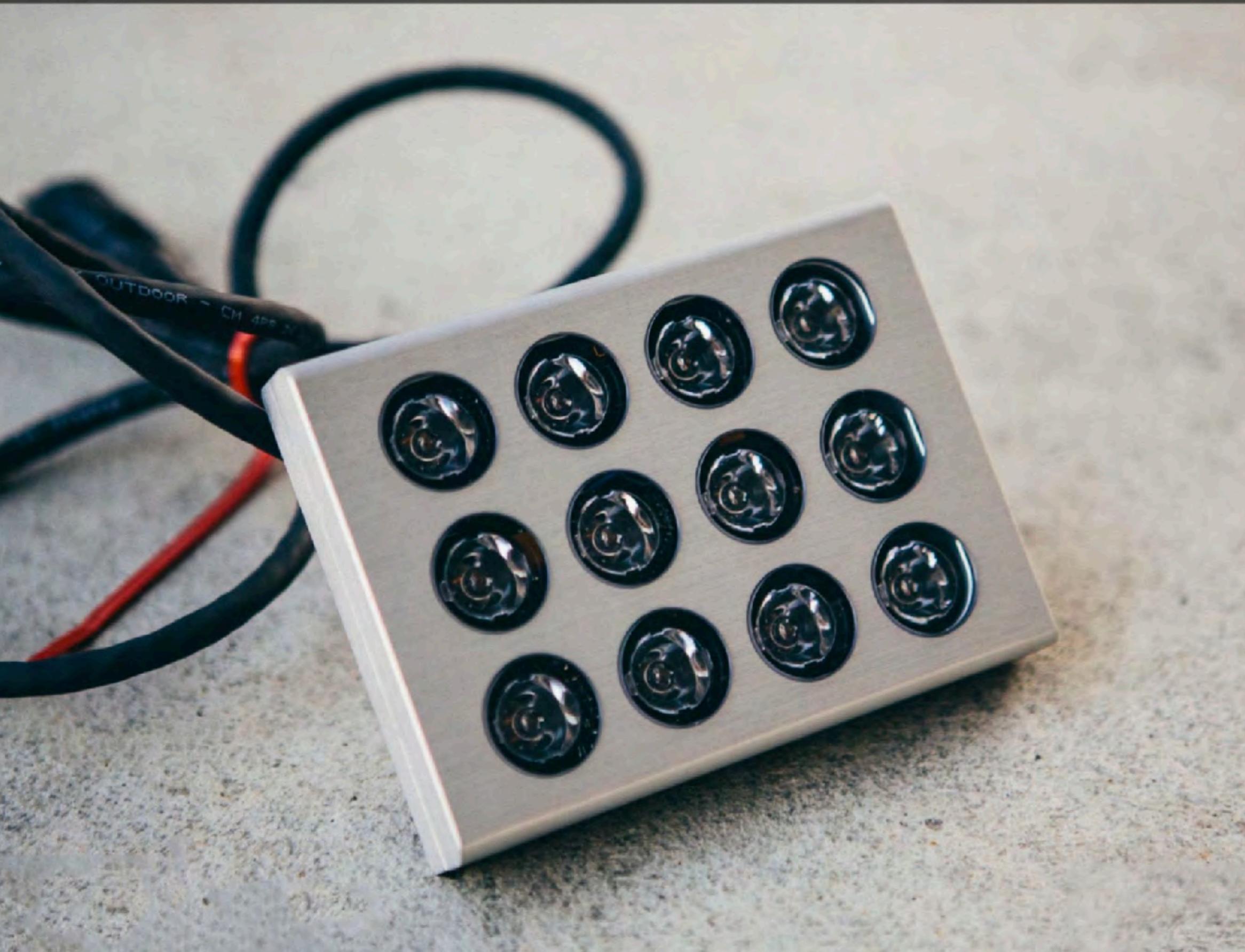




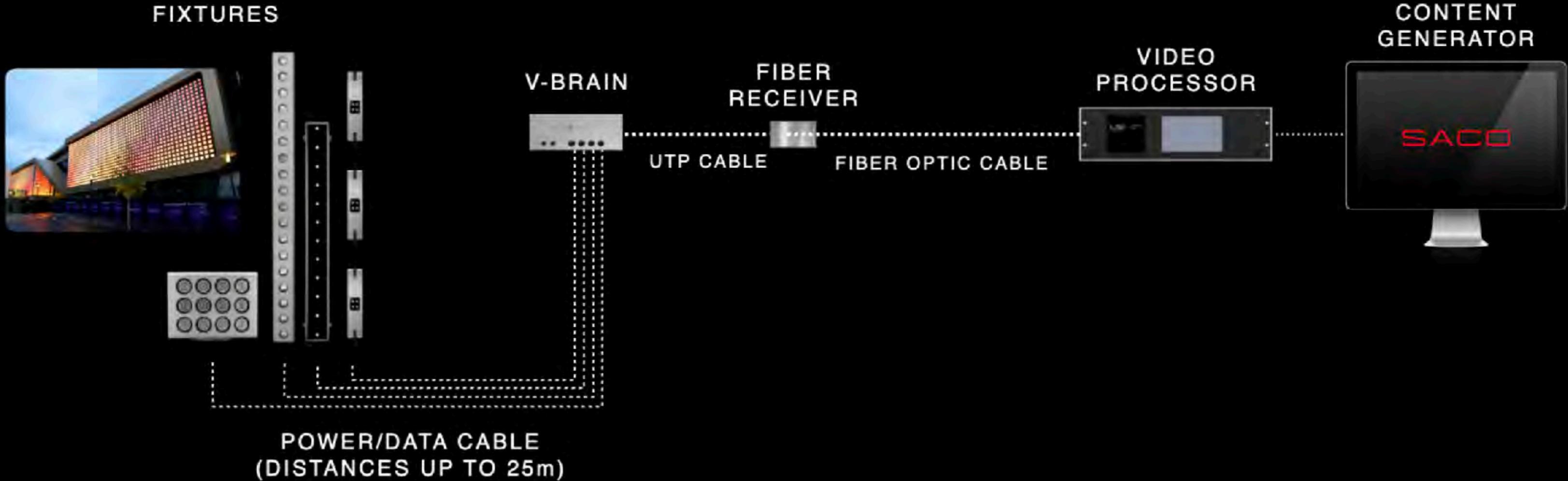




SACO ALFA Fixture - With built-in beam shaper, 1,053 units hung 23 ft from ground



SYSTEMS BASIC COMPONENTS



Public Light - Comparison with Shining a Light



SHINING A LIGHT:

Monument Circle
Spectacular show
Timed performance
Pre-programmed
Budget \$7.6M
Maintenance \$?? per year



COSMIC RAY OBSERVATORY:

Shed South Facade
Quiet artwork
Constant
Ever changing
Budget \$1M
Est. maintenance \$5k per year



WHY:

Reveal the invisible majesty of nature.

Create a beautiful, urban, scientific visualization experience.

Shed light on a part of the city that really needs it.

Leverage the shed's colossal scale to immerse passers-by.

Create a modern landmark unlike anything else.

Meridian Street

The Historian: Atmospheric, vibrant, communal



MERIDIAN STREET - NORTH FACADE (Proposed)



THE HISTORIAN

MERIDIAN STREET - SOUTH FACADE (Proposed)



THE HISTORIAN



Meridian Street Underpass (West Side)



Meridian Street Underpass (East Side)



Luftwerk Chicago, IL

Luminous Field, 2012 | 12 Channel Video Installation, Millennium Park



Luftwerk Chicago, IL

Insight, 2012 | 7 Channel Video Installation, Farnsworth House, Plano IL



Founded 2007 Chicago, IL
luftwerk.net

Petra Bachmaier and Sean Gallero are Chicago-based artists. After meeting in 1999 while studying at the School of the Art Institute of Chicago, they formed Luftwerk Studio in 2007. Their chosen name—a combination of the German words Luft (air) and Werk (work, artwork—is meant to emphasize both the ephemeral, immaterial properties of light and the material frameworks in which it takes shape and is experienced. The concept of Luftwerk has proven a conceptual touchstone for over twenty years of artistic collaboration.

Recent solo exhibitions of Bachmaier and Gallero's work have been organized by the Chicago Cultural Center, Chicago, IL (2022); Fosdick-Nelson Gallery, Alfred University, Alfred, NY (2022); Cheekwood Estate & Gardens, Nashville, TN (2022); Mattress Factory, Pittsburgh, PA (2021); Museum für Gestaltung, Zürich (2020); Elmhurst Art Museum, Elmhurst, IL (2019); Cleveland Museum of Art, Glen Ellyn, IL (2017); Arts Club of Chicago, Chicago, IL (2016); and Garfield Park Conservatory, Chicago, IL (2015). They have also realized installation projects for significant architectural sites including the Jay Pritzker Pavilion, Chicago, IL (2020); Barcelona Pavilion, Barcelona (2019); Farnsworth House, Plano, IL (2014); Ford Residence, Aurora, IL (2014); Millennium Park, Chicago, IL (2012); Fallingwater, Mill Run, PA (2011); Robie House, Chicago, IL (2010); and Netsch Residence, Chicago, IL (2019). The artists have realized numerous large-scale permanent public and private commissions in Atlanta, Calgary, Charlotte, Chicago, Harare, and Kansas City. Bachmaier and Gallero have been selected for residency programs at the Sustainability Lab at Bellevue University, Institute of Electronic Art at Alfred University, Loghaven, Montello Foundation, and Experimental Sound Studio, among others. They are the recipients of numerous awards, including those from the AIA Chicago, Graham Foundation, and Illinois Arts Council.

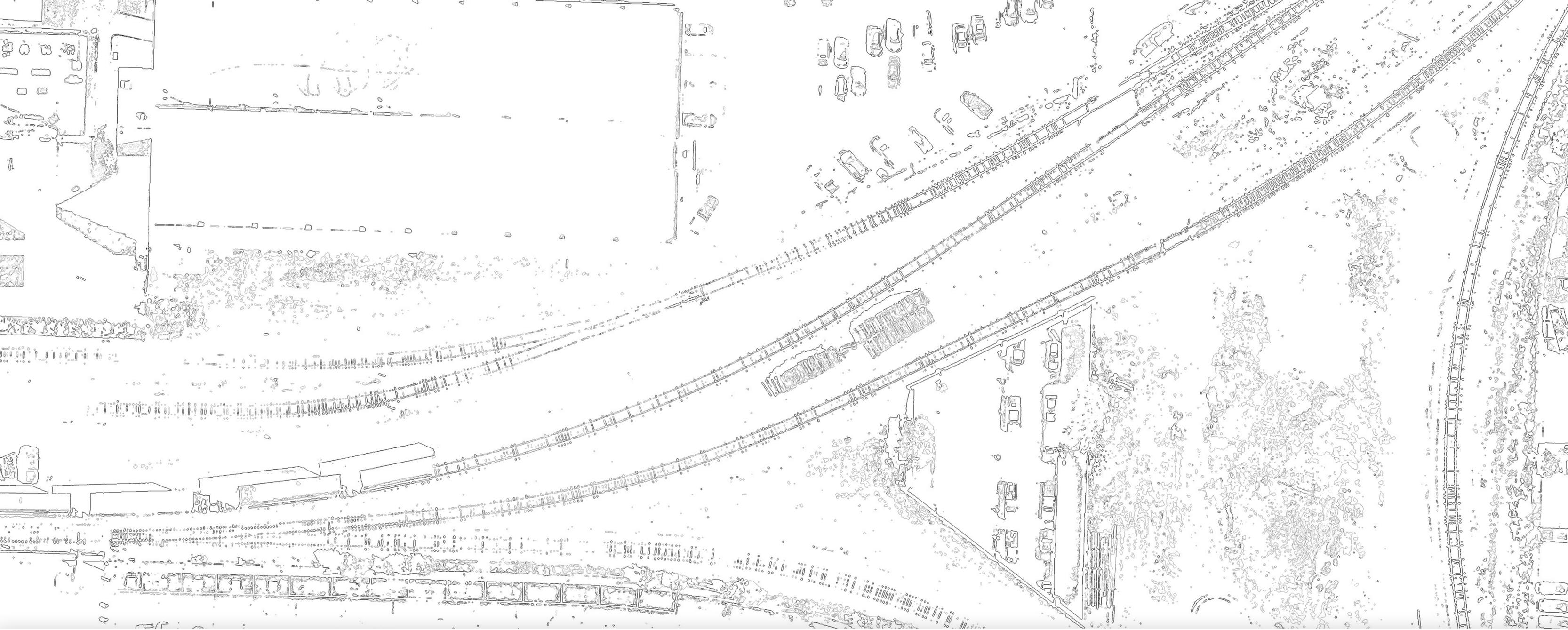
Excerpt from Studio Statement

Our attention to nature extends to the perception and experience of place. The work we produce shapes, and is shaped by, specific sites and spaces, particularly those already possessing a special relationship with both architecture and natural environments. Engaging with the layered, complex histories of these places enables us to create dynamic palimpsests that open new ways of looking at the familiar.

We established Luftwerk Studio in 2007, its name intended to reflect the dualities, the simultaneous presence of the visible and invisible, embedded in both the natural world and the built environment. While we see our practice as constantly evolving, it is the combination of Luft (air), meant to convey the ephemeral, immaterial properties of light, and Werk (work; artwork), connoting the material frameworks in which such natural phenomena take shape and are experienced, which has remained the conceptual touchstone for two decades of artistic collaboration.

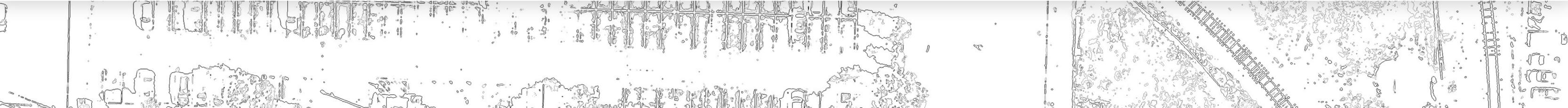
Luftwerk

Chicago, IL



"In Parallel" ▀ Site Responsive Art Proposal by Luftwerk

Meridian Street ▀ The Historian ▀ Union Station ▀ Indianapolis IN

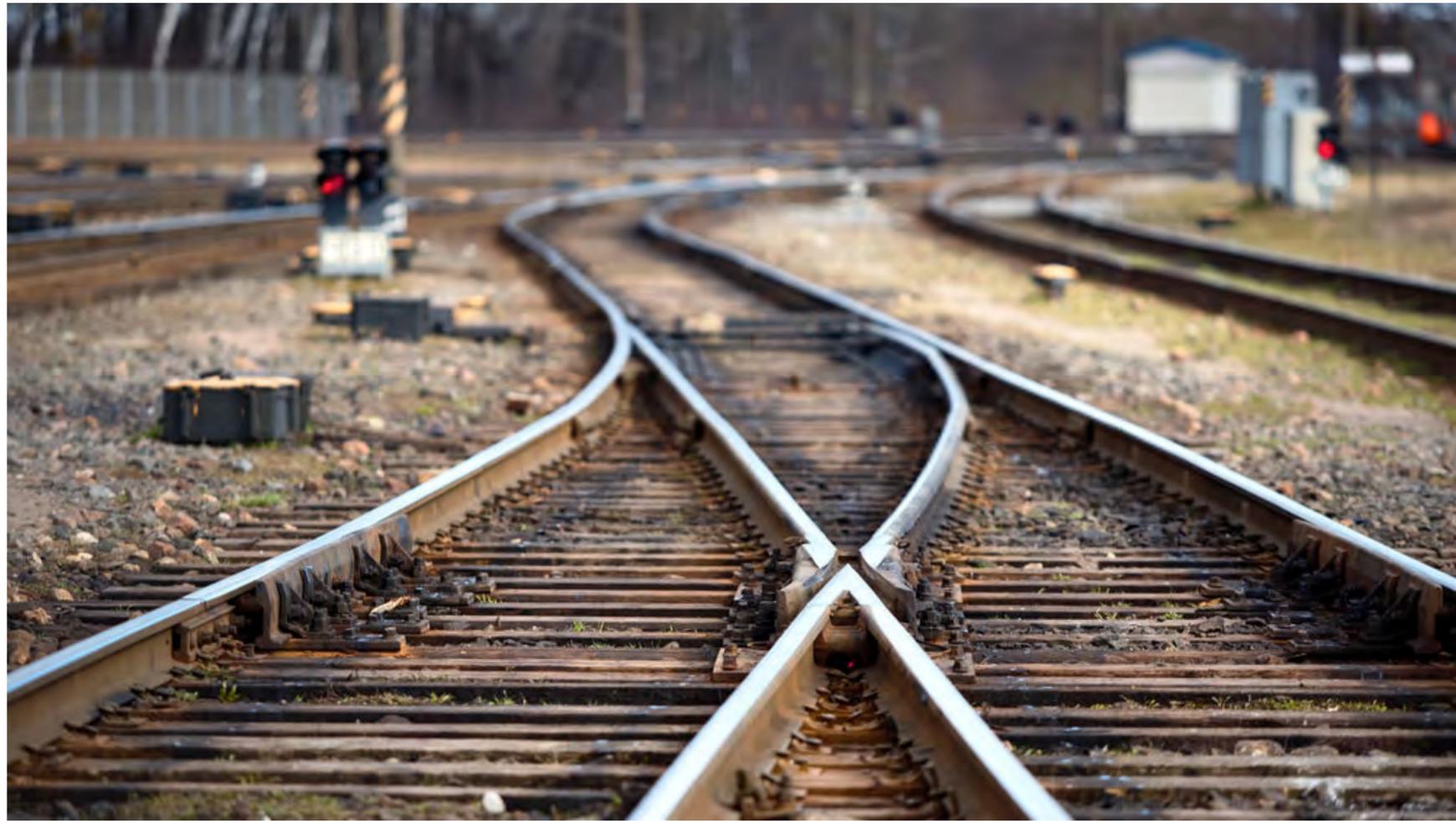


Indianapolis has a legacy as the Railroad City, a moniker from a time of growth and investment in city infrastructure that connected it to the world. The revitalization of the Union Station underpasses honors that history while opening possibilities that reframe citizens' relationship with the urban spaces downtown.

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Old Photo of East End of Train Shed





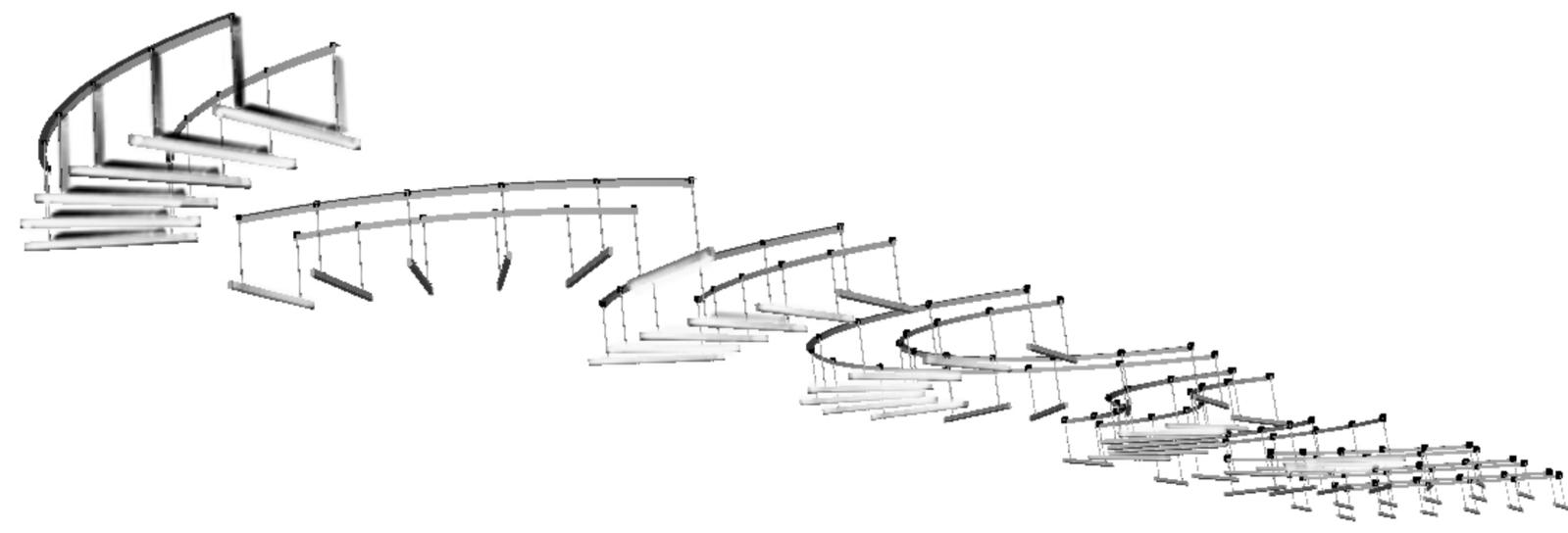


Characters and shapes, like brushstrokes, capture the movement of tall grass in the wind. Evoking historical journeys through the Midwest Prairie landscape.

⊕

A series of suspended light sculptures are arranged in a sequence that draw a direct line to the train tracks above. Using 4 feet long linear light fixtures that are at first, legible as abstracted railroad ties this pattern slowly morphs and meanders into curvilinear forms evoking a sense of passing and motion.

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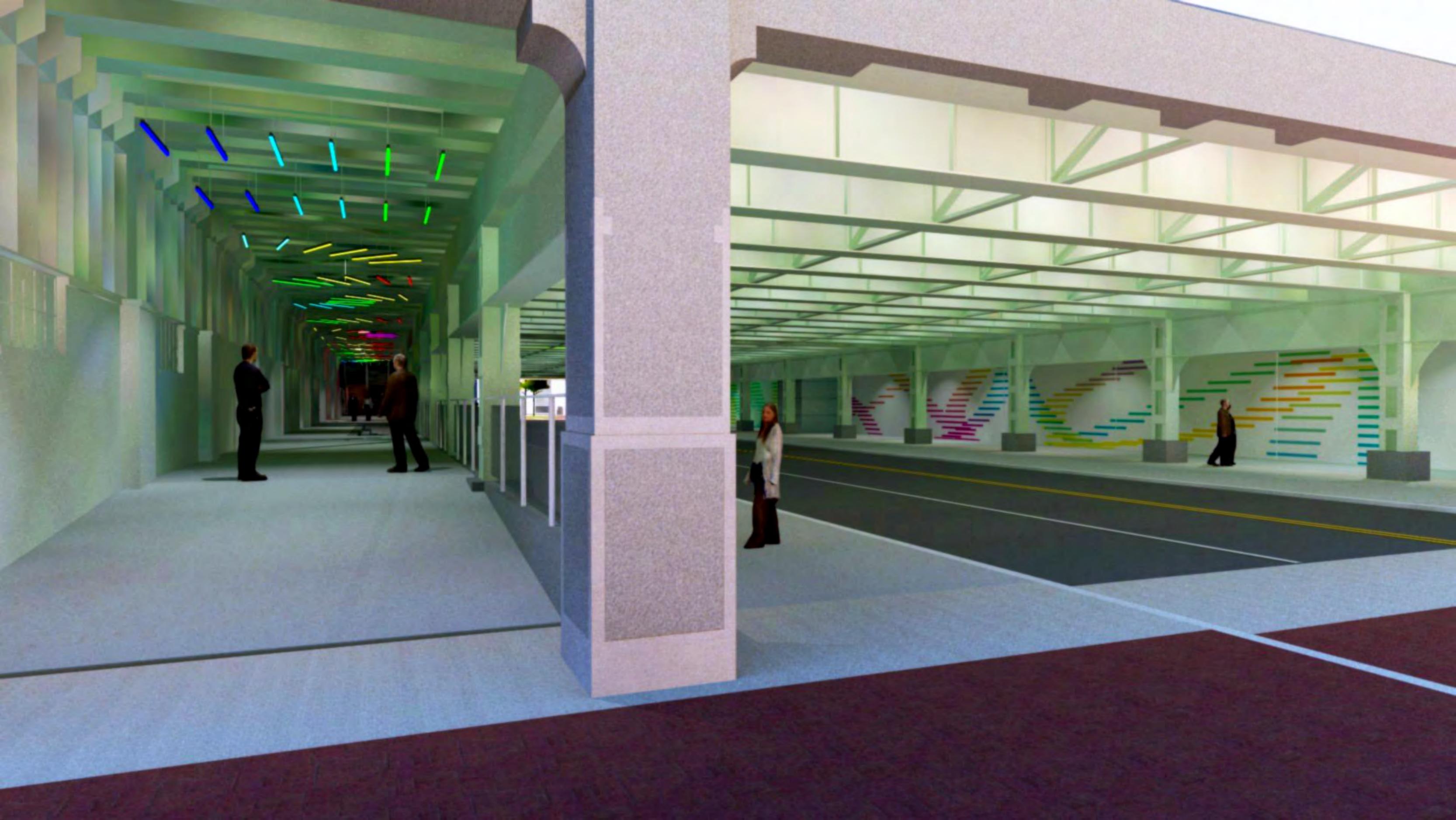
"In Parallel" is a light and color installation that intends to transform the urban walking experience into a journey that nods to the city's history and bridges to the contemporary moment. Installed as separate sculptural elements, but connected and fully programmable, these linear light sculptures change color and as a group sweep from left to right, north to south, enhancing the dynamic nature of the installation.

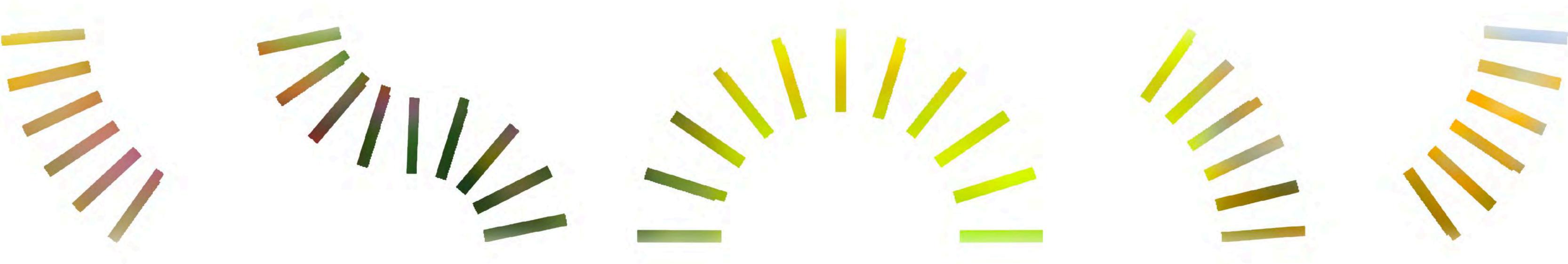
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West Side of Meridian Street looking North
Day Rendering

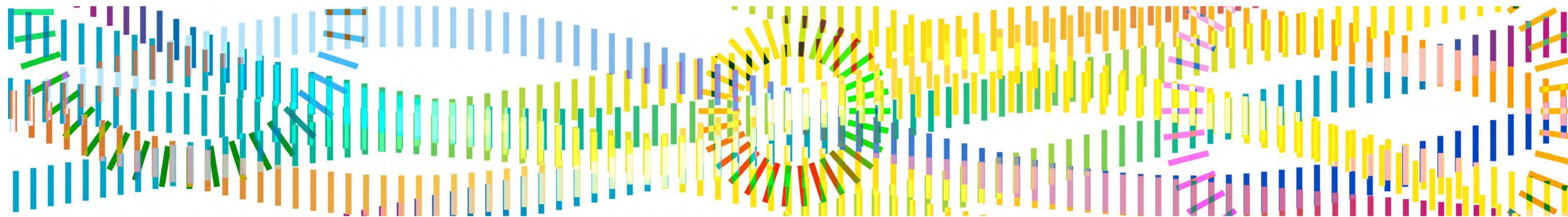








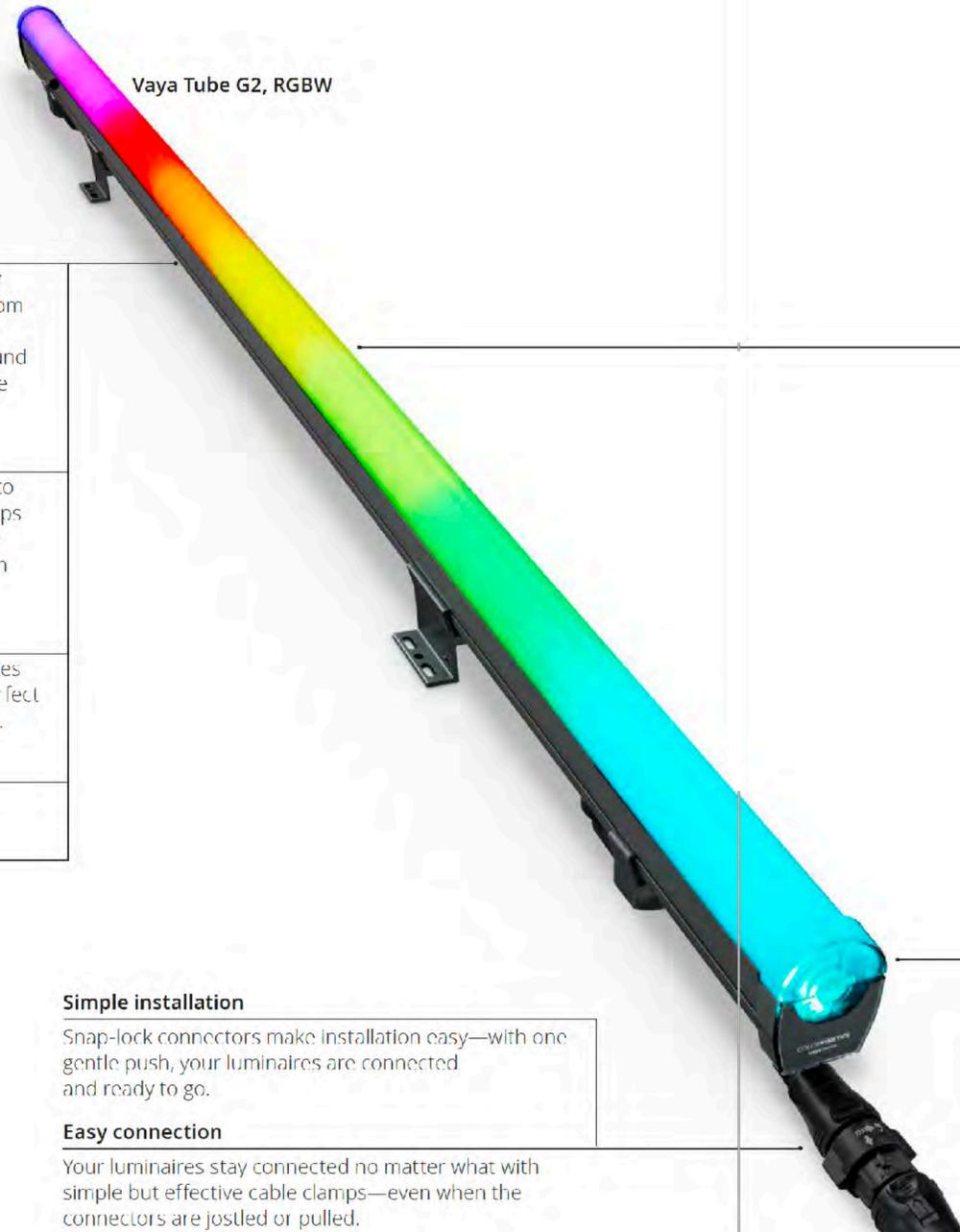
Lighting Design inspired by the Midwest prairie flora



Mural Concepts



Let's take a closer look



Well protected

A special vent makes sure humidity and moisture are kept well away from your Vaya Tube luminaires. They're designed to equalize pressure around your lighting, minimizing the chance of damage.

No gaps

Vaya Tube is made using a special co-extrusion process, so there's no gaps between the lens and the base. No gluing means no thermal expansion and other vulnerabilities.

Compact and light

Vaya Tube's lightweight design makes installation easier for everyone, perfect for both new projects and retrofits.

Available in 2 lengths

0.3 m (1 ft) and 1.2 m (4 ft).

Mechanical impact

IK09

Simple installation

Snap-lock connectors make installation easy—with one gentle push, your luminaires are connected and ready to go.

Easy connection

Your luminaires stay connected no matter what with simple but effective cable clamps—even when the connectors are jostled or pulled.

Individual node control

Vaya Tube lets you control individual nodes to 150 mm (6 in), allowing you to create stunning visual effects.

Flawless light

High quality LEDs make the light bright and visible—while frosted lenses ensure flawless consistency.

The perfect angle

A 170° viewing angle ensures high visibility, even at a distance.

No shadows

Specially designed translucent end caps keep light consistent across luminaires, so you won't experience any distracting gaps or shadows.

Vaya Tube specifications

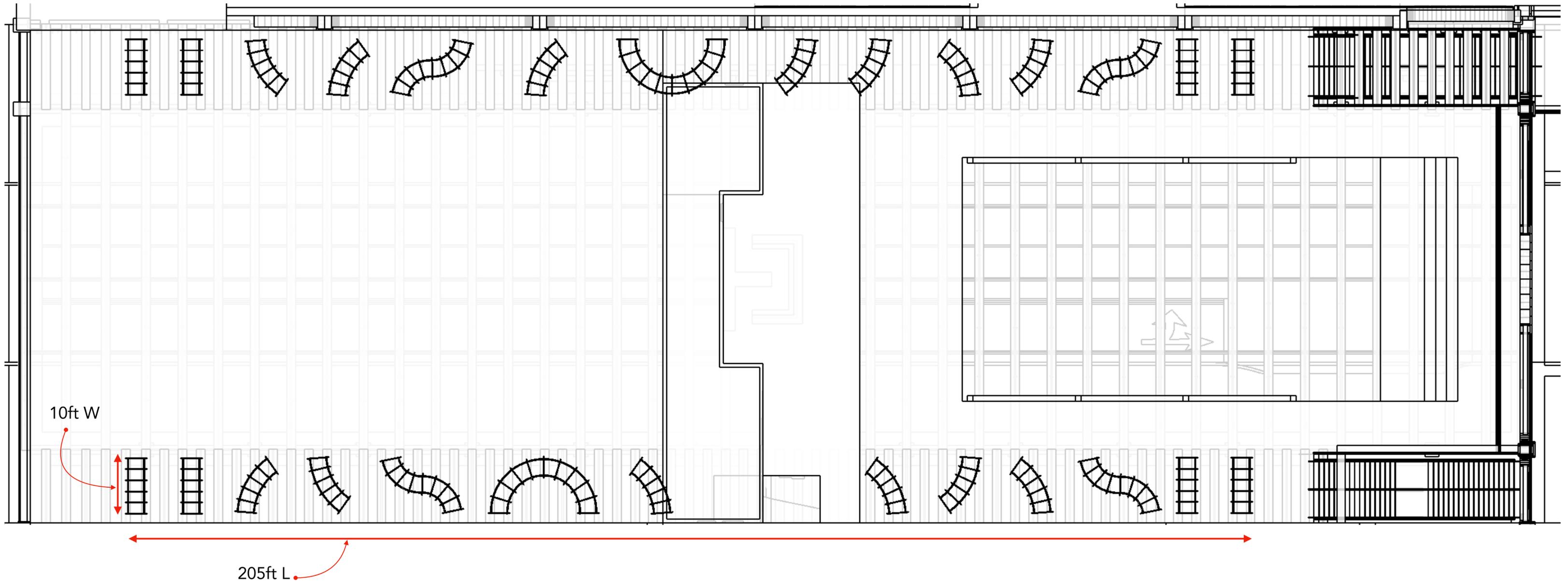
Specifications and information

Products	Lengths	Power	Lumens per foot	Efficacy lm/W
Vaya Tube G2, RGBW	0.3 m (1 ft) 1.2 m (4 ft)	3.4 W 13.6 W	105.4 to 115.5	30.93 to 34.1

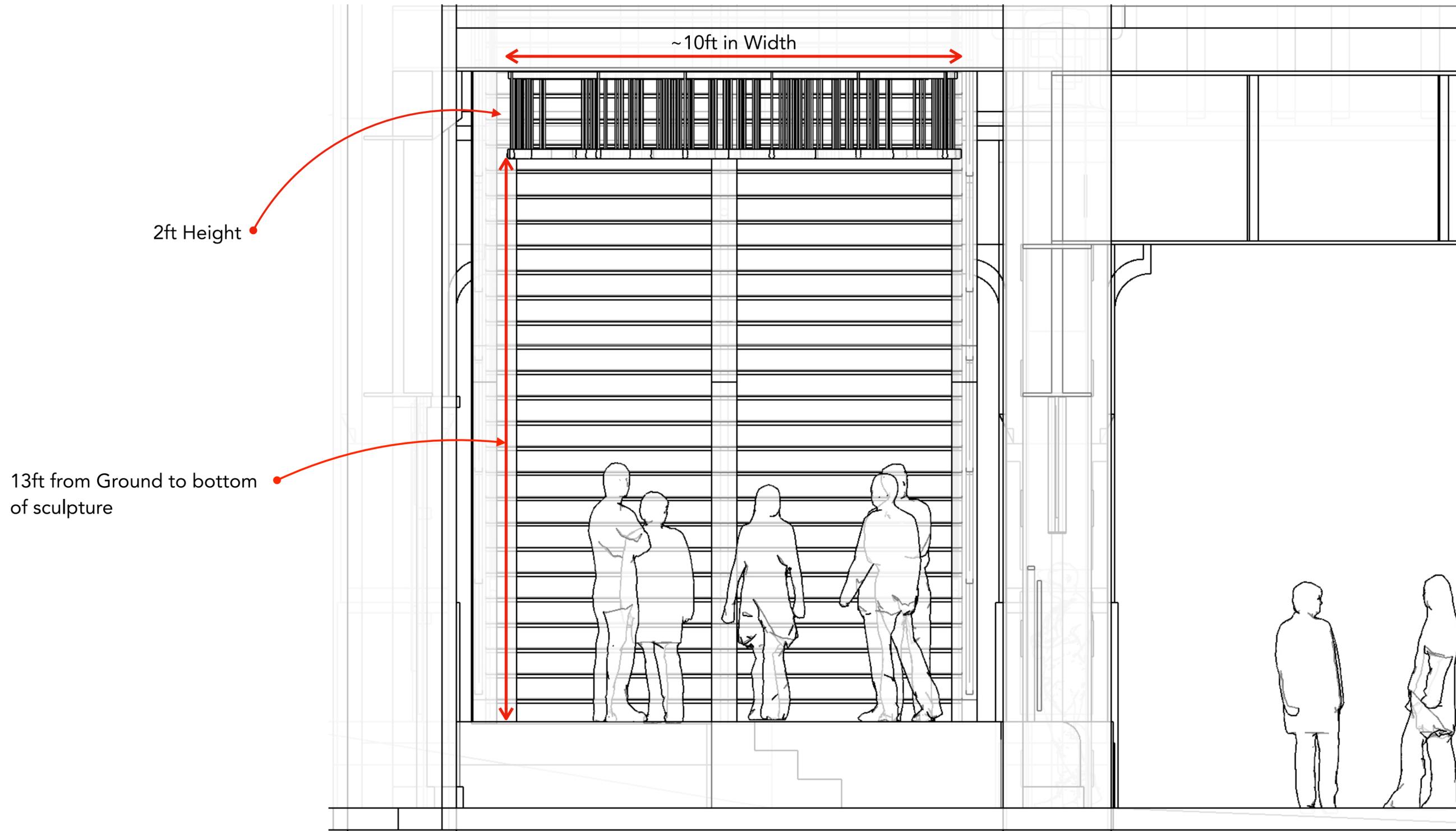
General information

Viewing Angles	170° x 117°
LED Channels	RGBW—Red/Green/Blue/White (4000 K)
Input Voltage	24 VDC
Housing Material	Extruded polycarbonate, dark grey
Lens	Translucent plastic
Mechanical Impact	IK09
Approbations	UL/cUL, FCC Class A, CE, CQC, RCM
Environment	Dry/Damp/Wet Location, IP66
Weight	0.3 m (1 ft)—360 g (0.8 lb) 1.2 m (4 ft)—780 g (1.7 lb)
Dimensions	0.3 m (1 ft) 66 x 300 x 46.6 mm (2.6 x 11.81 x 1.83 in) Including mounting hinge 66 x 300 x 34.2 mm (2.6 x 11.81 x 1.35 in) Excluding mounting hinge 1.2 m (4 ft) 66 x 1,200 x 46.6 mm (2.6 x 47.24 x 1.83 in) Including mounting hinge 66 x 1,200 x 34.2 mm (2.6 x 47.24 x 1.35 in) Excluding mounting hinge

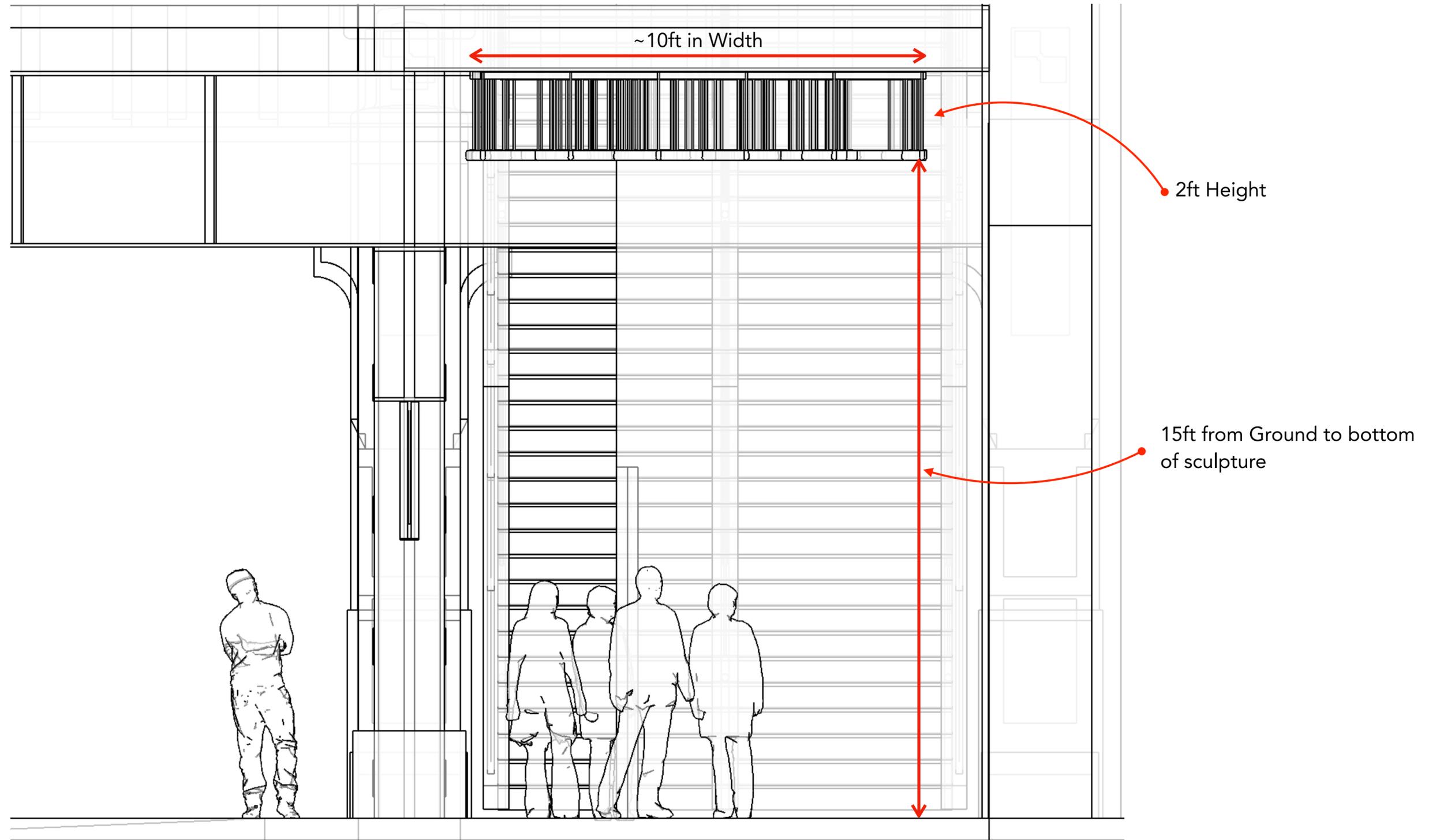
Linear LED fixtures as Railroad TIES - Philips Color Kinetics VAYA Tube G2, RGBW, 4FT



RCP drawing Meridian Street Light Sculpture
Approx. 205ft in length x 10ft in width each underpass



West Side of Meridian Street looking North
Height of sculpture is 2ft from ceiling beams to bottom of LED fixture



East Side of Meridian Street looking North



Luftwerk
Chicago Viaduct Project
Completed November 2023



Project One Studio
Indianapolis, IN

*PRISMA*tique, 2016 | Twin Wall Polycarbonate, Plywood, Acrylic, LED



Project One Studio Indianapolis, IN

Untitled Installation, In progress | Painted aluminum and steel, El Paso TX



Project One Studio Indianapolis, IN

Installed projects around Indiana



Founded 2009 Indianapolis, IN
p-1studio.com

Project One is a digital design / fabrication studio, founded by Adam Buente and Kyle Perry in 2009. After graduating with Masters of Architecture from Ball State University, they shifted their direction and began operating outside of the traditional architectural design field. They are focused on incorporating parametric software, CNC technology, and reactive systems in their work. Their varying skill sets and flexibility have produced projects at a variety of scales and with a wide range of materials. Their process remains connected and fluid, producing highly detailed end products as they engage the work from start to finish.

Excerpt from Studio Statement

Project One resides in the space between digital and analog.

The Studio explores the possibilities of connection through new technology, materiality, and the human environment. We are artists, designers, and fabricators committed to craft, experience, and authenticity. We use innovative, often intricate systems to guide pattern development, construction techniques, and texture building. As public artists, we collaborate nationally with architects, landscape architects, engineers, municipalities, and consultants to activate public and private spaces in ways that excite curiosity, welcome play, and delight the imagination.

We develop, build, and install large-scale private and public art commissions and custom architectural installations. Because we manage nearly all of our fabrication in-house, our hands and eyes are on the artwork from start to finish. Our digital, component-driven design methods allow us to experiment and solve for site-specific impact. It's important to us that each project tells a story about the place it's located and the lives of the people who will see it the most. Just like people and the places they live, our projects are multi-faceted and layered with complex textures, expansive pattern systems, and countless individual parts that together create innovative and inspiring artwork to stand the test of time.

Project One

Indianapolis, IN

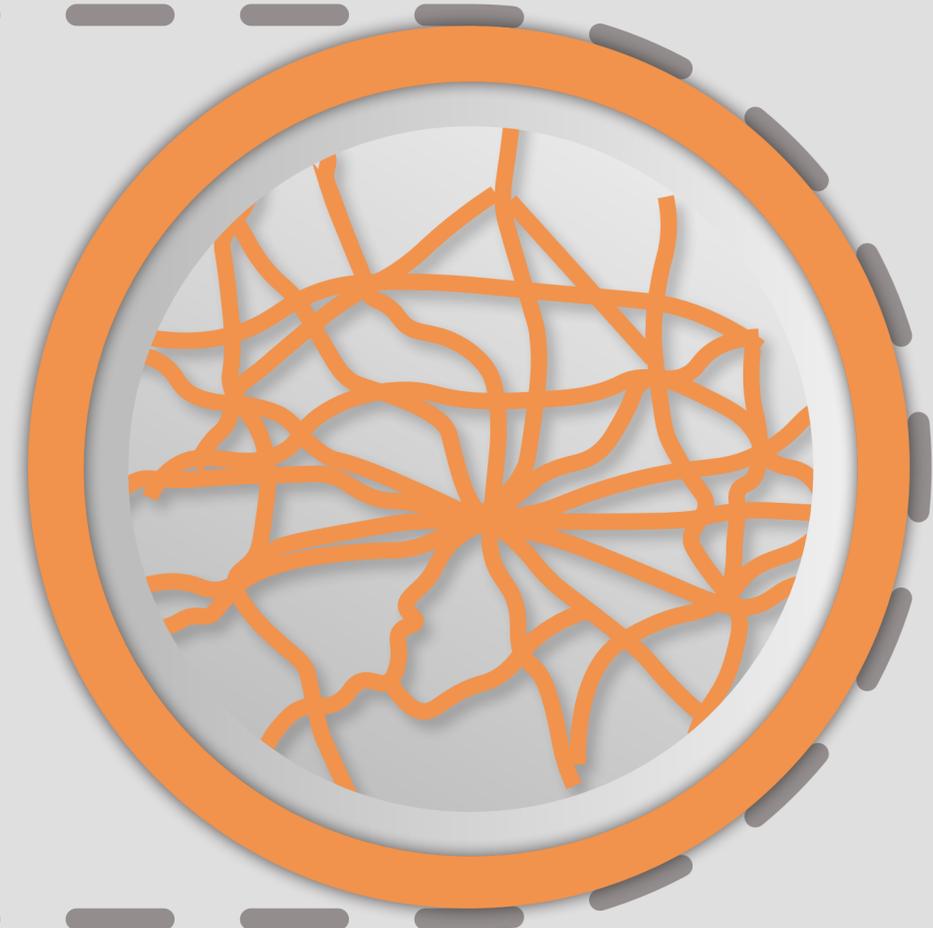
Concept Themes



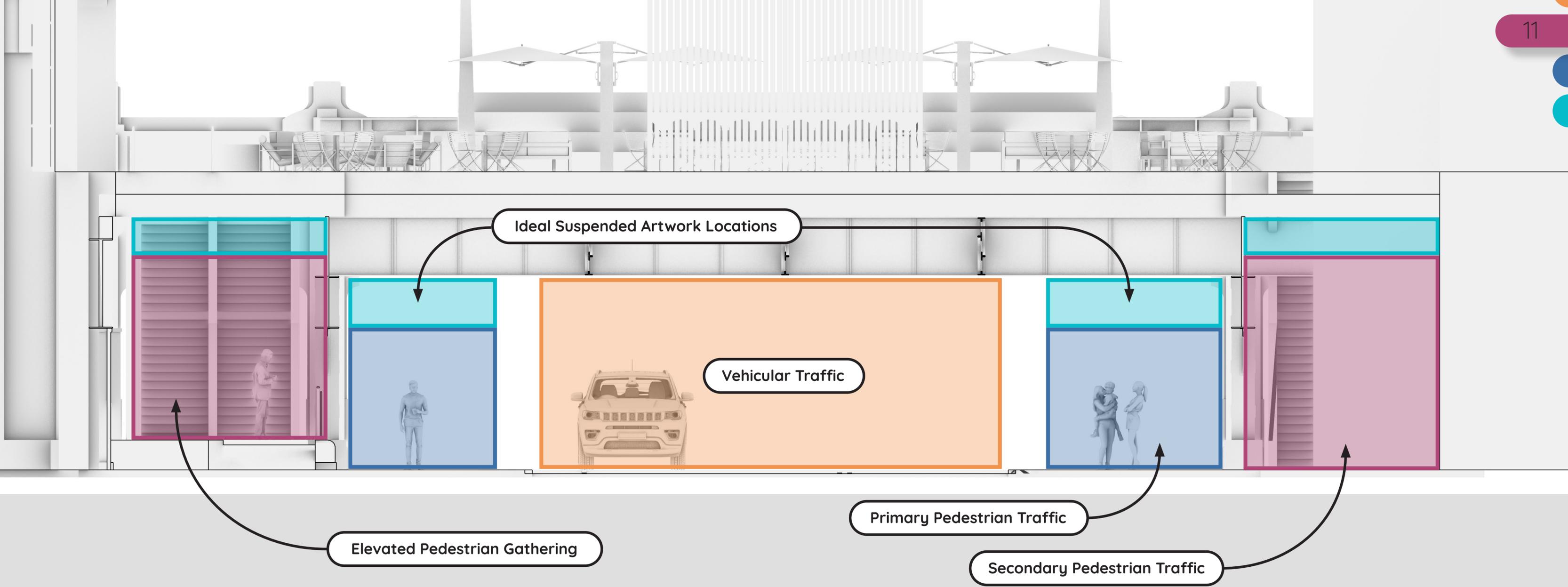
Human Scale



Movement + Fluidity



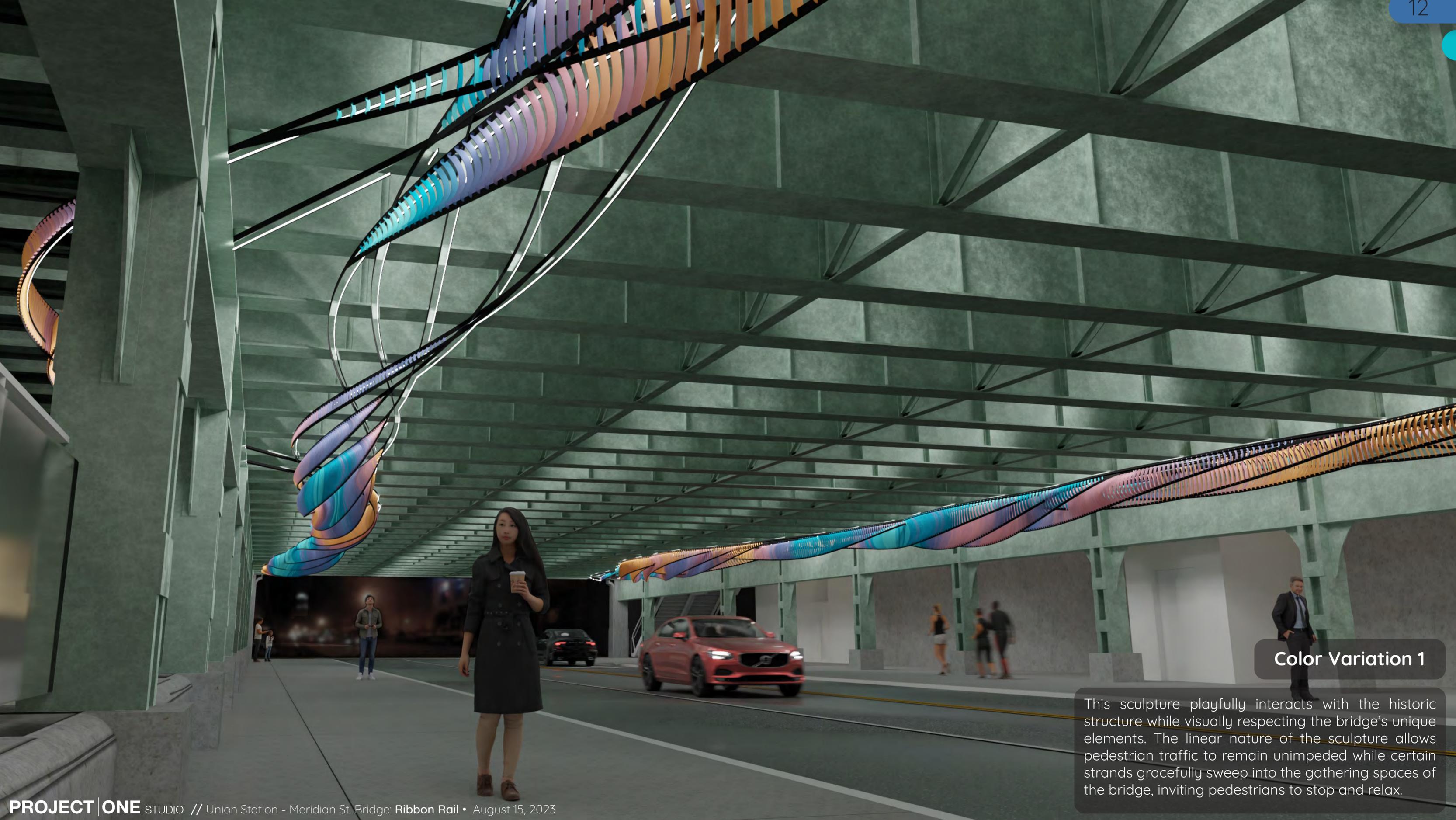
Connectivity + Interaction



Site Diagram

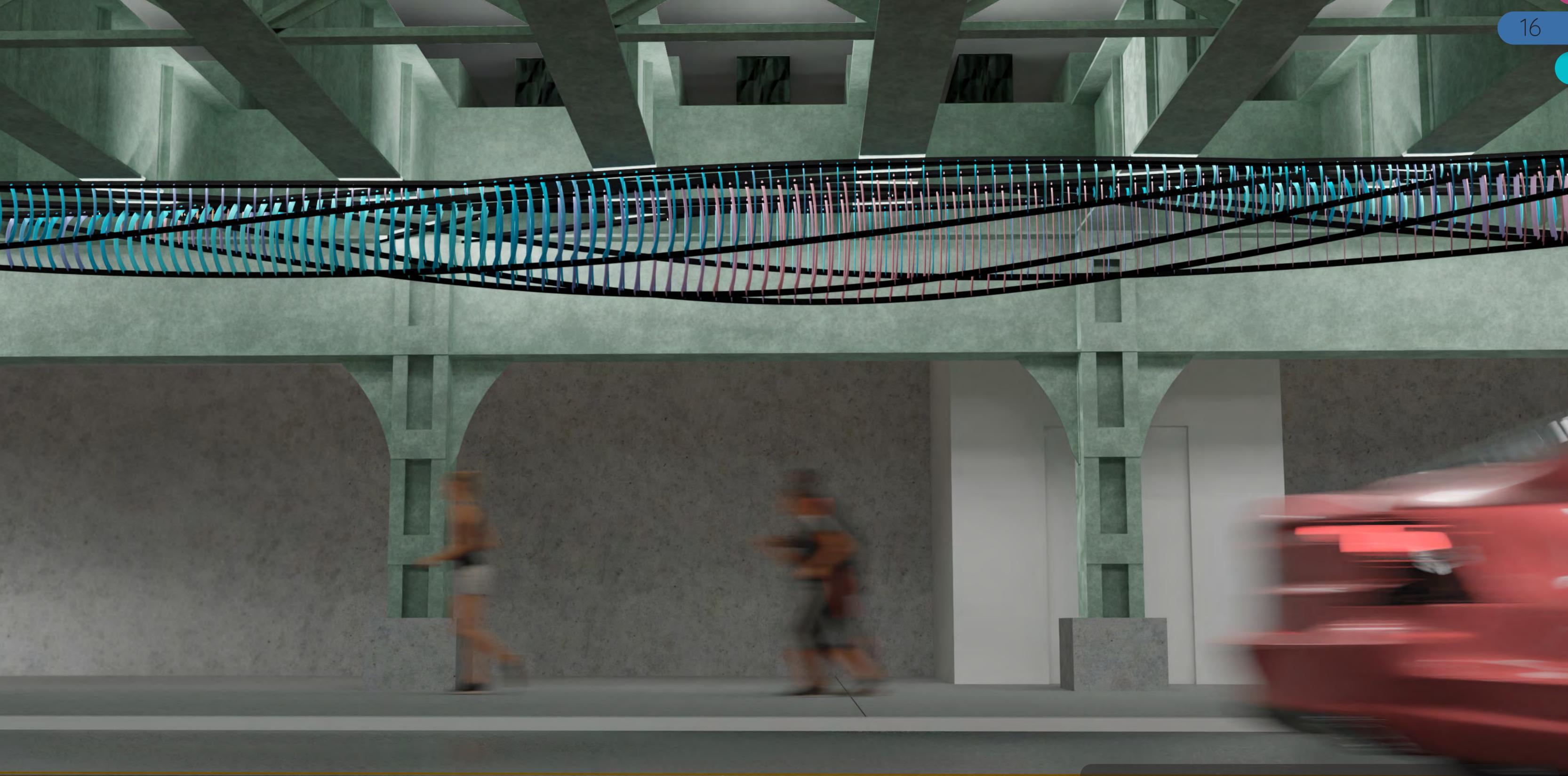
Connecting with our concept theme “Human Scale,” our analysis of the site began to lay out some specific opportunities. Vehicular traffic was a given, and placing artwork above this area would cause clearance issues. So, we focused our energy on the areas of primary pedestrian traffic.

The elevated west end of the site will serve mainly as a gathering and social space, and while this area can be referenced with the form, we chose to make interaction minimal. The southeast entrance to the site and elevator penetration provides an opportunity to draw people in and engage the architecture.



Color Variation 1

This sculpture playfully interacts with the historic structure while visually respecting the bridge's unique elements. The linear nature of the sculpture allows pedestrian traffic to remain unimpeded while certain strands gracefully sweep into the gathering spaces of the bridge, inviting pedestrians to stop and relax.

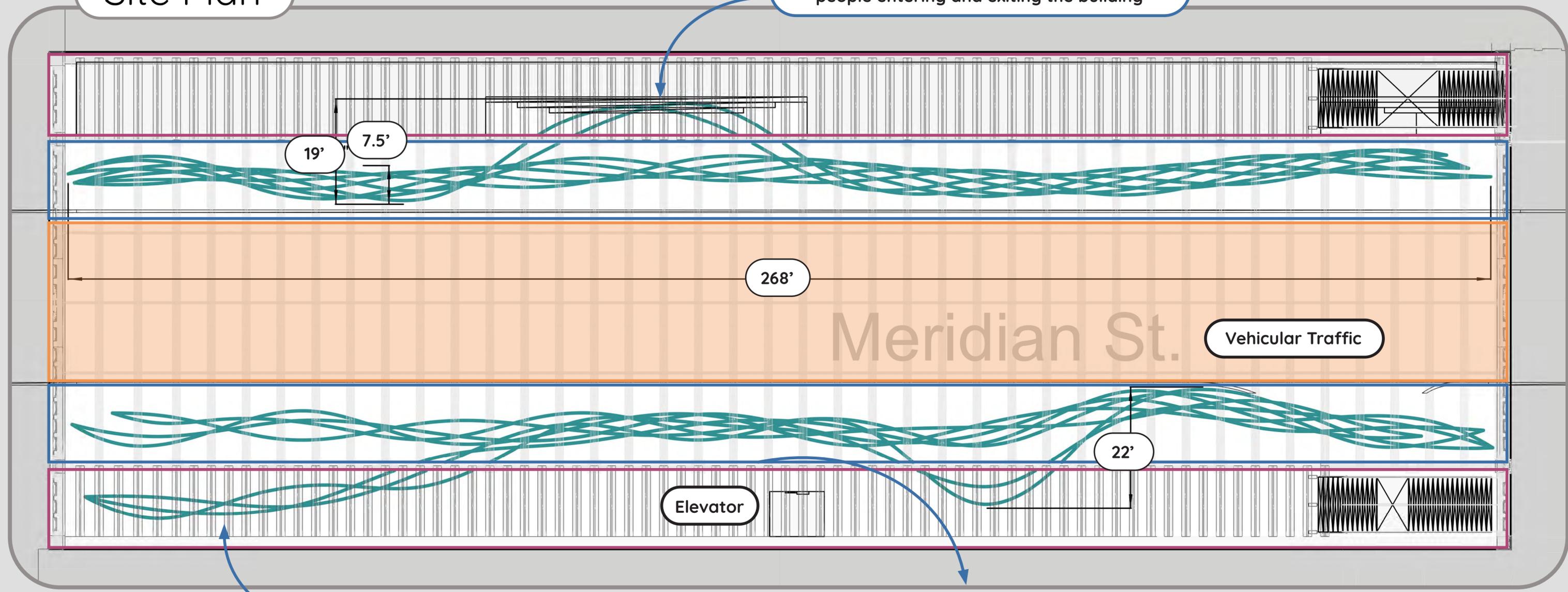


The project becomes completely opaque with color when viewed from oblique angles and nearly transparent from an elevation. This variation in opacity allows a multitude of color combinations and respects the bridge's structure, allowing pedestrians to view the columns with a nearly unobstructed view.



Site Plan

Paths diverge and merge to accommodate people entering and exiting the building



Vehicular Traffic

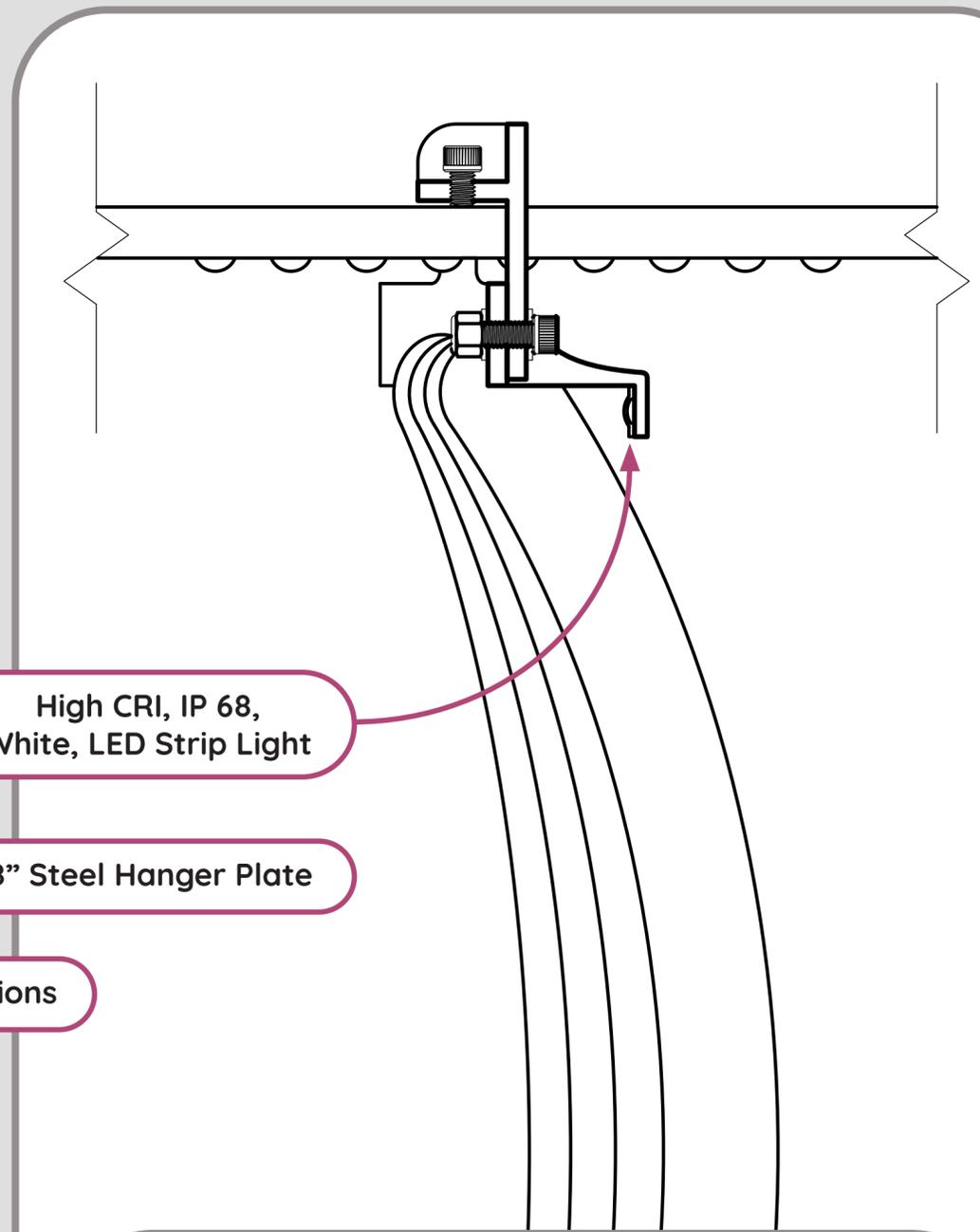
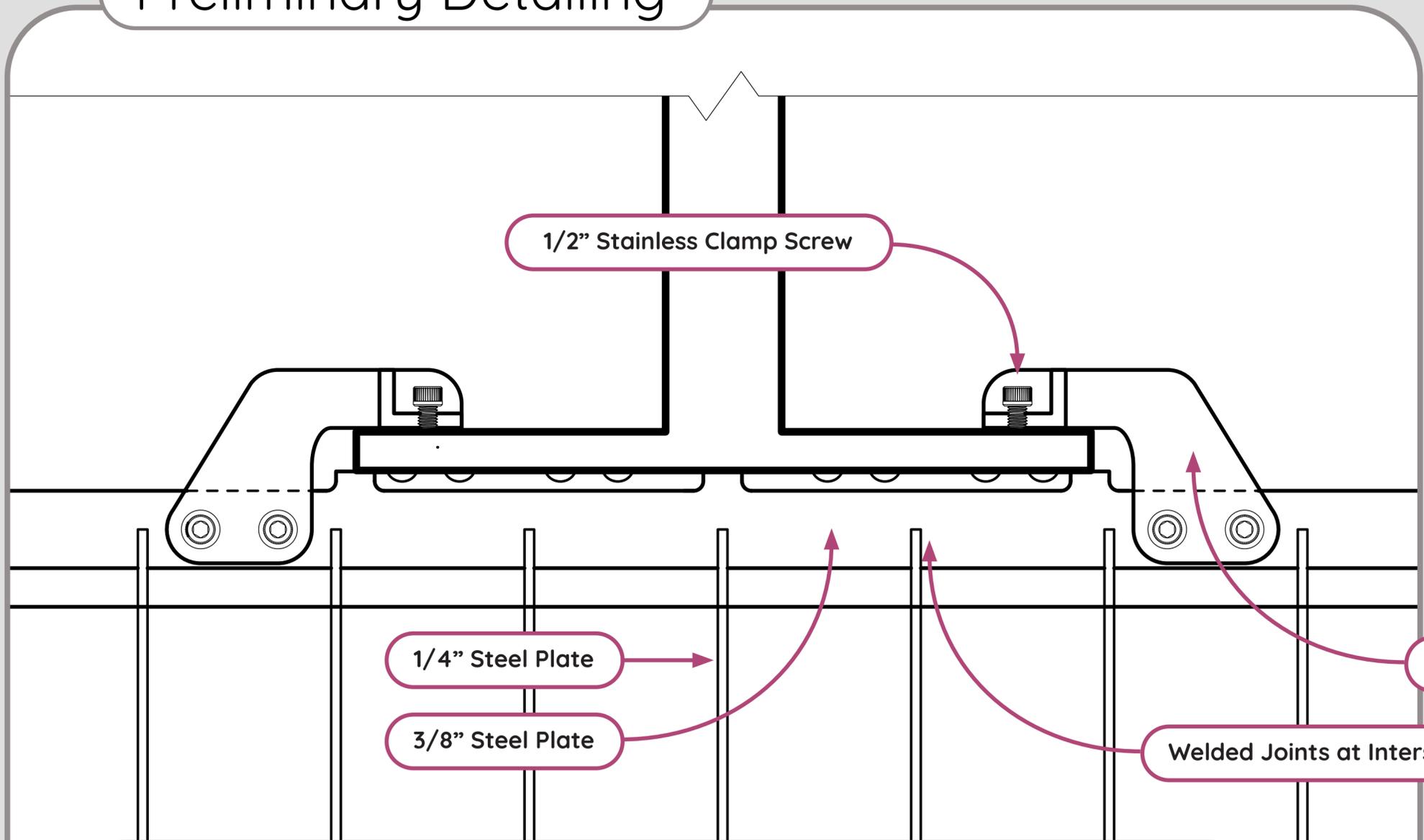
Elevator

Form splits to guide pedestrians down multiple paths

Gestural moments created by embracing the architecture

North →

Preliminary Detailing



Preliminary detailing is focused on minimal attachment and ease of removal. The artwork would be delivered to the site in fully welded modules. Each section would be lifted in place and hanger plates attached. This allows the entire system to be positioned and then tightened down using a simple set-screw type clamping system. Similar to any typical beam clamp, this provides a non-permanent and easily removable attachment, for any future bridge maintenance.

We have also developed an early design for integrated LED strip lighting. After numerous studies on light placement, we are showing the strips mounted vertically and facing away from vehicular traffic. This orientation allows the strips to follow the curvature of the sculpture, providing a pleasant wash of light down each of the colorful faces, and won't interfere with drivers. Depending on the final voltage selected, power can be run to specific location on-site (by others) and the integrated lighting can be removed with the sculpture sections.

**Please Note: We are currently showing our ideal lighting scenario, which exceeds the provided budget.*

Lighting is placed along each of the artwork's "tracks" to add a major visual impact. If a portion of additional funding for "Lighting Enhancement" can be provided, our initial estimate is shown in the budget breakdown. To remain in budget, roughly 50% of the lighting would need to be removed.