



# THE GUIDE TO THE ART

## BURNING MAN 2010 METROPOLIS

*Wherein it shall be revealed the dreams, delusions, and mechanisms of the artisans of the Black Rock Metropolis. We humbly present this Guide, to facilitate your explorations of the most spectacular of edifices, illusions, and flame spewing monstrosities that our Metropolis has on offer.*

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References of Remarkable Places
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B. Mesquite
C. Aldergate
D. Goughgate
E. Acergate
F. Bishoptigate
G. Aldgate
H. Essex House
I. The Temple
K. Dorset House
L. Bradwell
M. Baywards Cade
N. Great St. Dunstons
O. St. Dunstons Church
P. Charter House
Q. Guild Hall
R. The Nones
S. Royal Exchange
T. Gresham College
V. London Hall
W. Dulce Palace
X. Custom House
Y. Barbican
Z. New College

LONDON AND PART OF THE SUBURBS AFTER GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHW THE EXTENT OF THE CONFLAGRATION

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 2. Great Church  
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# What is this?

This guide is designed to give you a glimpse into many of the major installations and get you excited about the incredible art that will be out there this year. (and provide evidence that this year will be just as amazing as last year or whenever your whiny friend last went) Hopefully it'll give you something cool to read on your way to the playa to get you in the groove, on the playa to give you some background on the installation, or afterwards to remind you of your favorite pieces.

It also gives you a behind the scenes look at many of the installations, with diagrams, build photos, and other pre-playa info. It is hard to imagine the amount of work many of these installations entail, and I've tried to provide a glimpse of that effort as well. **These folks are spending months of sweat, blood, and tears to bring forth the art that blows your mind... let them know how amazing you think it all is!**

I've listed web sites for each project, so if you feel compelled to contact them please check out the sites. In many cases the web sites have more info and photos, so please check them out as well.

This guide contains only a small portion of the amazing art that is at Burning Man. It is primarily a guide to the Burning Man funded (Honorarium) installations. There are 31 installations here for your viewing pleasure. There are usually between 200 and 300 art installations on the playa. So there's a lot of other, sometimes very big, installations out there.

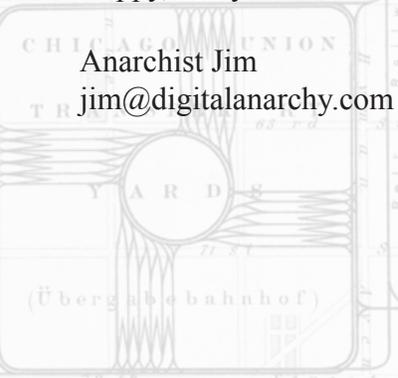
The images contained herein are copyrighted by the artists. Please respect their rights.

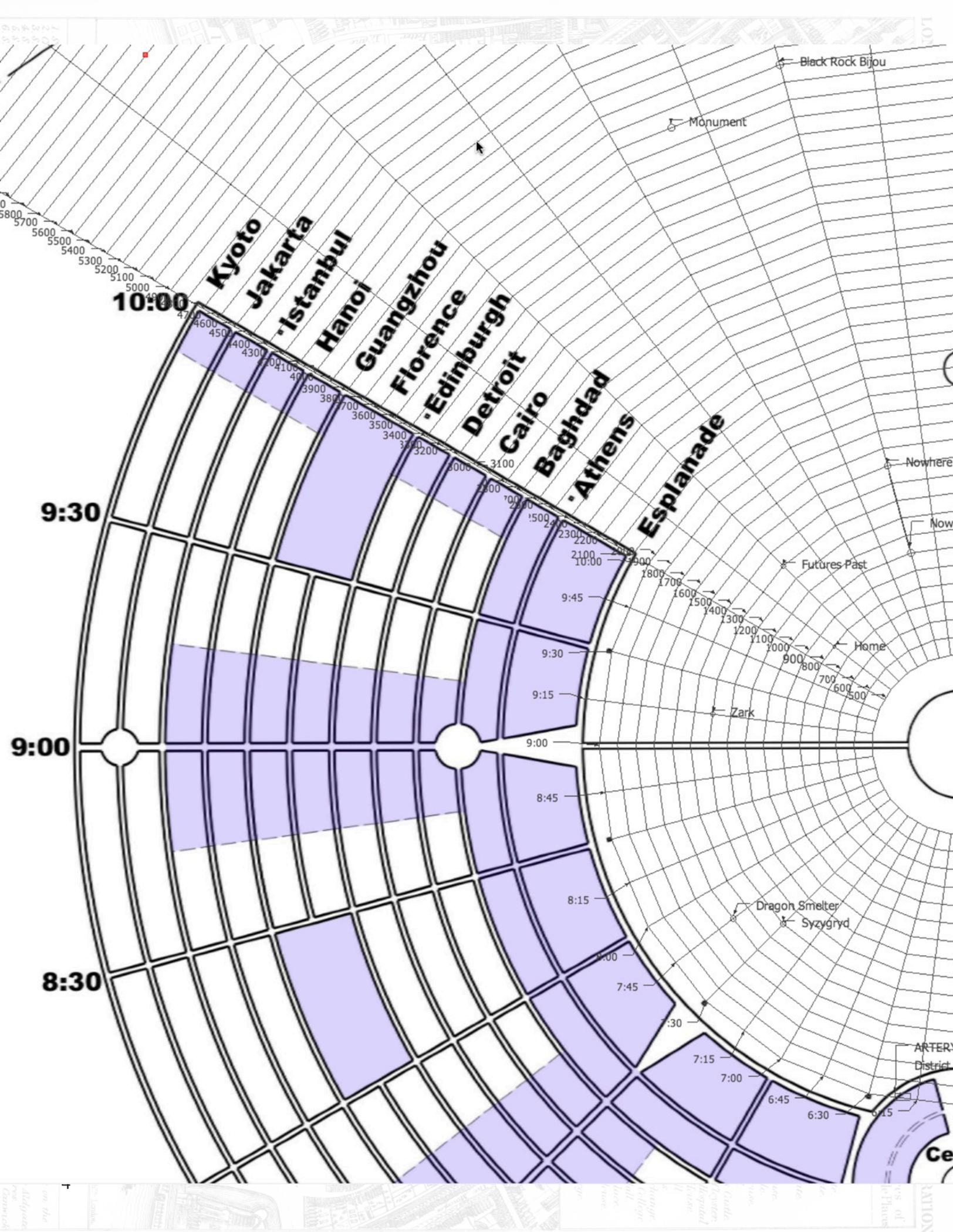
The PDF guide is designed to be viewed on laptop or portable device. Obviously at a 125 pages that's a lot of paper, so please don't print it unless you have no other way of viewing it.

If you enjoyed this or just want to provide some feedback on it for next year, please drop me a line!

Happy, dusty trails...

Anarchist Jim  
jim@digitalanarchy.com





10:00

Kyoto

Jakarta

Istanbul

Hanoi

Guangzhou

Florence

Edinburgh

Detroit

Cairo

Baghdad

Athens

Esplanade

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6:15

Black Rock Bijou

Monument

Nowhere

Now

Futures Past

Home

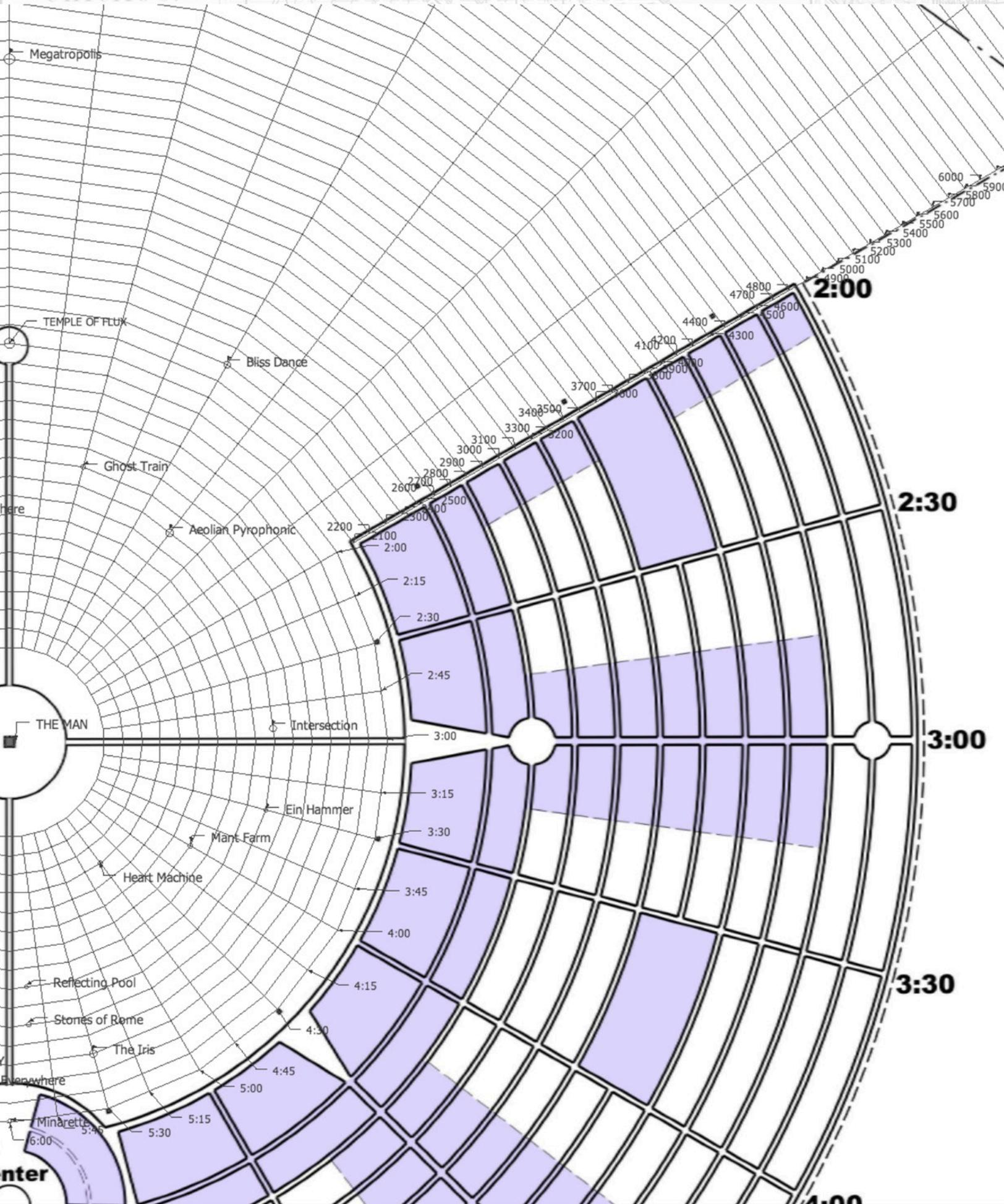
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Dragon Smelter

Syzygyd

ARTERY District

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# Aeolian Pyrophonic Hall & Whispering Wall

by Capra J'neva, Portland, OR



Front Ground-Level View - Please note, structures for Pyrophonic Organ will be as pictured in separate diagram.

Aeolian Pyrophonic Hall & Whispering Wall

## Audio Tour Script:

The Aeolian Pyrophonic Hall and Whispering Wall conjures the millions of things that are happening within the metropolis at any given time. A sound installation incorporating a wind harp, fire organ, and the voices of the citizens of Black Rock City, the hall envelops citizens in dappled sunlight during the daytime, shadowy effects at night and surrounds them with sounds evocative of the desert and the Burn.

The Aeolian Pyrophonic Hall incorporates the ritual and community that will be needed by our future metropolis. It seeks to invite participation, and then to incorporate the results in elements such as the whispering scroll that will be sacrificed at the Temple Burn, and in the performance that accompanies the Hall's final burn.

The artist envisions our future metropolis with buildings that are responsive to their environment and playful with their inhabitants. The APH & WW responds to its physical environment of the desert, its temporal environment: this point of time and space we call burning man, and its inhabitants: the citizens of Black Rock City.

Nature routinely follows mathematical principles such as the Fibonacci sequence and its underlying golden mean ratio that form the basis of sacred geometry, that all architects used to embody in their buildings. The Hall and Whispering Wall were designed using ancient techniques employing this sacred geometry to create all its proportions and forms. The hall activates that portion of our brains that instantly responds to the beauty that is found in nature.

In the Aeolian Arch, the forces and vectors of the desert strike harp strings tuned to be strummed by the wind. The Pyrophonic Hall allows performers and citizens to collaborate in playing a giant metal organ played by flames. The whispering wall invites citizens to share their voice: by adding their secrets, hopes, dreams, wishes and visions to a single line of giant scrolls embedded in the perforated walls of the hall, they leave these thoughts to be absorbed by the building. Inside the Hall's alcoves, other participants hand-crank the scroll to divulge one secret, which they are invited to read into a small microphone. As many buildings have a memory, this building literally 'remembers' these snippets of whispered

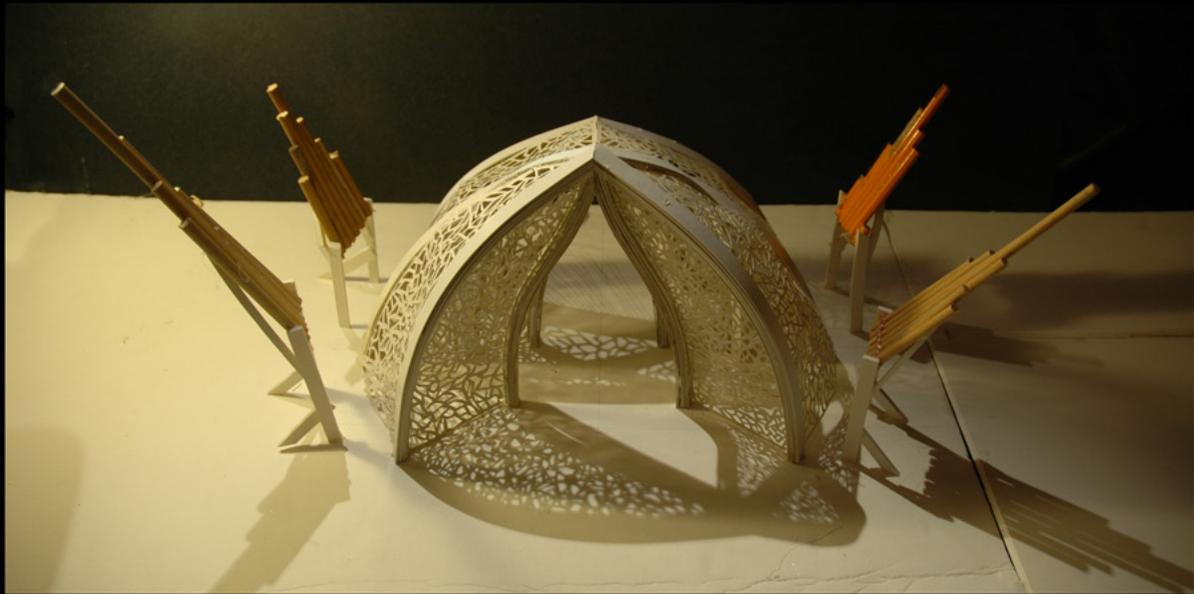
sound. The recordings are then fed to a network of speakers embedded in the walls where they echo endlessly throughout the week of the burn, hinting at the overall mood of the citizens of Black Rock City.

The APH&WW is at once a place of rest and beauty in the stark desert landscape, and fully immersive interactive sound piece. The perforations in the hall's walls allow in filtered sunlight, providing some shade, but reminding those inside of the harsh desert outside. By lingering in its shadows, participants get to feel the vibrations of the surrounding landscape and the whispers of their fellow citizens, literally flowing through their bodies.

**Artist Web Site:**

<http://www.sonicinema.com/burningman/>

**Additional Information (from web site and honorarium applications):**



Front Aerial View: Please note that lattice on the model is for representation of the effect of the lattice, and should not be construed as the final design of the lattice.

Aeolian Pyrophonic Hall & Whispering Wall



# Aeolian Pyrophonic Hall

## 3/4s view

Aeolian Pyrophonic Hall & Whispering Wall



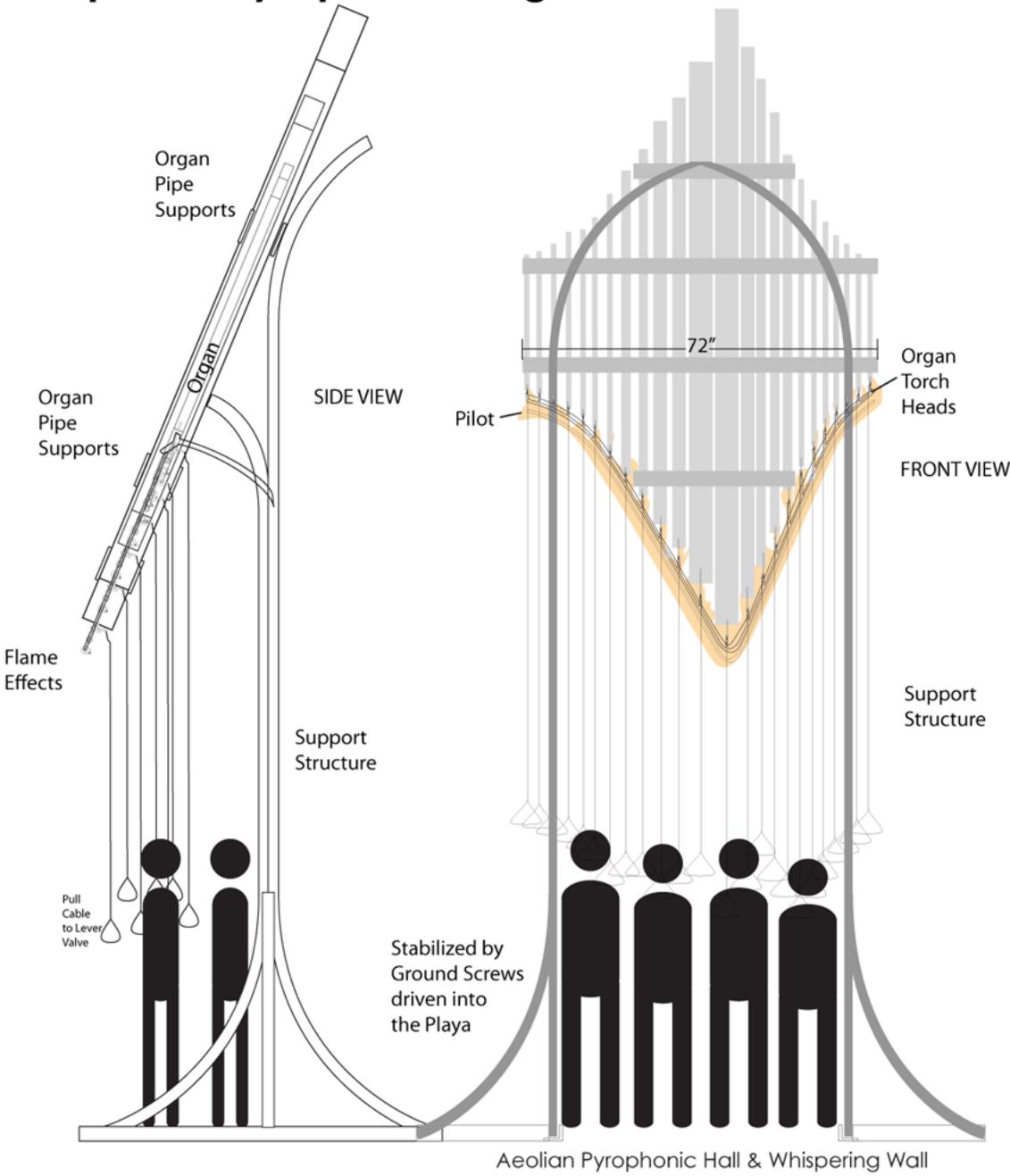
### Interior View of Aeolian Arch

Aeolian Pyrophonic Hall & Whispering Wall  
Capra J'neva: 503-407-4714 capra@firebulb.com



- References of Remarkable Places
- A. Ludgate
  - B. Newgate
  - C. Aldersgate
  - D. Gynephgate
  - E. Bishopsgate
  - F. Bishopsgate
  - G. Aldgate
  - H. Essex House
  - I. The Temple
  - K. Dorset House
  - L. Dowdwell
  - M. Bowards Castle
  - N. Dorset Dr. House
  - O. S. Bowles Hospital
  - P. Quarter House
  - Q. Guild Hall
  - R. The Stocks
  - S. Royal Exchange
  - T. Oxendon College
  - V. London Hall
  - W. Duke's Palace
  - X. Custom House
  - Y. Bowden
  - Z. Swan College

# Proposed Pyrophonic Organ Structural Plan

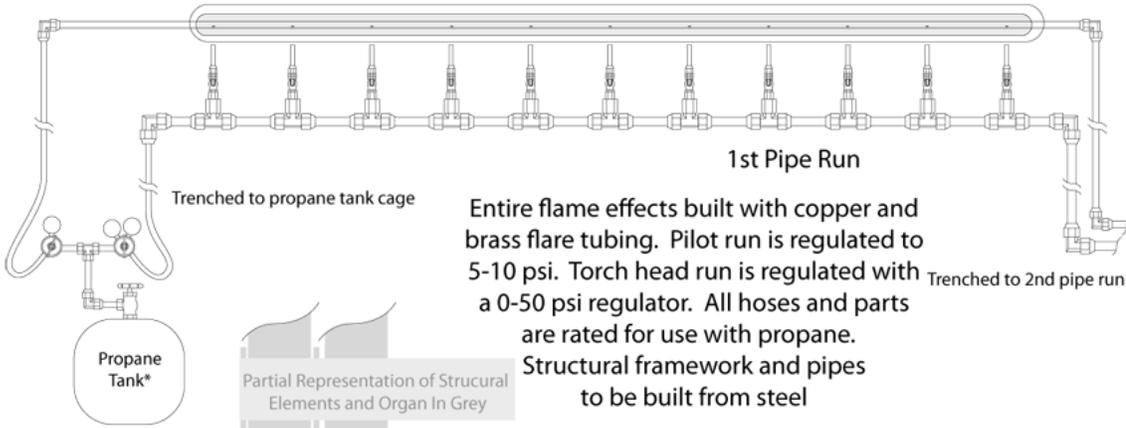


**CHICAGO, SÜDSEITE. (INNERE STADT)**  
 1:50000

1 Chamber of Commerce	6 Royal Trust Co.
2 First National Bank	7 Mason's Temple
3 Commercial Bank	8 Masonic Temple
4 Rookery	9 Schillerhaus
5 Insur. Exchange	10 Grand Opera House
	11 Chicago Opera House

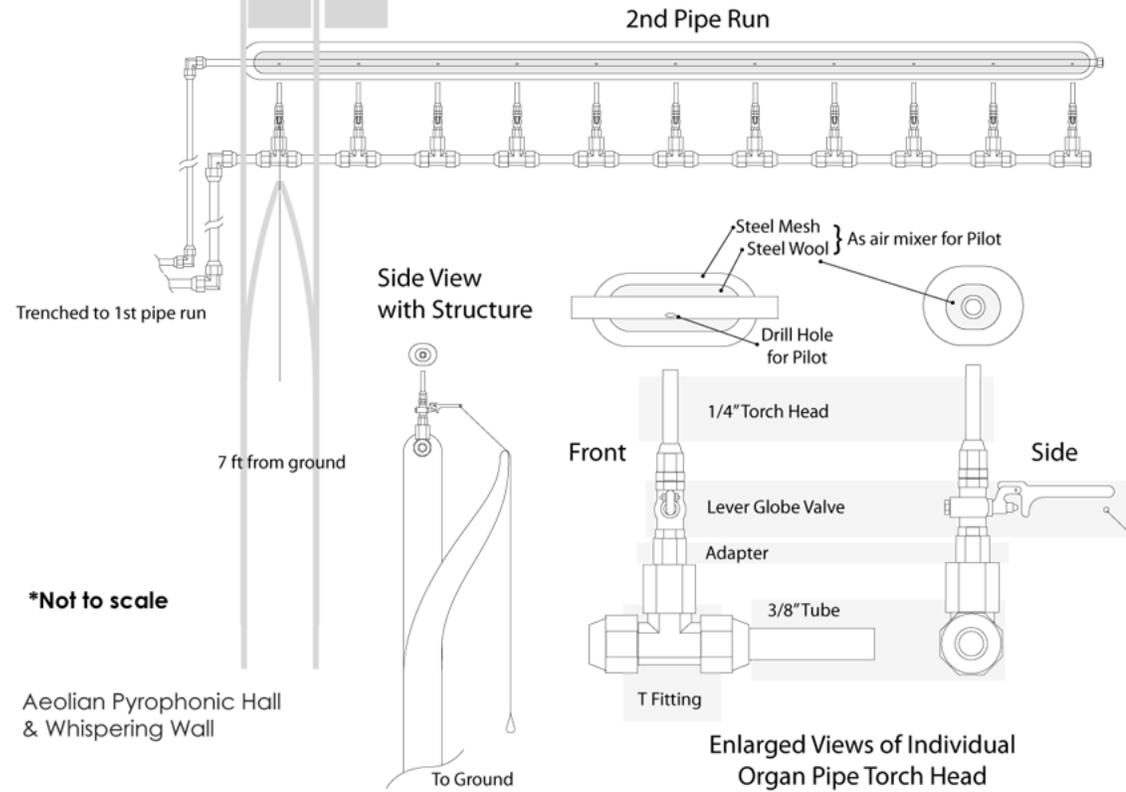
**BERLIN.**  
 1:100 000 (Im gleichen Maßstabe mit dem Hauptplane)

# Flame Effects Piping for Pyrophonic Organ



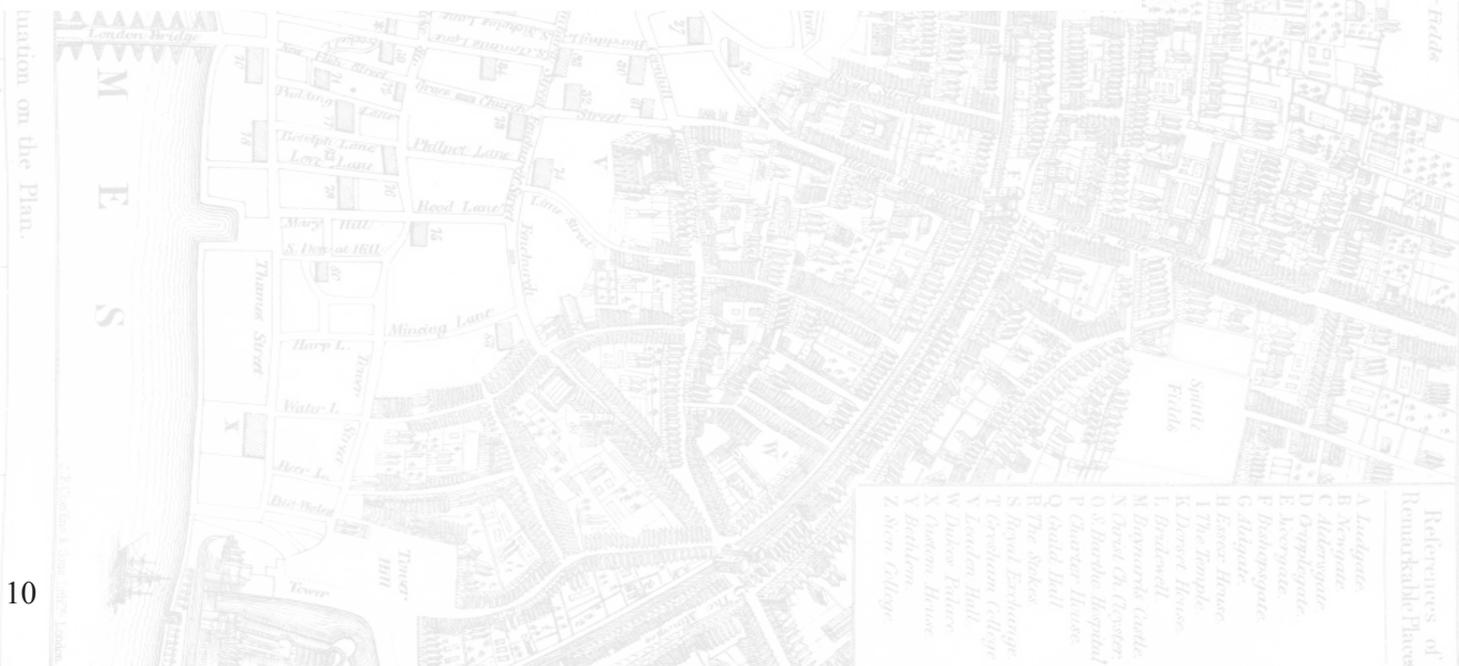
Entire flame effects built with copper and brass flare tubing. Pilot run is regulated to 5-10 psi. Torch head run is regulated with a 0-50 psi regulator. All hoses and parts are rated for use with propane. Structural framework and pipes to be built from steel

Partial Representation of Structural Elements and Organ In Grey



\*Not to scale

Aeolian Pyrophonic Hall & Whispering Wall



LONDON AND PART OF THE SUBURBS AFTER THE GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHOW THE EXTENT OF THE CONFLAGRATION

# Caged Pulse Jets

by Christina Sporrang, Taos, NM



## Audio Tour Script:

Why the Caged Bird Sings....

You see a birdcage standing 16 feet tall and 18 feet around. What kind of strange birds are housed within? Fire coming from their beaks and a deafening cry, could these be the fabled phoenix?

Caged Pulse Jets is an interactive, kinetic sound sculpture. The caged birds are five spinning pulse jet engines of various sizes that create a range of percussive and droning tones. Through a completely interactive interface, the public can create sound compositions ranging from the symphonic to the cacophonous while they are held captive by the fiery jets spinning by their own thrust.

What you are see when it is not operating is a large bird cage with five pulse jets suspended inside the cage. Each jet engine has its own tonal range and can reach sounds from screeching to droning within seconds of operation. When the jets are working, they heat up enough to glow the stainless into a white hot color. Each jet is mounted on a spinning commutator and thus the sound will be in stereo as it travels at immense speeds in a circle within the cage. Operators will need to wear hearing protection.

This sculpture is Fire and noise in a metropolis of make believe, and only at Burning Man! Come play the jets! Every night, listen for the cacophonous rhythms and fiery explosions that are the call of the caged birds!

## Artist Web Site:

<http://www.cagedpulsejets.blogspot.com/>

## Additional Information (from web site and honorarium applications):

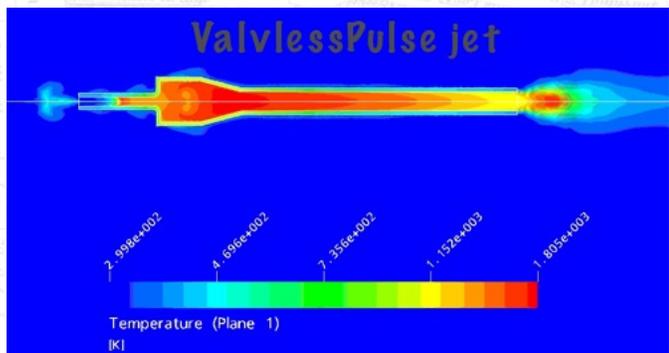
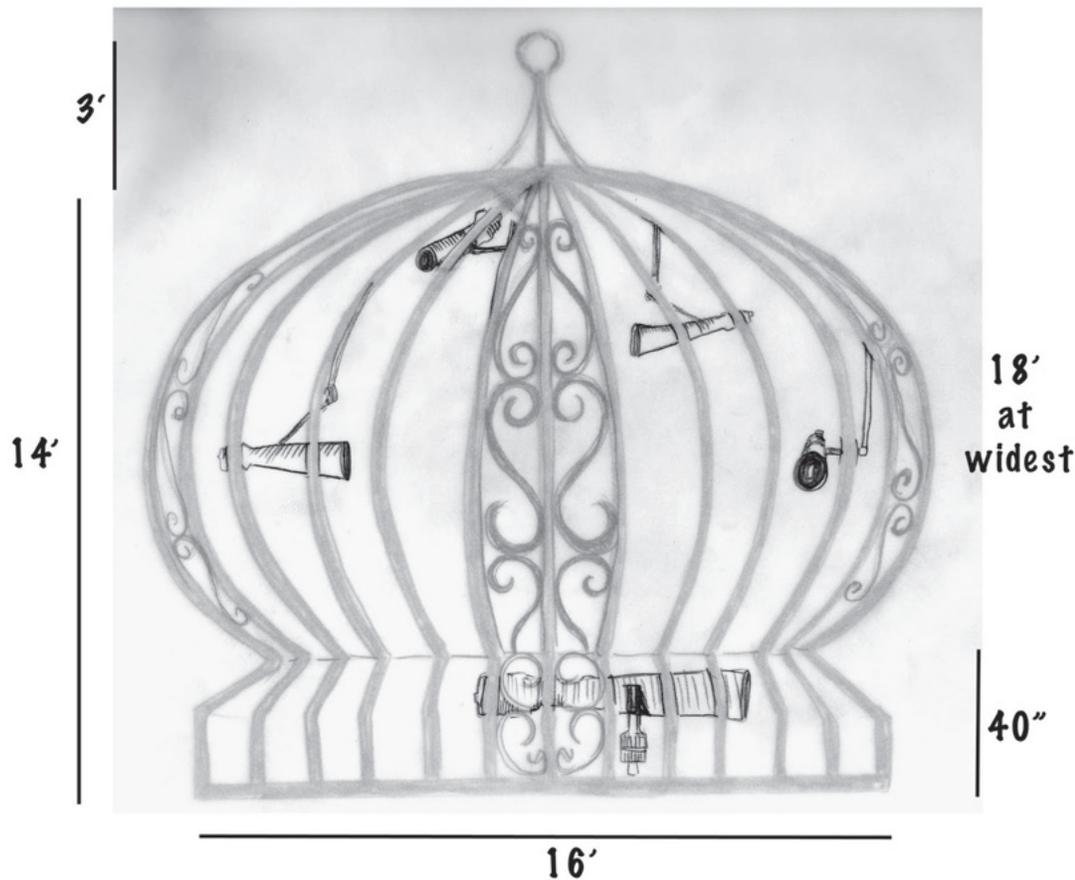
The concept-

The cage containing the jets stands 17' tall, including the top lifting ring, and is 18' wide at its widest. The jet cage has an octagonal footprint and is decorated ornately with forged elements to look like a giant bird cage. Inside, hidden within the structure, run propane, air and electric- the three ingredients for the valveless pulse jet engines to work. Five arms run

out from the cage structure and hold the pulse jets and their fuel. Each jet has its own axis that it will spin freely around powered by its engine thrust. This will also add a stereo sound component to each jet.

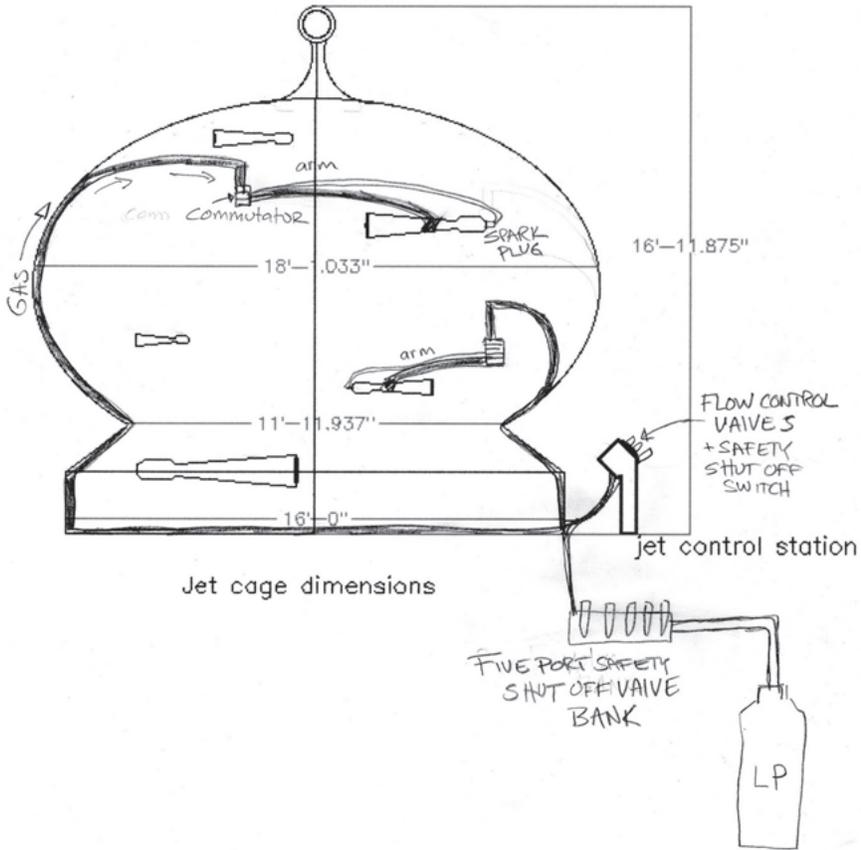
I am hoping to get frequencies ranging from 60 Hertz to 600 Hertz, and that will depend on the actual size of the jet. There is a user interface control panel outside of the cage that enables the public to “play” the jets as they will have the ability to modify the amount of fuel, and air. I would like it to be a control panel that can be played by one or several people—a moon shaped panel with sets of three buttons/knobs/switches for each jet. The control panel is attached and tethered to the cage. The incredible sounds that these jets can make will create a thunderous symphony like no other. While running, the jets will radiate their bright orange and yellow glow, resembling dynamic and awe-inspiring birds flying around in their bird cage.

### “Caged Pulse Jets” sketch



References of Remarkable Places

A	Backgate
B	Beaumont
C	Chancery Lane
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Z	Chancery Lane



from the blog- We are in the final assembly stages with the components that are the most complicated. The commutators do deserve a standing ovation, as they are super fabulously built and designed by Christian Ristow- they are single port gas and single conductor electric and spin beautifully on two bearings. We are building the arms that hold the jets out into the cage and it's getting crowded within the cage. Meanwhile, Steve Storz has been applying his mad scientist wiring to the project and the console is almost all wired and ready to interface with the jets as well as the public. The console looks very inviting and gadgety! On the team recently is blacksmith Jim Stoner, who has been cranking out some amazing forged work, for embellishing the cage, which will get added in the next few days. I have a fantastic crew going here and am confident that we can start testing very very soon!

CHICAGO, SÜDSEITE.  
(INNERE STADT)

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1 Chamber of Commerce	6 Royal Trust Co
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LONDON AND PART OF THE SHIP REBUILT AFTER GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHOW THE EXTENT OF THE CONFLAGRATION



From the blog: Finally! I always pay attention to the very first cut in the shop that signifies the actual fabrication starting point of a project, and this cut happened on April 29th 2010. Living out in beautiful Taos New Mexico has a variety of challenges, including the extreme difficulty of getting specific materials delivered here. Steel comes once a week from Albuquerque, if you forgot or missed something, or worse they forgot or missed something, you are running at idle for another week. The round trip drive to Albuquerque is six hours, making the idea of running down there and getting it yourself a small road trip (without the perks) and with gas prices as high they are and a large truck to haul the stuff back on to boot, a non option.

So after weeks of waiting for checks to clear, for materials to be delivered, for a few volunteers, the project is slowly creeping along. This would not be such a big deal if the reality of my situation was not as it is- which is that I am also currently **fabricating a baby(!)** which takes a bit of energy and ultimately is much more exciting than any steel sculpture I am building in the shop! Due to that, I am currently in the so called honeymoon phase of pregnancy, the middle phase, aka the second trimester. Energy is good, health is great, mobility is compromised but OK. Looking for a pair of shop pants that actually fit is not easy- welding maternity, anyone? Come July I will be in my third trimester, and I am guessing based on how much room this new addition is taking in my body all ready, that I will not be too excited to be working in the shop at that point.

# CHICAGO.



**Working On Jet Cage...**



## CHICAGO, SÜDSEITE. (INNERE STADT)

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- 3 Commercial Bank
- 4 Rookery
- 5 Insure Exchange
- 6 Royal Trust Co.
- 7 Mason's Temple
- 8 Masonic Temple
- 9 Schillerhaus
- 10 Grand Opera House
- 11 Chicago Opera House



1:100000 (in gleichen Maßstabe mit dem Hauptplan)



# City Lights Project

by Gary Long, Los Angeles, CA

## Audio Tour Script:

City Lights Project will bring illuminated art to the dark, back streets of Burning Man. On the playa, the corner sign posts identify the roads and pedestrian walkways. These utilitarian sign posts are useful in navigating the city by day. At night these Sign posts are a hazard for being unlighted. By installing unique solar-powered light sculptures on the sign posts. We will make them distinctive artistic landmarks and will illuminate them during the night. The City Lights Project will gather artists from around the world to transform our sign posts into their own light sculpture.

The result will offer an enriched experience for citizens of Black Rock City and provide night time wayfaring on the playa. The lights will provide a meeting place (meet me at the corner with the baked potato light) and give BRC denizens a better idea of where they are in our city (ah, I must be near my camp, there's that bacon light thing)

The City Lights Project will beautify, illuminate, and transform our simple sign posts.



Moai Head Light in daylight and at night

## Additional Information (from web site and honorarium applications):

On the playa, the corner sign posts identify the roads and pedestrian walkways. These utilitarian sign posts are useful in navigating the city by day. At night these Sign posts are a hazard for being unlighted. City Lights Project will put solarpowered light sculptures on 50 corner street signs. Not 50 of the same sculpture, but 50 unique sculptures by multiple artists. Volunteers in Europe, Canada, Japan and the United Sates are ready to gather participants in the project by using their personal networks and by recruiting at regional Burning Man events.

# Dr. MEGAVolt

by Doctor Megavolt, Santa Barbara, CA

## Audio Tour Script:

Doctor Megavolt is a performance piece where a man in a metal suit interacts with 15 foot long bolts of lightning generated by a 10 foot high tesla coil. Back by popular demand for his 7th Burning Man appearance, Megavolt is legendary on the playa. He's been performing at Burning Man since 1998 and the idea originally came out of work he did with Survival Research Laboratory. The metal suit and cage like helmet are a conductor that causes the electricity to flow around it and protect the wearer on the inside. However, The show involves authentic stunt work that is inherently dangerous and very real - it is an antidote for the continued march towards a simulated world of CGI effects and virtual reality.

If you want to check out images from past Burning Man festivals and get even more info about Dr. Megavolt and his tesla coils See [www.drmegavolt.com](http://www.drmegavolt.com) or see the Burning Man Guide To The Art PDF

On the playa we see many folks playing with the fire. Fire is ubiquitous to Burning Man as the desert dust. But Lightning is not. Come watch Dr. Megavolt as he makes lightning the plaything of mortals.

## Artist Web Site:

<http://www.drmegavolt.com/>

## Additional Information (from web site and honorarium applications):

### BIOGRAPHY

Dr. Austin Richards is the creator of the Dr. MegaVolt character, and has been building Tesla coils since 1981. He has been performing with Tesla coils in a metal suit since March of 1997, and has been interviewed on numerous TV shows and news programs, as well as in over a dozen magazines, both print and on-line. Austin is the media point of contact for Dr. MegaVolt, the designer of the Tesla coils used in our shows, and the technical director for Dr. MegaVolt. He holds a Ph.D. in particle physics from UC Berkeley and a Physics BA from Amherst College, and has worked professionally on high-voltage systems since 1987.



### HISTORY OF DR. MEGAVOLT

Dr. MegaVolt has its roots in my childhood obsession with Tesla Coils. I first saw a coil in 1976. A neighbor had built a coil that generated an arc that was about 2 inches long. I was impressed by the aesthetics of the device itself: the coil of wire and the ceramic insulator on the top did not look like an electrical device to me, rather, it looked like a sculpture. Tesla coils are strange devices - they shoot electricity off into the air. Electricity is

something that we rarely see - it usually stays imprisoned inside electrical wires, like a genie in a bottle. Tesla coils release the genie into the air!

### The 8.5-foot Tesla Coil

I built the principal coil we use in Dr. MegaVolt performances in 1991 at UC Berkeley with the help of Paul O'Leary. We did an analysis of the coil's operation with a spectrum analyzer and digital storage scope, and did some fun performances, but there was something missing from the show: A human element. In 1996 members of Survival Research Laboratory built a cage to protect a person from Tesla coil currents, and I got inside the cage as a stunt at a party at Christian Ristow's warehouse space. The result was as expected: I felt no sensation of electricity while in the cage. All the current flows on the outside of a conductor, isolating the interior from potentially dangerous electric fields. Eight months later I decided to shrink the cage down around my body and create a metal suit that would allow mobility. The results are the suit in the picture below.



### Dr. MegaVolt and Burning Man

In 1998 I was persuaded to take the Tesla coil and suit to Burning Man and perform there. The show was marginally successful. There were many technical issues facing us, and the coil only ran a total of about 20 minutes. The seed was planted, and the response we got from the crowd convinced us that we should return again the following year. This time, the coil was attached to the roof of a box truck and driven around. A generator towed behind the truck provided 15 kW to power the machine and some lighting. The coil worked perfectly, and we got about 135 minutes of operating time out of the coil, performing four nights in a row for thousands of people. We built a second Tesla coil for Burning Man 2000, and placed it and my upgraded coil on top of an even larger box truck. The result was an amazing spectacle - two coils firing simultaneously and filling a 40-foot-long volume of space with electrical arcs! We returned to Burning Man in 2001, 2002, and 2003. In 2006, we once again performed with the double Tesla Coil setup on the roof of a large box truck. This show featured performances by Dr. and Mrs. MegaVolt, who spun fire poi that attracted the arcs from the coils! Mrs. MegaVolt is played by my wife, Victoria Charters, an accomplished actress and filmmaker. This year, we will return to the playa once again

and perform Dr. MegaVolt. We received funding from Burning Man's arts foundation to do this, the fourth time a Dr. MegaVolt project has been funded by them.

## Technology

Tesla coils are interesting devices. Many people think that they are nothing more than transformers with high turns ratios, but they aren't really much like conventional transformers. A conventional transformer is an inductive device; capacitive effects are usually minimal. Conventional transformers have very tight coupling between the primary and secondary windings; this is accomplished by using magnetic cores which have high permeability. Tesla coils have air cores. This is for several interesting reasons: standard magnetic materials typically have electrical conductivity, requiring massive insulation to prevent flashovers in a high-voltage transformer. The second reason is that many magnetic materials are very lossy at high frequencies, which is where Tesla coils operate.

A Tesla coil is more like a resonance device; it consists of two LC tank circuits that are weakly coupled. An LC tank circuit is like a mass on a spring; it has its own natural frequency of oscillation. What oscillates is the electric charge in the tank circuit. The electric current stops flowing periodically, just like a mass on a spring stops moving during part of its oscillation. This occurs when the capacitor is fully charged and the electric current in the circuit has dropped to zero. If the system is allowed to resonate, the capacitor will discharge into the inductor and cause current to flow again.

The inductive part of the circuit; the L, shares electrical energy with the capacitance part of the circuit, the C. The current flowing through the inductance can be quite large. The energy of the inductor is equal to one half  $L I^2$ . That current charges the capacitor in the circuit. The energy of the capacitor is  $1/2 CV^2$ . Because C is typically a very, very small number (~100 pF for my big coil) the quantity  $V^2$  is very, very high. This is how the Tesla coil creates high-voltage: an inductor force-feeds lots of charge into a small capacitor. The voltage across the capacitor is equal to the charge Q divided by the capacitance C. So when C is very small the voltage V across it will be very high when a fixed charge Q is forced into it. Some numbers: if we force 0.1 millicoulombs of charge into a 100 pF capacitor, the voltage across it will be 10-4/10-10 or 1,000,000 volts! As the current in an inductor starts to decrease, the magnetic field transfers energy to the electrons in the conductor and forces current to keep flowing. This is how the capacitor can get charged to high voltages

The LC tank circuit in a Tesla coil is typically very lossy; this is because electrical streamers or arcs discharge from the toroid. Thus the sinewave of current decays in amplitude over time. The following image shows the waveforms, corresponding to the current flow in both the primary and secondary windings of my Tesla coil. You can see that the envelope of the two sine waves decays in about 56  $\mu$ s. The top curve is the current waveform of the primary circuit in my Tesla coil; the bottom is the current waveform of the secondary circuit.

The oscilloscope voltage scale is 5 V per division on the top curve. I used a 10X attenuator between the input of the scope and the current transformer. The current transformer that I used to measure the current puts out 1 V for every 40 amps of current. Therefore the peak-to-peak amplitude of this waveform is about three divisions or 150 V, corresponding to a current of 6000 amps peak-to-peak! Lots of current flows in Tesla coil primary circuits. The secondary waveform was captured with the voltage division of 200 mV. The peak-to-peak amplitude is about 600 mV or 2.4 amps. The time scale of the oscilloscope is 8  $\mu$ s per division. The period of oscillation of this Tesla coil is about 7  $\mu$ s, which corresponds to a resonant frequency of about 150 kHz.

Images

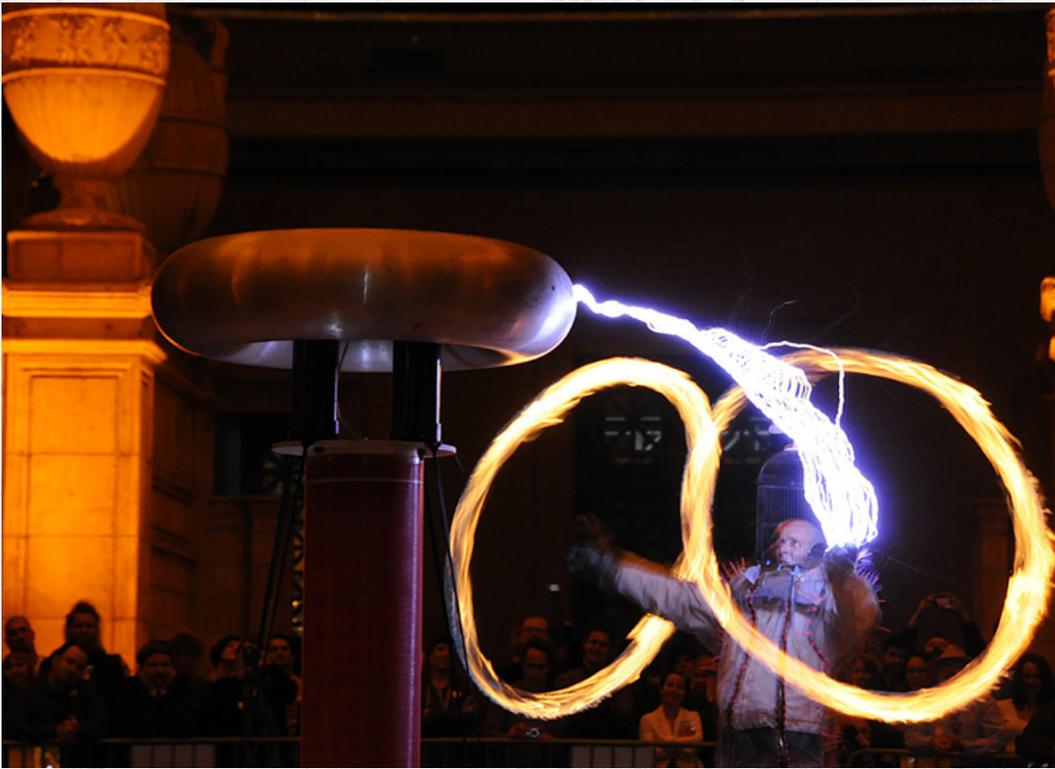


At the Exploratorium on Nov. 5, 2009. Photo by Amy Snyder.

LONDON AND PART OF THE SUBURBS AFTER THE GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHOW THE EXTENT OF THE CONFLAGRATION

- 1. St. Paul's
- 2. Christ Church
- 3. St. Martin-in-the-Fields
- 4. St. James's Church
- 5. St. Peter's Church
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- References of Remarkable Places
- A. Ludgate
  - B. Newgate
  - C. Aldersgate
  - D. Gosspite
  - E. Aungate
  - F. Bishopsgate
  - G. Aldgate
  - H. Essex House
  - I. The Temple
  - J. Dorset House
  - K. Broadwall
  - L. Broadwall
  - M. Bagnards Castle
  - N. Dorset House
  - O. St. Dunstons Church
  - P. Charter House
  - Q. Guild Hall
  - R. The Stocks
  - S. Royal Exchange
  - T. London College
  - V. London Hall
  - W. Duke's Palace
  - X. Custom House
  - Y. Broadwall
  - Z. St. Dunstons Church



Spinning fire poi at the Exploratorium on Nov. 5, 2009. Photo by Amy Snyder.



Dr. and Mrs. Megavolt at Burning Man 2006.

**CHICAGO, SÜDSEITE.  
(INNERE STADT)**  
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1 Chamber of Commerce	6 Royal Trust Co.
2 First National Bank	7 Wilson's Temple
3 Commercial Bank	8 Masonic Temple
4 Rookery	9 Schillerhaus
5 Insur. Exchange	10 Grand Opera House
	11 Chicago Opera House

**BERLIN.**  
1:100 000 (Im gleichen Maßstabe mit dem Hauptplane)



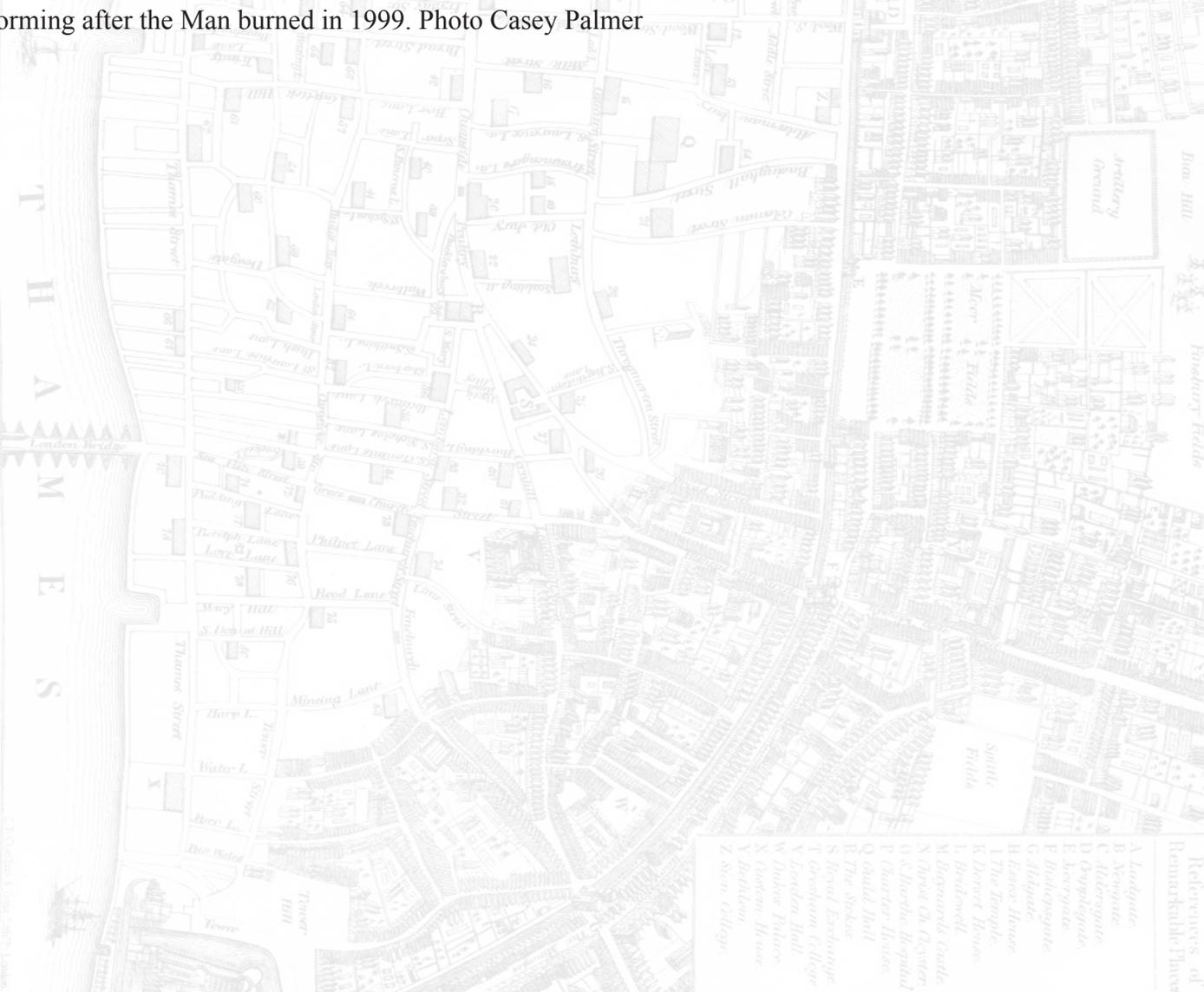
Performing after the Man burned in 1999. Photo Casey Palmer

1st Edition

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References of Remarkable Places

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# Dragon Smelter

by Daniel Macchiarini, Oakland, CA



## Audio Tour Script:

The Dragon Smelter is 18 feet tall with a crucible contained in the Dragon's belly. We will take this creature out to the desert, fire it up and use recycled aluminum cans to create original sculptures right there on the playa. Citizens of Black Rock city will be encouraged to participate in the process of creating these sculptures. The Head and tail of the Dragon jut up on either side of the platform and are covered with black and gold scales. The head of the Dragon also spits flames and there is a pour spout at the front of the Dragon's belly where the melted aluminum is poured out into sand forms to create sculptures right there on the playa.

This year we will also be creating "Karma coins" in a smaller smelter for participants. The coins can be used for barter, or worn as souvenirs.

## Artist Web Site:

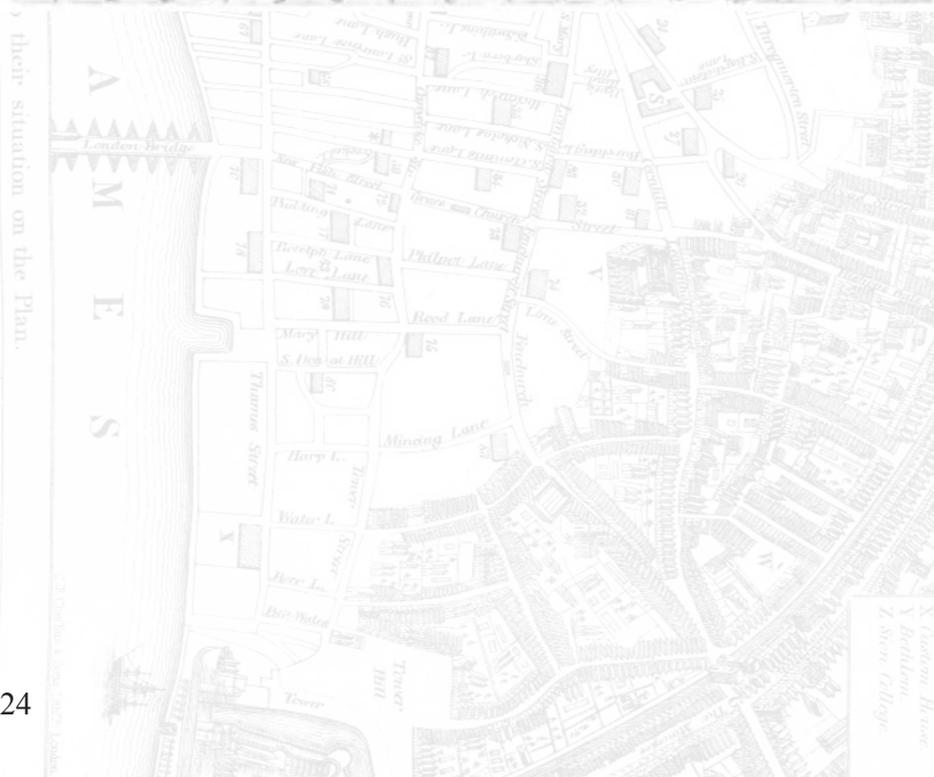
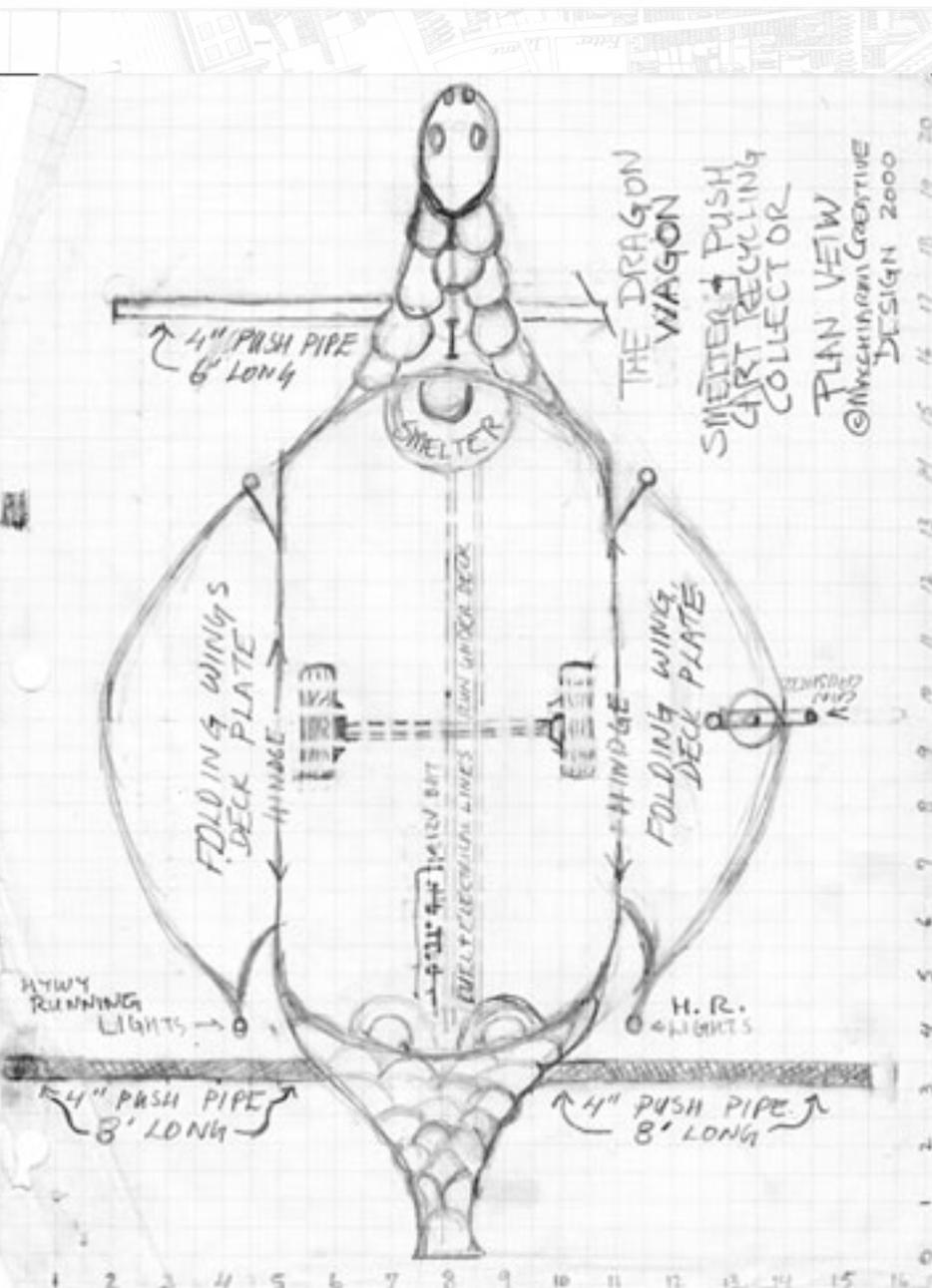
<http://www.maccreatedesign.com/public/bm.html>

## Additional Information (from web site and honorarium applications):

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(INNERE STADT)  
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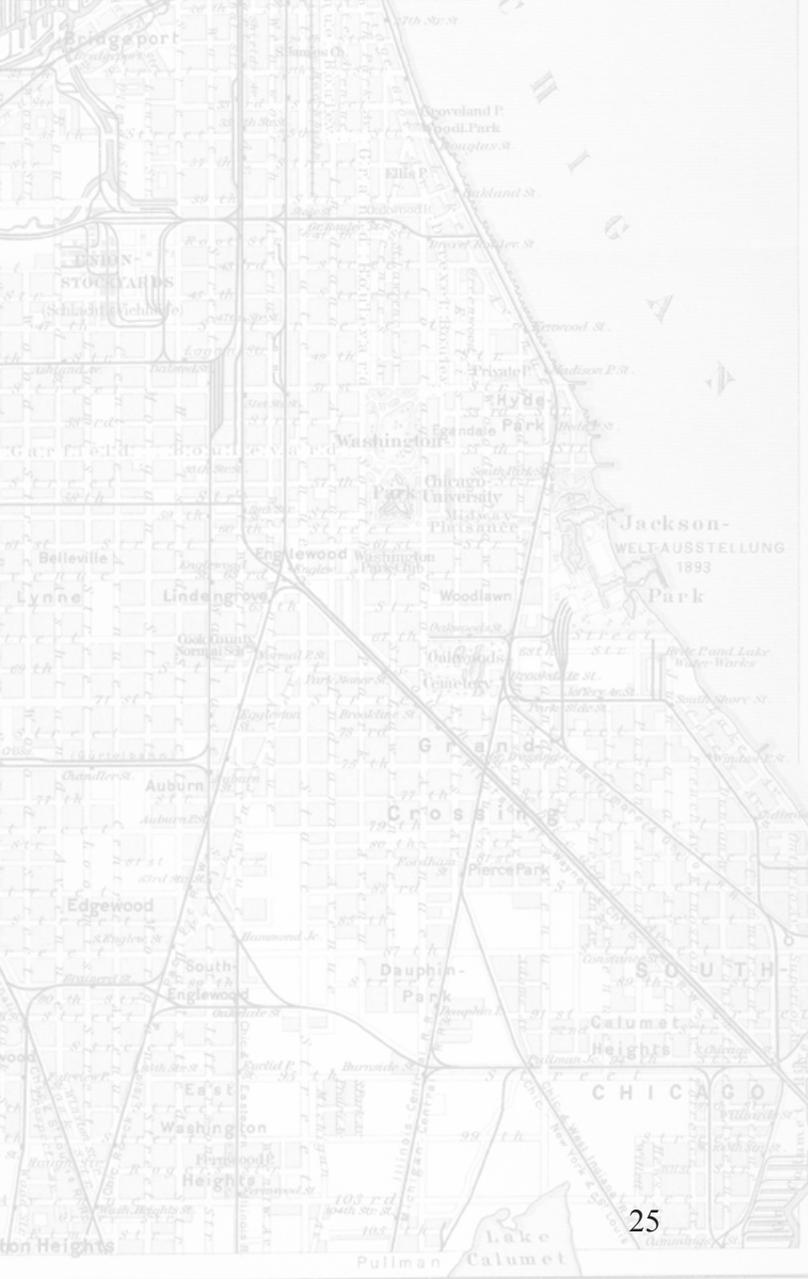
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2 First National Bank	7 Masonic Temple
3 Commercial Bank	8 Schillerhaus
4 Rookery	9 Grand Opera House
5 Insure Exchange	10 Chicago Opera House

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- References of Remarkable Places
- A Ludgate
  - B Newgate
  - C Aldersgate
  - D Gosspigate
  - E Newgate
  - F Bishopsgate
  - G Aldgate
  - H Essex House
  - I The Temple
  - K Dorset House
  - L Broadwall
  - M Baywards Castle
  - N Great St. Dunstons
  - O St. Dunstons Hospital
  - P Charter House
  - Q Guild Hall
  - R The Stocks
  - S Royal Exchange
  - T Corporation College
  - V London Hall
  - W Dulwich Palace
  - X Custom House
  - Y Barbican
  - Z Lion College

# CHICAGO.



## CHICAGO, SÜDSEITE. (INNERE STADT)

1:50000 Metres

- 1 Chamber of Commerce
- 2 First National Bank
- 3 Commercial Bank
- 4 Rookery
- 5 Innes Exchange
- 6 Royal Exchange
- 7 Masonic Temple
- 8 Schillerhaus
- 9 Grand Opera House



# Ein Hammer

by Mister Jellyfish



EIN HAMMER by Mister Jellyfish - sinktrap@charter.net



## Final Audio Tour Script:

Guten Tag, this is Mister Jellyfish, the artist responsible for the Ein Hammer art installation at Burning Man 2010 and that's why I am speaking to you in this outrageous German accent. The project has received honorarium funding from Burning Man, and the 40-member crew and I are most excited to present this interactive gift to the citizens of our great Metropolis.

Beneath a giant sledgehammer, moving industrial images of frantic workers are visible through skylights on the ground, suggesting the enormous power turbines underneath the city at Burning Man need a "bump shtart". Infinity power tunnels, whirling roof vents and a submerging conveyor belt further the illusion. Ze sledgehammer stands 37 feet tall with the hammerhead itself shpanning seven feet vide. The exterior is high-polish reflective aluminium.

Three regular-sized lightweight sledge hammers are the tools for interaction. When you and two other participants shlam them down on their respective targets, a thunderous "boom" sound shakes the ground. The more simultaneously the three

hammers are slammed, the higher the 25 foot long flames travel up the giant hammer's shank. A stall at the top of the trajectory like that of a metal weight makes the interface reminiscent of the carnival attractions. If you and your friends get the flames all the way to the top, the hammerhead spins with fire, unfolds, and reflects dazzling shafts of light downward like an infernal disco ball as the underground turbines groan up to speed. Strength and accuracy matter not-- it's all in the timing.

Dressed as the character "Rotwang The Inventor" from the 1927 silent film, Metropolis, a crazed barker with German accent engages the crowd from the stage into joining in as together they give the three hammer-slayers the count "Eine... zwei... drei!" igniting a mutual obsession to restore power to the city and resume the status quo.

Ein Hammer (German for One Hammer) is a tribute to workers as one-- that with all of our grand ideas, promises, or sales of derivatives, nothing happens unless the workers work... together.

Ze installation is only operational at night when the flame effects can be seen from far and near. Details on ze project with web links und videos are available from ze honorarium page at [burningman.com](http://burningman.com)  
Danke schoen for your interest, mein freunde, auf wiedersehen!

## Initial Audio Script:

Beneath a giant sledge hammer, moving industrial images of steaming pipes and frantic workers on catwalks are visible through skylights on the ground. One can tell by the commotion that the enormous power turbines underneath have stalled. Black Rock city needs a "bump start"! Participants can see Infinity mirror tunnels, whirling roof vents and a submerging conveyor belt loaded with hand tools for the "workers below". The German-accented Barker pleads for participants to engage with the fascinating sculpture and help **save the city**.

Will you help?

A giant silver hammer is the centerpiece, standing 40 feet tall, it appears to defy gravity as it reflects its own light and that of Black Rock City. Tall and dominant, captivating and compelling, with a 40 foot tall shaft and a 7 foot wide head one has wonders if the artist is compensating for something...

The spinning hammerhead casts ominous daytime shadows as the aluminum surfaces reflect quasars of sunlight. At night a visual spectacle is created by eight strobe lights recessed inside the hammer handle, above the handle on the shank are 10 tongues of flame, shooting out either side and finally topped by the spinning hammerhead which blasts twin liquid propane shooters,

Participants are guided from the archway to the three regular-sized lightweight sledgehammers near the handle base of the giant hammer which are the tools for interaction,. The comedic Barker leads the crowd in shouting the hammer-swinging count-down in German: "Ein!... Zwei!... Drei!". When a participant hoists and slams a sledgehammer down on their target, a deep, audible 'boom' shakes the ground. The more simultaneously the three hammers are struck, the higher the brilliant strobe lights and 10 dazzling tongues of flame travel up the shank of the giant hammer itself, emitting loud concussion sounds along the way. A stall at the top of the flame's trajectory, like that of a traveling metal weight, makes the interface that much more reminiscent of the "High Striker" carnival attraction. If the three participants get the flames all the way to the top, the hammer head spins with huge liquid fire, unfolds, and reflects shafts of light downward on the crowd like an infernal disco ball. The underground turbines audibly groan as they increase in speed. Black Rock City once again has power! For participants, strength and accuracy matter not-- it's all in the timing of the swinging hammers. Ein Hammer is a tribute to workers as one.

## Artist Web Site:

[http://www.mutantvehicle.com/ein\\_hammer.htm](http://www.mutantvehicle.com/ein_hammer.htm)

In addition to an excellent blog, there's some great videos showing testing of the flame effects.

## Additional Information (from web site and honorarium applications):



#### Honorarium Application:

The giant sledgehammer stands 40 feet tall by 7 feet at its widest point on the hammerhead at the top, supported by the hammer shank and handle beneath. The spinning hammerhead casts ominous daytime shadows as the polished aluminum surfaces reflect quasars of sunlight. At night a visual spectacle is created by eight strobe lights recessed inside the hammer handle below the 12 foot height mark, succeeded above on the shank by 10 tongues of flame shooting horizontally out either side and finally topped by the spinning hammerhead which blasts twin liquid propane shooters, one on each face of the hammerhead. The longer inside panels of the hammerhead are lined with mirror squares that, when opened in a gull-wing formation, reflect "disco ball" shafts of light down on participants from the floodlights within. 3 ea. 1' wide by 18' long "infinity mirror tunnels" radiating from the base of giant hammer to divide the interaction and create a lighted illusion of great depth that 'bends' in relation to participants' movement. They do not provide support for the giant sledgehammer. A tool crate labeled "F+R DAS W...RKERS" (Pigeon-German "For The Workers") measuring 8x4x4' made from wood framing and OSB board hides electronics, provides stage/platform for the Barker and is attached to an 8' long by 2' wide modified supermarket conveyor belt that terminates into a 30" diameter culvert pipe on the ground. Three 42" Lightweight 'dead blow' sledgehammers chained to corresponding targets mounted inside recycled truck tires. 5' Wide, 8' tall acrylic arch sign with EI Wire and LEDs serves as gateway for participants organized into groups of three by lighted vinyl stanchions. Three round propane supply "ball" tanks surrounded by chain link privacy fencing 8' wide x 8' long x 8' tall.

**INTERACTIVITY:** Beneath a giant sledge hammer, moving industrial images of steaming pipes and frantic workers on catwalks are visible through skylights on the ground, suggesting the stalled, enormous power turbines underneath the city need a "bump start". Infinity mirror tunnels, whirling roof vents and a submerging conveyor belt loaded with hand tools for the "workers below" further the illusion, as does the German-accented pleas from the Barker for participants to engage with the fascinating sculpture and help 'save the city'. The giant silver hammer centerpiece (mostly hollow and supported by guy wires) appears to defy gravity as it reflects its own light and that of Black Rock City. Tall and dominant, captivating and compelling, one wonders if the artist is compensating for something... Participants are guided by the Safety/Host from the archway to the three regular-sized lightweight sledgehammers which are the tools for interaction, chained to the ground by their respective targets near the handle base of the giant hammer. The comedic Barker leads the crowd in shouting the hammer-swinging count-down in German: "Ein!... Zwei!... Drei!". When a participant hoists and slams a sledgehammer down on their target, a deep, audible 'boom' shakes the ground, feet, ankles, etc. The more simultaneously the three hammers are struck, the higher the brilliant strobe lights and 10 dazzling tongues of flame travel up the shank of the giant hammer itself, emitting loud concussion sounds along the way. A stall at the top of the flame's trajectory, like that of a traveling metal weight, makes the interface that much more reminiscent of the "High Striker" carnival attraction. If the three participants get the flames all the way to the top, the hammer head spins with huge liquid fire, unfolds, and reflects shafts of light downward on the crowd like an infernal disco ball. as the underground turbines audibly groan up to speed for 90 seconds. Strength and accuracy matter not-- it's all in the timing.

# CHICAGO.

Maßstab 1 : 100 000.

Kilometer.



Hammerhead!



## CHICAGO, SÜDSEITE. (INNERE STADT)

1 : 50000

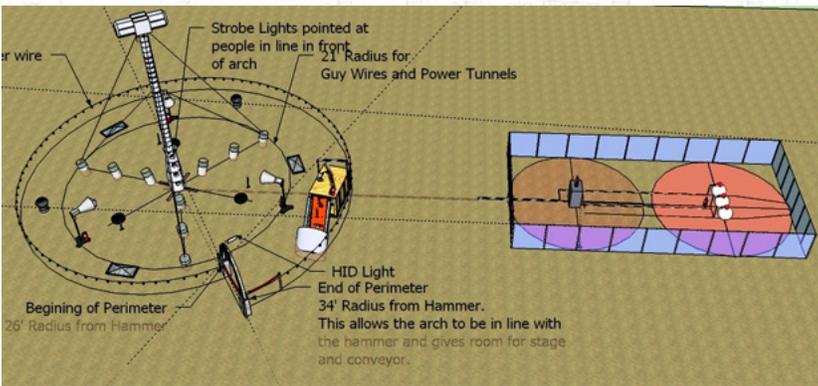
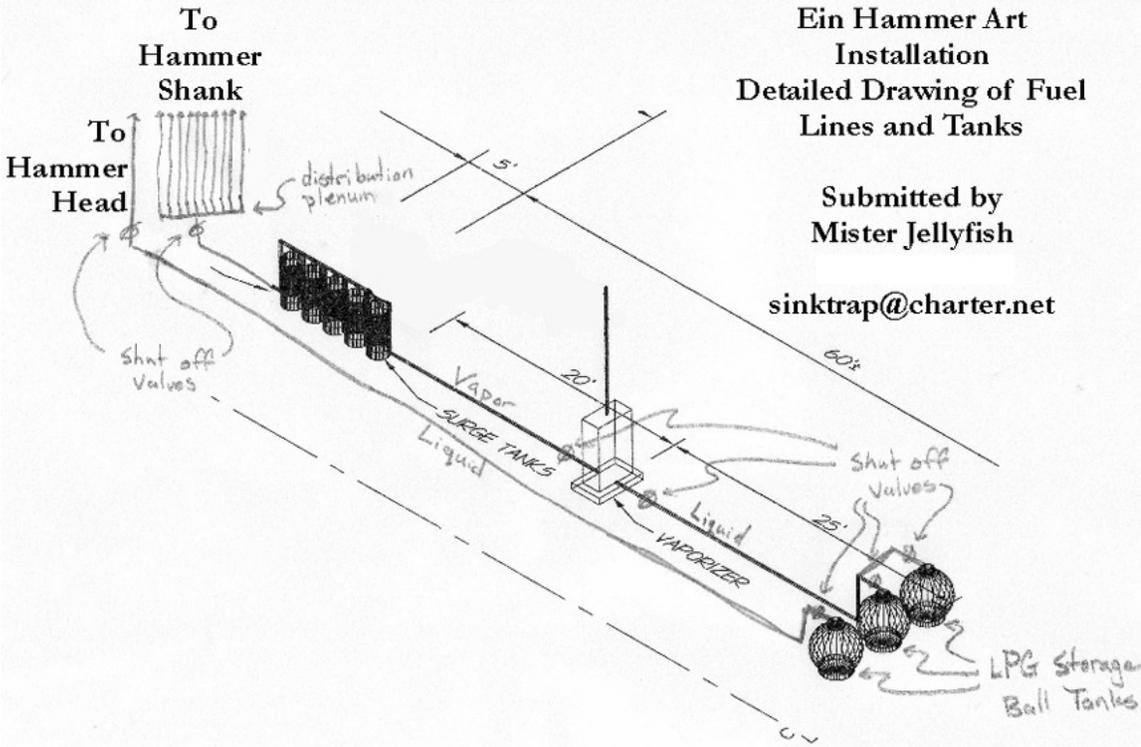
- 1 Chamber of Commerce
- 2 First National Bank
- 3 Commercial Bank
- 4 Rookery
- 5 Insure Exchange
- 6 Royal Trust Co.
- 7 Masonic Temple
- 8 Masonic Temple
- 9 Schillerhaus
- 10 Grand Opera House
- 11 Chicago Opera House



# Ein Hammer Art Installation Detailed Drawing of Fuel Lines and Tanks

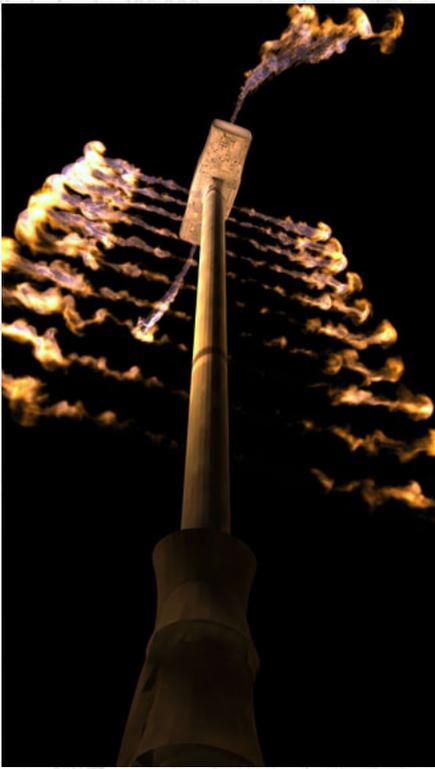
Submitted by  
Mister Jellyfish

sinktrap@charter.net



References of Remarkable Places

A	Bankgate
B	Beaumont
C	Chancery Lane
D	Chancery Lane
E	Chancery Lane
F	Chancery Lane
G	Chancery Lane
H	Chancery Lane
I	Chancery Lane
J	Chancery Lane
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Y	Chancery Lane
Z	Chancery Lane



EIN HAMMER by Mister Jellyfish

sinktrap@charter.net



photo by Lightnin'

From the blog: Our own TekSage is “skinning” the hammerhead with high-polish aluminum sheeting that will gleam in the sunlight like a mirror for about 13 seconds until the playa dust gets on it. :- (Welding is complete on the hammer shank and we’re finishing the final electronic tests. We’re now entering what I affectionately call “Tag ‘n’ Bag Phase”, where we get components that are finished out of our sight and try like hell to dwindle down our massive to-do lists. Aurora did some great designs on our silly signage and Professor Munz whipped it out on the computer controlled CNC router in a way that makes me never want to pick up a jigsaw again. We had a filming night to shoot a video “blue screen” of crew members in 1927 period worker costumes for Dave Cherry to insert into his animations of the underground world that will be viewed from the video skylights buried in the ground. It was a hilarious night that erupted into a spontaneous party at the end with much comradeship and the birth of a real feeling of connection and family for us all. Heeeeeeeeere we go!

# Excellent Adventure

by Gustavo Huber and Shelly Brown of Carbon Workshop



## Audio Tour Script:

Excellent Adventure reinvigorates the communication between two abandoned phone booths by exhilarating your eyes with bright lights and flashing colors. Located on the outskirts of the playa, the booths pay tribute to their natural urban context while reinventing their typical function.

Excellent Adventure functions variously as a temporarily inhabited private space, a visual spectacle, a multi-sensory communication device, and a solemn beacon. The booths are aligned such that either user will be able to see the other in their periphery. With each escalation of the telephone interaction, the user will be able to see how the other booth is being affected.

Callers are beckoned to the booths at night by a dim pulsing and their seemingly ordinary state. The pulsing light suggests that while the form may seem familiar... these phones might not phone home. Once two patrons have been lured in and connect a call, each can use their voice to activate roof mounted lasers and multiple modes of lights in the opposing booth. These modes of light will illustrate each caller's voice allowing them to experience the communication visually.

As the users begin to speak, they will immediately notice that the inbound call's tone and volume affect the color and character of light within their booth. Hushed tones cause cooler to glow near the bottom of the booth, the amount of light growing, and filling the booth as the conversation progresses. Prolonged periods of elevated volume cause the lights to strobe brightly and irregularly. From hundreds of feet away, spectators will watch the booths as objects, first "pinging" each other, and connecting via their brightly-colored beams, then pulsing, flickering, and fading in a visual conversation parallel to the audible one held within. After a call is ended the booths dim down to a low light and patiently wait for their next patrons.

Rebuilt in Oakland, the booth walls are covered with over 1000 ultra-bright LED lights that are mounted in arrays to custom printed circuit board panels. The circuit boards are run by a network of micro-controllers that are in turn lead by a central master controller. "Voice" data is analyzed in the master controller and reinterpreted into new "light" data that is sent out to each panel to be projected out onto users and the booth walls. Excellent Adventure is an entirely open source project and more information can be found on the project website at [carbonworkshop.com](http://www.carbonworkshop.com)

## Artist Web Site:

<http://www.carbonworkshop.com>

**Additional Information (from web site and honorarium applications):**



**About Carbon Workshop**

Founded by Gustavo Huber and Shelly Brown in 2006, Carbon Workshop is an Oakland-based collective of artists, designers, and engineers brought together by a mutual desire to explore alternative mediums for creativity.

The workshop functions as a meeting place, as well as a build site, and is the birthplace of work ranging from dime-sized robots, to furniture made from salvaged windows, jute messenger bags, and paintings.

Carbon Workshop members include experienced engineers, craftsmen, fabricators, and software programmers.

“We believe in the value of salvage. We believe in the power of design.”

**Project Summary**

A voice-reactive audio-visual laser-blastin’ phone booth experience. Excellent Adventure honors the phone booth as a metropolitan icon, and explores its potential as a sensory experience askew from our expectations of its form. The two booths of Excellent Adventure use focused beams of visible light to transmit voice data from one to the other, and inbuilt dynamic lighting to pulse and fade through the spectrum in response to the tone and volume of the call being received. In this way the booths quite literally “color” conversation, divorcing the experience of telephonics from awkward, one-dimensional expectations. Interactions with Excellent Adventure remind participants that the spectacle and miracle of the metropolis is squarely rooted in our ability to connect with each other.

**Philisophical Statement**

Technology has steadily changed what communication means to our species. From signal pyres to ink, each step into the future has redefined the way we “speak” to each other, simultaneously bringing us closer together as a society, and farther away as individuals. The ultimate expression of this is in metropolises - spaces where life depends entirely on the webs of communication that allow markets and logistics to bring food, energy, and water.

Over the past two decades, the widespread adoption of personally-owned communication devices such as cellular phones, pagers, and computers has changed our expectations of communication. The experience of human-to-human connection has been untethered from physical infrastructure. The blessing and curse of social obligation follows us everywhere we go, buzzing from within our millions of pockets to the point where physical nodes of communication - phone booths - are now relics of a whimsical past. Notably, these relics, particularly the more remote or absurd-seeming ones, have many times commanded an almost fanatical following. Certainly many other burners spent days camped at the Mojave phone booth, and felt the sting of loss when it was torn out.

July 15, 1930.

O. GULLICKSEN  
TELEPHONE BOOTH  
Filed July 26, 1928

1,770,612

3 Sheets-Sheet 1

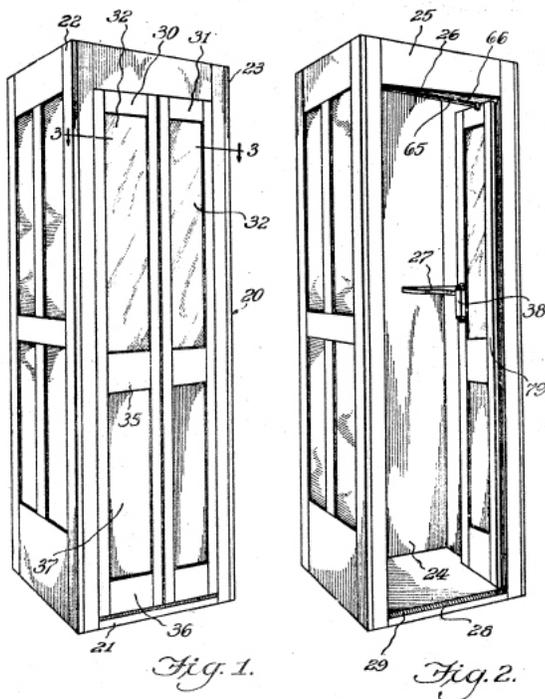


Fig. 1.

Fig. 2.

Inventor  
Ole Gullicksen

By Williams, Readbury, DeCoker & Smith  
Attys.

The phone booth remains only as an icon of obsolete technology. It is now typically found on the margins of a metropolis; where its meager footprint of real estate is not yet valuable enough to warrant the effort of tearing it out. Phone booths suggest an era when communication was something slightly more sacred, more closely guarded. An era when we trusted each other to temporarily exist in a space without first owning it, and when the content of our conversations were worth guarding behind tempered glass and aluminum mullions. It is easy to imagine that by untethering our voices from booths, dimes, and cords, we traded quality of communication for quantity. Now cursory conversations are mainly carried out unshielded and self-consciously while moving between spaces.

Excellent Adventure aims to both honor the phone booth as a metropolitan icon, and explore its potential as a sensory experience askew from our expectations of its form. The two booths of Excellent Adventure use focused beams of visible light to transmit voice data from one to the other, and inbuilt dynamic lighting to pulse and fade through the spectrum in response to the tone and volume of the call being received. In this way the booths serve as a tool to quite literally "color" conversation, divorcing the experience of telephonics from the awkward onedimensional expectations we have of it. Our hope is that interactions with Excellent Adventure will remind participants that the spectacle and miracle of the metropolis is squarely rooted in (and ultimately aimed at improving) our ability to connect with each other.

#### Interactivity

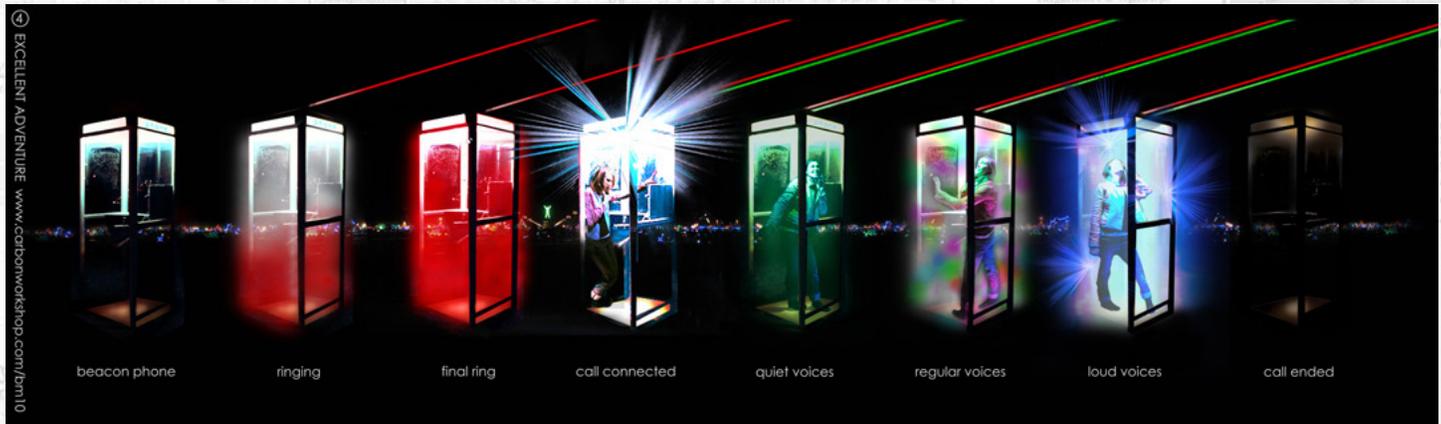
Excellent Adventure functions variously as a temporarily inhabited private space, a visual spectacle, a multi-sensory communication device, and a solemn beacon. The booths are aligned such that either user will be able to see the other in their periphery. With each escalation of the telephone interaction, the user will be able to see how the other booth is being affected.

When empty, both booths pulse slowly from pale blue to pale yellow, beckoning users to come explore them, and hinting that, though the form is familiar, these booths do not phone home. When either receiver is taken off the hook, roofmounted green and red lasers visually and optoelectrically connect the booths, ringing the "receiving" booth's pay phone and causing its lights to strobe. With each ring, the strobing on the "receiving" booth becomes faster, and shifts from white to red in color. Similarly, the "calling" booth begins to fade in and out to a greater degree with each unanswered ring.

When the “receiving” pay phone’s ring is answered, both booths flash then fade down to a level determined by sensing ambient light. As the users begin to speak, they will immediately notice that the inbound call’s tone and volume affect the color and character of light within their booth.

Hushed tones cause colors from green to ultraviolet to glow near the bottom of the booth, the amount of light growing, and filling the booth as the conversation progresses. Prolonged periods of elevated volume cause the lights to strobe brightly and irregularly.

From hundreds of feet away, spectators will watch the booths as objects, first “pinging” each other, and connecting via their brightly-colored beams, then pulsing, flickering, and fading in a visual conversation parallel to the audible one held within.



Installation Appearance & Dimensions

Excellent Adventure consists of two freestanding salvaged phone booths with attached pay phones inside modified for coin-less operation and to only call from one booth to the other.

It is intended that the booths should be installed in the deep playa, facing opposite directions, and spaced apart approximately 100', so that while visual interaction is possible between users, verbal contact is only feasible through the phones.

During the day, the phone booths operate primarily as exurban monuments, in a nod to the “outskirts of town” for the BRC Metropolis. As darkness falls, the booths come to life, pulsing and blinking with activity when they are in use, and scanning their lasers through the night sky to connect a call.

Visually, the booths appear minimally modified. Translucent cover panels and mounting bezels hide the arrays of UV (“black light”), white, and red/green/blue LEDs built into the ceiling and uprights. Communication and control electronics as well as integral SLA batteries are securely mounted inside the water and dustproof (IP65 rated) pay phone housing.

Communications are accomplished through visible-spectrum laser links, with fail-over to 2.4GHz radio frequency transceivers when a hand or art car breaks the laser connection.

The roof of the booth includes a 40-watt solar panel which is securely mounted using sunlight-durable silicone adhesive, and can fully recharge the battery in 6-8 hours.

Booths will be regularly inspected and maintained, and adorned with a bogeystyle decal for each reported Superman sighting.

- Booth Dimensions
- Length = 33” (each booth)
- Width = 33” (each booth)
- Height = 84” (each booth)

Materials

Excellent Adventure uses recycled phone booths and pay phones as its structure and enclosure. Phone booths have original tempered safety glass which will resist most impacts without damage, and in an extreme case will crack safely without shattering or losing shards onto the ground.

Booths are anchored to the playa using custom-fabricated T-section pegs built from steel construction scraps.

For reliability reasons, its electronics, lighting, and wiring will be made from new components, however its solar panels are built with 85% post-consumer recycled PET plastic, and where possible, we will ensure the selection of environmentally responsible material options.

After successful deployment, the modular installation will be relocated back to Oakland and held for future deployment, or else cannibalized into new works. We are taking extreme precautions to prevent environmental damage to installed components and aim to have 0% trash waste of installed equipment.

### Sound

Excellent Adventure payphones include their original bell-style ringers, and earpiece speakers. Because by nature telephone interactions are solely auditory experiences, the focus of this installation is on additional visual dimensions for the same set of behaviors. There will be no externally amplified sound, nor any “sound system” component to this installation.

### Lighting / Electronics

Each of the installation’s phonebooths will have more than 60 of 3x3 LED panel arrays which fade, pulse, and change colors in response to the conversation being had across the phones.

The panel is a series array of “superflux” 8000mcd R/G/B LEDs from Jeled. A single ATTINY85 controls each color channel via S11488DH FETs. For the final layout, each panel will be split into multiple zones, each controlled by an ATTINY, and uniquely addressable on an I2C bus.

The design is entirely open under the Creative Commons (CC-BY) license.

### Support Crew

1. User Experience Design Lead: Tests and determines colors, intensities, and interaction characteristics for booth illumination and handset functions. Directs production of final pieces through collaboration with Software, Electronics, and Mechanical designers.
2. Software Lead: Designs and programs firmware for embedded electronics systems.
3. Electronics Lead: Designs and assembles microcontroller-based lighting control modules and RF/Laser telecommunication modules.
4. Mechanical Lead: Modifies booths to accommodate and securely house electronics.
5. Grant Writer / Fundraiser: In charge of proposal, begging.
6. Renderings and Graphics: Graphically documents project from concept through clean-up.
7. Installation/Removal Foreman: Responsible for safety, logistics, and successful implementation of leave-no-trace plan.
8. Installation Assistant: Assist in delivery and anchoring.
9. Removal Assistant: Assist in removal and clean-up.
9. Field Repair Technician: Regularly monitor and repair installation.

References of Remarkable Places

A	Backgate
B	Beaumont
C	Chadwell
D	Dunstable
E	Eastgate
F	Fishergate
G	Goldgate
H	Hammer House
I	The Temple
J	James House
K	Kingwell
L	Langwell
M	Marys Gate
N	Newgate
O	Oldgate
P	Parish House
Q	Quail Hill
R	Rose Hill
S	St. James
T	Town Hall
V	Victoria Hall
W	Winton House
X	Xmas House
Y	York House
Z	Zion College

# Promethean Fountain

by Wally Glenn (aka PyroBoy), Emeryville, CA

## Audio Tour Script:

Firefall is a water and fire art piece. Fire burning on water is absolutely hypnotizing. Participants will be able to walk up to the water effect and let the fire and water fall through their hands. More adventurous people will be able to pick up the water and fire with their hands from the surface of the vessel, allowing them to literally hold fire. It is a beautiful and amazing experience.

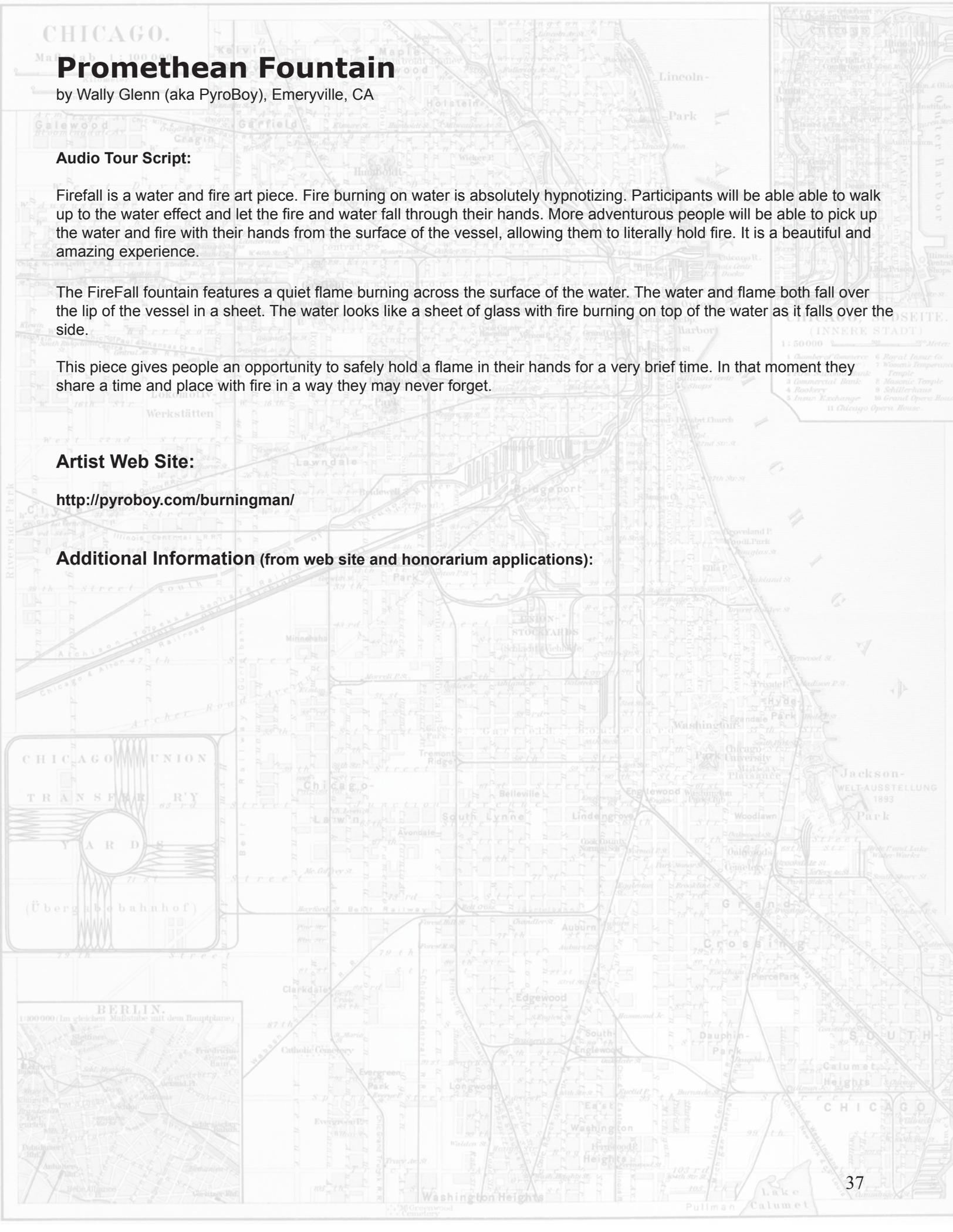
The FireFall fountain features a quiet flame burning across the surface of the water. The water and flame both fall over the lip of the vessel in a sheet. The water looks like a sheet of glass with fire burning on top of the water as it falls over the side.

This piece gives people an opportunity to safely hold a flame in their hands for a very brief time. In that moment they share a time and place with fire in a way they may never forget.

## Artist Web Site:

<http://pyroboy.com/burningman/>

## Additional Information (from web site and honorarium applications):



# Future's Past

by Kate Raudenbush



## Audio Tour Script:

Crossing through the cacophony of progress in our shining desert Metropolis, we waver and stop to witness a modern utopic vision surrender to a dystopic fate. A monument to man's technological advancement has been mysteriously abandoned to time and left to seed. In its place, a monument to nature grows out of its fertile ground. The angular black steel roots of modern computer circuitry taking the shape of a stepped pyramid, give way to the ancient roots of a sacred Bodhi tree. The flowing root system of the Bodhi Tree reclaims the black steel relic of our Future's Past in its embrace, and signals the end of consumptive collapse and the beginning of evolved consciousness.

The pyramid structure is made of a black steel lace, which crawls and wraps around the four walls, filtering light in layered angular moire patterns of movement. A bold narrow silver arch of circuitry marks the entryway and a surreal, archaic altar exists inside, as if a survivor of this civilization had no gods but computers and so set up a little offering inside the temple

...  
A chandelier hangs from the ceiling taking the shape of multiple geometric forms of the 'Seed of Life': It's as if the seed of the tree above was sending its energy into the earth below.

As a contrast to the world below, The entire 10 foot Bodhi tree has been designed as if it is a sentient being, watching the chaos below with eye-like branches. Overhead, the Bodhi leaf at the center of the top tree branches is made of silver reflective steel, symbolizing enlightenment.

The night view of Future's Past will be really phenomenal: saturated green light from the ceiling will bathe the pyramid in a futuristic glow, casting ghostly circuit board patterns on the ground around Future's Past. The chandelier is illuminated from below. The Chandelier's mirrors and the altar's 2-way glass will come alive with organic elliptical reflections, providing a contrast to the eerie circuit board glow of the Digital Pyramid. The bodhi tree is lit up with white light. The branches reach up and they curve out, illuminated, they hang over the edge of the top platform accentuating their wiggly forms in opposition to the angular structure below.

As found in myriad explorations of lost civilizations akin to the temples of Chichen Itza and Ta Prohm, this tree both supports and consumes the immortal efforts of mankind. This symbolic and symbiotic balance of existence with the natural world must be echoed today if humankind is to survive going forward. We must learn from the mistakes of collapsed civilizations. Technology alone will not save us. Technology, after all, is crafted by the hands of humans, ruled by both integrity and ignorance. Like the growth of the tree that both sustains the structure of the pyramid and prospers from its strength, our objective must be an evolving equilibrium with our home planet. Without honoring the interdependent ecosystem of which we are a part, the system circuitry of our modern civilization will slowly return to earth. Action-- or inaction-- in the face of change is the fulcrum on which the survival of a species rests. To be an active participant in the present moment is the only way to shape what is to come.

As above, so below: Roots are a central theme of Future's Past. They refer to our modern digital circuitry as it maps our information, holds our memory, and calculates our future. The Bodhi tree above represents our connection to the natural world and to the intangible, unknowable life force, whose energy holds the web of our collective consciousness, connecting us all on a higher plane of circuitry. Our Future's Past is now.

**Artist Web Site:**

<http://www.kateraudenbush.com/>

Past installations at Burning Man include: Braindrop, Altered State, Garden of Eden, Dual Nature, and Stadium of the Self



**Additional Information (from web site and honorarium applications):**



**Artist Philosophy / Work:**

- Live with intention.
- walk to the edge.
- listen hard.
- practice wellness.
- play with abandon.
- laugh.
- choose with no regret.
- continue to learn.
- appreciate your friends.
- do what you love.
- live as if this is all there is.

\* mary anne radmacher

Never doubt that a small group of dedicated individuals can change the world. In fact, it's the only thing that ever has.

\* margaret mead

We are the ones we've been waiting for.

\* hopi indian wisdom

**\* WORK STATEMENT \***

Kate is a sculptor and photographer living in New York. Working within themes of interactive social commentary and the expressive materials of plasma and laser-cut metal, wood, mirror and light, she sees her work as living environments that are given more meaning with each participant's interaction. In this way, the work is not just an object to behold, but an experience to be lived. Interactive art is art activated by the participant, and it is created by the artist to pose a question, to act as a vehicle for communication and self-reflection, and to build community through shared experience.

Past work may involve one or more of the following materials: fire, plasma-cut welded metal, surveillance mirror, climbable 10-foot lotus leaves, L.E.D. sequencing, a 360 degree wrap-around cantilevered balcony, red acrylic mirror, wind chimes, wood, brass, patinas, laser-cut steel, powder-coating, amber acrylic mirror, laser-cut aluminum, strobes, clouds, costumes, music, cameras, motion sensors, water, disco balls, theatrical projections, aerial kinetic sculpture, aircraft cable, sand-blasting , or a 30-foot tall, 3-level swing.

LONDON AND PART OF THE STRIPBS AFTER THE GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHOW THE EXTENT OF THE CONFLAGRATION

While using:

Plasma torches, forklifts, augers, trenchers, scaffolding, laser cutters, diesel trucks, man lifts, welders, impact wrenches, hydrolics, magnetic drills, cranes and crews of 15.

With themes that reference:

DNA, voyeurism, sacred geometry, time, eagle symbolism, water, feathers, Hope and Fear, coliseums, self-empowerment, Psyche, Native American history, Vishnu, Thoth, The American Dream, flight, environmental sustainability, consciousness, meditation, and creation myth.

**\* WORK BIO \***

Currently on view is Altered State, the 3 story birdcage of laser cut Native American imagery, installed at the CoSM , Alex and Allyson Grey's new Art Sanctuary in Wappinger's Falls, NY, which was originally constructed with the support of a fifth consecutive Art Grant from Burning Man in 2008. Recent commissions include Braindrop, a 17-foot tall laser-cut meditation space the shape of a water drop. Her 2007 sculpture, Guardian of Eden, was exhibited at The Nevada Museum of Art in 2007, and was subsequently purchased by the museum, honoring the 18-foot tall lotus flower as the first-ever Burning Man-commissioned sculpture to be acquired for the permanent collection of a U.S. Museum. Her earlier sculpture work, Duel Nature, was also featured as theme art at Burning Man 2006 in Nevada, and can be seen in a double page spread in the award-winning publication, The Burning Book: A Visual History of Burning Man by Jessica Bruder, published August 2007 by Simon and Schuster. In 2004 she received her first Art Grant from the the Burning Man Project to build the interactive installation Observer/Observed, where it was also installed for NYC Decompression on the dance floor of Spirit in New York City, and was featured in the Burning Man documentary film Astro Blaze by Bill Breithaupt.

Actively involved at The Nationals Arts Club in New York, and as a supporting member of the Black Rock Arts Foundation, her other commissions include: Inner Space a torch-cut brass meditation sculpture created and auctioned to benefit the the Black Rock Arts Foundation. Ascend a 9-foot tall fountain made of a blown glass nest surrounded by 6 giant stainless steel bird wings for the City of Redwood, California (view this upcoming sculpture in the "Proposed Sculptures" gallery on this website). Six "Gear Chandeliers," enormous spinning aerial sculptures in mirror and aluminum, were built as set pieces for the Rewind Concert in New York, "the sonic and visual extravaganza" that plans to tour the U.S. See the sculptures moving in their original dramatic context HERE.

In her 11 year career as a photographer, Kate has created scenes and documented environments in her portraits of artists and suits alike. She has had solo exhibits of her fine art series "Construction/Deconstruction" and her urban landscape series "Evidence/Observed", as well as participated in numerous group shows and auctions in NY. Her photographs are featured in two double page spreads in The Burning Book: A Visual History of Burning Man. Currently, photographs of the series Construction/Deconstruction are being sold at Natrona in Chelsea, NYC.

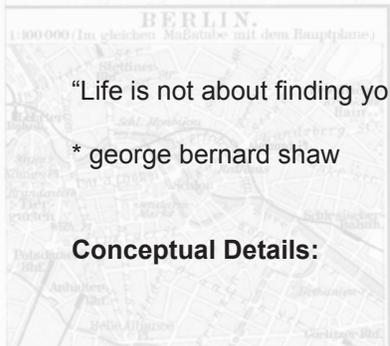
Along with her favorite creative collaborators of musicians, artists and theaters, her other photography clients include Mtv, Citigroup, Atlantic Records, Nike, and Continental Airlines. Published in New York Times, The New York Times 2006 Burning Man Slideshow, The Village Voice, The Washington Post, Time Magazine, LA Times, CNN.com, SFGate, Reno-Gazette Journal, Time Out NY, Billboard Magazine, High Times, Piss Clear, and The Black Rock Beacon, she also served as the staff photographer for The Kennedy Center for the Performing Arts in Washington DC as well as the Public Theater in New York City, and has shot about a dozen Album Covers. A graduate of Drexel University (Philadelphia) with a degree in fashion design, she has also studied at the Corcoran School of Art (Washington, DC), The International Center of Photography (NYC) -where she was also an assistant teacher- and at the School of Visual Arts in NY.

The best teacher, however, is life.

"Life is not about finding yourself, Life is about creating yourself."

\* george bernard shaw

**Conceptual Details:**



As found in myriad explorations of lost civilizations akin to the temples of Chichen Itza and Ta Prohm, this tree both supports and consumes the immortal efforts of mankind. This symbolic and symbiotic balance of existence with the natural world must be echoed today if humankind is to survive going forward. We must learn from the mistakes of collapsed civilizations. Technology alone will not save us. Technology, after all, is crafted by the hands of humans, ruled by both integrity and ignorance.

Like the growth of the tree that both sustains the structure of the pyramid and prospers from its strength, our objective must be an evolving equilibrium with our home planet. Without honoring the interdependent ecosystem of which we are a part, the system circuitry of our modern civilization will ignominiously return to earth. Action-- or inaction-- in the face of change is the fulcrum on which the survival of a species rests. To be an active participant in the present moment is the only way to shape what is to come. Our Future's Past is now.

As above, so below: Roots are another central theme of Future's Past, and refer to our modern digital circuitry as it maps our information, holds our memory, and calculates our future. The Bodhi tree above represents our connection to the natural world and to the intangible, unknowable life force, whose energy holds the web of our collective consciousness, connecting us all on a higher plane of circuitry.

Visual Details: Below: The pyramid structure is made of a black laser-cut steel digital lace, which crawls and wraps around the four walls, filtering light in layered angular moire patterns of movement. A bold narrow silver arch of circuitry marks the entryway to an 8' x 8' interior. A surreal, archaic altar exists inside, as if a survivor of this future's past civilization had no gods but computers, and so set up a little offering inside the temple ... 4ft tall x 2.5foot wide x 2.5 ft deep archaic altar is made from the same style laser-cut black steel. cut in the style of two rectangular pyramids merging together at the points. Interior holds a 9" tall black sand hourglass (just glass, no structural fittings) that visitors can turn and measure time (sand runs for 45 minutes). Top of Archaic Altar is 1/4" two-way glass surveillance mirror. During the day it reflects the complex mirrored root system hanging overhead.

Inside overhead is a chandelier in the shape of multiple geometric forms of the 'Seed of Life': Conceptually, It's as if the seed of the tree above was sending its energy into the earth below. Physically, it consists of 7 structures of the seed of life hung in descending size. This aerial sculpture is made of multiple reflective mirrored ellipses that descend 4 feet over the viewer (ending 8 feet overhead) and so take up most of the ceiling space above, yet allows the visitor to see up through flower of life cutwork at the center of the tree, and then up to the sky.

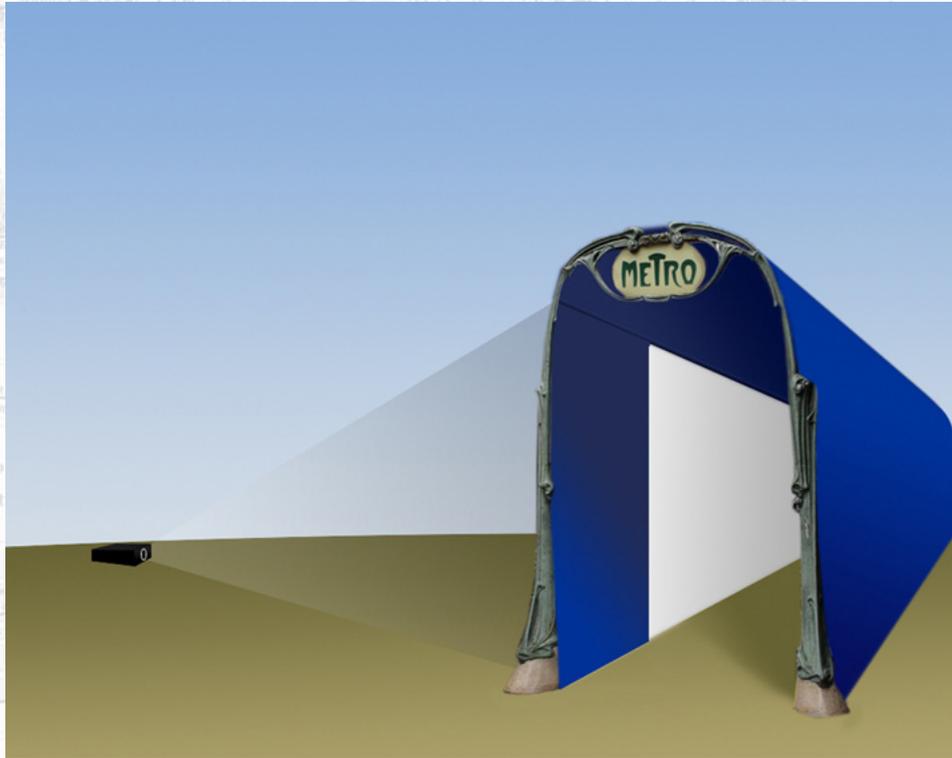
The night view of this structure will be really phenomenal: saturated green led light from the ceiling will bathe the pyramid in a futuristic technological glow, casting ghostly circuit board patterns on the ground around Future's Past, while the chandelier is illuminated with white spotlights from below the altar's 2-way glass and the chandelier will come alive with an organic elliptical reflections, and provide a contrast in the eerie circuit board glow of the Digital Pyramid.

Visual Details: Above: As a contrast tot the world below, The entire 10 foot Bodhi tree has been designed as if it is a sentient being, watching the chaos below with eye-like branches. The connective Bodhi leaf at the center of the top tree branches overhead is made silver reflective steel, symbolizing enlightenment. The tree is lit up at night in white light. The branches reach up and they curve out, each of the 8 trunks branches hanging over the edge of the top platform by about 2.5 feet and accentuating their wiggly forms in opposition to the angular structure below. The sculpture is climbable (only the base pyramid, NOT the tree): To reach the 10' Bodhi Tree, you climb up a black built-in ladder made of sliced pieces of 5x5 square tubing set onto a strip of flat bar and bolted to the center seam of the back paneling. About 8 people total can fit up top, if they sit around the edges of the structure and use the tree limbs and roots for stability. The tree itself is not climbable, it is only made of 10 gauge reinforced steel plate. The tree has a hollow center, whose floor has a laser-cut pattern of a large 18' wide geometric 'flower of life' pattern (this is also the interior skylight you see from below). The tree's interior fits only one person: it is only an 18" diameter circle, so it is like a crows nest at the mast of a ship at the center of the tree.



# Ghost Train

by Erik Burke, Mark Bruels, Lynn Maharas, Brooklyn, NY



## Audio Tour Script:

In the darkness of the playa is a railroad apparition known as Ghost Train. New trains appear to arrive on a cavernous space where brave and creative folks use a hand-held device to paint them. However the whole process happens by using light instead of actual paint.

Ghost Train allows users to create their own digital graffiti by constructing a familiar train environment and supplying intuitive painting tools. Participants use a hacked aerosol can to produce an infrared stream of light rather than paint, to tag their own designs on a digital projection of a New York City subway train. The light graffiti appears to adhere to the digital projection of a moving train car across our installations screen. The projection of a life-size train will slowly move across the screen throughout the festival creating an infinite train-car canvas for participants to decorate most of the day. As participants paint the projected train their work not only stays with the train visually but also reappears randomly on future trains throughout the Burning Man

Ghost Train is the current iteration of a work that began 2 years ago between the artists as a way to re-visualize gestural movements. Their installation takes inspiration from the interconnectedness of the railroad and its graffiti-clothed boxcars. Before the utility of the internet, graffiti writers understood the railroad as a means to distribute their work into the backyard of North America. Simultaneously graffiti writers underscored the driving American fascination with acquiring goods by giving away their work through the vast railroad network. Yet unlike a boomerang most of their work didn't return.

The ephemeral qualities of railroad graffiti and Black Rock City inspire our installation. Through our development of new tools we strive to create a platform for people of all skill levels to collaborate on a large-scale public work of art. By taking advantage of the impermanence of passing trains we hope to create a context with beauty and angst that is telling of all of our fleeting and connected experiences.

The element of creation and disappearance constantly invites new participation since ones experience is fleeting. At the same time the level of interactivity allows for personal expression while having a sense of public connectivity. In this sense the act is both creative and destructive, present and removed, personal and collective. Over time the Ghost Train will become long and layered, revealing the connective works of all who participated throughout the event.

Participants longing to understand the feeling of painting trains without the worry of flashlight and handcuff-toting police

officers will love it! But be quick, the train line is active and trains move in and out often. Better yet, so does your work. After completing a piece you can return anytime throughout the festival to see if it comes back through. Or you can visit the Ghost Train website to see an archive of all the pieces created during Burning Man.

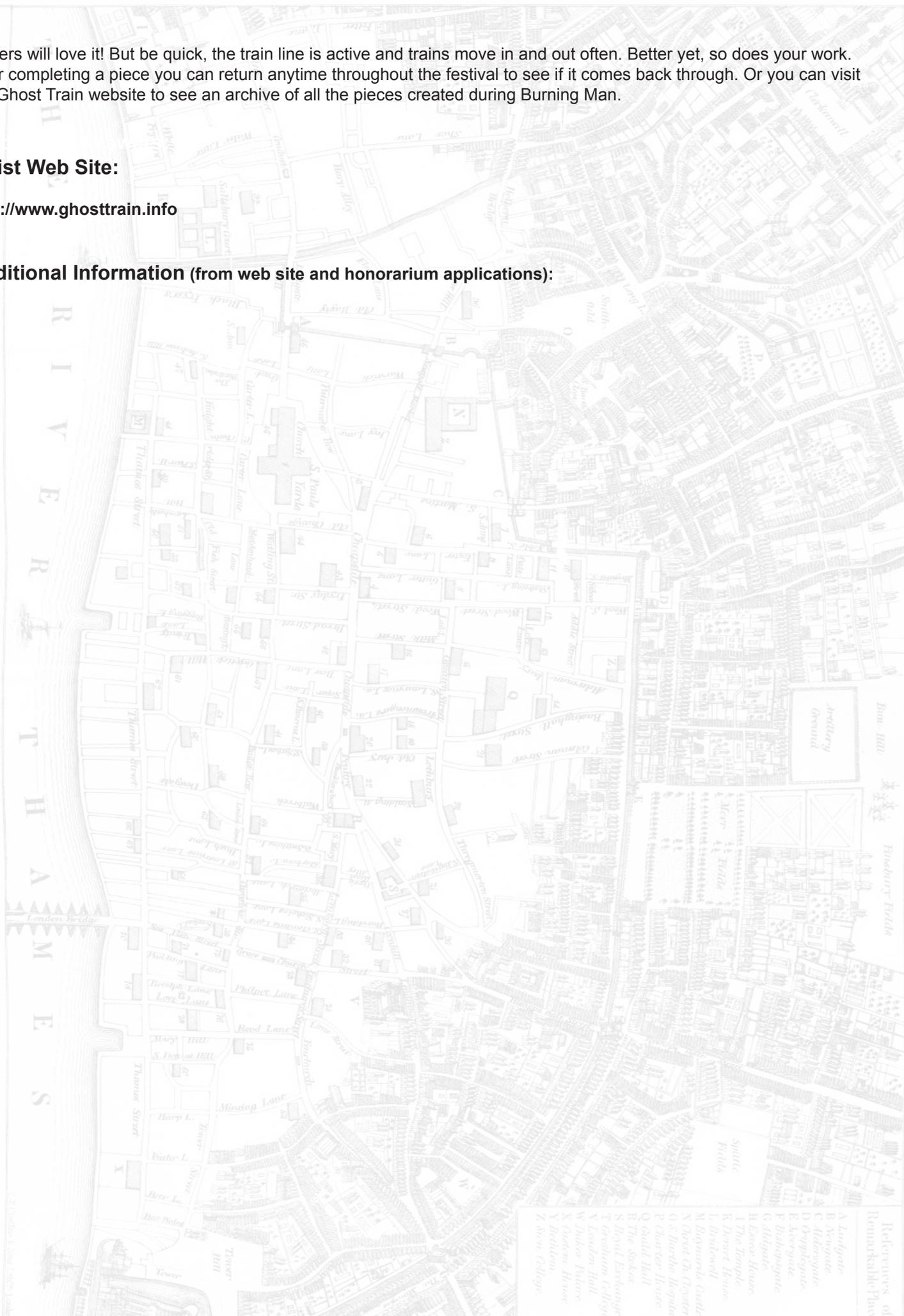
**Artist Web Site:**

<http://www.ghosttrain.info>

**Additional Information (from web site and honorarium applications):**

Names of the Churches in the Parts Burnt with Figures referring to their situation on the Plan.

1 St Andrew	31 St Andrew	61 St Andrew	91 St Andrew
2 St Andrew Church	32 St Andrew	62 St Andrew	92 St Andrew
3 St Andrew	33 St Andrew	63 St Andrew	93 St Andrew
4 St Andrew	34 St Andrew	64 St Andrew	94 St Andrew
5 St Andrew	35 St Andrew	65 St Andrew	95 St Andrew
6 St Andrew	36 St Andrew	66 St Andrew	96 St Andrew
7 St Andrew	37 St Andrew	67 St Andrew	97 St Andrew
8 St Andrew	38 St Andrew	68 St Andrew	98 St Andrew
9 St Andrew	39 St Andrew	69 St Andrew	99 St Andrew
10 St Andrew	40 St Andrew	70 St Andrew	100 St Andrew
11 St Andrew	41 St Andrew	71 St Andrew	101 St Andrew
12 St Andrew	42 St Andrew	72 St Andrew	102 St Andrew
13 St Andrew	43 St Andrew	73 St Andrew	103 St Andrew
14 St Andrew	44 St Andrew	74 St Andrew	104 St Andrew
15 St Andrew	45 St Andrew	75 St Andrew	105 St Andrew
16 St Andrew	46 St Andrew	76 St Andrew	106 St Andrew
17 St Andrew	47 St Andrew	77 St Andrew	107 St Andrew
18 St Andrew	48 St Andrew	78 St Andrew	108 St Andrew
19 St Andrew	49 St Andrew	79 St Andrew	109 St Andrew
20 St Andrew	50 St Andrew	80 St Andrew	110 St Andrew
21 St Andrew	51 St Andrew	81 St Andrew	111 St Andrew
22 St Andrew	52 St Andrew	82 St Andrew	112 St Andrew
23 St Andrew	53 St Andrew	83 St Andrew	113 St Andrew
24 St Andrew	54 St Andrew	84 St Andrew	114 St Andrew
25 St Andrew	55 St Andrew	85 St Andrew	115 St Andrew
26 St Andrew	56 St Andrew	86 St Andrew	116 St Andrew
27 St Andrew	57 St Andrew	87 St Andrew	117 St Andrew
28 St Andrew	58 St Andrew	88 St Andrew	118 St Andrew
29 St Andrew	59 St Andrew	89 St Andrew	119 St Andrew
30 St Andrew	60 St Andrew	90 St Andrew	120 St Andrew



A Ludgate
B Newgate
C Aldersgate
D Oldbath
E Newgate
F Bishopsgate
G Aldgate
H Essex House
I The Temple
K Dorset House
L Broadwell
M Baywards Castle
N Great St Martin
O St Dunstons Hospital
P Charter House
Q Guild Hall
R The Stocks
S Royal Exchange
T Crooked Lane
V London Hall
W Dulwich Palace
X Custom House
Y Barbican
Z New College

# The Grand Flat Piano



## Audio Tour Script:

Hello and welcome to The Grand Flat Piano!

As far as the eye can see, this is the largest Piano known to man. The 82 feet long piece is also the only art installation in this tour from beyond North America. The Grand Flat Piano has been built by Olle Bjerksås & Jon Wingborg in Gothenburg Sweden, and it has been shipped over the Atlantic Ocean a viking ship powered by genetically modified polar bears.

Each of the Pianos 61 keys is connected to a synthesizer that produces a sound when the key is stepped upon. At the same time the sound plays, the wonderful pianokey will also be illuminated from underneath.

The Grand Flat Piano is all about large scale collaborative music composition. Maybe next year someone will build a "grand bass drum" to accompany it. Who knows!

For your interest, the piano consists of a total of 10.000 unqiely assembled parts and has taken 1000 hours for a team of 36 people to complete.

## Artist Web Site:

<http://www.facebook.com/GrandFlatPiano>

## Additional Information (from web site and honorarium applications):





## Swedens largest music export 2010 : **The Grand Flat Piano.**

The world's largest working keyboard has during the spring been built in a workshop in Gothenburg - Sweden.

There are few who know about it and fewer who have seen it.

July 19<sup>th</sup> The 82 feet, 61 key electric piano will be shipped over the Atlantic Ocean to be exhibited at this years Burning Man Art & Performance festival in Nevada, USA.

Out of the 35 installations that have received art grants from Burning Man 2010, "The Grand Flat Piano" is the only one being built outside North America.

See more of Sweden's largest music export: - <http://grandflatpiano.se>

### **The Creators**

Behind the art installation stands Olle Bjerks & Jon Wingborg, both social entrepreneurs previously behind a number of projects highlighted in the Gothenburg region.

[Press@grandflatpiano.se](mailto:Press@grandflatpiano.se)

The Grand Flat Piano has 61 keys in 5 octaves, with 12 keys in each octave. Each key is connected to a synthesizer producing a sound when the key is stepped on. The stepping also activated the lighting underneath the keys. The Piano is hosted by "The Swedish Embassy" which can be found in "The Burning Tribe" The Swedish Embassy is a group of 25 persons hosting The Grand Flat Piano & The Grand Pillow Fight. The group is also responsible for the distribution of Jaw-Holders, effectively keeping your jaws from dropping. The interest in Burning Man is growing rapidly in Sweden and the hope for the Swedish embassy is not only to add joy, happy- and weirdness to the festival but also to bring a spark of inspiration back to the vast landscapes of Sweden.

See also: <http://burningman.com>  
[http://www.burningman.com/installations/10\\_art\\_honor.html#piano](http://www.burningman.com/installations/10_art_honor.html#piano)

LONDON AND PART OF THE STRIP AFTER THE GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHOW THE EXTENT OF THE CONFLAGRATION

1. St Pauls  
2. Christ Church  
3. St Martin  
4. St Dunstons  
5. St Andrew  
6. St George  
7. St James  
8. St John  
9. St Peter  
10. St Paul  
11. St Andrew  
12. St George  
13. St James  
14. St John  
15. St Peter  
16. St Paul  
17. St Andrew  
18. St George  
19. St James  
20. St John  
21. St Peter  
22. St Paul  
23. St Andrew  
24. St George  
25. St James  
26. St John  
27. St Peter  
28. St Paul  
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64. St Paul  
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66. St George  
67. St James  
68. St John  
69. St Peter  
70. St Paul  
71. St Andrew  
72. St George  
73. St James  
74. St John  
75. St Peter  
76. St Paul  
77. St Andrew  
78. St George  
79. St James  
80. St John  
81. St Peter  
82. St Paul  
83. St Andrew  
84. St George  
85. St James  
86. St John  
87. St Peter  
88. St Paul  
89. St Andrew  
90. St George  
91. St James  
92. St John  
93. St Peter  
94. St Paul  
95. St Andrew  
96. St George  
97. St James  
98. St John  
99. St Peter  
100. St Paul

References of Remarkable Places

A	Backgate
B	Beaumont
C	Chancery Lane
D	Drapers Hall
E	Essex Street
F	Fleet Street
G	Guildhall
H	Horse Lane
I	The Temple
J	Johns Court
K	King's Bench
L	Lincoln's Inn
M	Mary's Church
N	Newgate Prison
O	Old Bailey
P	Parliament Square
Q	Queen's Head
R	Royal Exchange
S	St Dunstons Church
T	Trafalgar Square
V	Vintry Lane
W	White Horse
X	York Street
Y	Yard
Z	Zebra Crossing



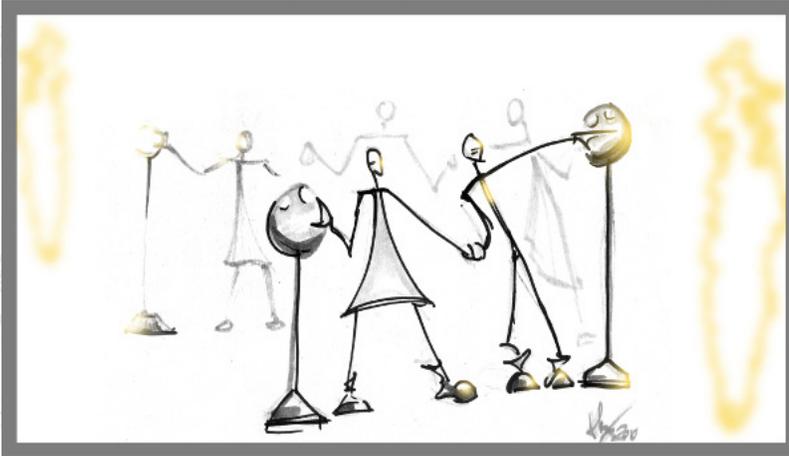
You can easily build your own piano.

All you need is:

- Screws: 3660
- Cables: 1000 meter
- Paint: 17 liter
- Rope Light: 110 meter
- Reed switches: 122
- Wood: 603 meter
- Other: Alot
- Totalt parts: 10 000
- Volunteers: 36
- Working hours: 1000



# The Heart Machine



## Artist Summary

- Concept Artist:** Christine Irving  
**Email:** christine (dot) irving (at) gmail (dot) com  
**Location:** Toronto, Ontario  
**BM Community:** Toronto, BurnT  
**History:** 9 Years at Burning Man and 2 years as co-lead for Toronto Decompression (TComp)

## Audio Tour Script:

Hello... I am Christine Irving, the concept artist and pied piper for what I call the adventure down the rabbit hole: creating large scale flame effect art for Burning Man. Over the next few minutes I will walk you through the philosophical questions THM raises followed by an overview of how THM works under the covers and finally some of the challenges and lessons we learned in making THM.

No one knows when Metropolis became dependant on THM or what would happen should THM stop or die of neglect. What the citizens Metropolis do know is that every night THM operates by will of the people and their interactions with its nervous system. THM is intended to raise questions around our symbiotic relationship with technology.

- Do we create and foster technology as a want or as a need?
- When does a want become a need due to a dependency we create?
- If we were to abandon technology, at what point does it still need us to exist?
- Where is the line drawn between technology and man... how blurred has it become?
- Have we reached a point where we have become so dependent on technology that we could not turn back without greater consequences?
- And finally...what role does technology play in class disparity when the experience with technology for a privileged class is vastly different than that of a working class?

This last question regarding technology and class is highlighted in the very act of bringing THM to BRC. If you think about the artists who created and operate THM – we call ourselves the Order of the Machinists – we are very much like the underground workers in Fritz Lang's Metropolis.

Every night after work we descend to the bowls of the workshop to make THM a reality while fellow citizens are out enjoying carefree summer weekends and dreaming about returning to the playa.

When at Black rock city, we must arrive early to set up THM before all our wonderful citizens of Metropolis arrive on Monday. During the day we must refuel, safety check and Maintain THM. At night we must operate and answer to the fiery needs of THM and her sonic booms.

This is in stark contrast to the experience our beautiful happy citizens of Metropolis have when engaging with THM. During the evening citizens wander the playa moving from experience to experience. When they come across THM, they explore the lights, interact with the nervous system and ignite fire by working together. For them, the technology of THM is there to engage, entertain and delight before they move on to the siren call of other art and activities disappearing into the night.

Of course please make no mistake, unlike the workers in Fritz Lang's Metropolis, the order of the machinist love our worker experience with THM. We consider it a labour of love and our gift to the Burning Man community and Black Rock City.

So how does THM work and what makes it work? The Heart Machine is 60 feet in diameter. On the inside is an 8 foot long by 5 foot wide by 4.5 foot tall heart half buried in the playa. The heart contains the brains of the heart machine and the system needed to interact with the nerves and flame effects. At night the heart will slowly pulse with internal lighting. Extending out from the heart are various arteries and valves. Each of the valves and arteries dive in and out of the playa until they reach their final destination: the four 14 foot arteries reaching up and towards the sky. If you look at the name plates on the heart each of them corresponds to a name plate of an artery. No different than if you were to inspect a public works station.

While the arteries travel through the playa they crest the surface in sixteen locations. On the top of each crest is a nerve built by the order of the machinists. Like acupuncture, these nerves allow participants to interact with the heart machine. Each nerve glows with 16 LEDs and use the same capacitive sensors you use when browsing through music on your IPOD.

When a participant engages a nerve the lighting and colors will respond. Citizens of black rock city need to work together to figure out the various permutations that ignite the four arteries. The minimum number of participants needed to create fire is four and the maximum number of participants to create what we call a Heart Attack is 20.

The underlying technology used in the Heart Machine is repurposed from the Auto Industry. The very same technology used to run your car is used to connect the nerves to the heart, each other and the four outer arteries. Like the human body, every component of the Heart Machine is aware of each other and what they are doing within the overall system. For those that are interested, the technology is called CANbus and is integrated with custom Java, C++ programs. On Thursday night at 9:30PM the Order of the Machinists will take over the Heart Machine system to create a choreographed fire performance while citizens lay on the playa within the art piece; surrounded by fire.

Finally if you walk 25 to 30 feet in any of the four directions of 12, 3, 6 and 9, you will come across one of the four major arteries standing 14 feet tall. Each or these arteries has one nerve and two flame effects.

Inside the arteries we hide a propane accumulator tank and two flame effect heads (also known as solenoids). Ontario, Canada is known for having some of the strictest propane safety regulations in the world; this forces us to use commercial grade solenoids with a rating of 350 PSI to a temperature of minus 40 degrees Celsius. The average playa solenoid is rated to 100 PSI. The downside to this requirement is the cost of each solenoid is roughly \$350 each and the overall plumbing costs around \$8,000.

With every grey cloud there is a silver lining. The Heart machine is using ¾ and one and half inch fuel piping. Pair this up with our massive commercial grade flame effect heads and you get a 20 foot high flaming sonic boom that will rattle the windows of your neighbours across the street. Trust us, we have tested this. Thank god our neighbours love the art project and our test day fell on when Portugal won their world cup soccer match.

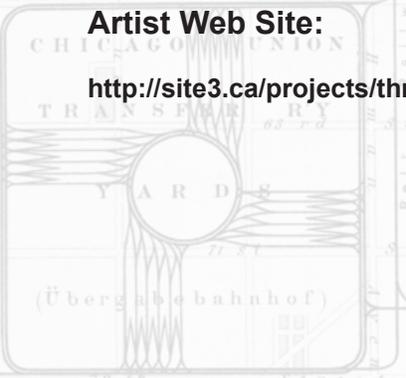
The materials used throughout the heart machine are metal, fibreglass, burlap, resin, wood and of course playa dust and imagination. We started as dabblers in some materials and become experts at what not to do in others. We created a very pretty \$400 clear resin paperweight one build night.

I am Christine Irving, the concept artist and crazy burner who decided to submit my proposal to the Burning Man Art Grants Committee earlier this year with no expectations. Since then, a team of 18 – 20 dedicated artists joined me in collaboratively tweaking and building the Heart machine. Given the complexity and interactivity, this art piece could not be made by a single artist. It required the collaboration of several artists and volunteers to make it happen as a whole. We have built the Heart Machine as a gift to our fellow citizens of Metropolis without them the Heart machine would sit silent in anticipation of people interacting with its nervous system. The heart machine is what I hope to be the first more fire art coming out of Ontario Canada. I am a member of Site3 Collaboratory: a non-profit arts collective from Toronto, Canada. For more information on this project and other projects within Site3 check out our Website site3.ca.

On behalf of the Heart Machine Project, thank you for making the Heart Machine a reality and sharing in our crazy idea to build and transport large scale fire art from Canada. We want to especially thank all our volunteers, donors and supporter without whom the Heart Machine could not be here.

**Artist Web Site:**

<http://site3.ca/projects/thm-feb3/>





**Additional Information (from web site and honorarium applications):**

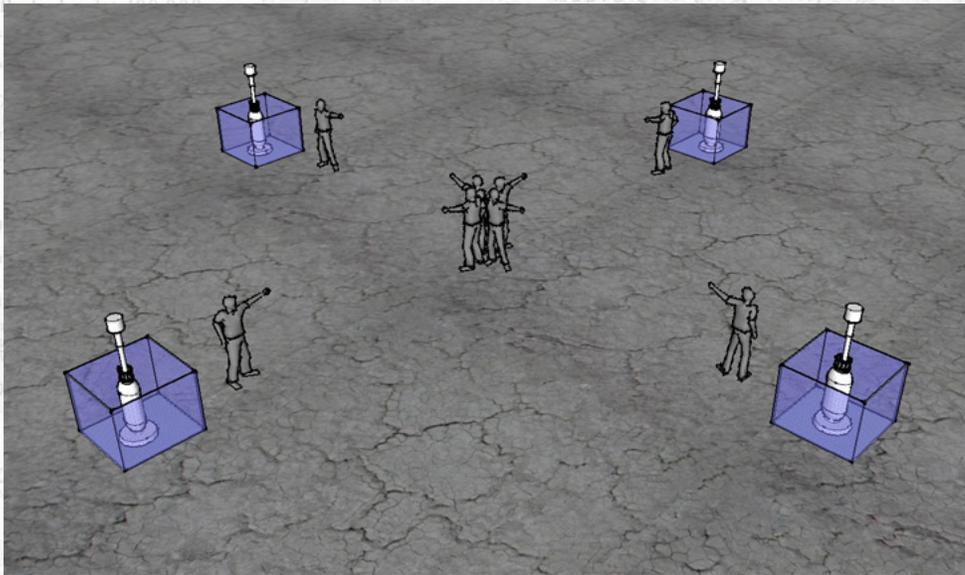
**The Heart Machine**

In Fritz Lang's 1926 movie Metropolis, Freder, the main character asks, "It was their hands that built this city of ours, father. But where do the hands belong in your scheme?" His father answers, "In their proper place – the depths."

At the heart of the city, the heart of our Metropolis, exists a machine: the heart machine. Without the heart machine the city and civilization as we know it would fall apart. Yet without humans to interact with it, the heart machine would cease have a purpose; cease to exist. In the absence of this symbiotic relationship the heart machine sits silently on the playa and participants passively wander the night looking for "something."

How we perceive technology guides our interactivity with the heart machine. Do we watch passively for the machine to react to our presence or do we take active control? Do we reach out and explore without fear or do we wait to take the lead from others? Even if we do reach out and explore, no one person can wake the heart machine. We must visit the depths of our metropolis together to build the connections the heart machine needs to interact and communicate with us. We, the citizens of metropolis, are the nerves, the arteries, the lifeblood of the heart machine and her warming fires are our reward.

References of Remarkable Places
A. Backgate
B. Newgate
C. Aldersgate
D. Goswopgate
E. Bocksgate
F. Bocksgate
G. Aldgate
H. Essex House
I. The Temple
J. Dorset House
K. Dowdwell
L. Dowdwell
M. Dowdwell
N. Dorset House
O. St. Dunstons Church
P. Charter House
Q. Guild Hall
R. The Nones
S. Royal Exchange
T. Oxendon College
V. London Hall
W. Dulce Palace
X. Custom House
Y. Guildhall
Z. New College



### Interactivity with the Heart Machine

Without the citizens of our metropolis, the heart machine does not exist. Within the space of the heart machine there are five 10" metal balls mounted on 3' posts. Although pilot lights for the flame effects are lit, the heart machine means nothing without the laying of many hands.

Participants must complete the circuit by holding hands and creating a human chain between the center ball and any of the 4 outer balls. Once a connection is made, the switch is turned on and a large flame effect is their reward.

The possibilities of what is created by participants depends on their imagination:

- a group of 3-5 participants hold hands to set off one flame effect
- the same group keeps the center contact but the chain of participants moves around touching each of the 4 outer balls; creating a flame sequence
- 5-10 participants self organize to set off 2 flame effects at once
- musically minded participants realize by breaking and reconnecting the human chain, they can create an organic beat born in flames
- 12-20 participants can work together to set off all 4 flame effects at once; perhaps initiating a hidden sequence within the heart machine

The possibilities are endless but the interaction is always all inclusive and encourages strangers to interact with each other. Imagine a lone burner walking by. She hears a group of people calling to her, beckoning her to come over and join them. When she approaches they explain they need her as the final link to create the connection. She joins in and a burst of flames lights up the night. More people come over to see what is going on. By the end of the play, new connections have been made within the heart machine.

### Dimensions

35'W x 35'L x 4'-7'H

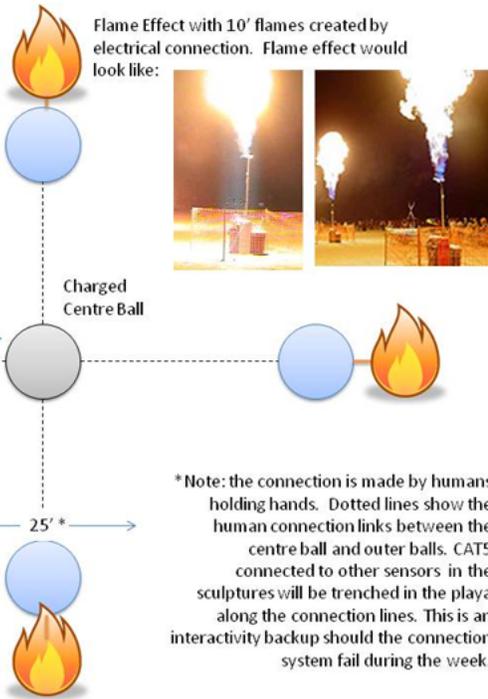
At the center of the heart machine a 10" metal ball rises 3' above the play out of a small box. Surrounding this center ball are four other identical metal balls placed 20' to 25' away at 12:00, 3:00, 6:00 and 9:00. Each of the outer balls are paired with a flame effect placed 3' further out. The flame effect looks exactly like the Burninator and includes a safety fence perimeter. All balls are lit from a solar charged LED wash placed at the bottom of each post. The lighting creates the illusion that the balls are glowing and ensures the participants easily see them from a distance.

There is no need for wires between the center ball and outer balls as participants are the capacitance link. The flame effects are self contained with their own fuel, arduinos (control circuits) and switches. The corners of the safety fence for each fire effect will wash red and yellow LED lighting onto the tanks.

It is the simplicity of the heart machine and how participants must interact with her that makes it beautiful and engaging.

Over the summer we will also design and test human sculptural elements that may replace the metal balls as a symbolic and intuitive interface paradigm. We will also design with interactive buttons as a backup interaction strategy.

Note: If metal balls are used, they will be planted on a column that would sit them at 4' off the ground. Balls are metal and roughly 6-8" in diameter. If sculptures are used they will stand at 6'



## Flame Effect Components WE LOVE YOU BURNINATOR

Why mess with a good thing?! Except to Canadianize it! The following component images are not ours. After our initial design we realized our flame effects look like Burninator. So with the exception of a few modifications of controllers and XBee wireless for effects, our flame effects will follow the Burninator model. The Burninator images are from <http://4bc.org/burninator>. Thanks!

### Safety

Another reason why we are keeping with the elegant design of the Burninator flame effect is that we can follow the tried, tested and Burning Man Artery approved safety plans. The existing safety plans of the Burninator will be enhanced for the Heart Machine. The full safety plan will be submitted and discussed before the event, with the safety procedures, mechanisms, and diagrams.

- instant shutdown mechanisms
  - tip sensors
  - automatic burn sensors with shutoff mechanisms
  - remote controls
  - coded identification of permitted operators
  - electronic and computer lockouts of control mechanisms
  - components are propane- and pressure-rated
  - valves and other components are industrial-strength
  - a trained safety crew is always present
  - spotters are present to ensure towers are intact
  - a safety bike is present to reach towers immediately
  - towers have perimeters and are at a safe height
  - the equipment is tested and inspected daily
  - the system is locked out except during system engaged times and when crew is present
- Crew

We have a fantastic crew of professionals and bootstrap playa veterans sprinkled with a dash of eager virgins. Our crew is broken into several project areas with some crew members spanning more than one area by choice:

### Build Stream 1 – Electronic and Software Components

# CHICAGO.

- Build Stream 2 – Mechanical and Flame effect Components
- Build Stream 3 – Interaction, Sculptural and Design Components
- Overall Project Management and Coordination
- Fund Raising and Communications
- Just Get'R'dun

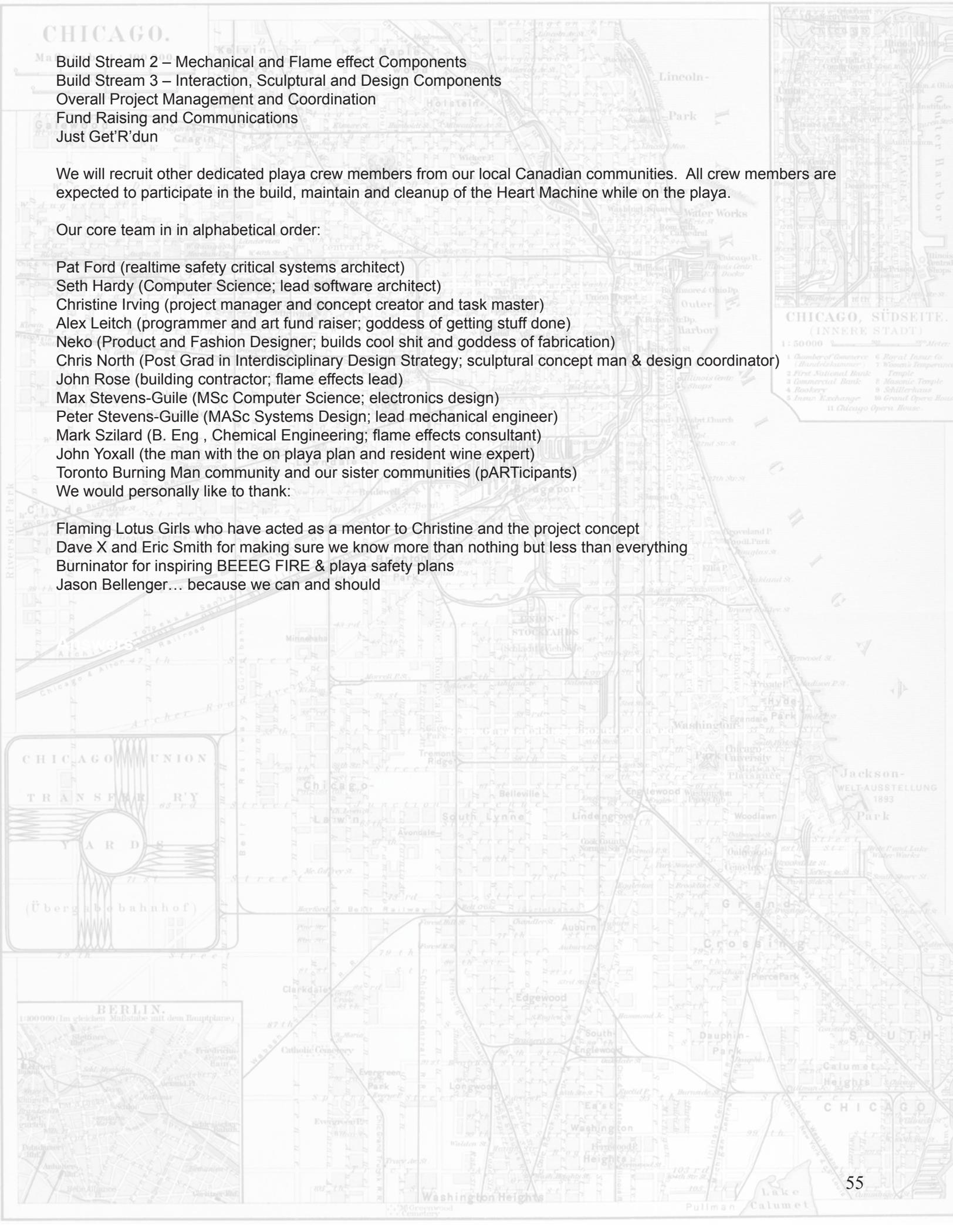
We will recruit other dedicated playa crew members from our local Canadian communities. All crew members are expected to participate in the build, maintain and cleanup of the Heart Machine while on the playa.

Our core team in in alphabetical order:

- Pat Ford (realtime safety critical systems architect)
- Seth Hardy (Computer Science; lead software architect)
- Christine Irving (project manager and concept creator and task master)
- Alex Leitch (programmer and art fund raiser; goddess of getting stuff done)
- Neko (Product and Fashion Designer; builds cool shit and goddess of fabrication)
- Chris North (Post Grad in Interdisciplinary Design Strategy; sculptural concept man & design coordinator)
- John Rose (building contractor; flame effects lead)
- Max Stevens-Guille (MSc Computer Science; electronics design)
- Peter Stevens-Guille (MASC Systems Design; lead mechanical engineer)
- Mark Szilard (B. Eng , Chemical Engineering; flame effects consultant)
- John Yoxall (the man with the on playa plan and resident wine expert)
- Toronto Burning Man community and our sister communities (pARTicipants)

We would personally like to thank:

- Flaming Lotus Girls who have acted as a mentor to Christine and the project concept
- Dave X and Eric Smith for making sure we know more than nothing but less than everything
- Burninator for inspiring BEEEG FIRE & playa safety plans
- Jason Bellenger... because we can and should



# Hindenburk

by Robert Burns, Castro Valley, CA

## Audio Tour Script:

Shaped in the form of prewar dirigibles The Hindenburk is a 40 foot long, 12 foot high wooden airframe structure, skinned and ready for flight! It has the capacity to carry 10-12 people aft, with the captain's wheel near the bow. the interior of the airship will also hold maps and other instruments for the air explorer. During the day it will be tied down to its masthead docking station. Every evening the Hindenburk will launch at dusk, Well illuminated for nighttime travel with sound recordings of music.

The Hindenburk is a classic wooden framed airship mounted on a mobile platform that aims to reinvigorate a delightful association with airship travel by bringing it back to a playful place., the sculpture points to a time when scientific progress was unaided by computing machines and man-made materials and was undaunted by implications of war. The Hindenburk has the ability to inspire the collective unconscious as a symbol of early airship travel when it was a point of thrilling progress, capable of being accomplished with merely natural materials and a good dose of guts.

## Artist Web Site:

none

## Additional Information (from web site and honorarium applications):

The 40' airship will stand at eye level with the top of it mounting 12' high. This level is adequate to maintain control of the ship in case of high winds. The "envelope" will be posted on top of a stripped down car with two "gondola supports". The car will be modified to hold a captain's wheel at the front and to seat people in the back. The car will hold maps and other points of intrigue for the air explorer. At night it will be illuminated to be visible from afar. We will be repurposing materials wherever possible. It will have a fire element at the tail end of the "envelop" that would periodically billow out from the ship.

References of Remarkable Places

A	Backgate
B	Beaumont
C	Chilgate
D	Dunlop Gate
E	Eastgate
F	Fishergate
G	Gillgate
H	Hammer
I	The Temple
K	King's House
L	Leafield
M	Marquand's Castle
N	Newport-on-Tyne
O	Old North Hospital
P	Parson's House
Q	Quail Hill
R	The Rocks
S	St. David's Exchange
T	Townson College
V	Victoria Hall
W	Widow's House
X	Widow's House
Y	Widow's House
Z	Widow's House

# CHICAGO.

## Home

by Michael Christian, Berkeley, CA

### Audio Tour Script:

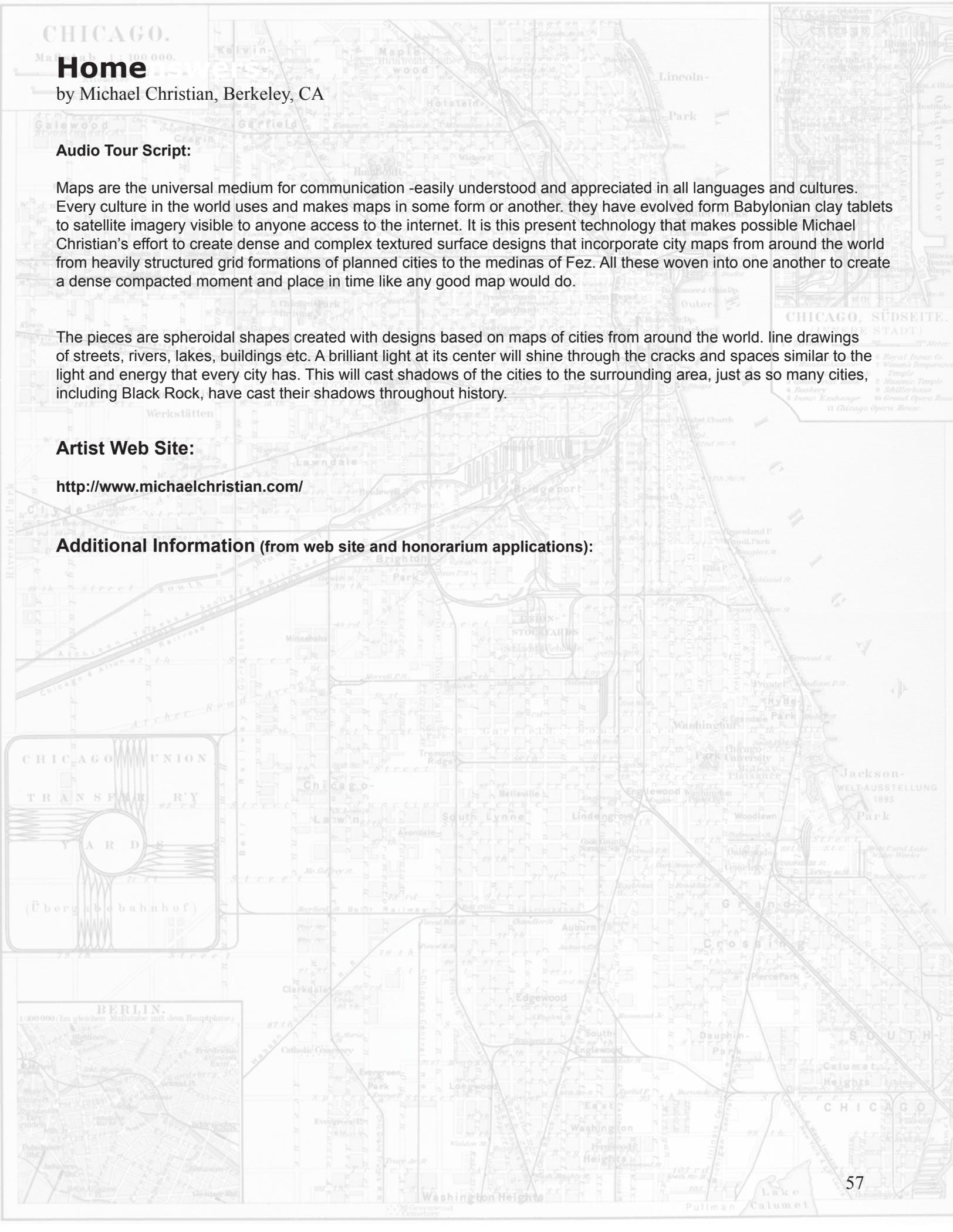
Maps are the universal medium for communication -easily understood and appreciated in all languages and cultures. Every culture in the world uses and makes maps in some form or another. they have evolved from Babylonian clay tablets to satellite imagery visible to anyone access to the internet. It is this present technology that makes possible Michael Christian's effort to create dense and complex textured surface designs that incorporate city maps from around the world from heavily structured grid formations of planned cities to the medinas of Fez. All these woven into one another to create a dense compacted moment and place in time like any good map would do.

The pieces are spheroidal shapes created with designs based on maps of cities from around the world. line drawings of streets, rivers, lakes, buildings etc. A brilliant light at its center will shine through the cracks and spaces similar to the light and energy that every city has. This will cast shadows of the cities to the surrounding area, just as so many cities, including Black Rock, have cast their shadows throughout history.

### Artist Web Site:

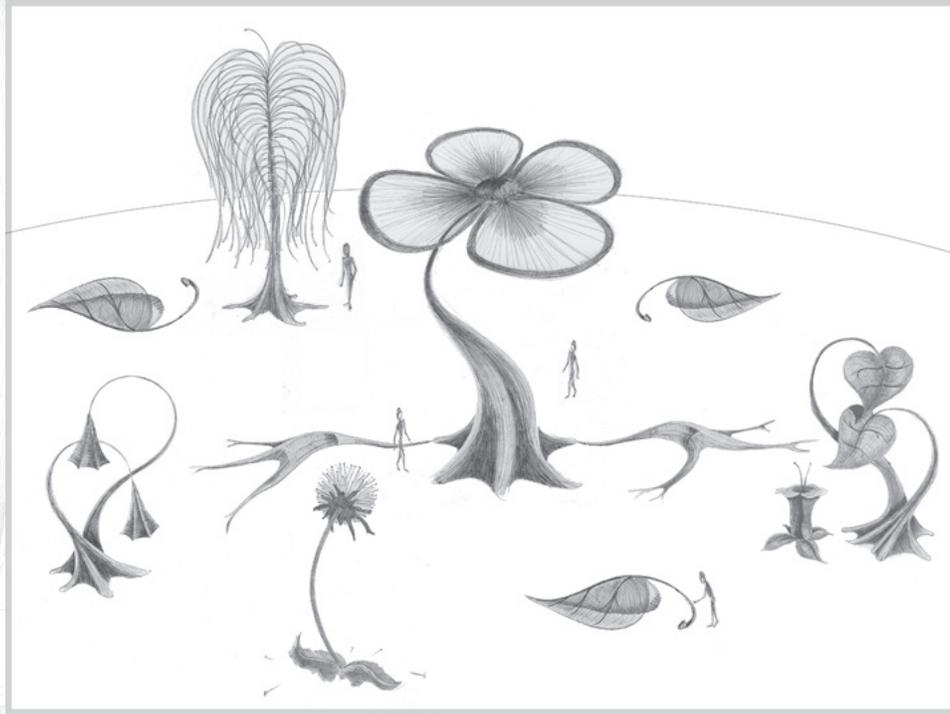
<http://www.michaelchristian.com/>

### Additional Information (from web site and honorarium applications):



# Infinitarium

By Big Art in Oakland, CA



## Audio Tour Script:

"infinitarium" is an organic environment that is highly interactive as it engages people on many levels. The scale of this playful garden is exaggerated, making visitors feel part of the landscape, yet humbled by nature as it looms large above them. It is a destination for people to interact with each other and the art, and contemplate the role reversal of nature being larger than human-kind.

The installation is made of salvage and scrap materials, keeping it's environmental footprint to a minimum. This aspect supports the message of the sculpture; that we are small parts of a larger entity.

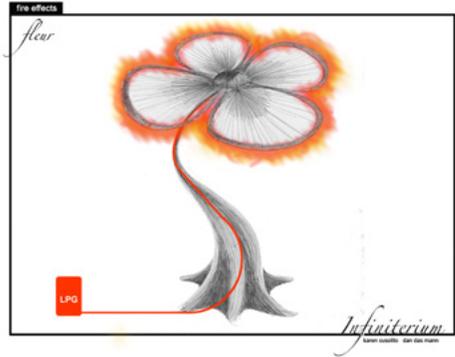
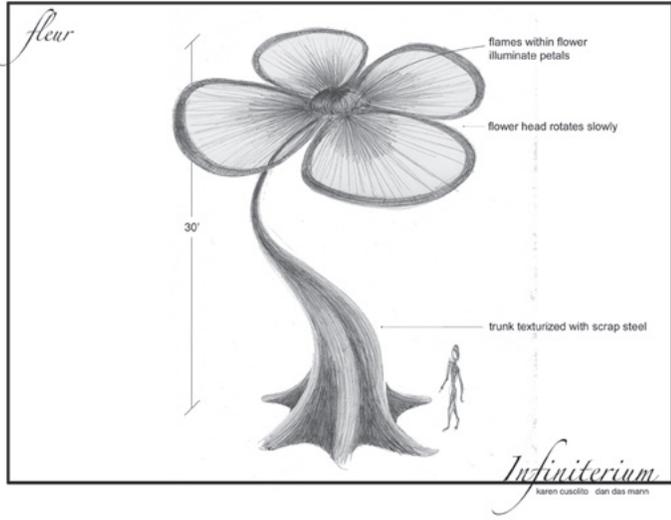
The components of the sculpture include water fountains, fire fountains and unique solar-powered lighting effects. The installation occupies approximately an acre. From a distance, the installation appears to be an unusual and enchanting landscape. As people draw closer to the site, the over-size scale, the elaborate details and the smaller components captivate viewers. Once they have entered the installation, visitors are enveloped by this natural, enormous environment where they can activate fire effects in some sculptures, have a cozy seat on the "root" benches, and bask in the glow of the illuminated willow tree and giant "fleur."

## Artist Web Site:

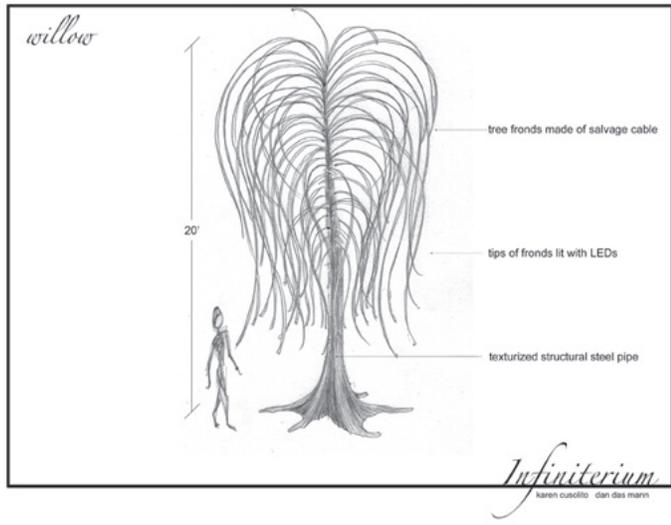
<http://headlesspoint.com/infinitarium/>

## Additional Information (from web site and honorarium applications):

References of Remarkable Places
A. Backgate
B. Mesquite
C. Aldergate
D. Goughgate
E. Backgate
F. Backgate
G. Aldgate
H. Essex House
I. The Temple
K. Dorset House
L. Bradwell
M. Bowyer's Castle
N. Dorset House
O. St. Dunstons Hospital
P. Charter House
Q. Guild Hall
R. The Nones
S. Royal Exchange
T. Gresham College
V. London Hall
W. Dulce Palace
X. Custom House
Y. Guildhall
Z. Swan College



**fleur** stands 30' tall. The flower petals rotate slowly. During evening hours the petals are illuminated with gentle flames. The contour of the trunk is organic in nature; comprised of scrap metal which has already aged and achieved a rich patina with a velvety 'wood-like' quality.

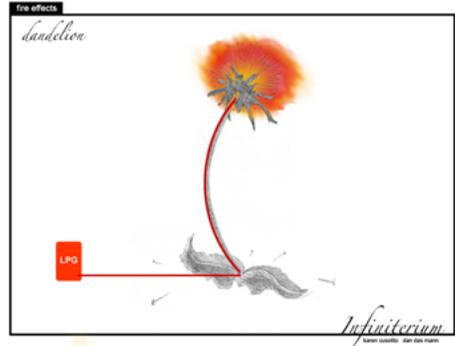
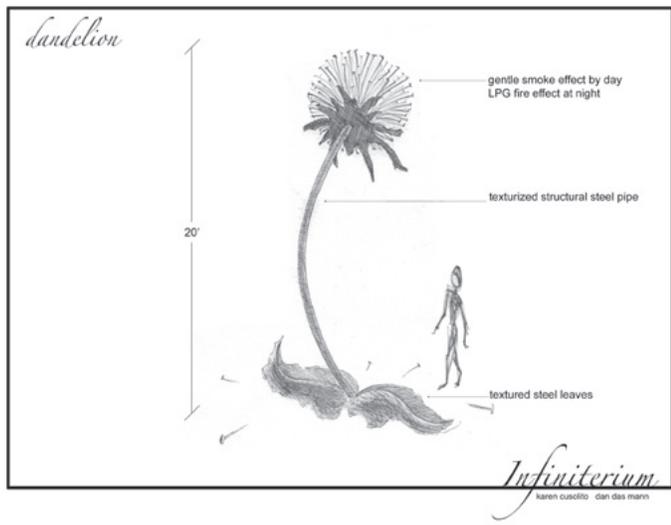


**willow** is a whimsical interpretation of a willow tree. It stands 20' tall and has fronds that fall to 6' above the ground. The trunk is made of salvage steel and the fronds of salvage cables. The tips of the fronds are lit with LEDs. The fronds will sway and move gently both with passive wind and the touch of participants, causing the LEDs to flutter and flicker.

CHICAGO, SÜDSEITE.  
(INNERE STADT)  
1:50000

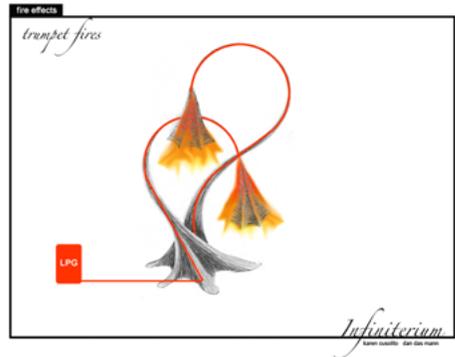
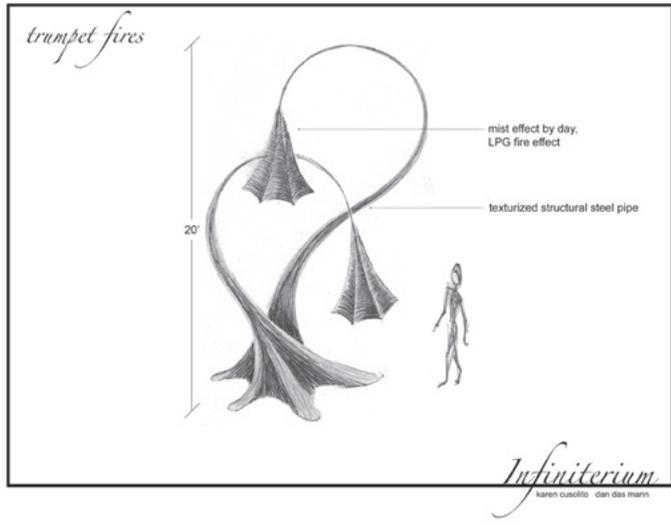
1 Chamber of Commerce	6 Royal Exchange
2 First National Bank	7 Masonic Temple
3 Commercial Bank	8 Schillerhaus
4 Rookery	9 Grand Opera House
5 Insur. Exchange	10 Chicago Opera House

- 1 St Anne
- 2 Christ Church
- 3 St Michael
- 4 St Peter
- 5 St Peter
- 6 St Leonard
- 7 St George
- 8 St Mary Manning
- 9 St Mildred
- 10 St Michael Beche
- 11 St Leonard
- 12 St Mary Clevedon
- 13 St Stephen
- 14 St Mildred
- 15 St Michael Beche
- 16 St Leonard
- 17 St Mary Manning
- 18 St Mildred
- 19 St Michael Beche
- 20 St Leonard



dandelion features a light smoke effect in the tips of the flower head during the day. At night the tips glow with gentle flame.

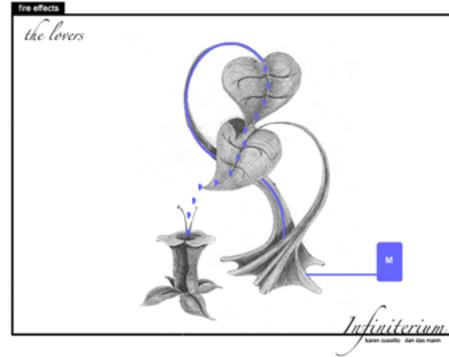
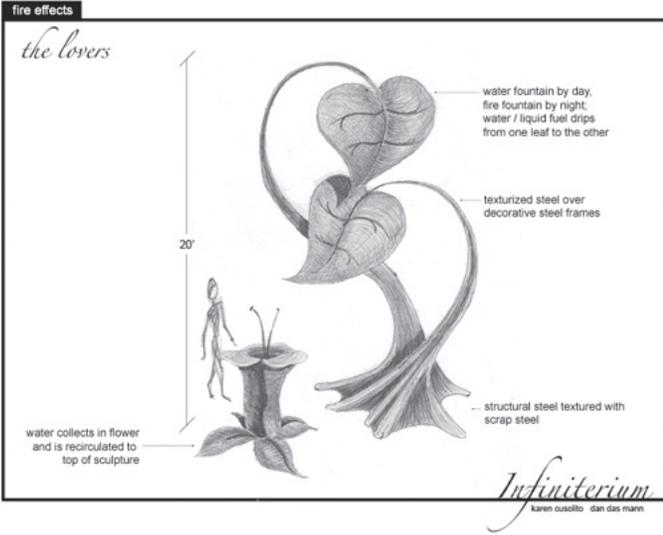
- 21 St Edmund
- 22 St Margaret
- 23 St Andrew
- 24 St Andrew
- 25 St Andrew
- 26 St Andrew
- 27 St Andrew
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- 31 St Andrew
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- 36 St Andrew
- 37 St Andrew
- 38 St Andrew
- 39 St Andrew
- 40 St Andrew



trumpet fires gracefully bow their trumpets toward the ground. During the day they billow a gentle mist and at night the flowers glow with a gentle flame.

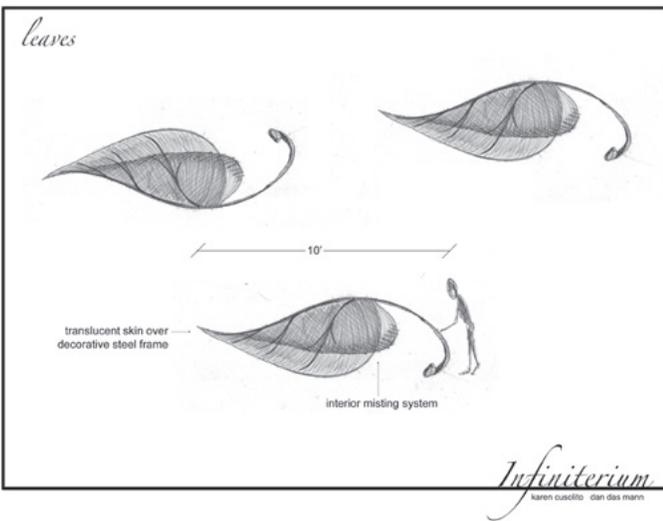
LONDON AND PART OF THE SUBURBS AFTER THE GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHW THE EXTENT OF THE CONFLAGRATION

- References of Remarkable Places
- A Backgate
  - B Backgate
  - C Aldergate
  - D Goughgate
  - E Backgate
  - F Backgate
  - G Aldgate
  - H Essex House
  - I The Temple
  - K Dorset House
  - L Broadwell
  - M Baywards Castle
  - N Dorset House
  - O St Dunstons Hospital
  - P Charter House
  - Q Guild Hall
  - R The Nones
  - S Royal Exchange
  - T Crossin College
  - V London Hall
  - W Dulce Palace
  - X Custom House
  - Y Broadwell
  - Z New College



the lovers

embrace each other. Water trickles from the top leaf to the lower leaf, and gently flows into the trumpet flower base where it is captured and recirculated.



leaves leaves are scattered throughout the area, offering shade, a cool mist, and a unique perspective on scale reversal as each leaf is 10â€™™ in length. The open weave skin is laid over a decorative steel frame, mimicking nature in itâ€™™s delicate design but on an enormous scale. People can gather around, under and upon the contours of the leaves.

# Intersection



## intersection

AN INTERACTIVE SOUND INSTALLATION  
FOR BURNING MAN 2010: METROPOLIS

### Audio Tour Script:

At a busy intersection, figures wait patiently to cross the street. Paying little attention to one another, their minds are instead occupied with thoughts of daily responsibilities, to-do lists, frustrations, and fleeting revelations. Enveloped in the unceasing noise of the city, they view their surroundings, including one another, as obstacles that must be avoided in order to tend to their busy schedules. Potential connections are passed up as judgments are quickly formed and opportunities are overlooked entirely. "Intersection" provides these disconnected pedestrians with the chance to peek into the lives of one another and to discover that there is more in common than the surface would suggest.

Intersection is a depiction of a typical busy street corner in a metropolitan area. Mannequins will be clustered on the street corner, waiting to cross. Each one will hold a speaker, projecting internal musings. While the mannequin form conveys a degree of familiarity, there's a sense of detachment from these lifeless figures. This conjures up the idea of how other people can easily be seen as objects in our surroundings, rather than unique individuals, quite similar to ourselves. The potential for genuine connection is often overlooked and replaced by snap judgments based on appearance. However, a sense of conformity and monotony will be established as the entire scene, including the mannequins and their clothing, will be painted in white. Minimizing the cues that form stereotypes, the human side of these figures will become apparent through the voices being projected from the speakers.

"Intersection" provides participants with the chance to peek into the lives of one another and to discover the commonalities that we all share. Commonalities that are sometimes hidden beneath the uniforms and masks that each of us wear.

### Artist Web Site:

<http://intersection2010.wordpress.com/>

### Additional Information (from web site and honorarium applications):

- References of Remarkable Places
- A. Badgate
  - B. Beagrie
  - C. Aldergate
  - D. Ophergate
  - E. Beagrie
  - F. Beagrie
  - G. Aldgate
  - H. Essex House
  - I. The Temple
  - J. Dorset House
  - K. Bradwell
  - L. Dorset House
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  - Q. Dorset House
  - R. Dorset House
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  - X. Dorset House
  - Y. Dorset House
  - Z. Dorset House



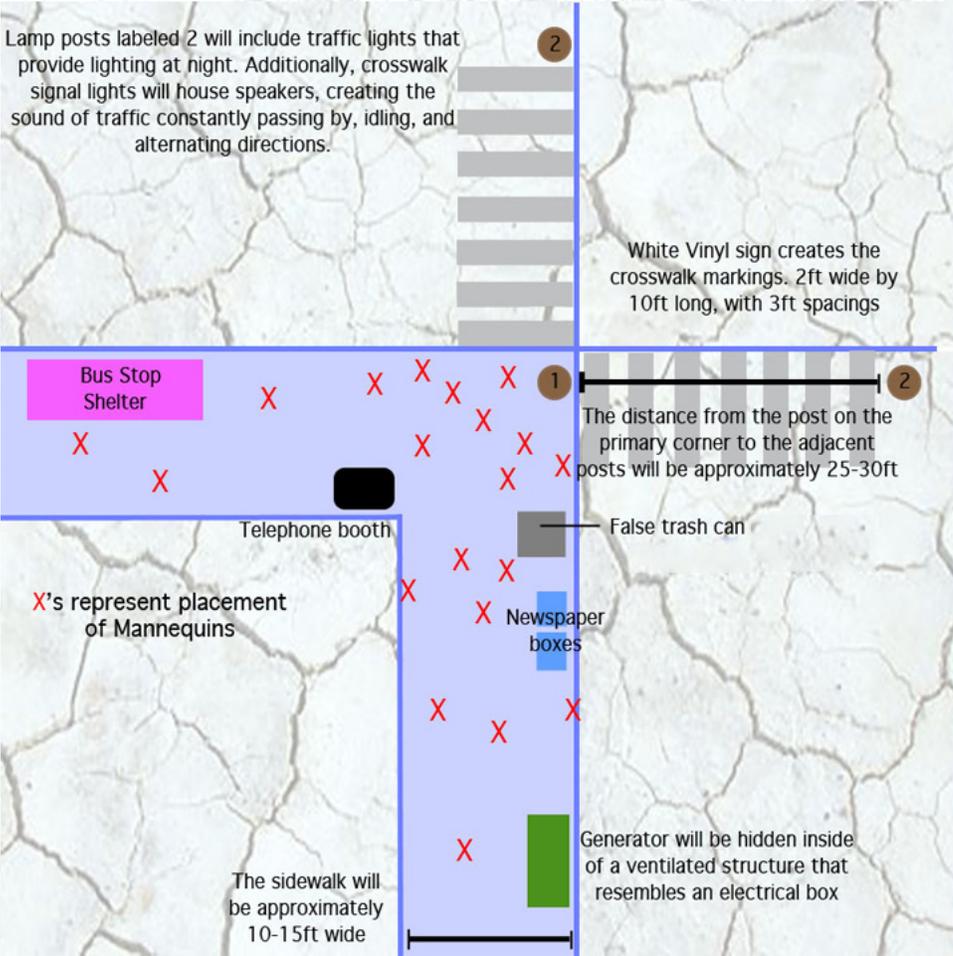
Concept

The paradox of the metropolis is that we are constantly surrounded by other people, yet we seldom take the opportunity to create connections and to interact with those around us. To cope with the overwhelming stimulus of noise and activity, we construct barriers and attempt to block out the excess information from our surroundings. People are reduced to objects and stereotypes, obstacles that we must carefully navigate around in order to tend to our personal responsibilities and tasks. However, we all share similar experiences. Beneath the images we each project to the outside world, all of us struggle with weaknesses, worries, and failures. We all experience love, excitement, and success. We truly have more in common with one another than we like to admit. While we stand acutely focused on the signal light, waiting to cross the street, we are afforded a brief moment to initiate a genuine connection with those around us, though we rarely take advantage of that opportunity.

Intersection is a reflection on this paradox of city life. It recreates the sidewalks of a typical busy street corner. Figures, on their daily commute, wait to cross the street, hop on the next bus, or hail a taxi. Speakers mounted in the faces of the figures broadcast their internal musings for all to hear, blurring the distinction between public and private life. Countless pedestrians are heard shuffling by, and the individual voices are lost among the crowded streets, amidst the cacophony of traffic passing unceasingly. Yet, the stasis of the scene allows participants the rare opportunity to explore their surroundings, as if time has been temporarily paused. The stereotypes of the figures are overcome as participants gain glimpses into the lives of other individuals, discovering that they have more in common with the lifeless figures than originally assumed. It is eavesdropping without guilt. But participants might unknowingly become just another voice lost in the masses.



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**Project Description:**

Intersection is a sound installation that depicts a typical busy street corner. Mannequins will be clustered on the street corner, waiting to cross. The face of each mannequin will hold a speaker, projecting internal musings. On the payphone, participants will hear a voice on the other end, asking questions. Responses will be recorded and routed to one of the mannequins. Additional MIDI triggers will allow immediate manipulation of the sound collage. Newspaper racks will distribute periodicals daily. A bus stop shelter will provide a place to wait for the next bus or art car to drive through.

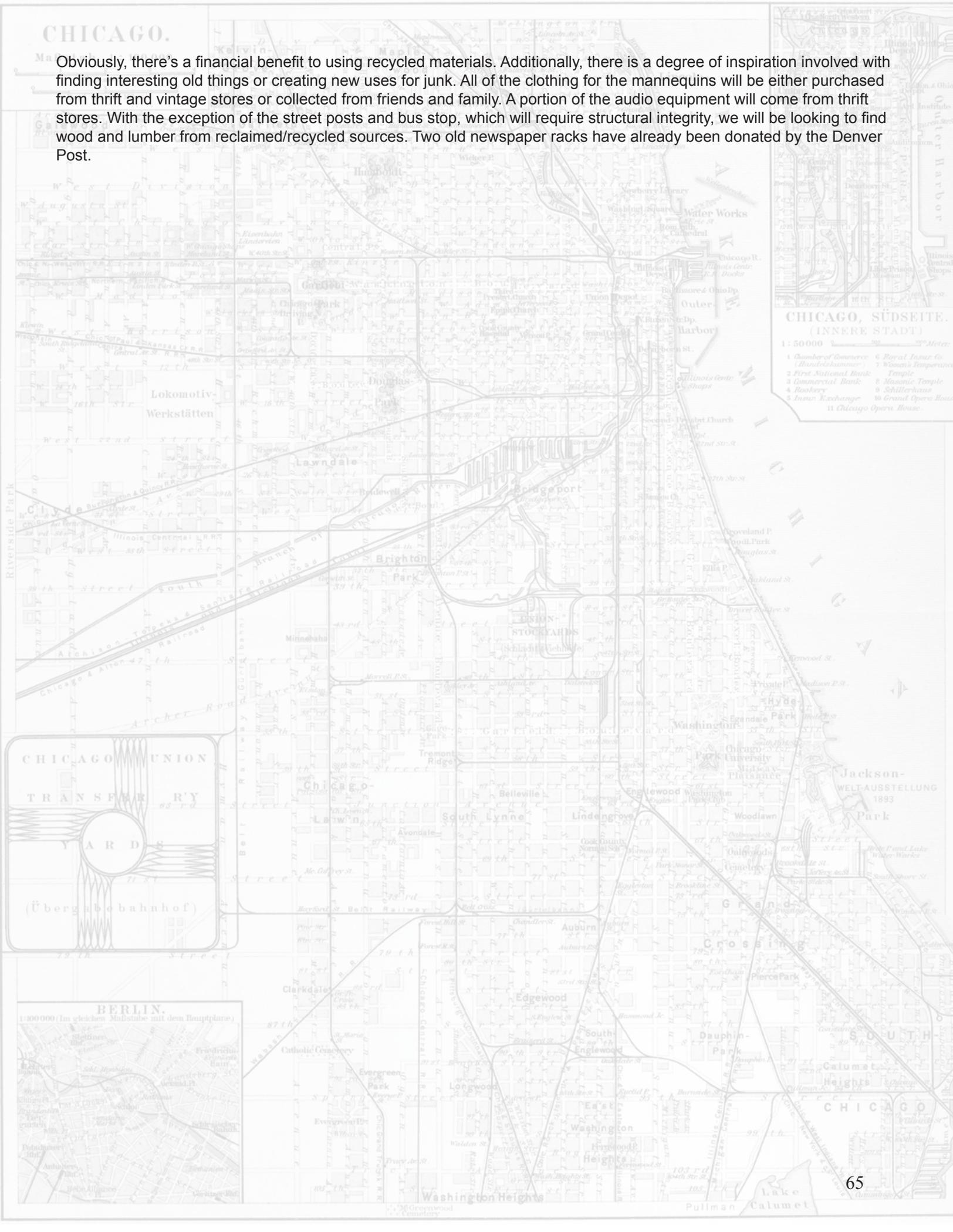
Intersection is a depiction of a typical busy street corner in a metropolitan area. While the mannequin form conveys a degree of familiarity, there's a sense of detachment from these lifeless figures. This conjures up the idea of how other people can easily be seen as objects in our surroundings, rather than unique individuals, quite similar to ourselves. The potential for genuine connection is often overlooked and replaced by snap judgments based on appearance. However, a sense of conformity and monotony will be established as the entire scene, including the mannequins and their clothing, will be painted in white. Minimizing the cues that form stereotypes, the human side of these figures will become apparent through the voices being projected from the speakers.

The impact of the piece will rely more on the audio aspect rather than the visual. A cacophonous sound collage will be created as twenty different voices speak simultaneously as a crowd and as the sounds of traffic whiz by unceasingly. Additionally, randomness and change will occur over the course of each day. Rather than simply creating a loop of a static length, the voices will repeat at different intervals, will slowly change in content, and will be layered with effects over the course of 10-12 hours.

The primary interactive aspect focuses on the telephone booth/stand. A payphone has been rewired to send MIDI signals to interact with an Ableton Live application. When the phone is picked up, a pre-recorded voice, selected from a pool at random, will begin playing while simultaneously a loop recorder begins recording. The voice will begin asking simple questions, and will progress to more intimate questions. The responses given by the participant will be recorded and routed to one of the mannequins, to be looped until the next recording is triggered. Using the same wiring principles, several other MIDI triggers will be scattered throughout the installation, allowing participants to manipulate the collage of sound.

# CHICAGO.

Obviously, there's a financial benefit to using recycled materials. Additionally, there is a degree of inspiration involved with finding interesting old things or creating new uses for junk. All of the clothing for the mannequins will be either purchased from thrift and vintage stores or collected from friends and family. A portion of the audio equipment will come from thrift stores. With the exception of the street posts and bus stop, which will require structural integrity, we will be looking to find wood and lumber from reclaimed/recycled sources. Two old newspaper racks have already been donated by the Denver Post.



## CHICAGO, SÜDSEITE. (INNERE STADT)

1:50000

- 1 Chamber of Commerce
- 2 First National Bank
- 3 Commercial Bank
- 4 Rookery
- 5 Insur. Exchange
- 6 Royal Trust Co.
- 7 Union Trust Co.
- 8 Masonic Temple
- 9 Schillerhaus
- 10 Grand Opera House



# The Kinetic Cab Company



## Audio Tour Script:

The Kinetic Cab Company is a funded 2010 Burning Man Honorarium project. The grant we received from the Burning Man Art Grant Committee funded the transportation of about 20 Kinetic sculptures and the building materials for our art installation to the playa. Our krew held various unique fund raising events to complete our budget, so everything you see here is truly a labor of love and support.

The front of our theme camp is a Toon-Town / Cityscape Facade located at 9:00 and Esplanade with the Kinetic Korral Gallery and Dispatch Tower directly across the street on the playa.

Inside of the Kinetic Korral Gallery is an array of prized kinetic sculptures. Come in and experience our interactive Korral filled with kinetic sculptures from the Ferndale Museum in California. Each piece will have a human powered activity for you to explore. Kinetic artists will be available for demonstrations and to answer questions. Every sculpture is totally powered by human steam and muscle. While getting a work out you can marvel at how this art has gone \*green\*!

Notice the fancy BRC Cab stands in the front yard. As you stroll down the Esplanade, look to the left and right and you will get the sensation of being in a cartoon cityscape, with Kinetic Cabs crawling all around. Our theme camp functions as our home and the garage for kinetic cab repairs and parking.

Come on in and meet our kinetic artists and krew!

Our Media Liaison and Support on the playa for the artists is Harmony Groves. Just ask for her and she will take you around for introductions and tours. Harmony has been around the kinetic environment for many years and is very knowledgeable about the craft and the artists. She also holds the honor of being a Rutabaga Queen for the Kinetic Grand Championship Race. She has served as Race Director, Founding Board Member of the Kinetic Universe, the 501C(3) organization that runs the Kinetic Grand Championship Race in Humboldt County. She is a member of the Classic Nudes Racing Team and in 2007 Harmony was the Mayor of Arcata, California, at age 24.

The Kinetic Artist Collective consists of twelve of the most experienced and well known kinetic builders. They are Duane Flatmo, Elliot Naess, Dave Hershberger, Lawrence Batterton, Dean Codo, Marcus Schaible, Kati Texas, Carl Mueller, Scott Cocking, Mike Saleski, Matt Porr and Peter Wagner. Each artist has been building and racing kinetic sculptures for over 35 years. They have traveled coast to coast on their self-built kinetic sculptures competing and winning championship awards for their designs. Their specialties range from a fire-breathing dragon built out of recycled aluminum muffin tins and old crutches to a 14 foot picnic basket powered by four people to kinetic vehicles that simply require that

you \*bounce\* to reach your destination. Some of them have been featured in various publications around the world that are related to the kinetic and human-powered realm.

Our Krew is an awesome bunch of folks that support the operations end of the Kinetic Cab Company. They come to us from all over the USA and have helped with conceptual views and ideas, costumes, and pre-construction of the camp and Korral before arriving here on the playa. On the playa they are still busy with cab repair, organizing schedules and general camp support.

As you're walking around the city today make sure to note the "Kinetic Cab Stops" around the playa for a pedal powered ride in a delightful machine. The cab stops are an interestingly unique feature of Burning Man 2010, "Metropolis", and moving people through pedal powered energy. The Kinetic Cabbies are available for Art Tours and transportation to and from the airport here in BRC and during daylight hours we will offer rides around the Black Rock Metropolis.

Kinetic Sculpture is an art form that provides a direct connection to the people. The key to any kinetic piece is participation. Kinetic art is not just to be stared at, it's meant to be touched, and designed to be played with. Each piece alone offers a buffet for the eye but the true nature of kinetics is movement. To make it move takes nothing more than your own human power. The artists invite the public to touch, to move and to experience the art. The hope of every kinetic artist is to have as many hands as possible connect and appreciate the wonder and joy that embodies every piece they build.

What we would like to communicate to the Burning Man community is the joy of connection, the wonder of discovery and the hope that someday all things good that bring a smile to our face, that instill laughter in our hearts and that take us places we want to go will be as simple and as easy as the power within our own limbs to make it happen.

"We are adults having fun so kids wanna grow up." – Hobart Brown, 1934 – 2007, American sculptor, world renowned welding artist and the Glorious Founder of 41 years of Kinetic Sculpture Racing.

#### Notes:

Photo Credits for The Kinetic Kingdom

\*2007HobartBrownJuly4.jpg - Ken Mierzwa

\*2005HobartBrownPentacycleModel.jpg – Kinetic Kingdom

\*2003HobartBrownJames-OZwings.jpg - Ken Mierzwa

\*2003HobartBrownJuneTopHatism.jpg – Kinetic Kingdom

The group "Quorum Incendiarios", from Humboldt County, will be doing the fire effects for the Kinetic Cab Company. They are Mark Whitman, Steve Gellman, Mike Foster and Zuzka Sabata. Stop by at night for the show.

#### Artist Web Site:

<http://www.kineticcabco.org>

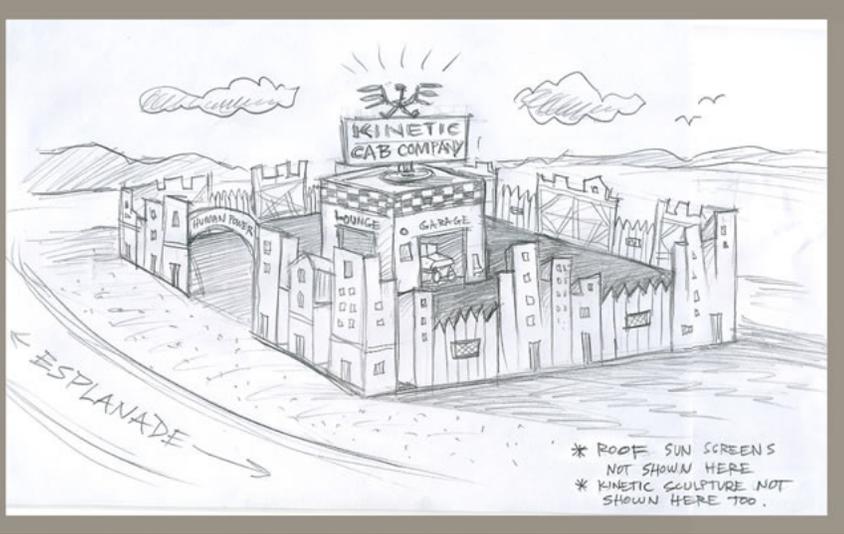
#### Additional Information (from web site and honorarium applications):

The Kinetic Cab Company is assembled by a collective of Kinetic Artists and others interested in supporting human powered transportation. The Kinetic Cab Company Theme Camp supports the Cab Company in Black Rock City and beyond - this theme camp is a team of burners dedicated to providing the citizens of Black Rock City with an interactive Taxicab experience. Our Dispatch Center will serve as the starting point for tours, airport trips and the like. The Center will also be the home of a fantastic kinetic gallery experience, as well as the center of the Kinetic culture at Burning Man.

Participation is key to the cab company. We offer rides around the Black Rock metropolis where the "fare" is collected in human power.

During daylight hours, several Kinetic Cabs host art tours. We will also be hosting a Kinetic Airport Shuttle (of sorts). Tours depart the Kinetic Cab Company regularly, please be prepared with water, sunscreen and everything else you will need to survive a Kinetic Cab Art Tour. Be sure to sign up for all tours well in advance, as they are popular! Remember, ya gotta pedal to get there!

Thursday, September 2nd, 4:20pm starts - The Great Black Rock City Kinetic Sculpture Race and Treasure Hunt. Kinetic Sculptures will race around Black Rock City collecting "treasures" from other theme camps (for race points). Be on the lookout for this spectacular event, and let us know if your camp would like to be on the racecourse.



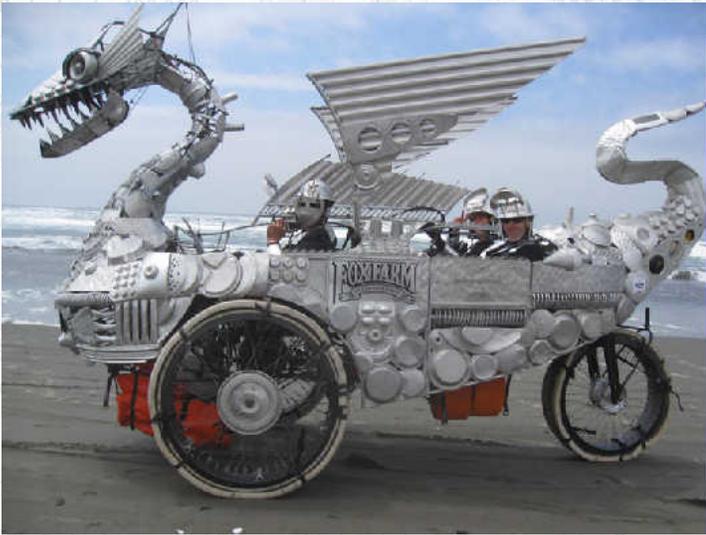
\* ROOF SUN SCREENS NOT SHOWN HERE  
 \* KINETIC SCULPTURE NOT SHOWN HERE TOO.

A selection of the cabs available within the Kinetic Cab Co.:



Reference of Remarkable Places
A Ludgate
B Mesquit
C Aldersgate
D Goughgate
E Aungate
F Bishopsgate
G Aldgate
H Essex House
I The Temple
K Dorset House
L Birdwell
M Baywards Cade
N Great St. Dunstons
O St. Dunstons Hospital
P Charter House
Q Guild Hall
R The Stocks
S Royal Exchange
T Crossin College
V London Hall
W Dulce Palace
X Custom House
Y Barbican
Z Iron College

# CHICAGO.



## CHICAGO, SÜDSEITE. (INNERE STADT)

1:50000

- 1 Chamber of Commerce
- 2 First National Bank
- 3 Commercial Bank
- 4 Rookery
- 5 Insure Exchange
- 6 Royal Trust Co.
- 7 Mason's Temple
- 8 Masonic Temple
- 9 Schillerhaus
- 10 Grand Opera House
- 11 Chicago Opera House

# Luminous Passage 2010

by Gary Long, Los Angeles, CA

## Audio Tour Script:

The Luminous Passage of 2009 and Dancing Trees of 2007 emphasized the sense of place and arrival for Center Camp. As the “urban” center of Black Rock City, the 6 o’clock Keyhole calls out to be celebrated.

In 2010 the artists want to revisit the Keyhole entrance to Center Camp using the same method of collaborating artists working individually on a team project. This year they’re bringing the art down to eye level. Half of these sculptures of Luminous Passage will be unique but every other sculpture will be six foot tall mock up of the Base on the Man. The sculptures will be close to the ground to allow interactivity with the pedestrians. Allowing the passer-bys to play with the sculptures and add color, draw and write onto the sculptures.

Wood, cardboard and paper will be used to create all the light sculptures. A rainbow of markers and pens will be attached to each installation. Passer-bys can use these tools to supply their own contribution.

A rainbow of markers and pens will be attached to each installation. The passer-bys can use these tools to supply their own contribution.

## Artist Web Site:

none

## Additional Information (from web site and honorarium applications):

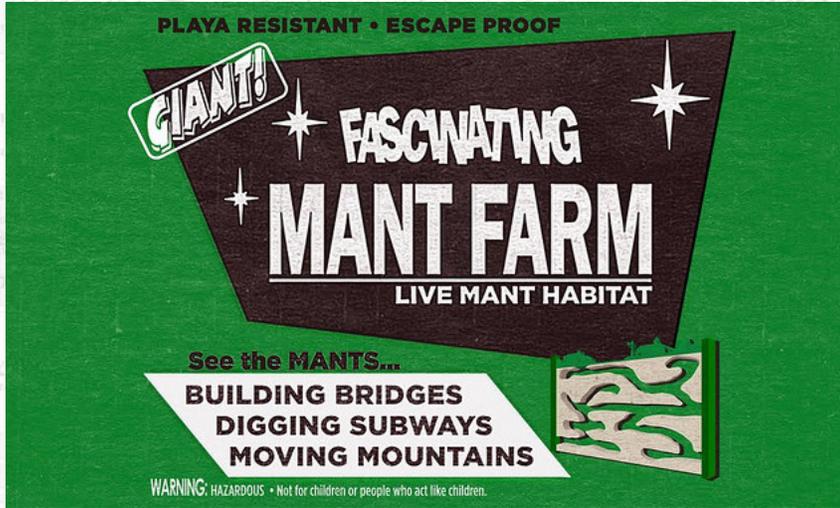
Figures referring to their situation on the Plan.

- 1. St. Anthony's
- 2. Christ Church
- 3. St. Michael's
- 4. St. Peter's
- 5. St. Francis
- 6. St. Leonard's
- 7. St. Mary's
- 8. St. Vincent's
- 9. St. Ann's
- 10. St. Rose's
- 11. St. Joseph's
- 12. St. Elizabeth's
- 13. St. Agnes' School
- 14. St. Ann's School
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- 99. St. Vincent's School
- 100. St. Mary's School

- A. Lodge
- B. Mesquite
- C. Aldergate
- D. Gophergate
- E. Acragate
- F. Bishergate
- G. Alldgate
- H. Ewer House
- I. The Temple
- J. Dorset House
- K. Bradwell
- L. Downards Cattle
- M. Dorset House
- N. Dorset House
- O. St. Barth's Hospital
- P. Quarter House
- Q. Canal Hall
- R. The Nook
- S. Royal Exchange
- T. Oronian College
- V. London Hall
- W. Duke's Palace
- X. Custom House
- Y. London
- Z. New College

# Mant Farm

by the Sober Free Society, Seattle, WA



### Audio Tour Script:

An homage to Earth's first metropolis, the Mant Farm provides the Playa with a dramatic, immersive, interactive vertical maze where you can explore and colonize – it's a working ant farm built to human scale.

Mant Farm Immerses participants into the world of Uncle Milton's 1956 mail order Ant Farm. It Provides a community playground where participants can Study the ideas of nostalgia, citizenship, community, and systems of laws and customs as they develop in the Mant Farm.:

They can Observe the intelligence of the 'Mants' as they build bridges, dig subways, and move mountains.

Witness the Mants amazing strength as they carry 1/3 their own body weight!

Mant Farm is a nostalgic childhood toy blown up to human scale, a maze vertically, tunnels up and down. It's made of scaffolding with barriers & ladders; nets with vivid tunnels cut out for observation; spaces to form and explore community; observation and recreation platform with design resembling 1950s Uncle Milton brand Ant Farm toy; period branding and signage.

### Artist Web Site:

<http://mantfarm.com/>

### Additional Information (from web site and honorarium applications):



# EXCITING MANT FARM

BRC GRANT RECIPIENT! AN HOMAGE TO EARTH'S FIRST METROPOLIS!

HOME ... ABOUT ... CONTACT ... GALLERY ... BLOG ... MERCHANDISE ... DONATE

## WHAT IS A "MANT FARM"?

At its heart, Mant Farm is a working vivarium – a "place of life" – that serves both as an interactive community playground and a laboratory in the desert to observe and study critical ideas in community. How does scale affect community? Observe the Mants carrying up to one-third of their body weight and consider the scale of the object to its environment – of a person to the playa and to Black Rock City.

## FASCINATING!

A living TV screen. The Mants put on a quiet but exciting show that will keep you fascinated for hours.

## EDUCATIONAL!

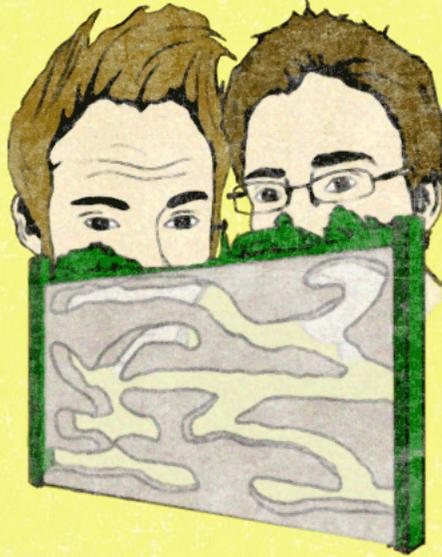
An education in nature study as well as work and patience.

## WORLD'S SMARTEST CREATURES!

Study the intelligent Mants as they build bridges, dig subways, move mountains – and consider the ideas of

citizenship. Does the Mant Farm require government to be organized? Do its participants become citizens? Which systems guide them? Do they need laws, customs, and civic systems? Watch them mature from individuals into families, and into communities, federations, even a commonwealth.

**WARNING: MANTS CAN ESCAPE FROM FARM ENCLOSURE!**



**NOW!**  
OUR VERY OWN

## SEE THE MANTS...

Follow the tunnels or choose your own way – hide and seek, find and lose, work and play, colonize! The Mant Farm is your childhood Uncle Milton ant farm: with period signage; scaffolding, barriers, and ladders; nets with vivid tunnels cut out for observations; spaces to form and explore community; and an observation platform over 30 feet high! An homage to Earth's first metropolis, the Mant Farm provides the playa with a dramatic, immersive, interactive vertical maze where you can explore the concepts of maturation, citizenship, nostalgia, scale, and systems of communities – in a working ant farm built to human scale.



## EXTRA SPECIAL...

The new GIANT Mant Farm, a big 40' high by 60' wide enclosure which includes a "MANT FARM SAFETY HANDBOOK" and a "Guarantee" for a generous supply of live Mants.



**DISCOVER HOW MANTS LIVE... WORK... PLAY! DONATE NOW!**



Site by efusDesign & Walking Fish Studios © Copyright 2010 All Rights Reserved

to their situation on the Plan.

LONDON AND PART OF THE SITE REVEALED AFTER GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHOW THE EXTENT OF THE CONFLAGRATION

1. St. Dunstons Church  
2. Old St. Pauls Church  
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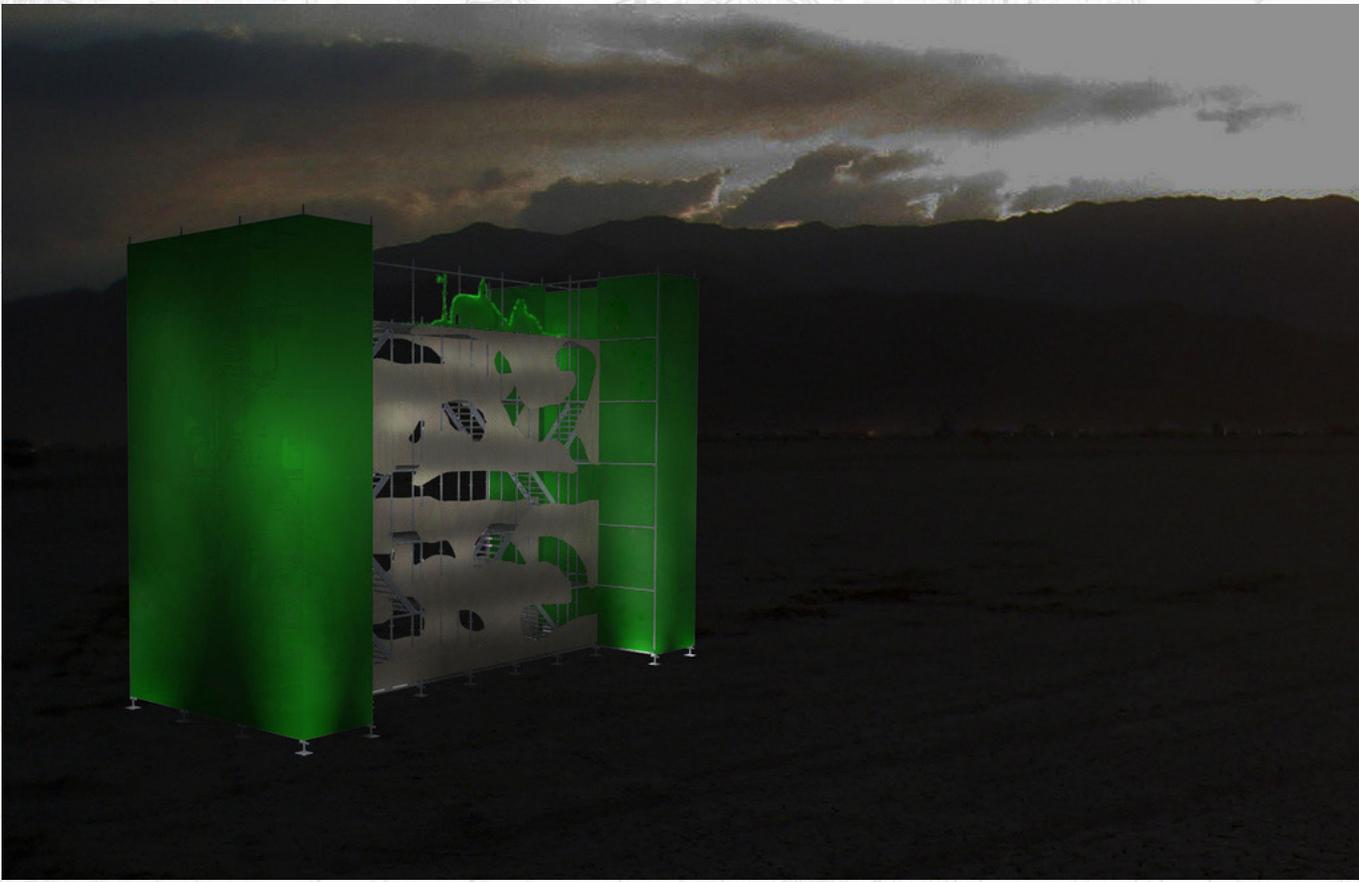
References of Remarkable Places

A	Backgate
B	Beaumont
C	Chancery Lane
D	Draper's Hall
E	Eastgate
F	Fleet Street
G	Golden Square
H	Horse Lane
I	The Temple
J	John Street
K	King's Bench
L	Lincoln's Inn
M	Mary's Church
N	Newgate Prison
O	Old Bailey
P	Parliament Square
Q	Queen's Head
R	Road Exchange
S	St. Dunstons Church
T	Tower Hill
V	Vintry Lane
W	White Horse
X	X Marks the Spot
Y	York Street
Z	Zion Church



CHICAGO, SÜDSEITE.  
(INNERE STADT)

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|-----------------------|------------------------|
| 1 Chamber of Commerce | 6 Royal Trust Co.      |
| 2 First National Bank | 7 Mason's Temple       |
| 3 Commercial Bank     | 8 Masonic Temple       |
| 4 Rookery             | 9 Schillerhaus         |
| 5 Insur. Exchange     | 10 Grand Opera House   |
|                       | 11 Chicago Opera House |



# EXCITING MANT FARM

BRC GRANT RECIPIENT! AN HOMAGE TO EARTH'S FIRST METROPOLIS!

HOME ... **ABOUT** ... CONTACT ... GALLERY ... BLOG ... MERCHANDISE ... DONATE

## WHO WOULD CREATE SUCH A THING?

The sober Free society is creating this fascinating project! The sFs is a collective of Seattle creatives who designed and built the Evo-Wall in 2009 (Burning Man Honorarium art grant recipient).

This year the Design Team is lead by Mr. Rathbun aka Hotpants and founding member Mr. Richman aka Lazlo. The two of them are multi-faceted designers with degrees in Industrial Design. The complete team consists of over 20 creatives with over 40 combined burn years under their belts.

## WHAT IS THE SOBER FREE SOCIETY?

The sFs was founded by its forefathers on the drive home from Burning Man '2005. Sharing with the community is what Burning Man is all about and this is what sFs is about, creating and building our local burn community. The Mant Farm will be an extension of our community with an open invitation to all participants to be part of the Mant Farm. See our website for more info.

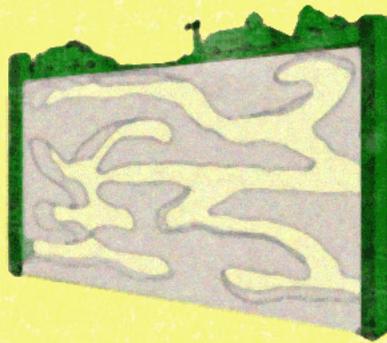
## HOW CAN YOU HELP?

We have been awarded a grant from Burning Man for Mant Farm. We are thrilled that Burning Man has found our project worthy of the playa. Although we received a grant we are still fundraising and would appreciate all the help we can get to make this the most exciting and fascinating Mant Farm ever!

These are some of the accepted donations:

- Money (donate here)
- IOU's
- Smiles, hugs, kisses, massages for the crew
- Your support out on the playa

IOU's may be emailed [HERE](#)



## STRUCTURAL EXPLORATION

Mant Farm immerses participants into the world of Uncle Milton's 1956 mail order Ant Farm. Provides a community playground and a laboratory to observe and study the Mants. From outside the structure you will be able to observe all the Mants in their natural habitat. Walking through the structure you will be able to look around and explore your way to the top. From the top of the structure you will be able to see the Mants observing their surroundings.

## IDEAS BEING EXPLORED:

Nostalgia / Immersion / @ Scale  
Citizenship is implied from government, is implied from organization. **Maturation** individual - family - community - commonwealth. **Systems** of communities, laws, customs, civic systems.

## HOW PARTICIPANTS INTERACT WITH IT:

- Observe the intelligence of the 'Mants' as they build bridges, dig subways, and move mountains.
- Witness their amazing strength as they carry 1/3 their own body weight.
- Colonize! Play! Hide! Seek! Lose! Find! Group! Move! Stay! Play!
- Study the ideas of nostalgia, citizenship, maturation, and systems of communities.



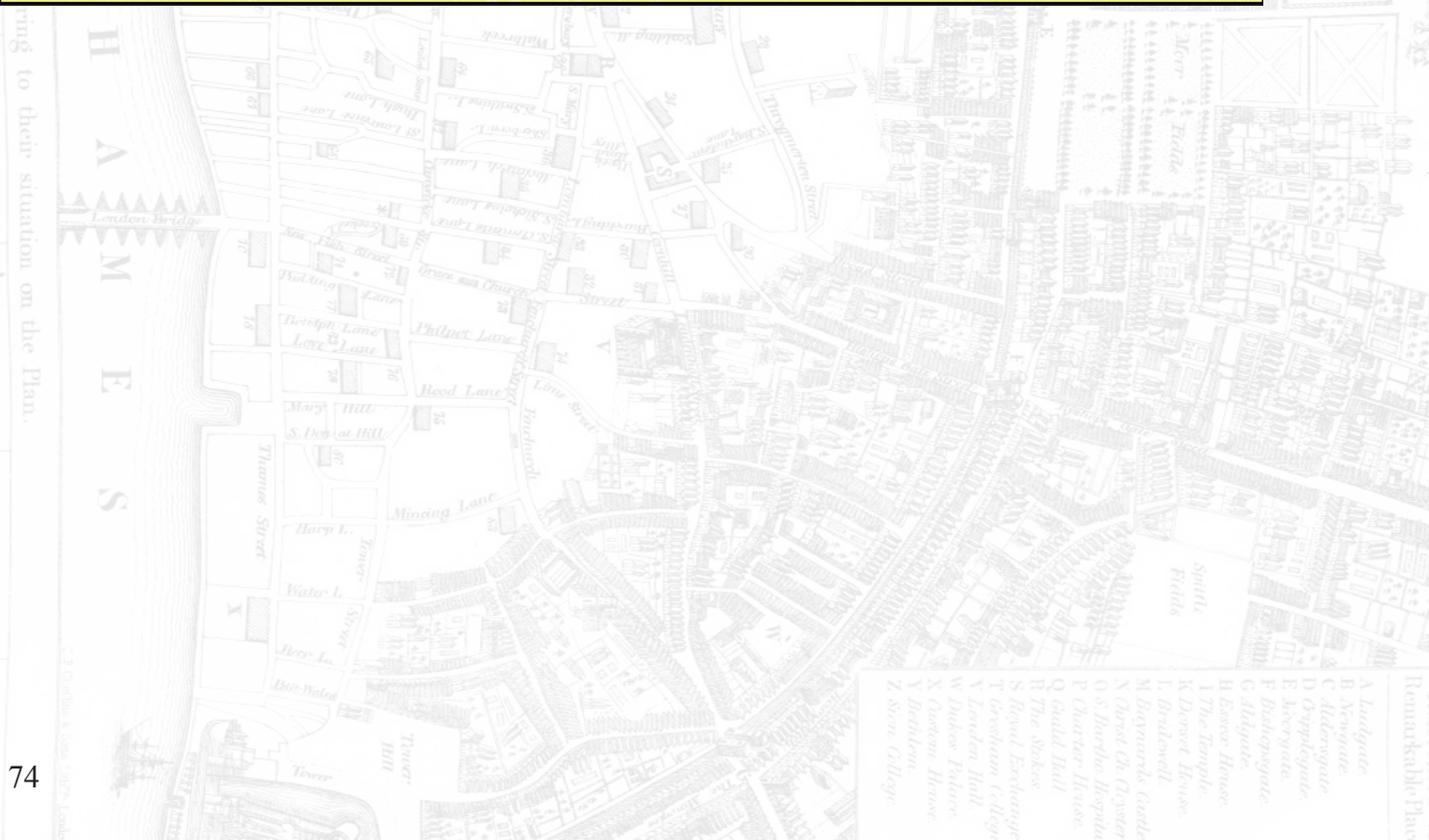
**DISCOVER HOW MANTS LIVE... WORK... PLAY! DONATE NOW!**

BOOKMARK



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LONDON AND PART OF THE S1H1RHSLETER TOWER GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHW THE EXTENT OF THE CONFLAGRATION



- References of Remarkable Places
- A. Ludgate
  - B. Asquith
  - C. Aldersgate
  - D. Goughgate
  - E. Asquith
  - F. Bishopsgate
  - G. Aldgate
  - H. Essex House
  - I. The Temple
  - J. Dorset House
  - K. Broadwell
  - L. Dorset House
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# Malvoe The Minimalist

by Jeremy Burmeister, Norristown, PA

## Audio Tour Script:

Malvoe the Mentalist is a fully automated antique fortune telling booth, which bestows versions and visions of the future. Nightly, Malvoe's powers of mentalism are summoned to give YOU your very own unique and astonishingly accurate fortune.

*Malvoe knows all. Malvoe sees all.*

Seeking love, wealth or the answer to that burning question deep inside you? Each and every reading gives YOU the chance to ask Malvoe your most burning questions. So, come one, come all—put Malvoe to the test! Malvoe's beautiful assistants will instruct you on the proper use of the machine. **BUT DO BEWARE**, as true fortunes convey more than mere pacifying happiness and positivity.

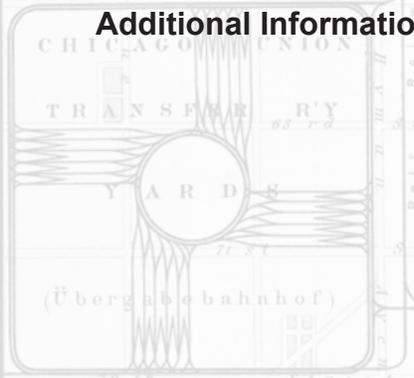
*Now heard in fully restored Vita-ponic sound!*

A truly unique experience for the citizens of the playa, this Art Deco booth was only just recently restored after nearly being lost to time and the elements. The booth, once part of a now long defunct traveling sideshow, was famous for its uncanny accuracy and genuine powers during it's national touring in the 1930's. In its day, it was rumored to be the creation of Edgar Cayce (the "Sleeping Prophet") who was somehow able to imbue his power into the booth. It is further said that Malvoe the Mentalist was the actual inspiration for the Tom Hanks's film Big. In true Hollywood style though they opted to use the more easily recognizable and ubiquitous Zoltar booth of the 1970's. This booth is believed to be one of only five Malvoe booths ever made and the only one known to have survived. It has been painstakingly rewired and restored by a group of burners in the Philadelphia area who happened upon the booth at a local auction and flea market. The booth still retains all of its original flavor, most importantly the auspicious and mysterious Malvoe automaton.

## Artist Web Site:

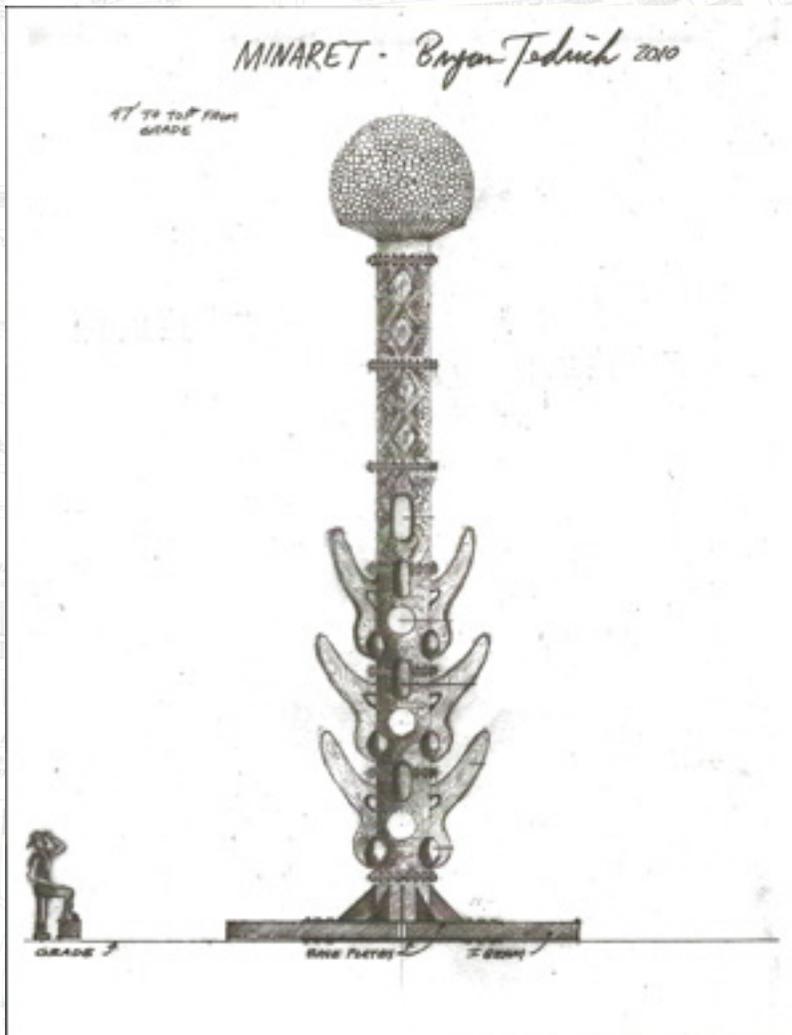
<http://organictypestudio.com/>

## Additional Information (from web site and honorarium applications):



# Minaret

by Bryan Tedrick, Glen Ellen, CA



## Audio Tour Script:

Minaret is a 50' tower that can be scaled externally to the midpoint, then entered into and climbed to the top. A latticed stainless steel dome on top allows people to see out without danger of falling. The tower is in 6 sections. The bottom 3 are based on the vertebra of a lion. Steel and redwood will be combined to form a climbable structure. The upper 3 sections are painted to resemble snake skin and are smooth on the exterior. An interior access portal allows people to climb up to the dome. Light and sound effects will enhance the experience, especially when climbing internally.

This spire at 50' will create a dramatic form in the horizontal flatness of the desert. When Participants climb to the top and reach the latticed dome, they can sing, play music, and stare out at the wonders of black rock city and the universe.

## Artist Web Site:

<http://www.bryantedrick.com>  
<http://www.sudhutewari.com/>

References of Remarkable Places
A. Badkate
B. Mesquite
C. Aldergate
D. Gaspigate
E. Acergate
F. Babergate
G. Aldgate
H. Essex House
I. The Temple
J. Dorset House
K. Bradwell
L. Baywards Castle
M. Dorset House
N. Dorset House
O. S. Dorset House
P. Dorset House
Q. Dorset House
R. The Nook
S. Dorset House
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Y. Dorset House
Z. Dorset House

## Additional Information (from web site and honorarium applications):

Artist Statement: There are precious moments when the mind is quiet and I can enjoy my senses without interference. Sculpting, at its best, includes such moments. Balancing space, mass, texture, color, line, pattern, weight, and proportion is a visual pleasure. Harmony is something I feel; analysis is secondary.

While I may have a general idea in mind when creating a sculpture, the passages that constitute the whole are a surprise to me. Any durable material is fair game in this process, although steel is usually best for actual connections between mediums. I grab elements that are near at hand, realizing that chance and spontaneity are keys to accessing fresh visual territory. This maandering exploration often involves stumbling corrections and meandering whimsy, but eventually concludes with a satisfying map of the journey.

There is no substitute for handmade objects; emotions, and character are embedded in the work. Art is a vehicle of expression, a means of encoding our response to the world. I hope my audience appreciates my serious folly, my love of nature and beauty, and enjoys my effort to flirt with the mystery of life.



Bryan's past Burning Man projects have included Spread Eagle and Portal of Evolution.

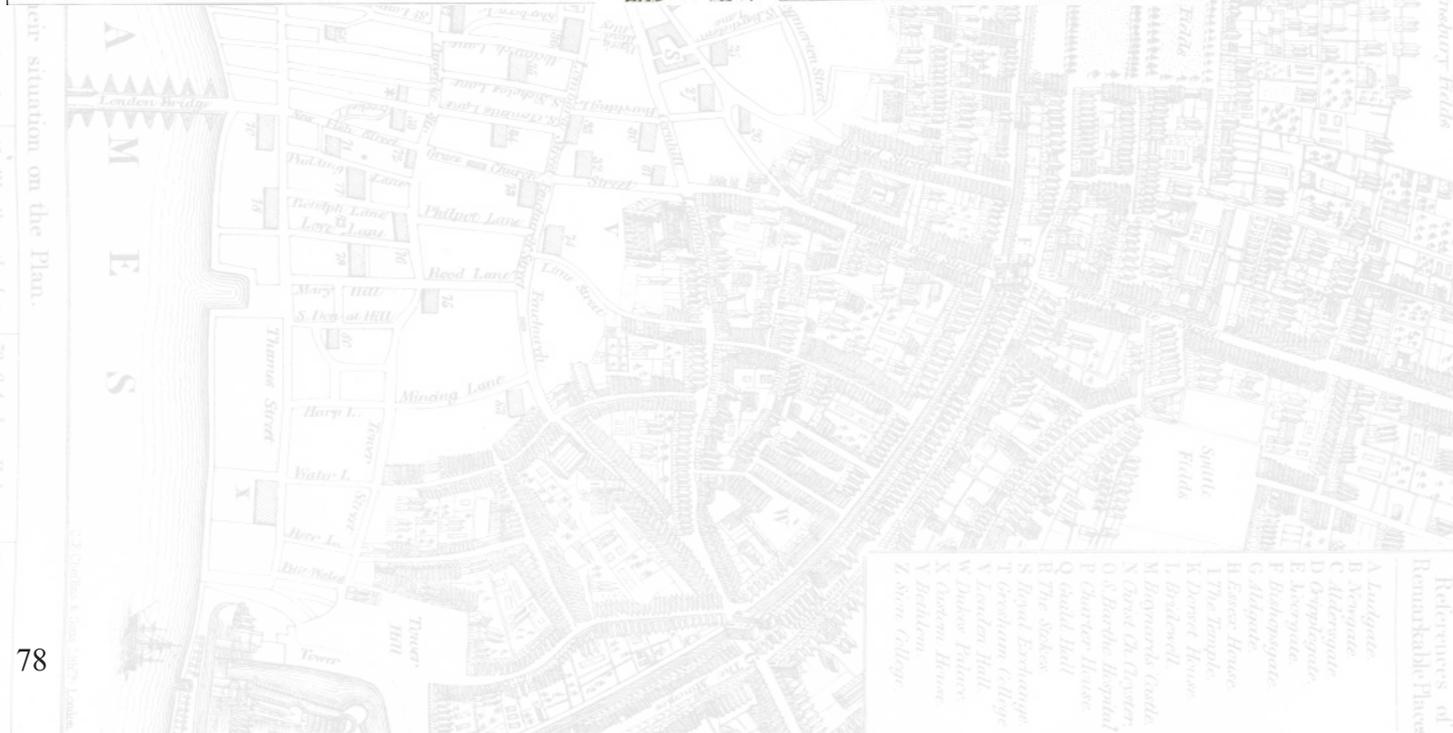
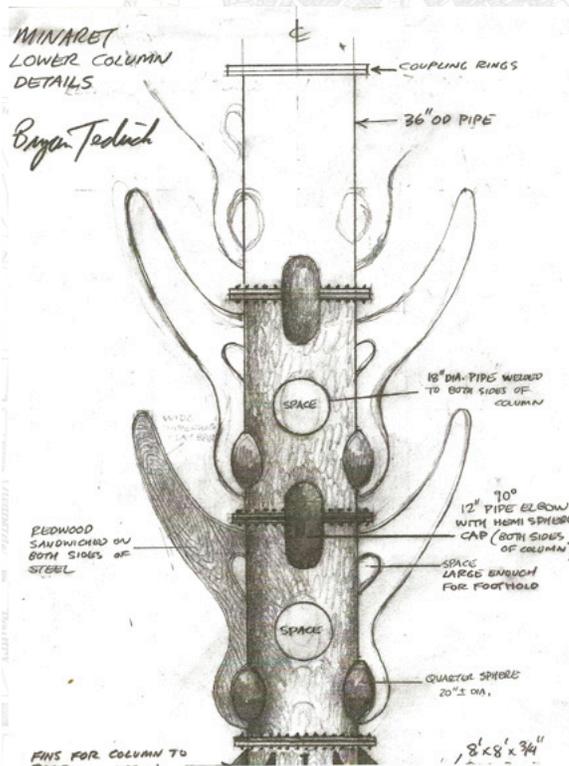
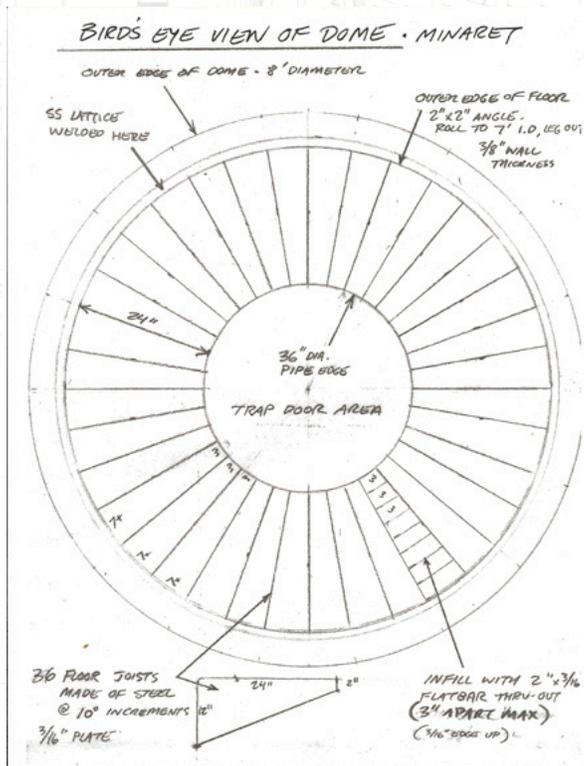


From co-creator Sudhu Tewari: On my end, Bryan originally asked me to create a sound component for the piece and I had planned on creating a variety of tuned metallic instruments to be installed in the minaret. Over time (and since we were chosen to be the keyhole piece) the concept shifted to focus more on lighting. I've been very interested in creating interactive art that functions on it's own as a self-sustaining system, a semi-sentient, autonomous system that responds to its environment (and audience) as well as functioning on its own. The idea is to create a being, a thing which exists and does things and responds to things done around it. Given the phallic nature of the sculpture the idea of arousal plays into my design. There are states of arousal triggered by people moving on and around the sculpture, the more activity, the higher the level of arousal (and, yes, there is a point of climax to be reached with the right form and amount of stimulus). Sensors mounted all over the sculpture sense motion and sound and feed the stimulus back into a network of

microprocessors that interpret the information and “decide” how to act in response. The relationship of input to output is not fixed, as there are random elements to the system, ways in which the individual pieces of the networked system can “decide” how to use data received. All in all, the idea was to find a way to breathe life into Bryan’s sculpture. I wanted to create a piece with which people can interact rather than just light up the sculpture like a static architectural element.

In my own work I’m always looking to create the antithesis of static art. I like things that do stuff, the more complicated with the least point, the better.

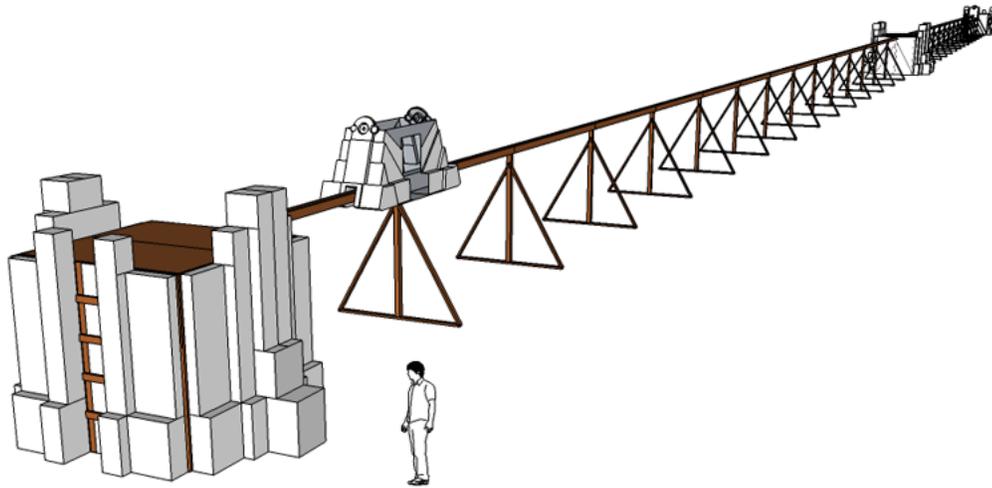
Sound in the minaret will be based around several string instruments, tuned to resonant frequencies of the minaret. Every sound in the minaret will activate the strings creating sympathetic resonances and harmonies. The strings can also be activated by electro-magnetic devices to create their own resonant drones that will fill the minaret. Like the lighting, sounds made in the minaret will influence the system as a whole. Sounds you make in the climbway will influence the sonic environment as well as the interior and exterior lighting. There are some prerecorded elements of the soundscape, based around the string drones, native American flutes, and North Indian ragas.



References of Remarkable Places
A. Ludgate
B. Newgate
C. Aldersgate
D. Cripplegate
E. Bishopsgate
F. Bishopsgate
G. Aldgate
H. Essex House
I. The Temple
K. Dorset House
L. Dowdwell
M. Dowdwell Court
N. Dorset House
O. S. Dorset House
P. Dorset House
Q. Dorset House
R. The Nook
S. Dorset House
T. Dorset House
V. Dorset House
W. Dorset House
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Z. Dorset House

# Nowhere2Nowhere Monorail

by Helen Cook, Seattle, WA



## Audio Tour Script:

The Nowhere2Nowhere monorail is a public transit system with an elegant art deco design. The monorail consists of two stations with a 500' track in between, each station consists of an 8' high raised platform for boarding the monorail and a ticket booth. The lighting for the stations and train evokes an art deco city.

Monorails are and possibly always will be the future. Artifacts like Seattle's monorail and the Disneyland peplemovers show you how monorails cause monomania in people. It's part and parcel of the shape of things to come that there will be monorails, and looking at science fiction shows show that monorails extend even into space.

Participants interact with the monorail as with any transit system – tickets are collected (although they can be kept as souvenirs), the monorail runs scheduled routes, and it's staffed by helpful transit employees. As participants ride the train they'll see various art installations along the route. The monorail car seats two people and efficiently transports the rider from Nowhere to Nowhere.

The end of the line for the monorail will be on Friday night, as the monorail goes from Nowhere to Oblivion in a spectacular blaze as it crashes and burns to the ground.

## Artist Web Site:

<http://www.nowhere2nowhere.com/>

## Additional Information (from web site and honorarium applications):

The monorail track is eight feet off the ground and 500 feet long. The two end stations have a platform eight feet wide and high with decorative additions going four feet higher than that including a safety rail. The way station in the middle is also

essentially an 8'x8'x8' box, and includes storage for our maintenance tools as well as providing a comfortable place to rest. The way station will have a rail at standard adult height to discourage people from falling off the station.

There is safety lighting the full length of the track to add to the visual appeal and warn oncoming vehicles and pedestrians. The stations are lit to evoke an art deco city.

The 8' long x 3' wide monorail car holds two passengers, facing each other. Side rails extend 2' above the seats and 3'6" above the foot well to ensure that passengers can't accidentally fall out of the car. A chain across the entryway blocks people from falling out of the car through the door. The bottom of the car has a channel indentation for the rail and drive and guide rollers.

People interact with the monorail as with a transit system -- we collect tickets (although we don't keep them, the tickets are printed metal objects and are largely keepsakes that people can keep from mooping because they have strings to wear them on.), run scheduled routes, and otherwise act like the staff of a public transit system. People's primary interaction with the system, of course, will be riding the system back and forth between the stations, possibly spending a while camping out at the midway point.

At night, the trains will be brightly lit in an art deco style reusing the lighting system from last year's Groovik's cube. This will serve as attractant and guidepost. We are interested in interacting with other projects, in particular at an interchange (transfer) station with other mass-transit themed projects. In order to provide a more interesting experience, we will also be providing sound for people to experience while riding the train at largely interactive levels.

Along the length of the monorail track, we will have sub-art installations for people riding the train to look at. We will be putting out a call for participation generally, with the anticipation of getting several artists locally who already have installation pieces that would suit or also who have expressed interest in participating in our project but don't have the ability to work according to our project schedule. Our lighting is recycled from the custom LEDs and drivers that were constructed for the Groovik's Cube. Our drive system is powered by reconditioned Wheelchair motors.

As practical and cost efficient, our non-load bearing lumber will be sourced from second use lumber in Seattle, WA. (<http://seconduse.com/>) The end of the line for the monorail will be on Friday night, and the performance will be based around driving the monorail down the track with effigy figures (and accelerant) in it. The monorail will fall into a pyre made from about half the track (with a corrugated-metal style burn platform under the wood) and burn. The corrugated burn platform supports the main part of the pyre and keeps the monorail from impacting playa, we request crushed granite to surround the main platform to prevent burn scars from any debris that may fall from the platform. A 50' burn perimeter will be used for the destruction, and the perimeter will be staffed by trained volunteers and led by an off-duty ranger shift lead to make it easier to interface with burning man departments as needed. Left over wood will be donated to Habitat for Humanity.

## It's a Sprawl World!

It's a whirled of laughter  
A whirled of tears  
It's a whirled of hopes  
And a whirled of fears  
There's so much that we share  
That it's time we're aware  
It's a sprawl world after all

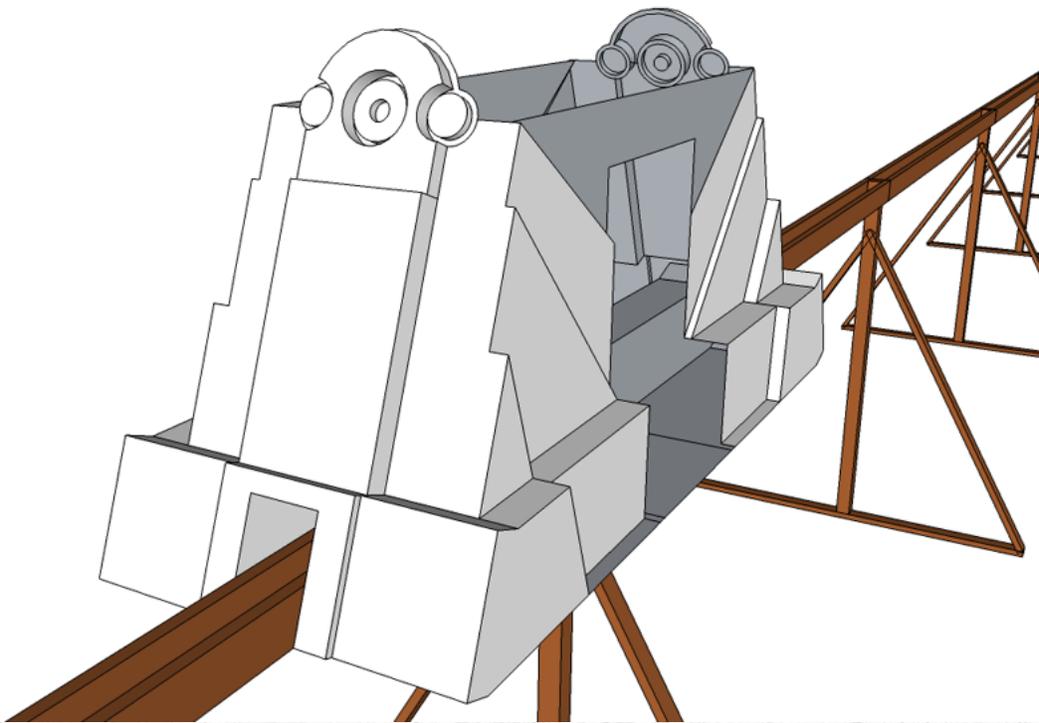
There is just burning man  
And one blazing sun  
And a simile means  
Something to ev'ryone  
Though the mountains surround  
and the playa abounds  
It's a sprawl world after alllll

References of Remarkable Places

A	Backgate
B	Beauregard
C	Chilmark
D	Chilmark
E	Chilmark
F	Chilmark
G	Chilmark
H	Chilmark
I	Chilmark
J	Chilmark
K	Chilmark
L	Chilmark
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U	Chilmark
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W	Chilmark
X	Chilmark
Y	Chilmark
Z	Chilmark

# CHICAGO.

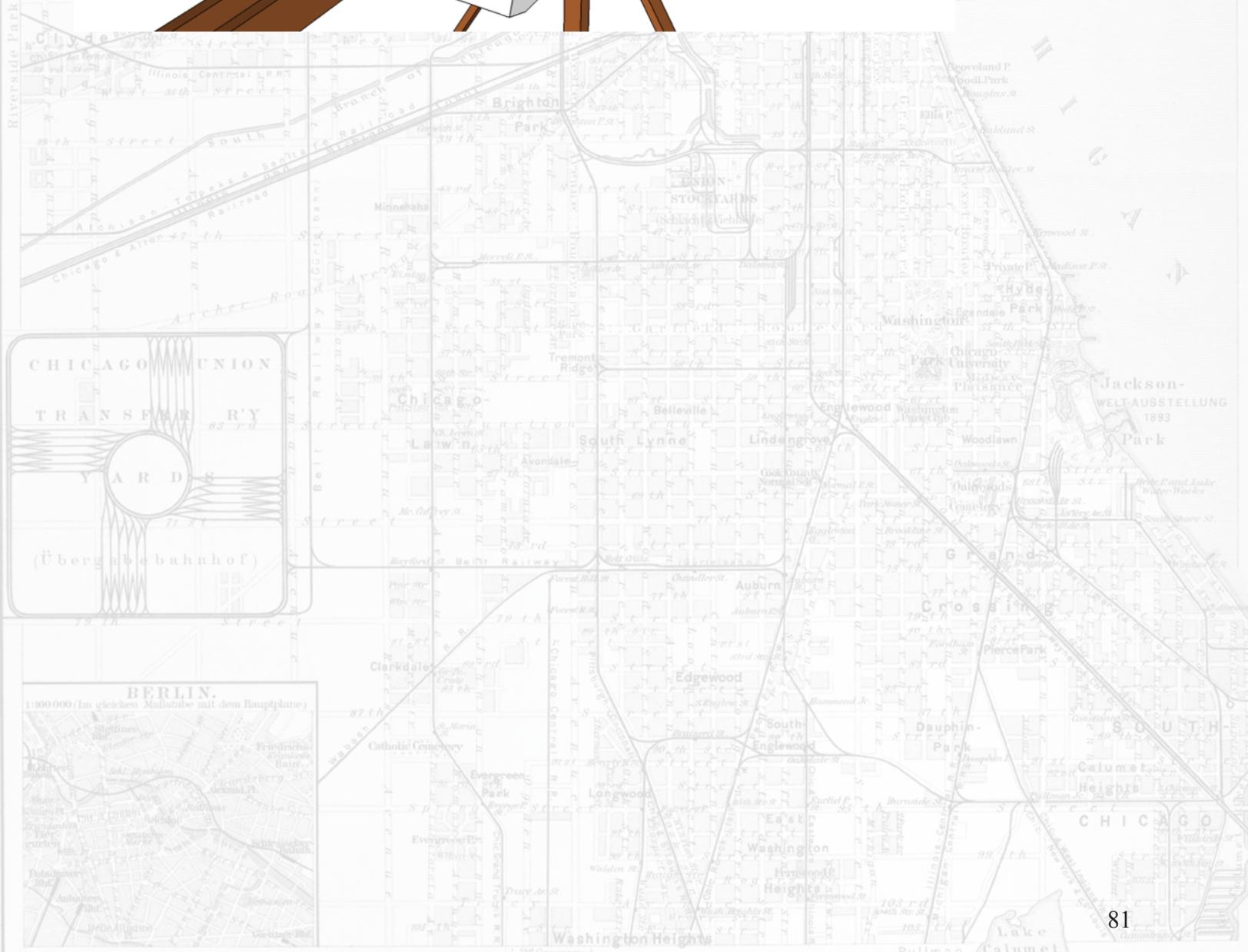
Map



## CHICAGO, SÜDSEITE. (INNERE STADT)

1:50000

- |                       |                        |
|-----------------------|------------------------|
| 1 Chamber of Commerce | 6 Royal Trust Co.      |
| 2 First National Bank | 7 Mason's Temple       |
| 3 Commercial Bank     | 8 Masonic Temple       |
| 4 Rookery             | 9 Schillerhaus         |
| 5 Insure Exchange     | 10 Grand Opera House   |
|                       | 11 Chicago Opera House |



# Who We Are



**Brian Aker**  
Co-Organizer



**Helen Cook**  
Co-Organizer



**Christine Aker**  
Volunteer Coordinator Lead



**Austin Appleby (Tanjet)**  
Propulsion Lead



**Julia Trimarco**  
Sign Lead



**Teresa Velasquez (Citrus)**  
Car Lighting Lead



**Stephen Antupit**  
Volunteer



**Mark Atwood**  
Volunteer



**Liz Evans**  
Volunteer



**Michael Groszek**  
Volunteer

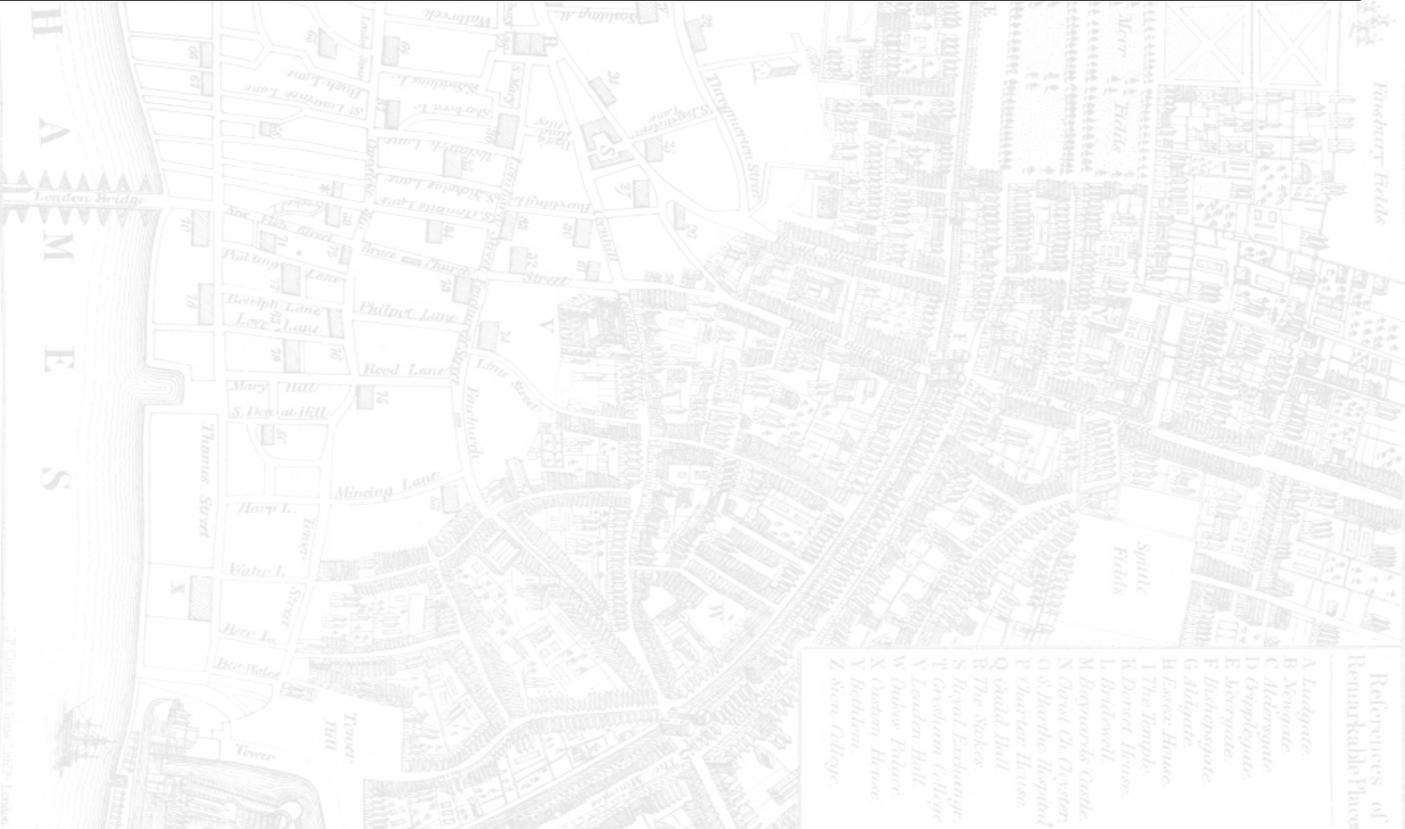


**Suzanne Picard**  
Volunteer



**Stewart Smith**  
Volunteer

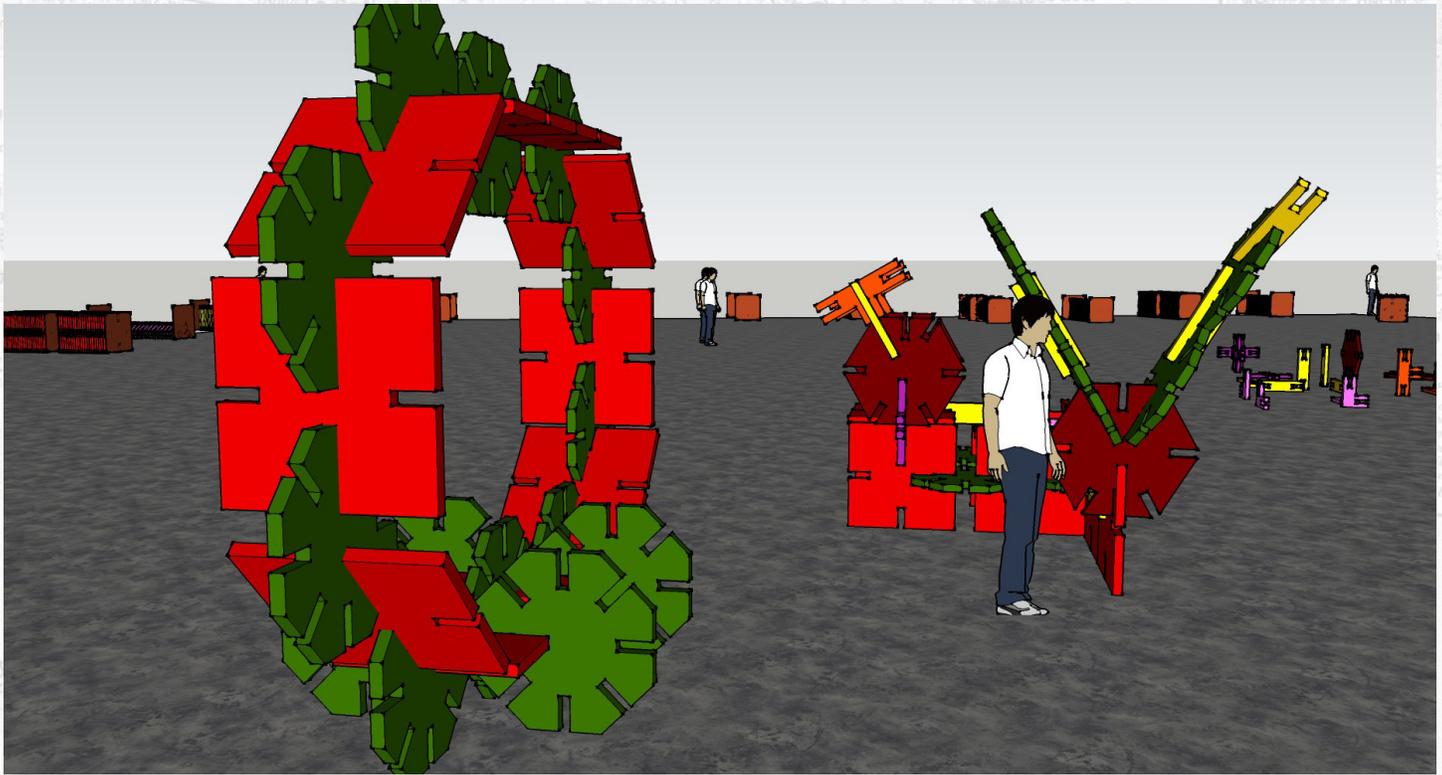
ing to their situation on the Plan.



- References of Remarkable Places
- A. Ludgate
  - B. Newgate
  - C. Aldersgate
  - D. Cripplegate
  - E. Bishopsgate
  - F. Bishopsgate
  - G. Aldgate
  - H. Essex House
  - I. The Temple
  - J. Dorset House
  - K. Birdwell
  - L. Bishopsgate
  - M. Bishopsgate
  - N. Dorset House
  - O. St. Dunstons Church
  - P. St. Dunstons Church
  - Q. St. Dunstons Church
  - R. The Stocks
  - S. Royal Exchange
  - T. St. Dunstons Church
  - V. London Hall
  - W. Dorset House
  - X. Dorset House
  - Y. Dorset House
  - Z. Dorset House

# Polygonia

by Douglas Taphouse, Silver Spring, MD



## Audio Tour Script:

A do-it-yourself cityscape sculpture installation, Polygonia is a fully interactive art project that mirrors the art theme of Burning Man 2010 -- Metropolis: The Life of Cities. Hundreds of large, colorful interlocking polygons and connectors are used to form functional, whimsical, fantastical structures or sculptures, limited only by the imaginations of the participants. Build, tear down, build anew -- a metaphor for the dynamic cycle of real cities. And then, in the end... burn it all down.

This installation is fully interactive by its very nature and design. Only the building blocks will be provided: approximately 2,000 colorful structural components composed primarily of recycled cardboard. The basic shapes will be provided in a number of geometric figures: squares, triangles, hexagons and octagons. Each basic shape will be approximately 2.5 feet on a side and be able to interlock with other pieces. There will also be smaller connector pieces.

Passers-by will take pieces and fit them together as they wish, using their imagination and creativity to build any type of sculpture or structure they wish. Structures can be taken apart and reconfigured or reformed in an infinite number of ways.

The pieces are lightweight, but strong enough for participants to climb on the structures they are building, allowing them to build to significant heights. Foundational pieces will be anchored to the playa with rebar (provided). Tall structures can be further secured against wind storms with guy lines and rebar anchors (also provided).

The artist was struck with the idea for Polygonia when he saw a gift that a friend's child had been given. It was a wooden box and within it were hundreds of small, octagonal wafers of different colors with little slots cut into them. The set was designed so that the user could interlock the pieces using those slots and create a colorful, free-form sculpture in an infinite variety of forms. A wonderful creative gift!

But what if... those pieces were 2 feet in diameter instead of 2 inches? What kind of wonderful structures and sculptures would the Metropolis' uber-creative denizens build? Polygonia is your chance to build amazing structures with your fellow participants. Your creations are only limited only by your imagination!

## Artist Web Site:

<http://sites.google.com/site/dynamichuephoria/Home/concepts/polygonia>  
<http://www.facebook.com/group.php?gid=274346757903&ref=ts>

## Additional Information (from web site and honorarium applications):

### Artist

Doug and Leslie Dyehue are from Silver Spring, MD. We made it to Burning Man for the first time in 2009. We thought it would be awesome. It was MORE than awesome. We are permanently changed.



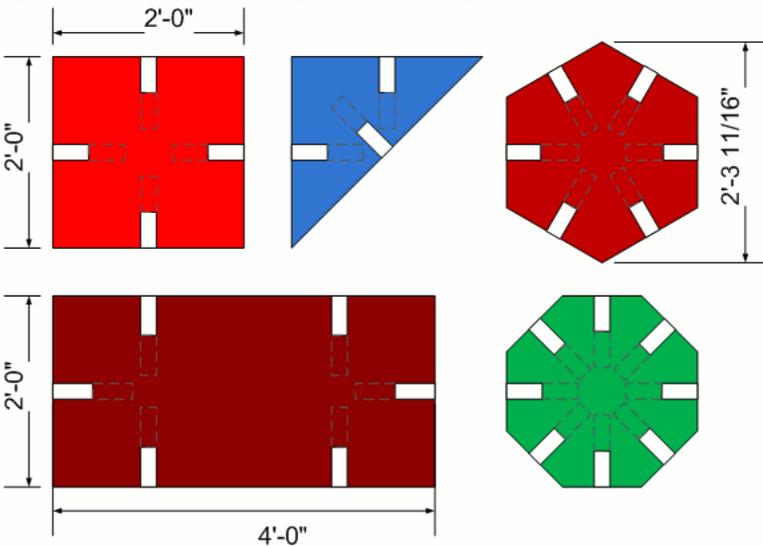
### Concept

On Christmas Day 2009, J&K's kids were unwrapping presents. I'm not sure who the present was from, but someone opened a medium-size, compact package. Inside was a wooden box. Inside the wooden box were 250 small, octagonal wafers of different colors with little slots cut into them. The set was designed so that the user could interlock the pieces using those slots and create a colorful, free-form sculpture in an infinite variety of forms. A wonderful creative gift! I got to thinking... what if the pieces were bigger? What if, instead of 2 inches across, the pieces were each 2 or 3 feet across? What kind of crazy structure or sculpture could Burning Man participants put together in the middle of the desert using 1,000 life-size interlocking pieces?

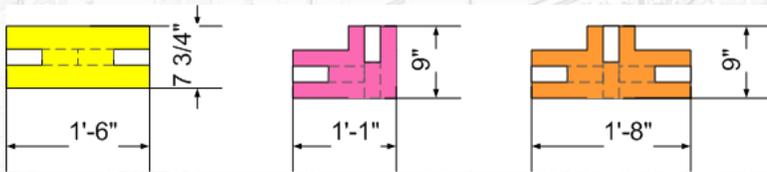
Why limit the shapes to octagons? Could we add others? Squares, hexagons, triangles? Little inter-connector pieces? While we're at it, make the pieces light enough so they would be easy to work with but strong enough so that people could climb on them.

And then, hey, let's burn that sucker down at the end of the week!!!

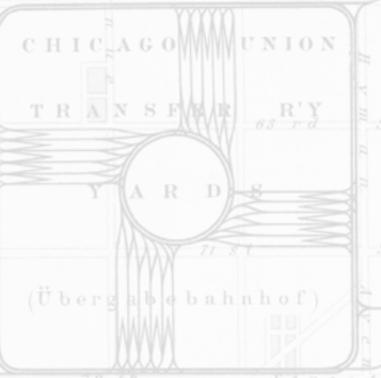
The concept fits wonderfully well with this year's Metropolis theme. Construct "buildings" from the pieces! Build 'em high... sprawl them out... add towers and turrets and secret rooms. Take it all apart and start over to build something completely different.



Basic Shapes



Connector Shapes



**CHICAGO, SÜDSEITE.**  
(INNERE STADT)  
1 : 50000

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	11 Chicago Opera House

## Description

Create approximately 2,000+ building pieces. Construct them from layers of recycled cardboard. Laminate the layers with environmentally friendly white glue. Add outer layers of thin plywood (luaun) for added strength and durability. Color them with non-toxic paint. Make the pieces large enough to build practical large-scale structures but small and light enough for easy handling by individual participants. Make them strong enough to support the weight of tall structures AND the weight of the people climbing on them. Make it all disappear in an apocalypse of flames at end of the event.

The rectangle is 2' x 4'. The square, octagon and triangle are 2' feet on a side. The hexagon is 2' by 2' 3 11/16". All pieces are slightly more than 2" thick. The slots are 2" wide and 4 1/2" deep. The dashed lines on the shapes show where interconnecting shapes would overlap.

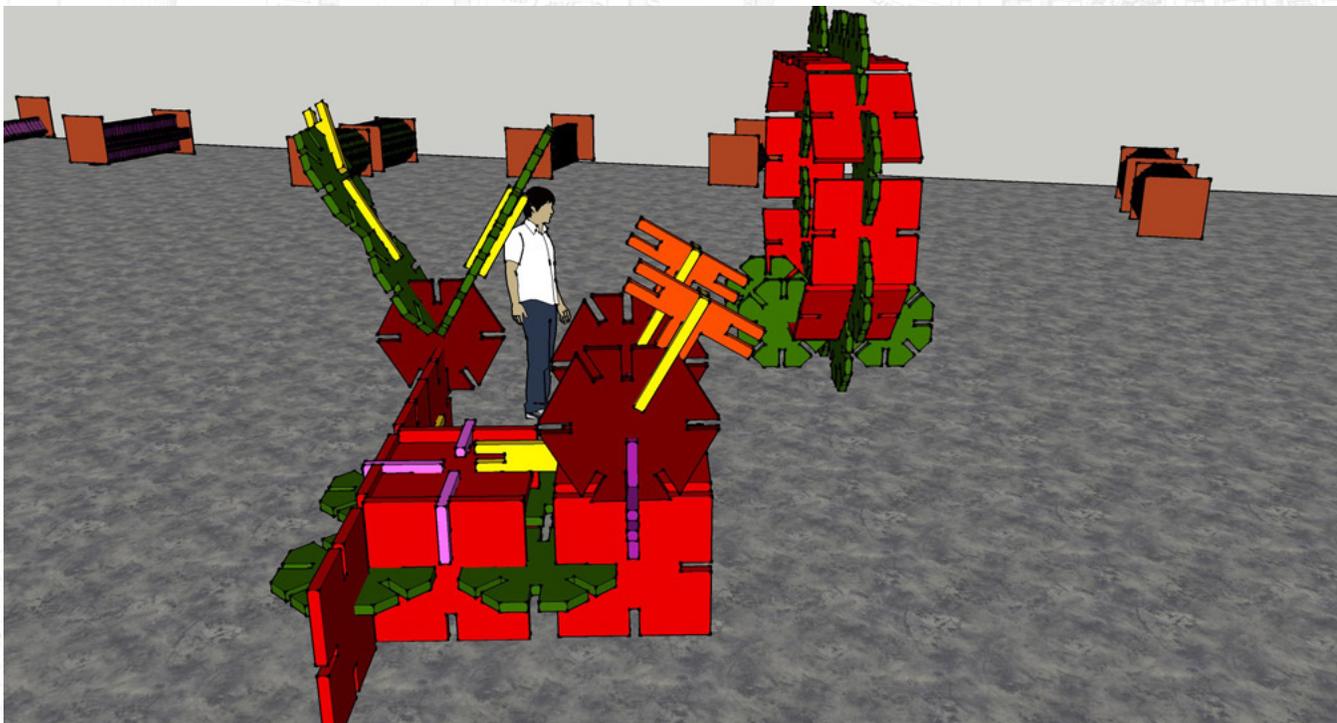
Connectors are constructed from materials identical to the basic shapes, cut from the same layup sheets. They too are slightly more than 2" thick and have 2" x 4.5" slots. They can be used to interconnect the basic shapes or can link with each other.

Excess material created when cutting out the basic and connector shapes will be used to create triangles that can be used as decorations or embellishments on structures/sculptures.

In order to keep unused shapes organized and to keep them from blowing away in wind/dust storms, stacks of the shapes will be secured with "racks" constructed from two pieces of 1/2" plywood connected with lengths of manila rope that fit in the shapes notches. Generally, 16 pieces, all of the same type/shape, will be racked together. The racks themselves will be anchored to the playa with rebar.

Bent rebar and 5 lb hammers will be provided to anchor foundational building pieces to the playa so they don't blow away. Holes will be drilled in all of the basic shapes to allow for anchoring.

Guy lines will be used to secure structures that are particularly high and/or have significant windage. The guy lines should be attached to any structure that is more than 25' high and anchored to the playa with rebar.



References of Remarkable Places
A. Ludgate
B. Acragate
C. Aldergate
D. Osmphigate
E. Acragate
F. Bishogigate
G. Aldigate
H. Ester House
I. The Temple
J. Dorset House
K. Birdwell
L. Baysards Castle
M. Dorset House
N. Dorset House
O. S. Dorset House
P. Dorset House
Q. Dorset House
R. The Sikes
S. Royal Exchange
T. Dorset House
V. Dorset House
W. Dorset House
X. Dorset House
Y. Dorset House
Z. Dorset House

# Spire Of Fire

by Steve Atkins and Eric Smith, Reno, NV

## Audio Tour Script:

From the Axum Obelisk to the new Burj Khalifa sky scraper in Dubia, towers are built to draw attention. Using shape, texture, materials, and light, towers attract people from afar to serve as a space for assembly. The Spire of Fire, a 48-ft blend of steel, fire, and light, will stand grand and high on the expanse of the open playa and is designed to reflect the evolution of modern metropolitan architecture. Its sheer size and presence will capture attention, during daylight hours the spires grandeur and flashing steel will undoubtedly draw participants curiosity.

The spires presence at night should truly be magnificent. Each evening the spires lights will be energized and top flame will be lit. When darkness falls the show will begin. Each of the five sections on the tower contain flame effects. Participants at ground level can control the FE on an interactive board. They can engulf any or all sections of the spire with the push of a button. Three secret interactive buttons will be located on the spires legs. Participants will have to simultaneously depress the buttons to activate the secret fire.

The rhythmic fire, lights, and glowing steel will illuminate the spire and humankind's fascination with building towers that reach ever higher.

## Artist Web Site:

<http://spireoffire.com>

## Additional Information (from web site and honorarium applications):

To create a work of fire art that will stand grand and high on the expanse of the open playa much like a skyscraper in a metropolis. The towers height, geometry, metal textures are designed to reflect the evolution of modern metropolitan architecture. Its sheer size and presence will draw your attention from afar. At night the piece will come alive with brightly colored lights and bursts of rhythmic flame. Audience participation, interactivity and education are prime with us, we encourage participation with the piece and to inspire artists to create new fire art.



physical description:

An all steel vertical geometric structure purchased on a four legged base bolted together to form a 41' tower. The main tower body will be composed of five modular sections. Each section will house a dynamic LPG flame effects and LED lighting. Recessed LED lights will illuminate each section of the tower by reflecting off stainless panels. Pressurized LP gas will be bounced off stainless steel panels to create a whole floor enveloping fire. Participants will activate the flame effects from a ground level control station. The main structure will be bare steel. The panels over the flame effects will be a rust patina steel and the light reflectors and flame deflectors will be stainless steel.

# CHICAGO.

Maßstab 1 : 100 000.

## dimensions:

Height: 50 ft.

Footprint: 30 ft. x 30 ft.

Modular sections: 4 ft. wide x 7 ft. high

Stainless deflectors: 7 ft. x 7 ft.

## materials:

Structural steel legs: 6 in. x 6 in. x 3/16 in. square tube

Leg base plates: 2 ft. x 2 ft. x 3/8 in. plate

Leg gussets: 3/8 in. plate

Modular sections main frame: 4 in. x 4 in. x 1/8 in. square tube

Modular section cross member: 2 in. x 2 in. x 1/8 in. square tube

Modular section side panels: 22 gauge sheet metal

Deflectors: 22 gauge stainless steel

## flame effects:

LPG storage will be 5 - 100 lb cylinders. The tanks will be placed in a 325 gallon poly tank filled with water. The water will be heated with an on demand hot water heater and circulated by a thermostatically controlled water pump. Water temperature will be managed with a remote bulb thermostat wired to the water circulation pump. The water heater also has a high temp safety shut off. Each section of the tower will house a 5 gallon accumulator that will be discharged by an electric solenoid valve. Nitride igniter's located on the deflector panels will be the ignition source. All flame effects will be engineered and constructed in accordance with NFPA 160.

## lp-gas

All unregulated steel piping will be schedule 80, plumbing downstream of the pressure regulators will be schedule 40. Flexible hose will be LPG rated. Each section will be pressure tested at operating pressure for leakage prior to installation and after full assembly. Plumbing that could potentially be exposed to flame impingement will be shielded and insulated from radiant and convected heat.

# CHICAGO, SÜDSEITE. (INNERE STADT)

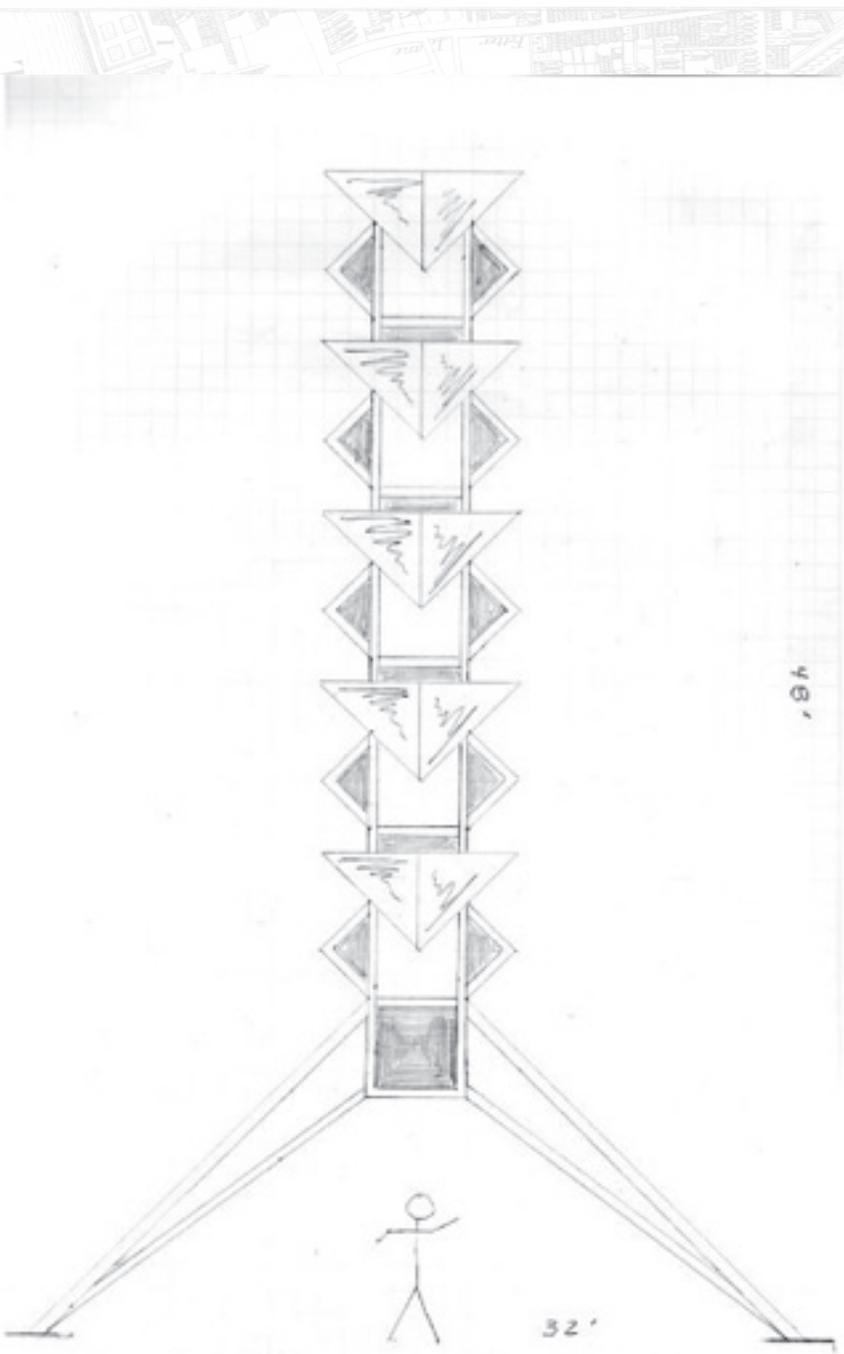
1 : 50000

- 1 Chamber of Commerce
- 2 First National Bank
- 3 Commercial Bank
- 4 Rookery
- 5 Insur. Exchange
- 6 Royal Exchange
- 7 Wilson's Bank
- 8 Masonic Temple
- 9 Schillerhaus
- 10 Grand Opera House
- 11 Chicago Opera House

# BERLIN.

1:100 000 (Im gleichen Maßstabe mit dem Hauptplane)





SPIRE OF FIRE  
STEVE ATKINS  
ERIC SMITH

- References of Remarkable Places
- A Ludgate
  - B Mesquite
  - C Aldergate
  - D Goughgate
  - E Newgate
  - F Bishopsgate
  - G Aldgate
  - H Essex House
  - I The Temple
  - K Dorset House
  - L Broadwall
  - M Baywards Castle
  - N Great St. Dunstons
  - O St. Dunstons Hospital
  - P Charter House
  - Q Guild Hall
  - R The Stocks
  - S Royal Exchange
  - T Crofton College
  - V London Hall
  - W Dulwich Palace
  - X Custom House
  - Y Budgeon
  - Z Swan College



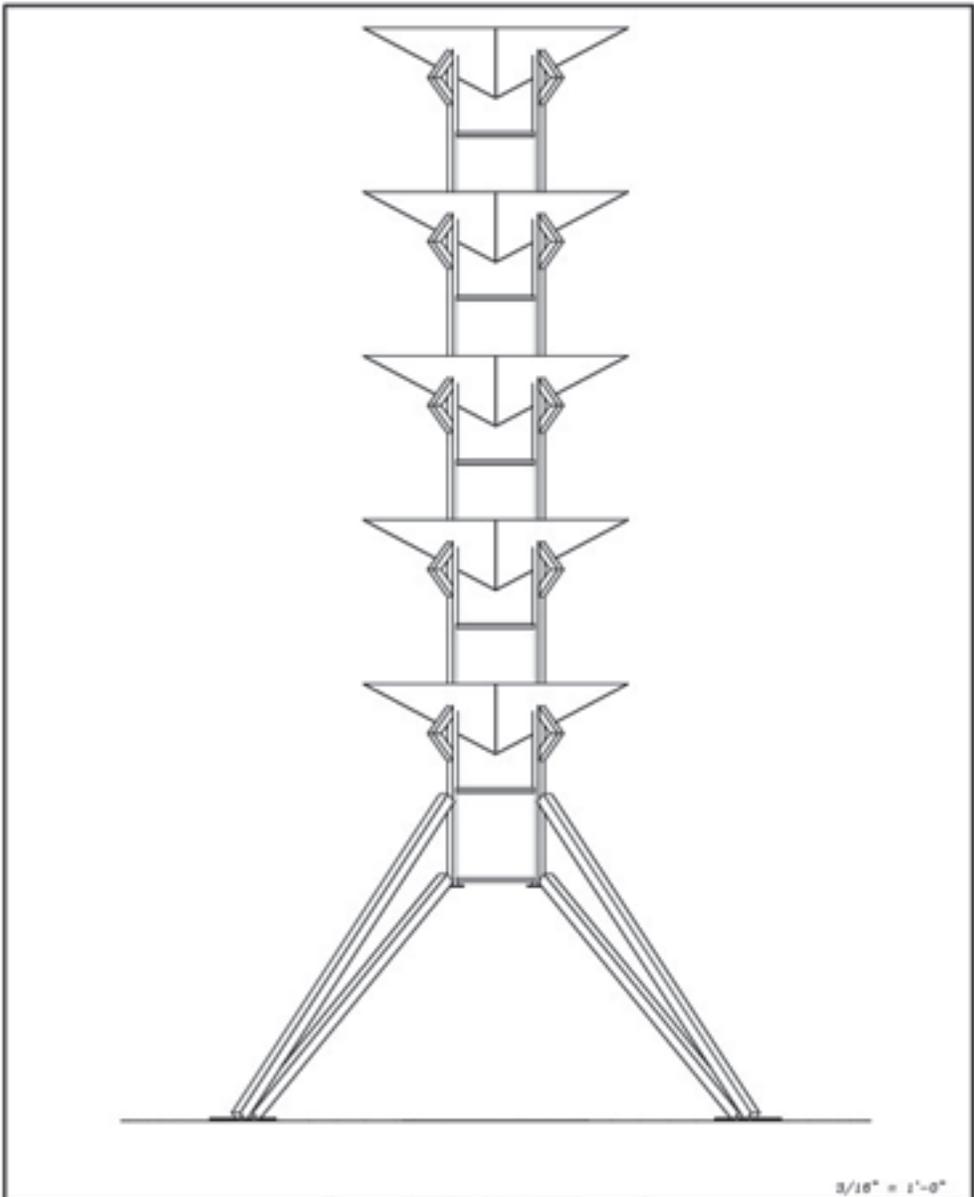
- 1 St. Pauls
- 2 Great Church
- 3 St. Michael
- 4 St. Peter
- 5 St. Peter
- 6 St. Leonard
- 10 St. George
- 11 St. Mary Manning
- 12 St. Mary
- 13 St. Michael Busham
- 14 St. Leonard
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- 90 St. Leonard



CHICAGO, SÜDSEITE.  
(INNERE STADT)

1:50000

- 1 Chamber of Commerce
- 2 First National Bank
- 3 Commercial Bank
- 4 Rookery
- 5 Insurance Exchange
- 6 Royal Insur Co
- 7 Union's Bank
- 8 Masonic Temple
- 9 Schillerhaus
- 10 Grand Opera House
- 11 Chicago Opera House

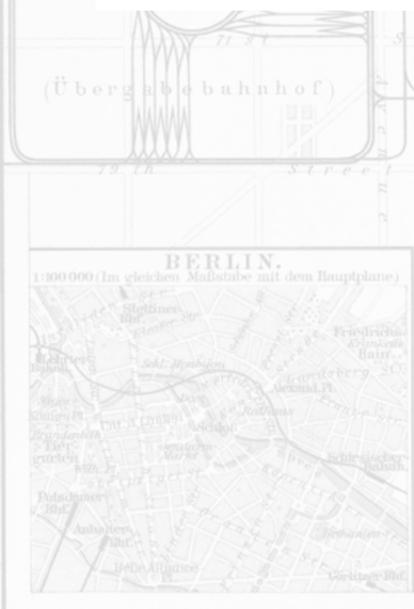


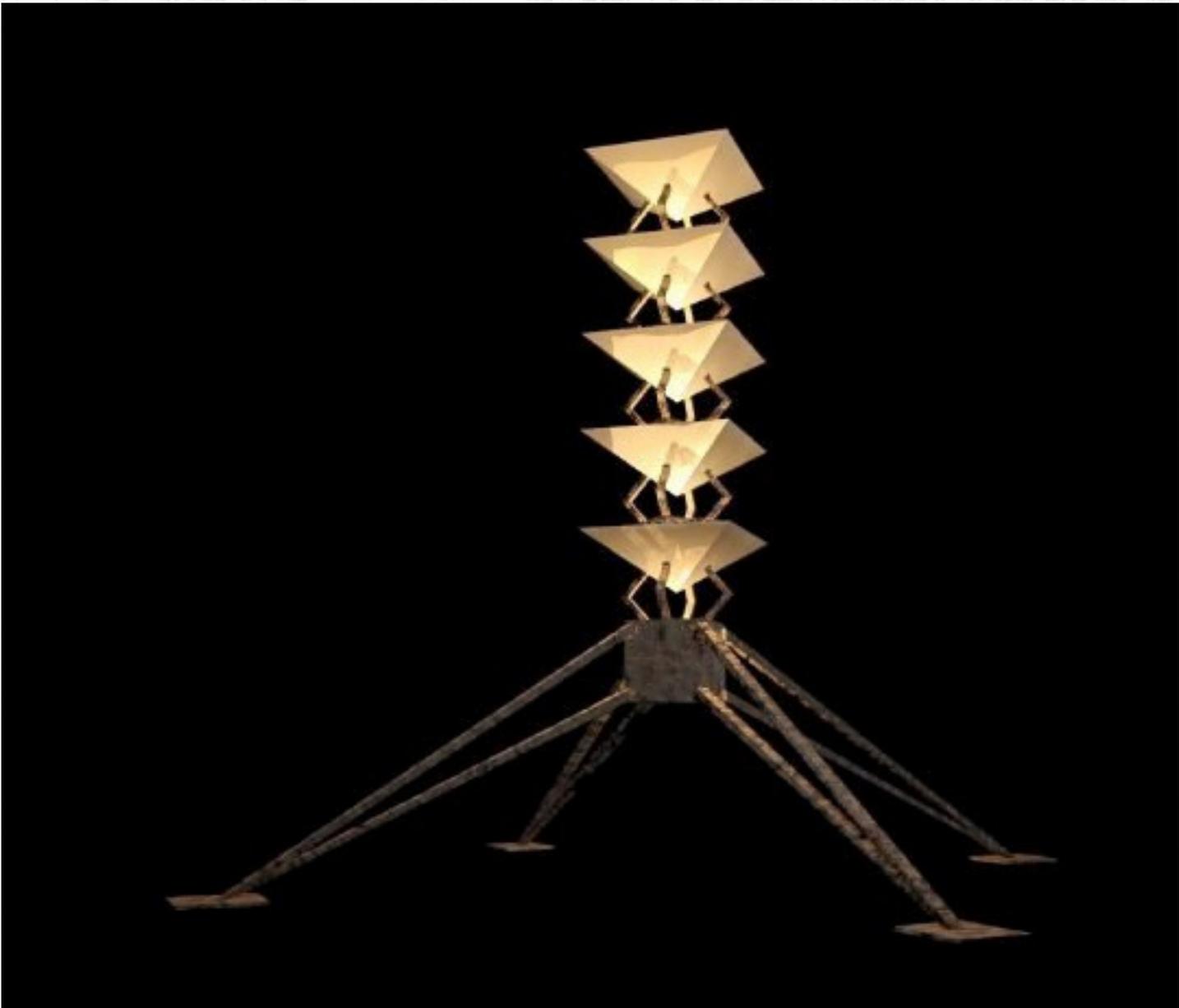
3/16" = 1'-0"

<p><b>Prepared By:</b> VISUAL PRODUCTIONS ROGER STINSON</p>	<p>1715 Jessie Way Carson City, NV 89701 (775) 720-4948</p>	<p><b>SPIRE OF FIRE</b> Art Grant Proposal 2010 Black Rock City, Nevada</p>	<p><b>Prepared For:</b> STEVE ATKINS &amp; ERIC SMITH</p>	<p>680 Crivett Ave Reno, NV 89503 (775) 223-4102</p>
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Riverside Park

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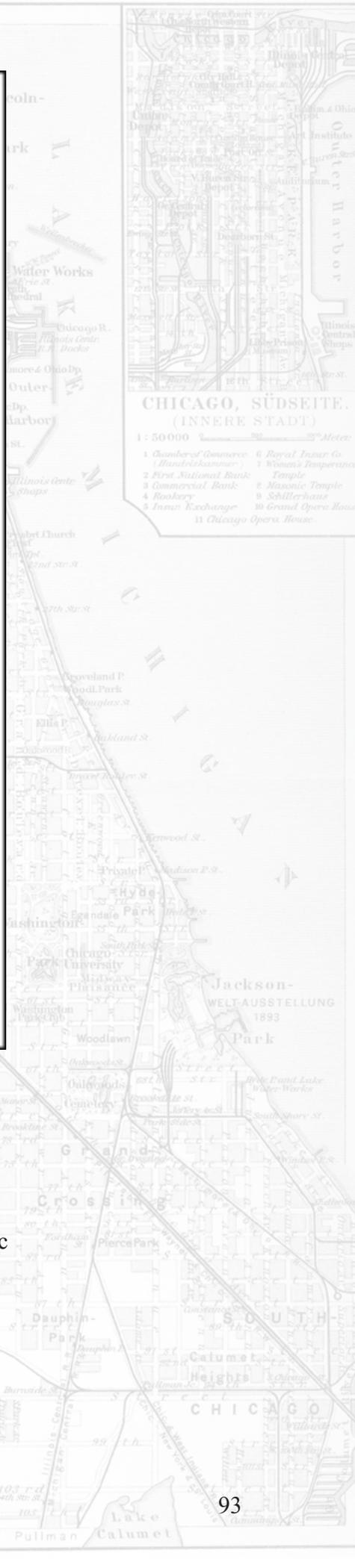
1. St. Andrew	16. St. George	31. St. Peter	46. St. Andrew
2. St. Andrew	17. St. Mary	32. St. Andrew	47. St. Andrew
3. St. Andrew	18. St. Mary	33. St. Andrew	48. St. Andrew
4. St. Andrew	19. St. Mary	34. St. Andrew	49. St. Andrew
5. St. Andrew	20. St. Mary	35. St. Andrew	50. St. Andrew
6. St. Andrew	21. St. Mary	36. St. Andrew	51. St. Andrew
7. St. Andrew	22. St. Mary	37. St. Andrew	52. St. Andrew
8. St. Andrew	23. St. Mary	38. St. Andrew	53. St. Andrew
9. St. Andrew	24. St. Mary	39. St. Andrew	54. St. Andrew
10. St. Andrew	25. St. Mary	40. St. Andrew	55. St. Andrew
11. St. Andrew	26. St. Mary	41. St. Andrew	56. St. Andrew
12. St. Andrew	27. St. Mary	42. St. Andrew	57. St. Andrew
13. St. Andrew	28. St. Mary	43. St. Andrew	58. St. Andrew
14. St. Andrew	29. St. Mary	44. St. Andrew	59. St. Andrew
15. St. Andrew	30. St. Mary	45. St. Andrew	60. St. Andrew

Fig. 1.

Footway Fades



References of Remarkable Places
A. Ludgate
B. Newgate
C. Aldersgate
D. Gosspigate
E. Newgate
F. Bishopsgate
G. Aldgate
H. Essex House
I. The Temple
K. Dorset House
L. Bradwall
M. Baywards Castle
N. Dorset Dr. House
O. St. Bartholomew's Hospital
P. Quarter House
Q. Guild Hall
R. The Stocks
S. Royal Exchange
T. Croston College
V. London Hall
W. Duke's Palace
X. Custom House
Y. Budgeon
Z. St. Dunstons College



CHICAGO, SÜDSEITE.  
(INNERE STADT)

- 1:50000
- |                       |                        |
|-----------------------|------------------------|
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| 5 Insur. Exchange     | 10 Grand Opera House   |
|                       | 11 Chicago Opera House |

Artists:

SA  
Spire of Fire designer, metal fabricator and primary contact.

- 28 years in public safety - Fire Chief, Captain, Engineer and Firefighter/Paramedic
- 1 yr. Black Rock City DMV
- 2 yrs. Burning Man Performance Safety Team
- 6 yrs. Black Rock City Fire



**Propaniac**

Spire of Fire flame effects engineer, technical advisor and fabricator.

- 20 yrs. in the LP-Gas industry
- 11 yrs. volunteer fire service
- 15 yrs. LP-Gas emergency response trainer (live fire)
- 7 yrs. Black Rock City Fuels - propane team
- 7 yrs. Burning Man Performance Safety Team
- 5 yrs. teaching Flame Effects for the Artist
- Flaming Lotus Girl groupie
- Provided technical assistance on the following playa art projects: Shiva Vista, Towers of Shiva, Angel of the Apocalypse, Serpent Mother, Mutopia, and Soma.

**Rusty Linsey**

Spire of Fire lighting engineer.

**Janet Caywood**

Spire of Fire project account manager.

**Roger Stimson**

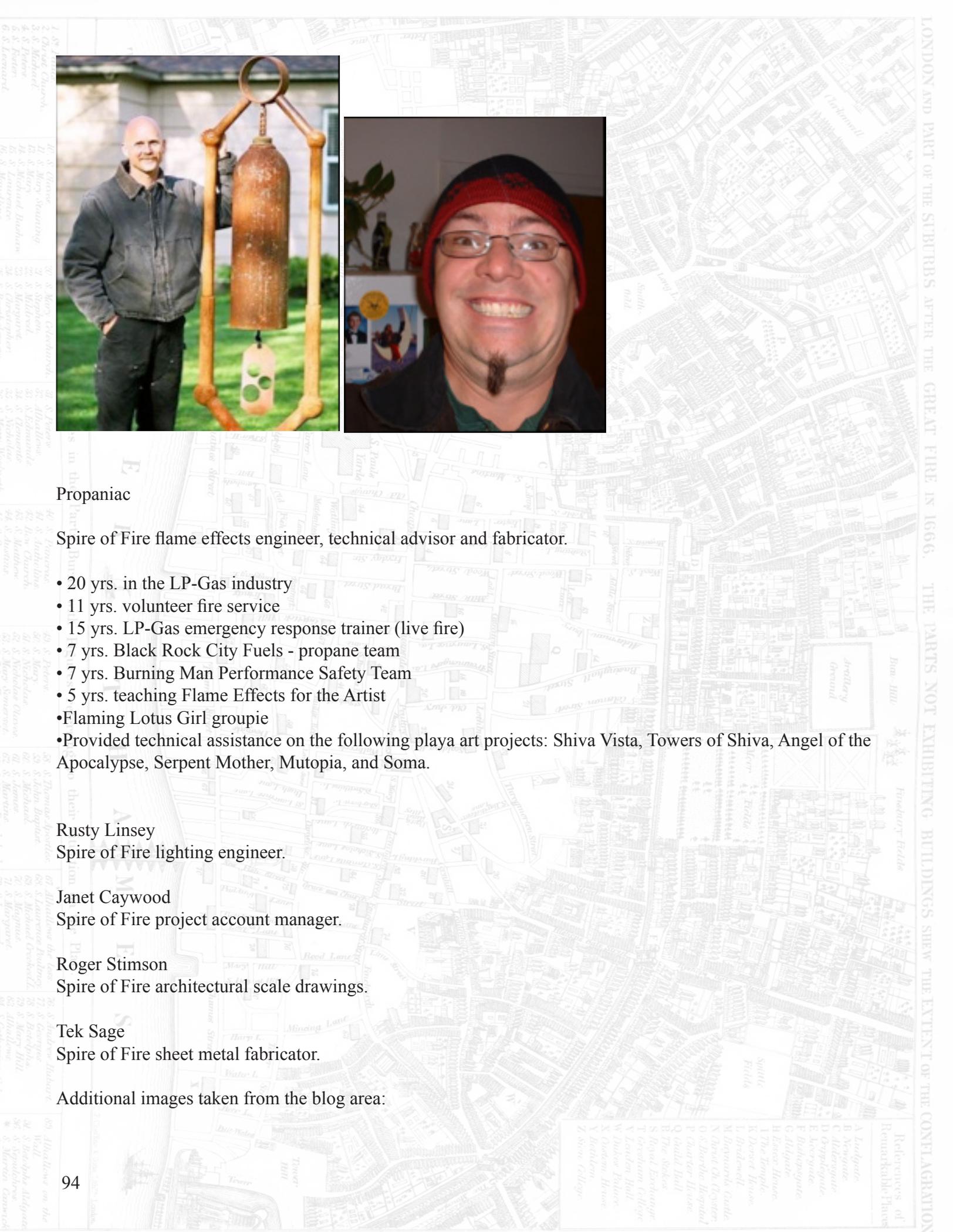
Spire of Fire architectural scale drawings.

**Tek Sage**

Spire of Fire sheet metal fabricator.

Additional images taken from the blog area:

References of Remarkable Places
A. Backgate
B. Mesquite
C. Aldersgate
D. Oxyphgate
E. Acrygate
F. Bishogate
G. Algate
H. Ester House
I. The Temple
K. Dorset House
L. Bradwell
M. Baywards Cade
N. Dorset Dr. Dymon
O. S. Dorset Hospital
P. Quarter House
Q. Canal Hall
R. The Scales
S. Royal Exchange
T. Croston College
V. London Hall
W. Dulce Palace
X. Custom House
Y. Badlam
Z. Snow College



LONDON AND PART OF THE SUBURBS AFTER THE GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHOW THE EXTENT OF THE CONFLAGRATION

# CHICAGO.



**CHICAGO, SÜDSEITE.  
(INNERE STADT)**  
1:50000

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- 1. St. Andrew
- 2. Christ Church
- 3. St. Michael
- 4. St. Peter
- 5. St. Peter
- 6. St. Leonard
- 7. St. George
- 8. St. Mary Manning
- 9. St. Mary
- 10. St. Michael Busham
- 11. St. Leonard
- 12. St. George
- 13. St. Andrew
- 14. St. Michael
- 15. St. Peter
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- 95. St. Peter
- 96. St. Leonard
- 97. St. George
- 98. St. Andrew
- 99. St. Michael
- 100. St. Peter

Figures referring to their situation on the Plan.

- 61. St. Andrew
- 62. St. Michael
- 63. St. Peter
- 64. St. Leonard
- 65. St. George
- 66. St. Andrew
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- 69. St. Leonard
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- 93. St. Peter
- 94. St. Leonard
- 95. St. George
- 96. St. Andrew
- 97. St. Michael
- 98. St. Peter
- 99. St. Leonard
- 100. St. George



- References of Remarkable Places
- A Ludgate
  - B Newgate
  - C Aldersgate
  - D Gosspite
  - E Bishopsgate
  - F Bishopsgate
  - G Aldgate
  - H Essex House
  - I The Temple
  - K Dorset House
  - L Birdwell
  - M Baywards Castle
  - N Dorset House
  - O St. Dunstons Hospital
  - P Charter House
  - Q Guild Hall
  - R The Stocks
  - S Royal Exchange
  - T Exchange College
  - V London Hall
  - W Duke Palace
  - X Custom House
  - Y Barbican
  - Z Iron College

# The Stone of Rome

by Eric Griswold, Marilyn Besasle, Steve Daniels, Mike Hero and others, Milwaukee, WI

## Audio Tour Script:

The STONE OF ROME is based around a glowing, disk-shaped face about 4 feet in diameter.

It is interactive and it speaks in a deep bass voice. It will ask you to put your hand deep into it's gaping mouth and then tell a lie. It will then judge your lie.

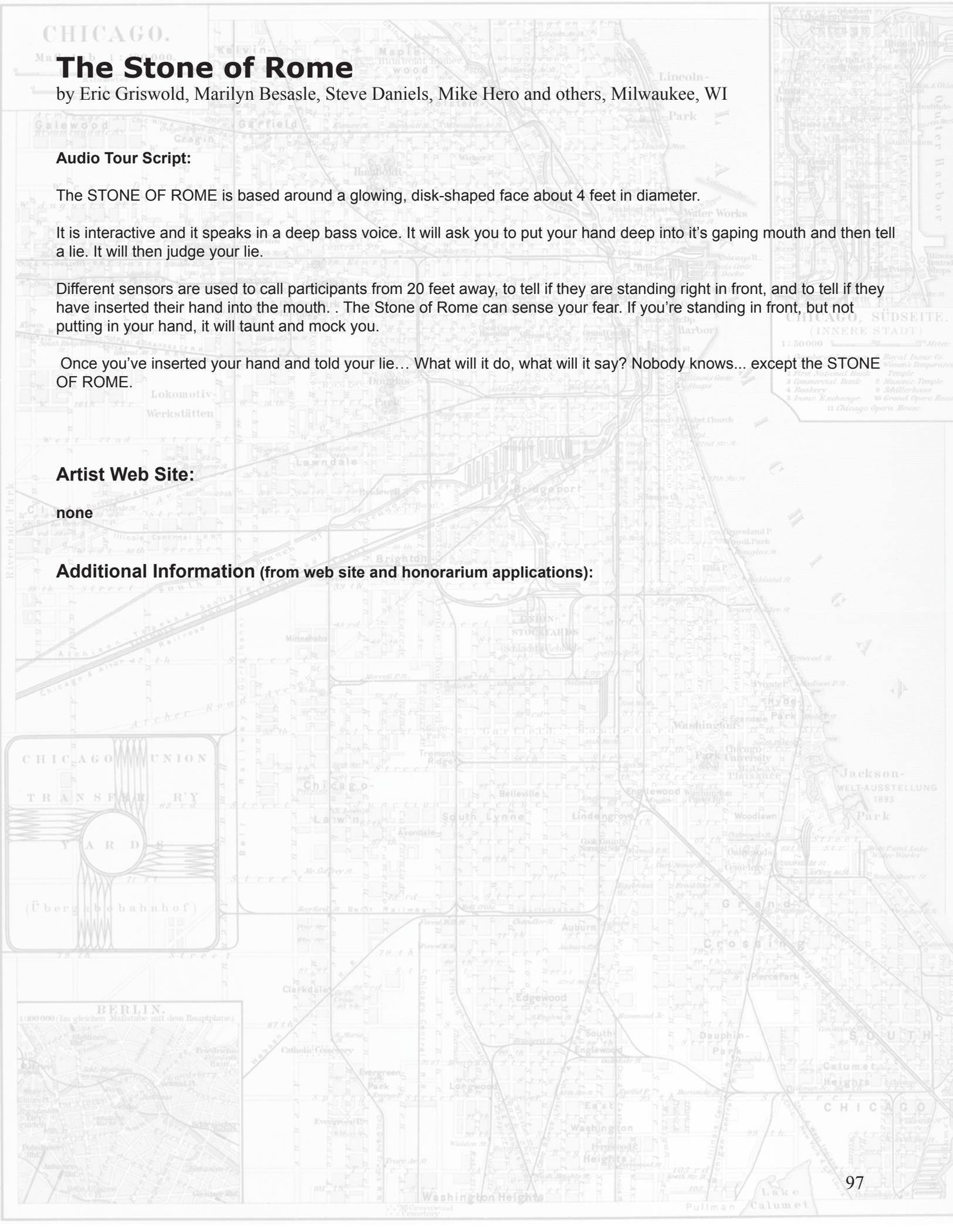
Different sensors are used to call participants from 20 feet away, to tell if they are standing right in front, and to tell if they have inserted their hand into the mouth. . The Stone of Rome can sense your fear. If you're standing in front, but not putting in your hand, it will taunt and mock you.

Once you've inserted your hand and told your lie... What will it do, what will it say? Nobody knows... except the STONE OF ROME.

## Artist Web Site:

none

## Additional Information (from web site and honorarium applications):



# Subway

by Matt Ganucheau, Brooklyn, NY

## Audio Tour Script:

Two subway New York City subway benches sit back to back, isolated in the middle of the desert. Each bench contains six seats waiting for passengers.

With no one sitting on the bench, a surround sound audio recording of a subway station, absent of people, continuously plays. As more people sit on the bench, the density of the crowd in the recording, increases. In addition, to emphasize the feeling of a subway train arriving and departing, a subwoofer is hidden within the base of the bench.

To create the dynamic crowd increase, six layers of audio will be recorded in a NYC subway station, each containing their own level of crowd density. When the amount of people sitting on the bench increases, the audio will increase the crowd's density level.

Within chaotic urban environments, we seek mental isolation as a coping mechanism. Through isolation we can escape from the tension of surroundings to an internalized space of freedom. As we revisit this space over time, our mental barriers grow stronger in an attempt to preserve this internal place of serenity. Subway is an interactive audio installation that examines this isolation, juxtaposing the dynamic sounds of a New York subway station with the vast, unconstrained desert.

## Artist Web Site:

none

## Additional Information (from web site and honorarium applications):

Within chaotic urban environments, we seek mental isolation as a coping mechanism. Through isolation we can escape from the tension of surroundings to an internalized space of freedom. As we revisit this space over time, our mental barriers grow stronger in an attempt to preserve this internal place of serenity. Subway is an interactive audio installation that examines this isolation, juxtaposing the dynamic sounds of a New York subway station with the vast, unconstrained desert. Two subway New York City subway benches sit back to back, isolated in the middle of the desert. Each bench contains six seats. Four posts protrude from the ground, forming a square that is 20' in diameter around the benches. On each post is a speaker facing inward. With no one sitting on the bench, a surround sound audio recording of a subway station, absent of people, continuously plays. As more people sit on the bench, the density of the crowd in the recording, increases. In addition, to emphasize the feeling of a subway train arriving and departing, a subwoofer is hidden within the base of the bench. To create the dynamic crowd increase, six layers of audio will be recorded in a NYC subway station, each containing their own level of crowd density. When the amount of people sitting on the bench increases, the audio will transitionally increase crowd's density level.

Two subway benches sit back to back, isolated in the middle of a room. Each bench contains 6 seats. 4 posts protrude from the ground, forming a square that is 20' in diameter around the subway bench. Each post is 4" in diameter and capped with a 12" speaker facing inward. A of a subway station continuously plays. With no one sitting on the bench, a surround sound audio recording of a subway station absent of people continuously plays. As more people begin to sit on the bench increases, the density of the crowd within the recording increases.

- References of Remarkable Places
- A. Badger
  - B. Mesquite
  - C. Aldergate
  - D. Ophelgate
  - E. Acergate
  - F. Bishergate
  - G. Althgate
  - H. Ewer House
  - I. The Temple
  - J. Dorset House
  - K. Bradwell
  - L. Daywards Gate
  - M. Dorset House
  - N. Dorset House
  - O. Dorset House
  - P. Dorset House
  - Q. Dorset House
  - R. The Sikes
  - S. Dorset House
  - T. Dorset House
  - U. Dorset House
  - V. Dorset House
  - W. Dorset House
  - X. Dorset House
  - Y. Dorset House
  - Z. Dorset House

# Szyzygyrd

by Interpretive Arson, False Profit Labs, and GAFFTA, Oakland, CA



## Audio Tour Script:

Humans have always made music together with whatever instruments they had. Bones became flutes, hides became drums. A hundred years ago the symphony orchestra was the pinnacle of musical collaboration, but our community today, our city in the desert, is all about participation. We are not content to sit quietly in the audience. It's time our interactive metropolis had an interactive concert hall.

Szyzygyrd is a town square for the collaborative creation of music.

It's a public space, it's a sculpture, and it's a professional musical instrument. It's the most beautiful expression the artists can imagine, of the joy they take in community, music, technology, fire, sculpture and architecture.

Three large custom grid sequencers ring the sculpture. Each controls a single instrument and they share a clock, so they're all synchronized.

By controlling time, pitch, and harmony, these devices make it easy for people with no musical training (or talent) to create melodious compositions. The consoles are arranged at three equidistant points around a 60' diameter circle, far enough apart that the participants can see one another but can't communicate verbally. Each console reflects the state of the others. Three people collaboratively create a continuously evolving piece of music without communicating, except through the music itself.

The center of the circle is a huge metal tornado of cubes, pulsing with synchronized sound, light, and fire. The entire sculpture responds dynamically to the collaborative soundtrack through the synchronized lighting and flame effects.

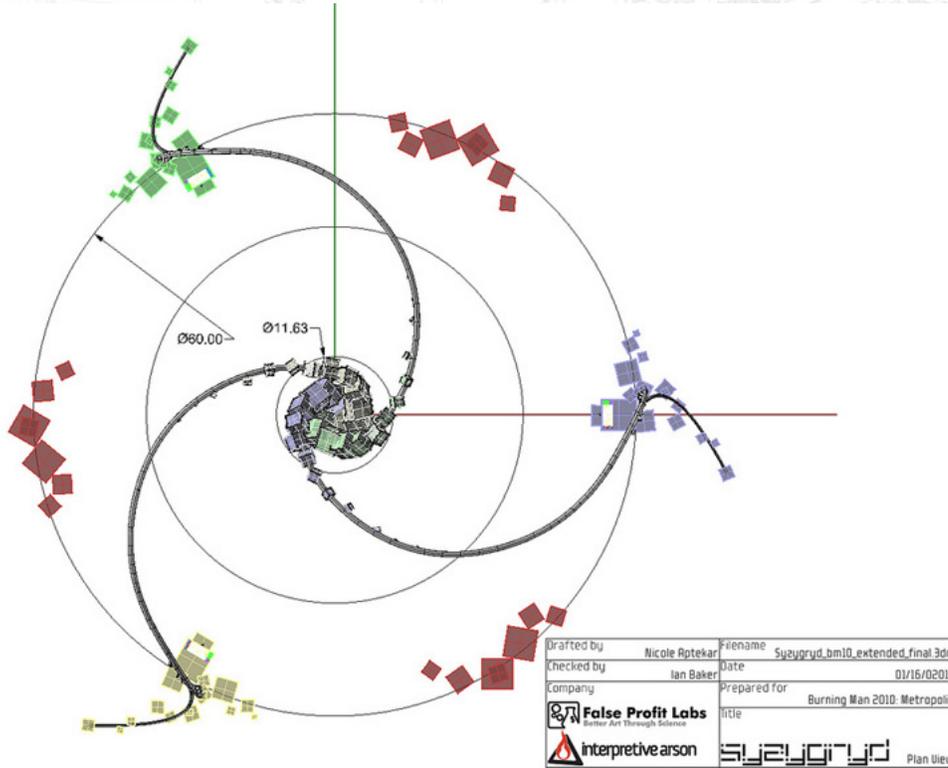
The concept for Szyzygyrd first came about in the summer of 2009, when Interpretive Arson's crew was in Denmark running Dance Dance Immolation at a large music festival. After years of working on an interactive fire project that required safety waivers and sobriety rules and long waits in line, we wanted to shift gears and build something simple, accessible and beautiful. Szyzygyrd is designed to be extremely easy to control through simple touchscreens, and anyone

can walk up and start composing music without even the slightest introduction.

Szyzygyrd is the result of many months of collaboration between Interpretive Arson, False Profit Labs, Gray Area Foundation for the Arts, and Illutron. It was built primarily at NIMBY, a shared warehouse shop in Oakland, California. The central skeleton and the arms are made of steel, and the cubes are riveted aluminum. Over 1000 watts of LEDs are contained in the cubes, and the sculpture consumes about 100 gallons of propane to fuel the flame effects every night.

Over 100 people have been involved designing the sculpture in CAD, writing custom sequencer software, soldering LEDs, welding, grinding, designing custom flame effects, riveting aluminum, painting, plumbing electrons and fuel, creating musical sound sets, and supporting Szyzygyrd to completion.

Top



## Artist Web Site:

<http://www.szyzygyrd.com/>

This is an excellent site, one of the best for any installation. Photos, videos, and even tutorial videos on how YOU can submit music for Szyzygyrd! Yes, if you're a musician you can write music/instruments that will be triggered when participants interact with the installation. Check out:

<http://music.szyzygyrd.com/help/Overview>

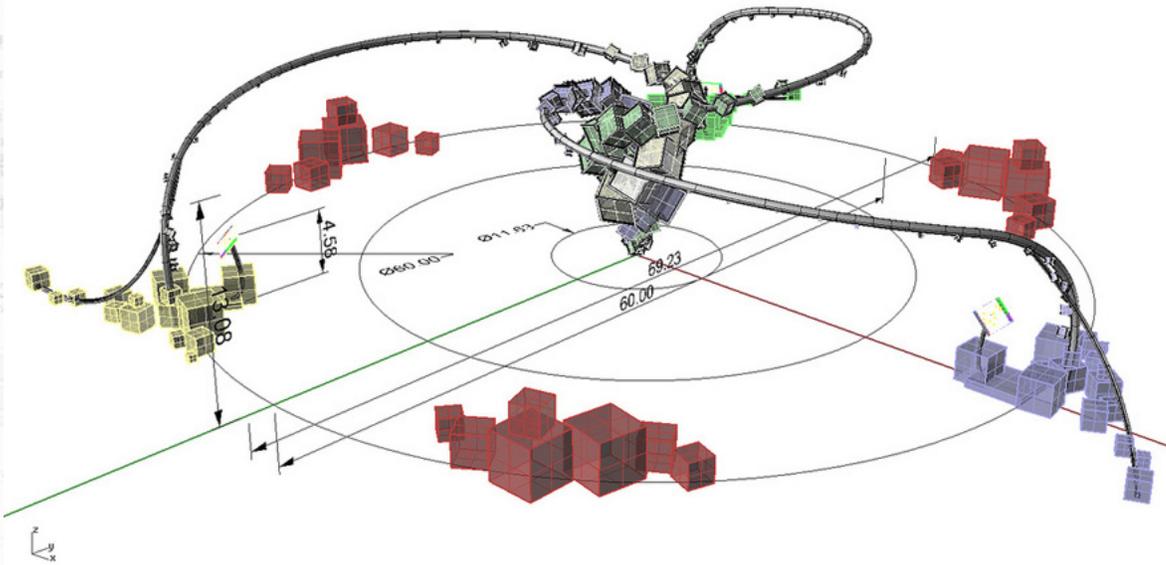
## Additional Information (from web site and honorarium applications):

### Philosophical Statement

It is better to make a piece of music than to perform one, better to perform one than to listen to one, better to listen to one than to misuse it as a means of distraction, entertainment, or acquisition of "culture." - John Cage (American avant-garde composer, 1912-1992)

References of Remarkable Places
A. Berkeley
B. Berkeley
C. Berkeley
D. Berkeley
E. Berkeley
F. Berkeley
G. Berkeley
H. Berkeley
I. Berkeley
J. Berkeley
K. Berkeley
L. Berkeley
M. Berkeley
N. Berkeley
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Q. Berkeley
R. Berkeley
S. Berkeley
T. Berkeley
U. Berkeley
V. Berkeley
W. Berkeley
X. Berkeley
Y. Berkeley
Z. Berkeley

Drafted by	Nicole Aptekar	Filename	Szyzygyd_bml0_extended_final_3dm
Checked by	Ian Baker	Date	01/16/2010
Company	False Profit Labs <small>Center for Art Through Science</small>	Prepared for	Burning Man 2010: Metropolis
Interpretive arson	Szyzygyd	Title	Isometric View



Szyzygyd is a town square for the collaborative creation of music. It's a public space, it's a sculpture, and it's a musical instrument. It's the most beautiful expression we can imagine of the joy we take in community, music, technology, fire, sculpture and architecture.

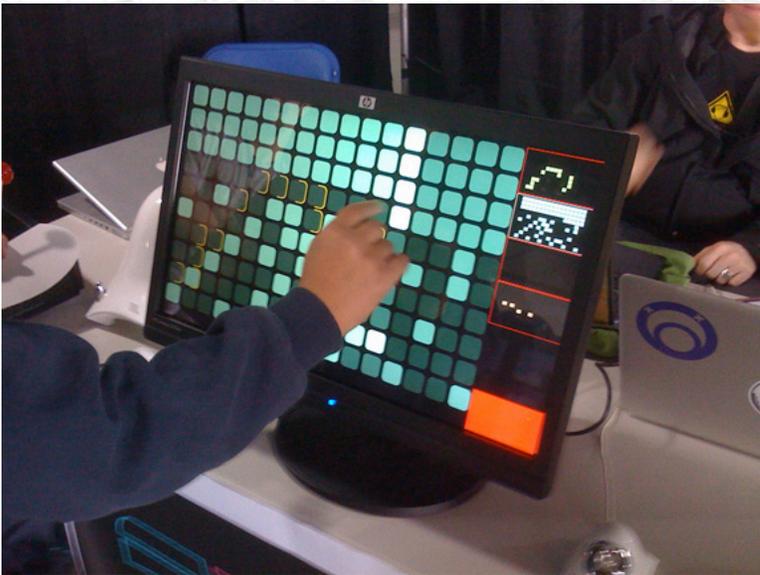
We have assembled an international team of artists with extraordinary talent and experience. All of us are in love. Every day we see things that no one has yet imagined, and it's been our delight to work within a community to make them real. We'd like to create a space in our city where others — people who don't normally do this sort of thing — can feel at least a little of that.

Szyzygyd is a collaborative musical instrument for three non-professional players. We are not naive. We're not shoving guitars into the hands of novices and expecting symphonies. This is a very carefully designed canvas that guides beginners to harmony (in fact, discordant notes are literally impossible.) The interface is rhythmic, visual, and dead simple. We've been meticulously developing the software for months, playing with iPhone prototypes on buses, tweaking sounds, testing it out on our friends. We knew we were getting warmer the first time that three people, with no formal training in music, got bystanders grooving involuntarily...

But it's not just the music. We see a plaza, a town square, a concert hall, something between architecture and sculpture. The experience of creation needs a place, a public forum that brings people together. We've taken everything that we know about form and light and become architects, sketching out a space for a very specific purpose.

Szyzygyd is synaesthetic [when one type of stimulation evokes the another, as when the hearing of a sound produces the visualization of a color]: notes activate flame and light effects. The space evolves with the music — you can see the rhythms resonate and reverberate through the space. This is an architecture for creation. Even quiescent, during the day, the purpose of the place is obvious: three control stations, at ground level for anyone to use, facing each other for collaborative use.

Humans have always made music together with whatever instruments they had. Bones became flutes, hides became drums. A hundred years ago the symphony orchestra was the pinnacle of musical collaboration. Then came the electric guitar and the four-piece band. Our community today, our city in the desert, is inextricably linked with the rise of electronic music, but it's no longer enough to have crowds cheering for the performer. Dancing together is good stuff, but we're not so keen on the concept of an audience. It's time our interactive metropolis had an interactive concert hall.



**Interactivity**

Three control stations are arranged at equidistant points around a 60' diameter circle. Participants use these controls to visually compose the music of a single instrument as part of a constantly evolving 3-part ensemble. The controllers have synchronized timing, and each displays the other participants' work as well. Distance keeps speech from being heard, but communication takes place via the shared musical composition.

The controllers use an established pentatonic [using only five tones] scale, which produces a harmonious chord for every possible combination of buttons. Our testing has shown the grid sequencer interface to be intuitive enough that people can learn it in minutes with no instruction. By constraining timing, pitch, and harmony, most of the difficult aspects of musical composition are automatically maintained.

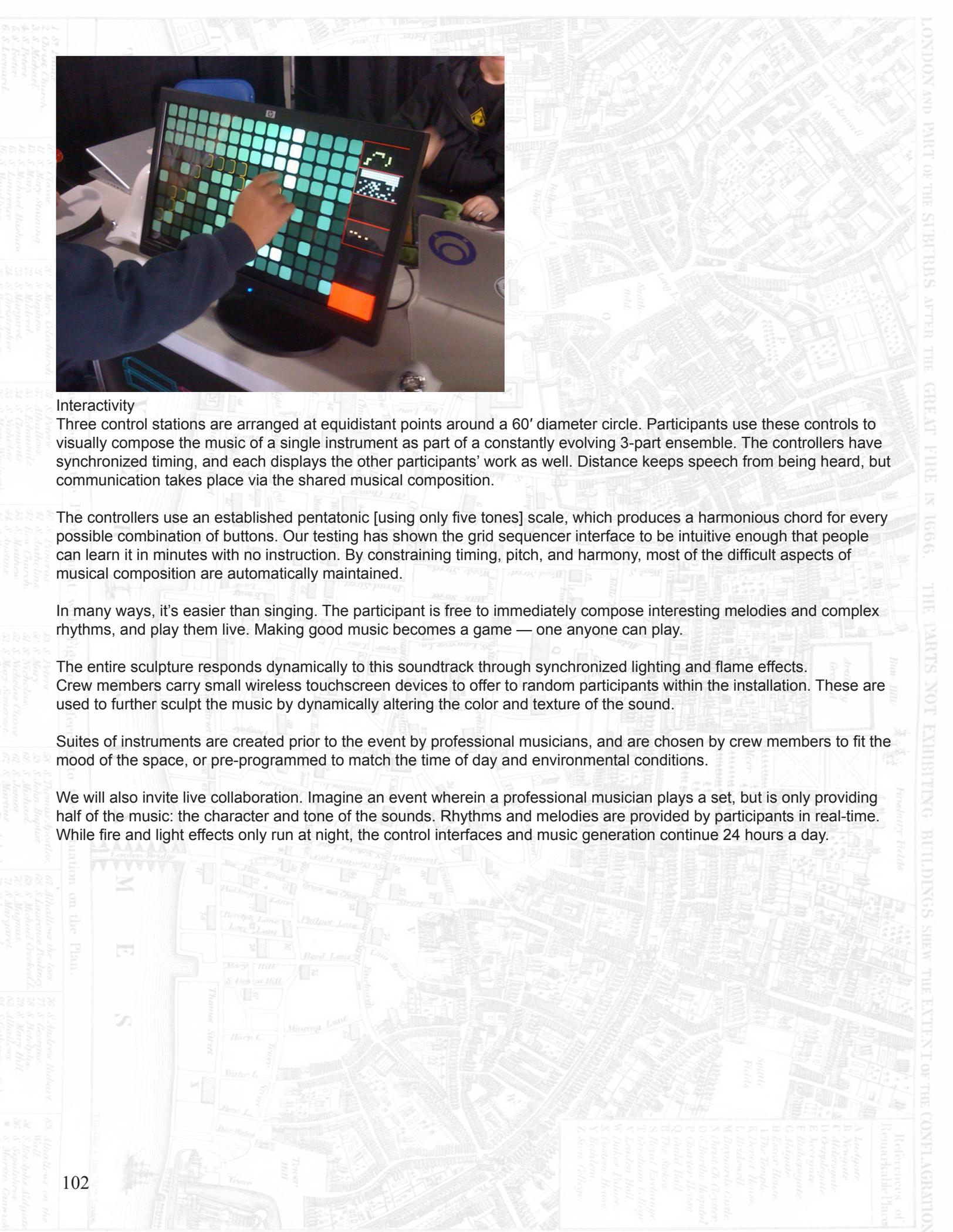
In many ways, it's easier than singing. The participant is free to immediately compose interesting melodies and complex rhythms, and play them live. Making good music becomes a game — one anyone can play.

The entire sculpture responds dynamically to this soundtrack through synchronized lighting and flame effects. Crew members carry small wireless touchscreen devices to offer to random participants within the installation. These are used to further sculpt the music by dynamically altering the color and texture of the sound.

Suites of instruments are created prior to the event by professional musicians, and are chosen by crew members to fit the mood of the space, or pre-programmed to match the time of day and environmental conditions.

We will also invite live collaboration. Imagine an event wherein a professional musician plays a set, but is only providing half of the music: the character and tone of the sounds. Rhythms and melodies are provided by participants in real-time. While fire and light effects only run at night, the control interfaces and music generation continue 24 hours a day.

References of Remarkable Places
A. Backgate
B. Newgate
C. Aldersgate
D. Goswoldgate
E. Aescwate
F. Bishwopsgate
G. Aldgate
H. Essex House
I. The Temple
K. Dorset House
L. Dowdwell
M. Baywards Castle
N. Dorset House
O. S. Dunstons Hospital
P. Quarter House
Q. Guild Hall
R. The Nones
S. Royal Exchange
T. Osington College
V. London Hall
W. Dulce Palace
X. Osington House
Y. London
Z. New College





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### Dimensions

Szyzygryd's has a 60-foot diameter circular footprint. The sculpture is 13 feet at its highest point. There is a separate 20' x 20' fenced area for the propane fuel depot, generator and staging, located 30 feet from the area defined by the sculpture. Music, as expressed in the Gryd Controller, exists as a series of individual notes visualized as square buttons. Extrude these square buttons into three dimensions and you have our basic sculptural building block: the cube. Each individual controller-station consists of a series of metal cubes stacked haphazardly on the ground. The cubes seem to rise into the air above you. As they pass the controller surface, they are filled with colored light and appear to be drawn, faster and faster, toward the center of the circle. Reaching the center, the three lines converge and their musical energy tumbles together. They spin into a giant tornado of cubes, warping into a mass of intersecting faces and edges, jumbled together to form a chaotic sum that is more than its parts, but each line retaining its own distinct identity.

The cube faces are arranged such that they don't quite meet, and the cubes are lit from the inside. Light spills out from all the edges, creating the impression of a 3-dimensional wireframe drawing. Additional ambient lighting is provided by LED fill lights.

The three control stations are assigned three respective colors, which flood the control panel area and the corresponding line of cubes extending into and making up the central sculpture. This helps to reinforce the visual metaphor of notes converging from three separate points to form a unified whole. All lights and flame effects in a segment are sequenced to respond to the music being produced by its panel. As the texture of the music evolves, the colors shift to provide a visual reflection of the change.

CHICAGO, SÜDSEITE.  
(INNERE STADT)

1:50000

- |                       |                        |
|-----------------------|------------------------|
| 1 Chamber of Commerce | 6 Royal Bank           |
| 2 First National Bank | 7 Masonic Temple       |
| 3 Commercial Bank     | 8 Masonic Temple       |
| 4 Railway             | 9 Schillerhaus         |
| 5 Inner Exchange      | 10 Grand Opera House   |
|                       | 11 Chicago Opera House |



## Materials

Szyzygyrd is made primarily of metal: a powder-coated carbon steel framework supports the sheet aluminum cubes, and acts as a conduit for running power, fuel lines, and signal wires. The cubes contain numerous RGB LEDs, shining light through bead-blasted acrylic rods at the mating surfaces of cube faces. No acrylic is used in the fire-containing cubes. We intend to purchase as much of our steel and aluminum as possible from metal recyclers.

Flame effects are made using standard gas-handling hardware: rated LPG hose, standard steel accumulator tanks, normally-closed solenoid valves, etc. The central flame tornado effect is made using a large stainless steel tube, custom louvers to create a circular gas vortex, and a high-volume variable-speed fan. We will use recycled or remanufactured products wherever possible, so long as this does not compromise safety in any way

The Gryd Controller consists of a custom translucent acrylic button overlay for a 37" HDTV. Light produced by the display is visible through the buttons, and is used to indicate button status and generate user interface feedback. The buttons actuate snap-action switches. An attached computer interprets control signals and drives the display. The computer and screen are sealed behind a weather-resistant membrane.

Speakers consist of a set of modest powered drivers. In addition, small consumer-level 2.1 systems serve as monitors at the control panels, and low-frequency transducers attached to the platforms help to accentuate the bass without generating uncomfortable sound levels.

The choice of LED lighting is important for saving power, reducing maintenance, and providing complete flexibility in color selection for any given sculpture element.

We have chosen to use standard electronics and signal protocols wherever possible. All lights are controlled via Digital Multiplexing (DMX). Cube lighting controllers are custom Arduino-based LED drivers, and ambient light is produced by commercially manufactured DMX fill lights. All controller communication uses the Open Sound Control (OSC) protocol, running over ethernet or wifi.

Custom software is developed using Processing. Sound is produced using Ableton Live with a variety of sampler and software synth plugins.

All control and lighting interface details, including software source code, CAD models, custom electronics designs, and circuit board layouts will be released as open-source and open-hardware projects, using the Creative Commons Attribution-ShareAlike-NonCommercial License or the GNU General Public License. We intend to work with artists to adapt and evolve the Gryd Controller into a hybrid tactile-visual performance instrument platform usable for any media artist.

## Sound

The primary purpose of Szyzygyrd is to create a synesthetic soundscape environment for participants to modify and enjoy. The sound system will consist of 6 speakers in a 360-degree array, located at the center of the sculpture. Speakers are placed to guarantee a consistent, audible volume level throughout the sculpture without any single speaker being overly

# CHICAGO.

loud. Additional small sound systems are placed at each of the three controller stations to provide independent monitoring, with a slight emphasis placed on their own current instrument.

Syzygyrd will have an auditory impact on surrounding art installations and should be placed appropriately. Ideally we would be located at least 200 feet from other installations to prevent interference, and 400 feet from any major soundsystem so that the music can be clearly heard. We do not intend to function as a large sound camp, but rather a responsive musical environment in which participants can enjoy the music, but can still easily converse with one another without having to yell.



## Music

Syzygyrd allows three non-musicians to collaborate by triggering instruments in an Ableton Live (software) set written by contributing composers. As the day passes, Syzygyrd loads different sets. As night sets in, Syzygyrd becomes alive with lights and fire, visualizing the music being created.

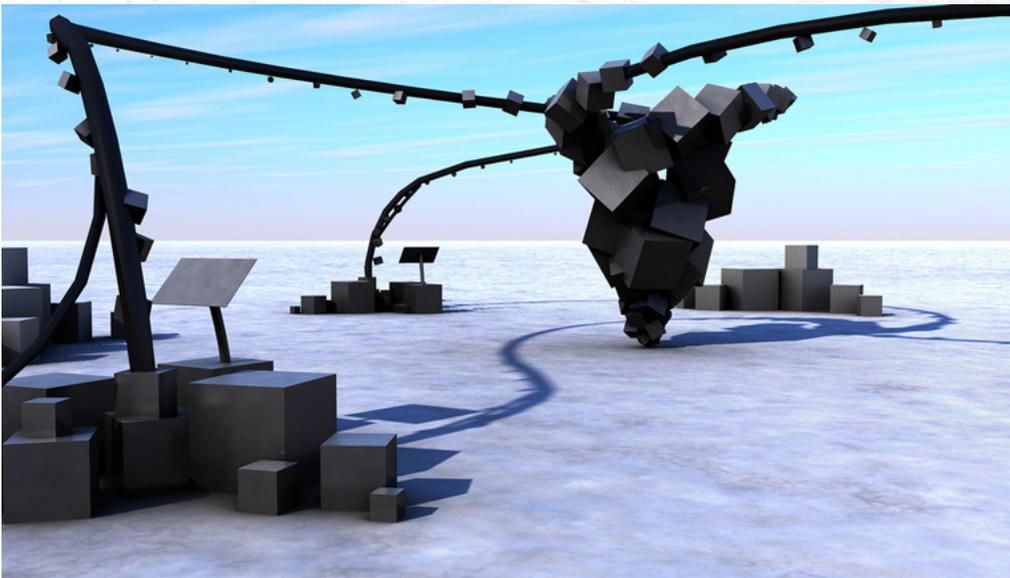


## Fire

In the center of the sculpture, protected by the cube-spiral arms and safely overhead is a colorful fire tornado, which mirrors the metal tornado beneath it. The center is also populated with a set of mid-sized accumulator effects. 10 cubes in each of the three lines contain propane flames in addition to lighting. Each has a continuously-burning effect that outlines the cube faces in fire, and a large effect that creates a percussive fireball. Cube fire is sequenced in time with

the music.

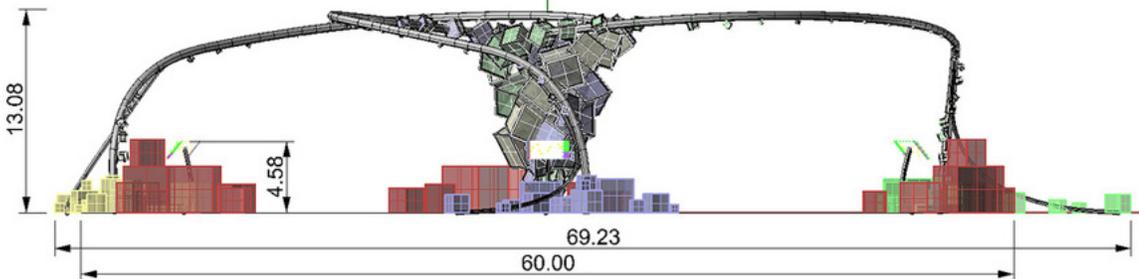
The primary fuel is propane, lit using hot-surface igniters. Secondary fuel is methanol, colored with various metal salts. Failsafe controls are used on all effects, and an integrated anemometer disarms effects automatically as wind speed increases. All fire is well overhead, safely out of reach of participants. Fire effects are only operated at night when the installation is attended by qualified crew members.



### Leave No Trace

We believe that the traces we leave can extend well beyond the desert surface. The total carbon footprint for Syzygyrd's BM10 run, including all aspects of transport and operation, is estimated at 10.25 tons GHG. In spring 2007, after consultation with the California Department of Forestry, Interpretive Arson trekked to a secluded part of the Sierra Nevada to plant 2000 native-species trees on protected, privately-owned, previously-deforested land. Land, trees, and labor were all provided by IA members. Standard estimates put our current offset at 400 tons GHG. All previous IA activity has a total carbon footprint of 64.25 tons GHG, leaving a 325.5 ton balance after BM10. Plans are being made for a future expedition to keep our fire art solidly carbon-negative.

Right



Drafted by	Nicole Riptekar	Filename	Syzygyrd_bm10_extended_final_3dm
Checked by	Ian Baker	Date	01/16/2010
Company	False Profit Labs Interpretive Arson	Prepared for	Burning Man 2010: Metropolis
		Title	Syzygyrd Elevation View

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## Other information

We will be releasing:

- \* Open-source collaborative grid sequencer in processing
- \* Open-hardware AVR-based DMX to LED controller with relay control for flame effects and open-source firmware
- \* CC licensed sets of sounds for Ableton Live
- \* Open-hardware fire tornado designs, including detailed CAD and DXFs ready for CNC cutting
- \* Flame effects ignition documentation, including HSI use and monitoring
- \* Detailed fuel system diagrams with explanations
- \* Omnigraffle & Illustrator templates for flame effect fuel system diagrams
- \* Spreadsheets and equations for propane fuel system design

We will also be teaching workshops on ignition systems and the fire vortex at Burning Man 2010.



## Crew

Such a massively collaborative and multidisciplinary installation requires a rethinking of the traditional strategy for building large-scale art. To this end, Syzygyrd is being built not by one single arts collective, but by combining forces among a number of discrete arts communities.

IA – Interpretive Arson, the fire art division of AHI – Ardent Heavy Industries

From flaming food, to propane-fueled performance, to fireproof dancing madness, Interpretive Arson has spent the last four years finding innovative ways to bring fire and you together. Interpretive Arson is a collective of industrial artists based in Oakland, California. Our focus is on innovative, interactive fire art.

FPL – False Profit Labs

The mission of False Profit Labs is to create better art through science. They are art engineers who fabricate, machine, weld, and construct sculptural, larger-than-life art installations designed to create inspiring experiences for spectators and participants. Their work has been shown throughout the US at Burning Man, San Francisco and Boston Decompression, Alchemy, NASA's Yuri Night, The Crucible's Fire Arts Festival and Maker Faire Bay Area.

GAFFTA – Gray Area Foundation for the Arts

Gray Area Foundation for the Arts (GAFFTA) is a San Francisco-based nonprofit dedicated to building social consciousness through digital culture. Guided by the principles of openness, collaboration, and resource sharing, our

programs promote creativity at the intersection of art, design, sound, and technology. A conduit for multidisciplinary creative exchange, GAFFTA supports the creation and diffusion of works that engage and inspire audiences, and offer meaningful contributions to the global movement that is shaping our collective experience.

Our current design and build crew, and a bit about everyone's background. Names are alphabetical by last name. As the project progresses, we'll add lots of people to this list!

Nicole Aptekar

Fancies herself all manner of maker, with a blatant love for color and light. Has been an instrumental force in large scale arts experiences since 2005, from fire art at Burning Man, to custom glass sculpture installations around the globe, and even fireworks shows in the SF Bay Area. She specializes in translating design concepts into CAD drawings.

Mike Ashmore

A renaissance geek; an all-purpose hacking fixamaholic. Writes all manner of software, only occasionally hurts self with things involving electricity. Cut / chipped artistic teeth on Spurious Causality. Trained by the US Air Force to repair avionic systems on F-16 aircraft; also holds a B.S. in Computer Science. Specializes in odd conversational tangents and detailed technical discussions.

Ian Baker

Founding member of Interpretive Arson. Has taught flame effects, fire performance, and fire safety classes at The Crucible and AHI Camp since 2006. Produced flame effects for The Crucible, The Nekyia, Copper Lantern Fire Theater, and others. Specializes in wearable propane devices. Works as a software developer, broadcast engineer, welder, machinist, fire performer, EMT, and photographer. In his spare time, enjoys flower arrangement and aerial acrobatics.

Rachel Binx

Working on the website and a bit of fabrication, Rachel is a recent college grad with a B.A. in Art History and a B.S. in Mathematics. Syzygyrd is the first large-scale art project that she has worked on, but hopes to be involved in future endeavors. In the meantime, she will search for work in the emerging field of data visualization.

Tom Cavnar

Audio Engineer. Comes from a professional theatre background; 12 years experience in live sound for theatre and the performing arts. Experienced sound designer, recording engineer, and audio editor. B.A. in Theatre Design and Technical Production; MFA in Theatre Sound Design. Employed by major audio manufacturer doing technical support and service for their digital audio product line. In his (not so) copious free time he climbs on rocks and tries to play guitar.

Ben Chun

Steen Comer

Has been stringing cables and/or pushing buttons at events since 2002. Specializes in realtime video, generative design, and interactive electronic art. Works as a Flash developer, VJ, and lighting/video tech. Physically incapable of attending an event without trying to work it.

Emma Dannin

Has a great love for all things artistic: musical, visual and synesthetic experiences rank extra high. Since the age of 5, Emma has played some manner of instrument, starting with classical piano and clarinet and then moving on to more electronic forays. Emma also has a background in human computer interaction and cares a great deal about good user interface design. B.A.s in Cognitive Neuroscience and Music Performance, with the inklings of a Masters in Cognitive Science. Currently, Emma spends her days building useful and intuitive software and her nights making video art, photography, electronic and acoustic music and killing zombies.

Christie Dudley

Hacker and artist, with a background in music and dance and a BS in electrical engineering. Involved in large scale collaborative art since 2007 and fire art since helping with Mutopia in 2008 and subsequently Soma in 2009, working with the Flaming Lotus Girls.

Mike Estee

David Fine

Mary Franck Mary Franck is a new media artist who explores the aesthetic and social possibilities of digital technology through interactivity programming, digital video, and physical computing. Her work combines the digital and the tangible in order to create new relational environments: work that is adaptive, responsive and unpredictable. She is especially interested in programming anthropomorphic behavior into technological works, computer code as language and the stories that can be woven out of interactivity.

Xander Hudson

Founder of Synoptic Labs. Maker, inventor, incurable photon junkie specializing in electronics and solid state lighting. Is reluctant to call himself an artist yet takes disproportionate pleasure in building things of questionable functional value. Has contributed to previous Burning Man projects (Psyphozoa, 2007; NOPLUA, 2008) and has had work exhibited at the 911 Media Arts gallery in Seattle.

Ed Hunsinger

The web guy that helps manage much of the virtual presence of Interpretive Arson. Has worked on and helped run Dance Dance Immolation, 2pir, and his own personal flame effects. Has a B.A. in Computer Science, runs a web media company, and enjoys pranks and hijinks in his spare time.

Matt Hornyak

Morley John

Founding member of Interpretive Arson. Has produced playa art installations independently (1:2.7 Billion, 2004; Letters to a Young Poet, 2006), with Interpretive Arson (Dance Dance Immolation, 2005-2009; 2piR, 2008), and with Michael Christian (Elevation, 2008). Specializes in volunteer coordination, project logistics, and flame effects. Has a Masters degree in Civil Engineering and works as a geologist and engineer.

Michael Juarez

Laura Kogler

Delights in the intersection of art and technology. Started making fire art in 2009 with the Flaming Lotus Girls on Soma. By day, she works on a neutrino physics experiment located 1.4 kilometers underneath the tallest mountain in Italy. Enjoys setting things on fire and using really big wrenches.

Iris Lapalme

Artist specializing in Intaglio printmaking, with a background in construction and a B.A. in art from UCSC. She has also worked in other forms of printmaking, painting, sculpture, mixed media, installation art, performance art, photography, and enjoys building things. In her spare time she swims and looks for people to play water polo with.

Chris Macklin

Requisite physicist on hand. Has worked in theatrical lighting and sound for a while and produced a few big parties back in Ithaca. Working on a PhD in building quantum computers from superconductors and another in audio mixology using a pair of turntables.

Scott Parker

Bethany Patten

Bethany is happily funemployed, but still wonders where all of her time goes. She studies architecture and does CAD drafting and CNC fabrication for Syzygyrd. She practices aerial hoop, writes a budget travel column for the San Francisco Examiner, and can be found along various roads across the world with her thumb sticking out.

Nathan Seidle

Founder of SparkFun Electronics. Specializes in embedded electronics including PCB layout, circuit design, microcontroller programming, designing for manufacturing, and reducing labor and part costs through commercial contacts. Professional herder of cats (currently 72 employees). Worked with Jen Lewin on Pool installation (BM 2008 and 2009). Created specialized wireless bootloader to remotely reprogram 120 Arduino+LED installations saving hundreds of hours of labor. Holds a B. S. in Computer Science and Electrical Engineering.

Jascha Sohl-Dickstein

Jonathan Stray

Founding member of Interpretive Arson. Specializes in software, electronics, and project management. Has a master's in computer science and worked as a technology lead and project manager for Adobe Systems for nine years. Designed and built the Dance Dance Immolation safety systems and coordinated with government authorities to obtain all necessary permits for DDI's run in Denmark in August 2009.

Jean Rintoul

Daniel C. Silverstein aka cubes

Tinkerer, teacher, and software geek. Wrote the networking software for Spurious Causality; it worked in the lab. Crewed 2piR and DDI [Dance Dance Immolation]. Teaches Python at Noisebridge. Has a day job, but misses startup life. When not busy hacking he enjoys cooking and dining with his fiancée. Holds a B.A. in Computer Science from U.C. Berkeley.

Simon Sutherland

Born in London, raised across the U.S., calls the Bay Area Home. Pushes bits by day and sparks by night. "Classically" trained in Performance and Conceptual Art at SMCA, ASU and SFIAI, somehow stumbled into the http revolution. Has been exploring various modes of interaction and immersion since 1990. Still enthralled by bending metal, but it all comes down to shaping human experience. Believes art is best when it elegantly engages aesthetically, emotionally and intellectually to help participants find their own way to the ah-ha moment of (self) discovery.

Mike Thievoldt

Yosh!

Currently runs a commercial audio recording facility and music production company. His background includes a degree in classical guitar and composition from Vassar College and many years working QA for audio and video software as well as large scale collaborative systems for audio and video editing.



References of Remarkable Places

A	Backgate
B	Beauregard
C	Chilmark
D	Dorchester
E	Essex
F	Falmouth
G	Gilbert
H	Haverhill
I	The Temple
J	Jersey House
K	Kendall
L	Lancaster
M	Marblehead
N	Newbury
O	Orleans
P	Plymouth
Q	Quincy
R	Randolph
S	Salem
T	Topsfield
V	Vermont
W	Ware
X	Xenia
Y	Yonkers
Z	Zoo

# Temple of Flux

by Rebecca Anders, Jessica Hobbs, Peter Kimelman and Crew, Berkeley, CA



## Audio Tour Script:

The Temple has become a point of reference in the navigation of our city, Black Rock. The key characteristic of our city is a temporal structure, which leads us to a question: What kind of temple would our city, constructed under the theme *Metropolis*, need?

To lead the artists thinking about the design, they looked to the idea of Counter-Monument, a phrase coined by James Young to define a new way of thinking about memorial/monument: The counter-monument's aim is not to console but to provoke; not to embody permanence but change; not to be everlasting but to disappear; not to be ignored but to demand interaction; not to accept the burden of memory but to throw it back and demand response. The counter-monument accomplishes what all monuments should; it reflects back to the people and thus codifies their own memorial projections and preoccupations.

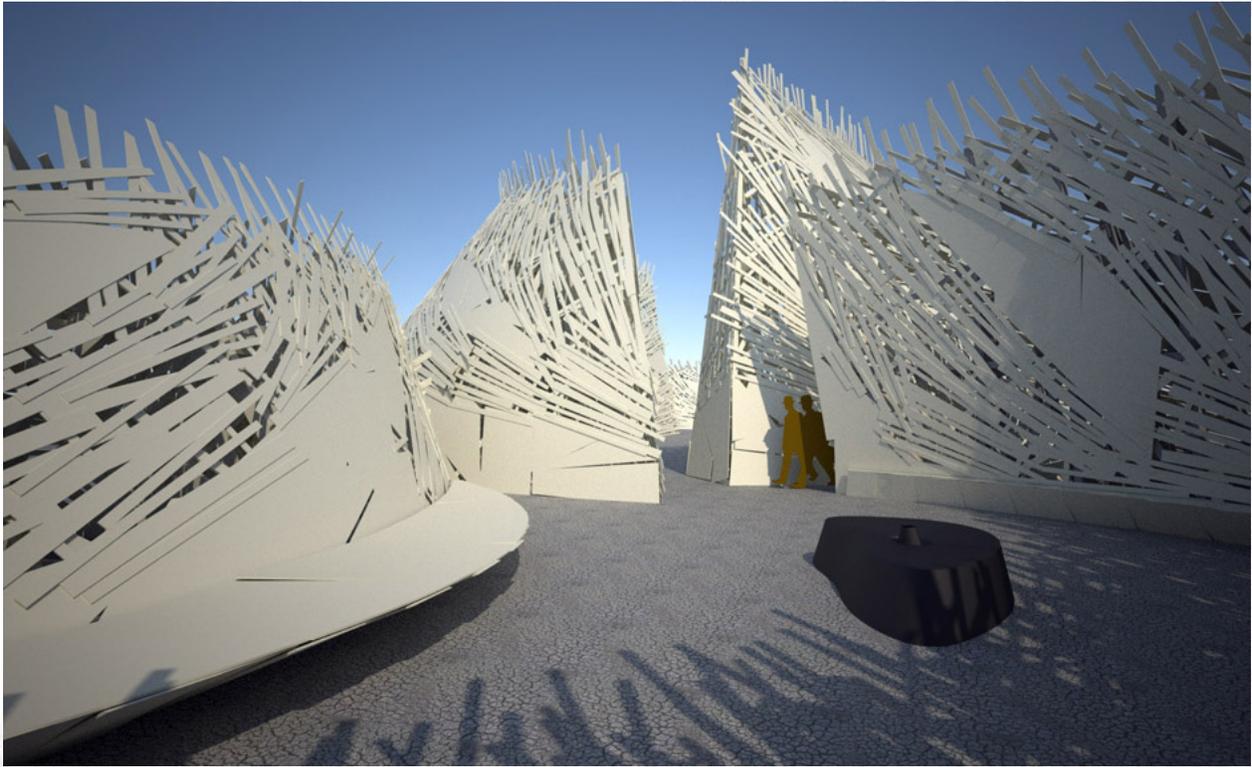
So, the Temple of Flux stands not as a habitable building, echoing churches and mosques from our histories, but as a counter-monument. Drawing its inspiration from canyons carved by wind and water over time, the Temple of Flux rises from the playa floor as a series of graceful double-curved walls. Their wide, heavy bases taper as they ascend, leading the eye from a solid urban foundation to an increasingly fragmented upper edge as these long angles reach to the sky.

The walls stand in an overlapping, linear layout, allowing access from all sides via passages of varying widths between them. The largest walls describe a large chamber inside the array, creating space for gathering and celebration. Oriented to the passages of the sun and moon, the many fissures in the smooth wall faces serve as angled ports for changing luminosity. With this intentional perforation of the massive walls, areas of light and shadow change over time, visually signifying the diversity of an urban, secular, and spiritual place. Small raised fire rings around the outside of the Temple, and a central cauldron in the interior allow warming light to illuminate the walls at night. The Temple of Flux creates as a place of physical and spiritual shelter, its scale and space simultaneously affording and inspiring a setting for reflection.

The relationship between humankind and the physical environment has continually shifted over the ages. First we sought shelter in geological formations, hiding in crevices and dwelling in caves that nature provided. Next we sought to alter these formations, then to construct our own shelters. We have constructed our built environment to reflect our social structures; they in turn inform who we are. The intensity of our collective efforts has now become almost geological; it seems we are a force of nature ourselves.

Our cities as massive structures have evolved over time, rising like mountains and spreading like the deserts. We look to them as places of permanence and wonder, where we inhabit the urban canyons carved by roads of commerce. The city differs little from the geological features in which we once dwelled: a metropolis too changes with time, shifting, growing, crumbling and eroding. The city will someday disappear altogether.

Temple of Flux references our impetus to create structure as well as to relate to our environment. The Temple welcomes participants to take respite and find strength at its feet. It beckons one to journey its pathways and follow its sensuous lines as they arc into the air.



**Artist Web Site:**

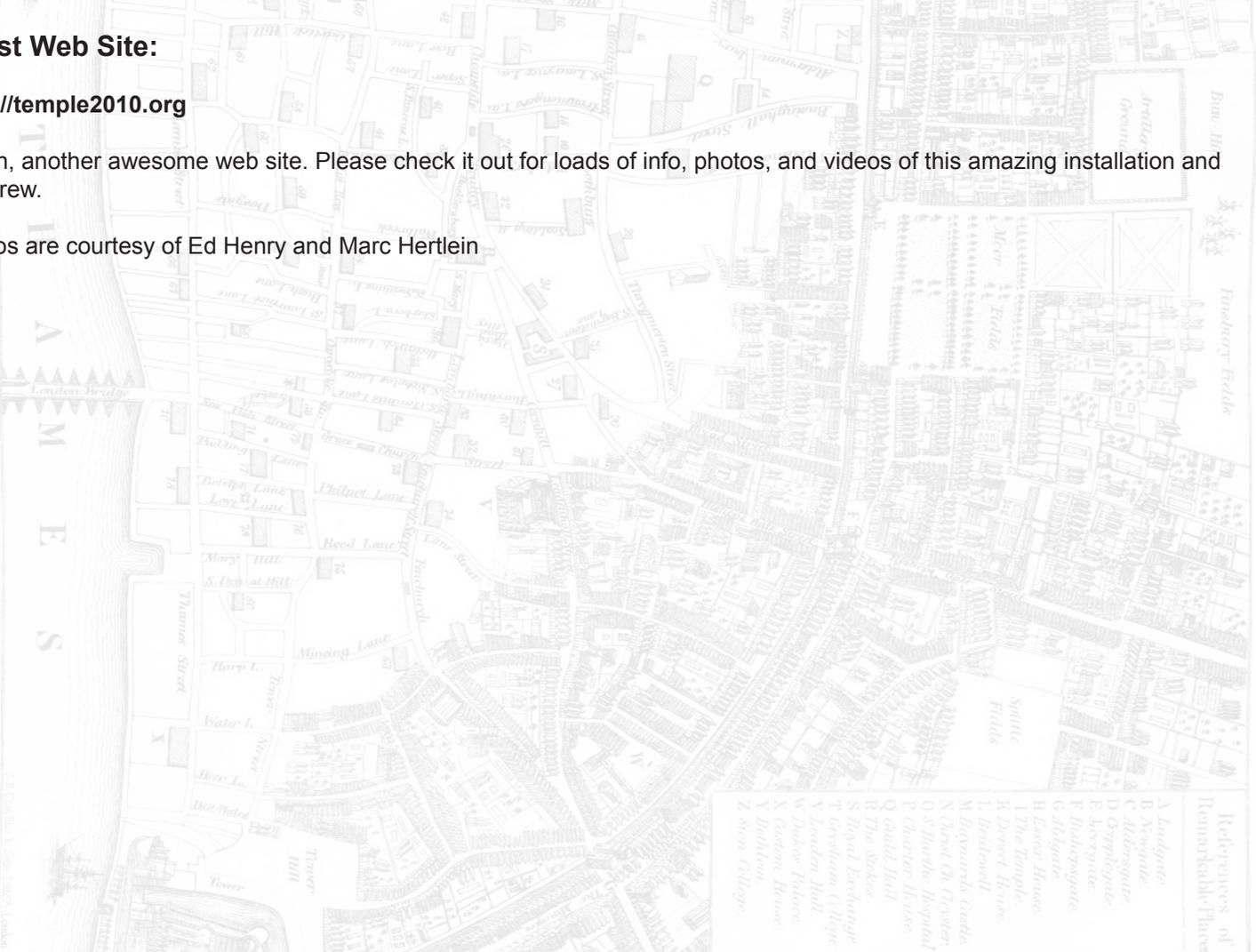
<http://temple2010.org>

Again, another awesome web site. Please check it out for loads of info, photos, and videos of this amazing installation and the crew.

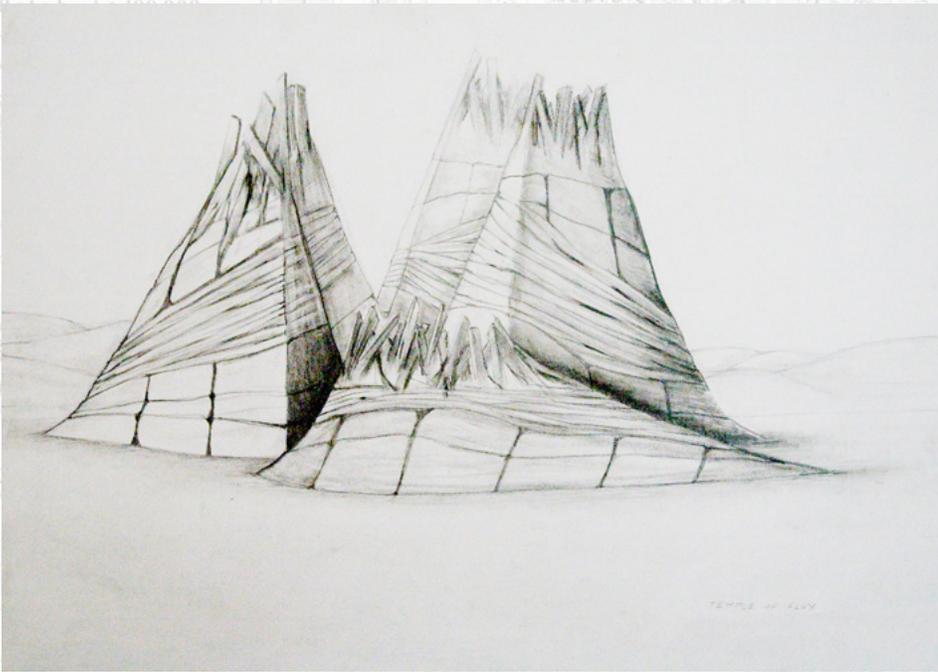
photos are courtesy of Ed Henry and Marc Hertlein

Names of the Churches in the Parts Burnt with Pictures to their situation on the Plan.

- 1 St Pauls
- 2 Christ Church
- 3 St Michaels
- 4 St Peters
- 5 St James
- 6 St Dunstons
- 7 St Andrews
- 8 St Marys
- 9 St Marys
- 10 St Marys
- 11 St Michaels
- 12 St Michaels
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- References of Remarkable Places
- A Ludgate
  - B Newgate
  - C Aldersgate
  - D Gosspgate
  - E Bishopsgate
  - F Bishopsgate
  - G Aldgate
  - H Essex House
  - I The Temple
  - K Dorset House
  - L Birdwell
  - M Baywards Castle
  - N Dorset House
  - O St Dunstons Hospital
  - P Charter House
  - Q Guild Hall
  - R The Nones
  - S Royal Exchange
  - T Oxendon College
  - V London Hall
  - W Dukes Palace
  - X Customs House
  - Y Barbican
  - Z New College



**BOARD OF DIRECTORS**

**Rebecca Anders**  
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**Jessica Hobbs**  
*Director*

**Peter Kimelman**  
*Director*

**Colinne Heimrich**  
*Treasurer*

**Catie Magee**  
*Secretary*

**Additional Information (from web site and honorarium applications):**

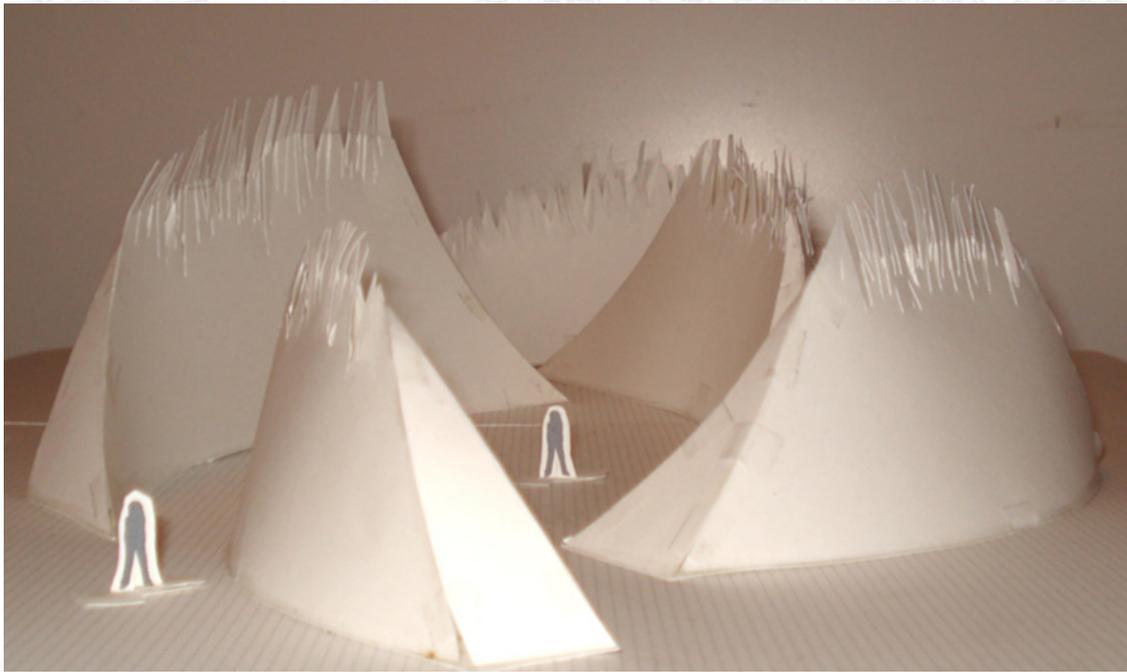
**The Temple of Flux**  
a project of the FLUX Foundation

**Rbca Anders, Jess Hobbs and PK (Peter Kimelman)**, lead artists with a team of over 250 amazing people

**Philosophical Statement:**

The Temple has become a point of reference in Black Rock City. It is a place, not only on a map, but in the minds and hearts of its citizens. As the word metropolis itself, comes from the Greek for mother-place, this year, the Temple is a moment that asks where we came from, and where we are. It asks us to question our relationship to an ever changing present, always in a state of flux.

The work is an exploration of the Counter-Monument. A phrase coined by James Young to define a new way of thinking about memorial/monument: "The counter-monument's aim is not to console but to provoke; not to embody permanence but change; not to be everlasting but to disappear; not to be ignored but to demand interaction; not to accept the burden of memory but to throw it back and demand response. The counter-monument accomplishes what all monuments should; it reflects back to the people and thus codifies their own memorial projections and preoccupations".



### Structure and the Metropolis:

The relationship between humankind and the physical environment has continually shifted over the ages. First we sought shelter in geological formations, hiding in crevices and dwelling in caves that nature provided. Next we sought to alter these formations, then to construct our own shelters. We have constructed our built environment to reflect our social structures; they in turn inform who we are. The intensity of our collective efforts has now become almost geological; it seems we are a force of nature ourselves.

Our cities as massive structures have evolved over time, rising like mountains and spreading like the deserts. We look to them as places of permanence and wonder, where we inhabit the urban canyons carved by roads of commerce. The metropolis is a re-mastering of our environment to reflect our political, economic and cultural structures; it manifests unseen codes and forces. The city is at once artificial and natural, a distinction more difficult than obvious. The city differs little from the geological features in which we once dwelled: a metropolis too changes with time, shifting, growing, crumbling and eroding. The city will someday disappear altogether.

This Temple stands not as a habitable building echoing religious structures of from our histories, but as a counter-monument; referencing our impetus to create structure as well as a need to relate to our environment. Our connection to the earth as builders is important, embodying humanity's desire to know what is beyond our reach. The Temple of Flux welcomes you to take respite and find strength at its feet, it beckons you to journey its pathways and follow its sensuous lines as they arc into the air, and contemplate.

Names of the Churches in the Parts Burnt with Figures referring to their situation on the Plan.

- 1 St Pauls
- 2 Great Church
- 3 St Michael
- 4 St Peter
- 5 St Peter
- 6 St Leonard
- 7 St George
- 8 St Mary Manning
- 9 St Mary
- 10 St Michael
- 11 St Leonard
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- A Ludgate
- B Newgate
- C Aldersgate
- D Oldbathgate
- E Ainsliegate
- F Bishopsgate
- G Aldgate
- H Essex House
- I The Temple
- K Dorset House
- L Broadwell
- M Dorset's Castle
- N Dorset's Castle
- O St Dunstons Hospital
- P Charter House
- Q Guildhall
- R The Nones
- S Royal Exchange
- T Dorset's College
- V London Hall
- W Dorset's Palace
- X Dorset's House
- Y Dorset's
- Z Dorset's College



CHICAGO, SÜDSEITE.  
(INNERE STADT)

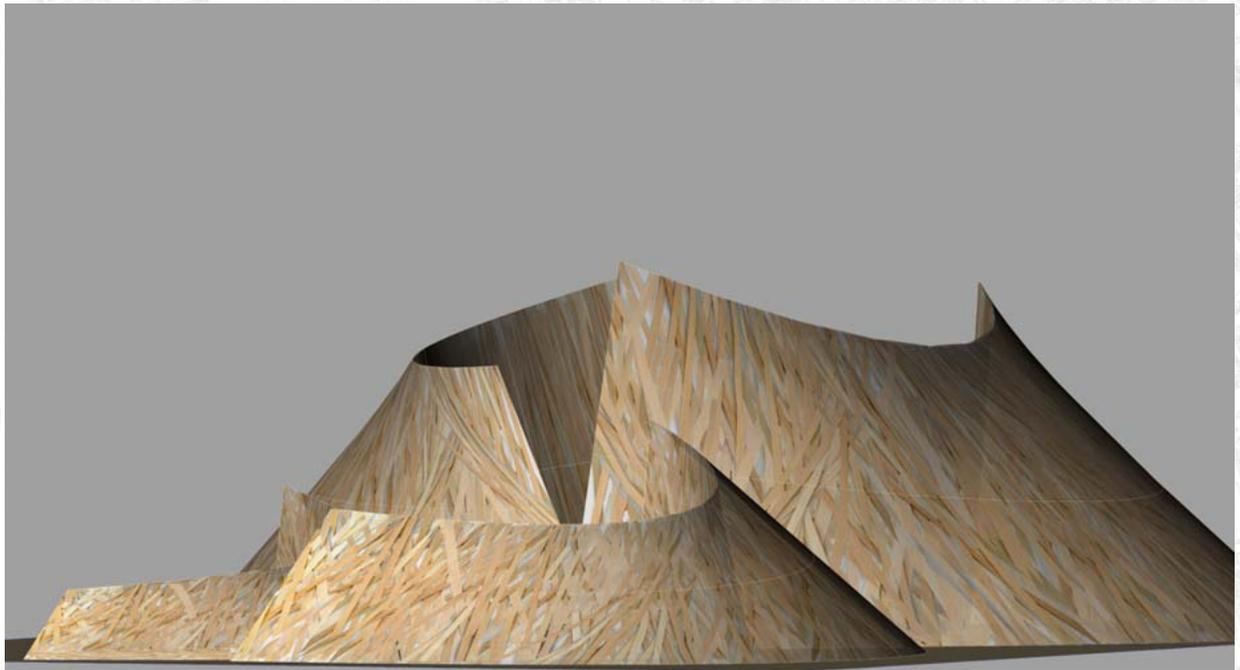
1 : 50000

- 1 Chamber of Commerce
- 2 First National Bank
- 3 Commercial Bank
- 4 Railway
- 5 Insurance Exchange
- 6 Royal Exchange
- 7 Temple
- 8 Masonic Temple
- 9 Schillerhaus
- 10 Grand Opera House
- 11 Chicago Opera House

**Physical Description:**

Drawing its inspiration from canyons carved by wind and water over time, and echoing the hills of the valley in which it sits the Temple of Flux rises from the playa floor as a series of graceful double-curved walls. Their wide, heavy bases taper as they ascend, leading the eye from a solid urban foundation to an increasingly fragmented upper edge as these long angles reach to the sky.

The Temple is series of places and moments to be explored there is no front, or back to speak of, access is from all sides via passages of varying widths between them. These passageways themselves ask the visitor to question their relationship to the outside world. The forms define two larger spaces oriented to the passages of the sun and moon: a large monumental chamber, creating space for gathering and celebration, and a smaller ante-chamber for quiet reflection. The many fissures in the wall serve to shift the scale from the monumental to the intimate. The forms of the Temple serve not only to confront but to support, providing seating, and smaller spaces for reflection. With this intentional perforation of the massive walls, areas of light and shadow change over time, visually signifying the diversity of an urban, secular, and spiritual place. Rising from the ground, three sculptural "vents" illuminate in the darkness and provide warmth at night with an inviting, ever flickering glow. The Temple of Flux calls as a place of physical and spiritual shelter, its scale and space simultaneously affording and inspiring reflection.



### The Burn

The real is continually in flux. Matter and energy are in a continual dance, shifting and transforming. Burning is but yet another transition in this fluid condition.

To burn something is to compress its existing lifespan and enable a transition to a new state of being. As such, the burning of the Temple can represent a compressed narration of human events in regards to our "dwelling" in the natural world. This story begins with our collective habitation in the times when the environment molded us rather than the inverse. Slowly we modified our environment to focus not only on shelter, but rather community, a physical reflection of our social and cultural structures.

As we first started congregating in caves and canyons, we began to create community. As evidenced by cave paintings, we can reasonably assert that the spark of creativity was born of these gatherings. Ritual and art were an important initial component of community and played an important role in the beginnings of what would eventually become a built environment, and later the metropolis.

Nothing is static, all is in a state of flux.

### Rebecca Anders

Rebecca Anders is a sculptor and metal fabricator whose work focuses on engaging, large-scale, public art. She received a BFA from Cornell University and since resides and works in the San Francisco Bay Area. Recently she has led the design and fabrication of huge flower-shaped fire rings (Fireblooms) permanently installed for public use on San Francisco's Ocean Beach. She has collaborated with Jessica Hobbs since the 1990's, initially in the Cellspace Arts Collective, since 2002 as a core member of the Flaming Lotus Girls, and most recently with the Chimera Sententia (FishBug) interactive sculpture. A veteran of the Burning Man Festival, Rebecca has attended the festival since 1997 and contributed to monumental artwork for the event since 2000. She has taught metalworking with the Crucible in Oakland CA and Cellspace in San Francisco, and creates unique metal fabrications professionally.

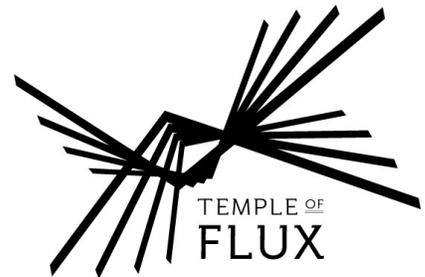
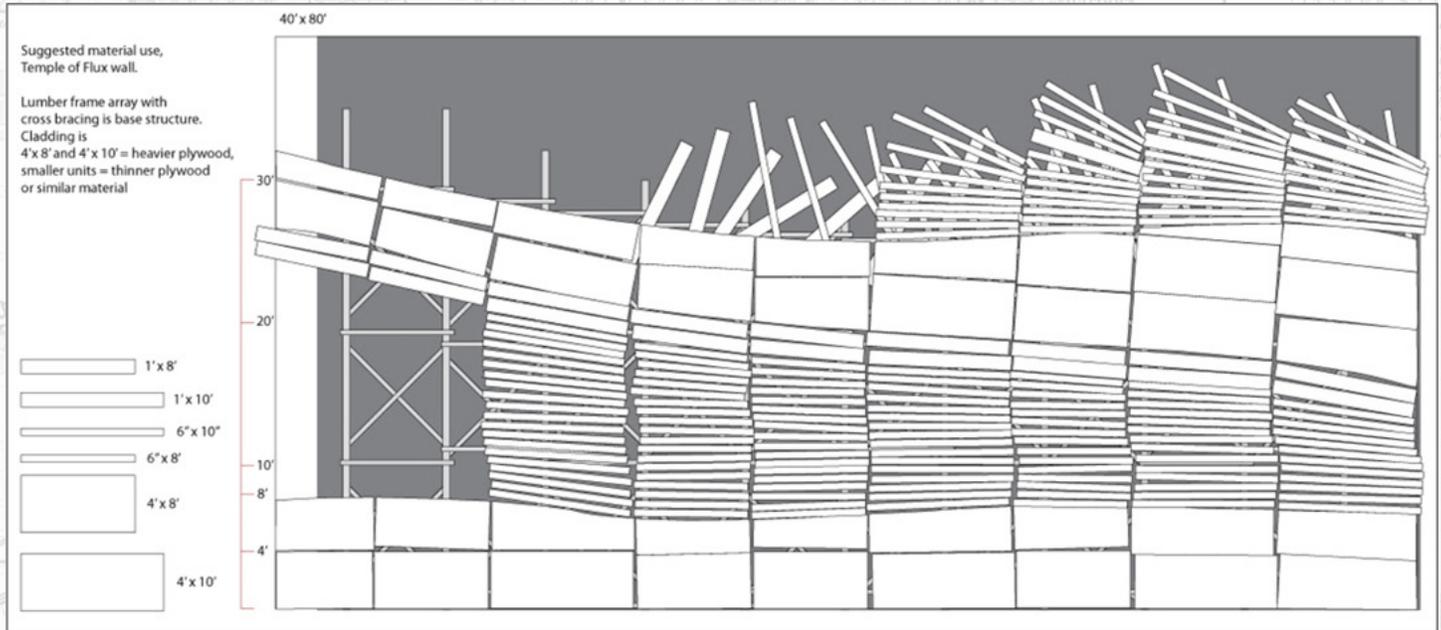
### Jessica Hobbs

Artist, Jessica Hobbs has exhibited her solo and collaborative work nationally and internationally. She is an MFA graduate from the San Francisco Art Institute. One of the primary focuses of Jessica's work is artistic collaboration. This formally began with her collaborative performance work at the University of California at Santa Cruz, where she earned her undergraduate degree. Her current collaborative project with Rebecca Anders, Chimera Sententia: Fishbug received an honorarium grant from Burning Man and has also been seen at the Nocturnal Festival and Maker Faire 2010. Other collaborative projects such as, Wedding Portraits with Felecia Carlisle have received support from the San Francisco Arts

Commission. Currently she is a director of the Shipyard Labs – a facility, information resource and gathering of people engaged in art and creative power hacking; a place to experiment with power generation and conversion as an idiom and medium of art. She is also an active member of the Flaming Lotus Girls.

Peter Kimelman

Peter Kimelman (PK) is a designer whose work spans the arbitrary boundaries of building, interior, graphic, and event design. He received his Masters in Architecture from UCLA, where he was recipient of the prestigious Regents and Deans Fellowships, and his Bachelors of Architecture from Cornell University. A native of New York City, PK moved to San Francisco to practice after spending several years in architectural publishing. He has worked for several prominent San Francisco architecture firms designing award-winning large scale buildings and interiors. Passionate about architectural pedagogy he has taught design, theory and digital technology at several institutions including Iowa State, Woodbury, and Drury Universities. He is currently working on an exhibit about wine and design for the San Francisco Museum of Modern Art. From 1999 until its disbanding in 2003, PK was a member of the San Francisco based SpaceLounge. Since 2002 he has served as one of the organizers of the Space Cowboys collective.



event@temple2010

## TEMPLE DOINS!

- FINISH Antique structural frames
- FINISH Brace " "
- Dumont: finish vex face w/ simple thatches & strips on cave face - save material use
- MAKE PALLETS: 2 more cladding pallets like previous (8'x) - 10'x4' for cladding "thatched"
- PUT HALOGEN LAMP OVER PAINT AREA
- BUILD 10' LADDERS FROM 2x
- CLADDING: paint strips, HOLD OFF. waiting more
- Niches: collect & make (create storage for)
- Benches: plan rest & continue making parts
- CANES: spec material needed
- SHOP: make more cladding storage, finish gate

**PLEASE PUT YOUR TOOLS AWAY**

PLEASE Leave no trace. Pack it in pack it out!

Please. Come on guys, you know the drill! 2010

**SHOP MGR**

MON day: R...  
 TUES day: R...  
 WED day: R...  
 THURS day: R...  
 SATUR day:  
 SUNDAY:

**Need help with:**

- trailer to Dorset → More island
- scrap disposal plans - leaving into building materials center
- packing/loading plan → Cotswold!
- main image/info display here

ELECTRICAL WIPES (WIP)

- Read top of sign boxes, PLEASE RECONNECT IN
- Apply BRISTLE per sign cut 2 mill blue breaker
- USE CROSS BRIDGE BOX - use from 2 on each side of it if one of them OR 1 piece

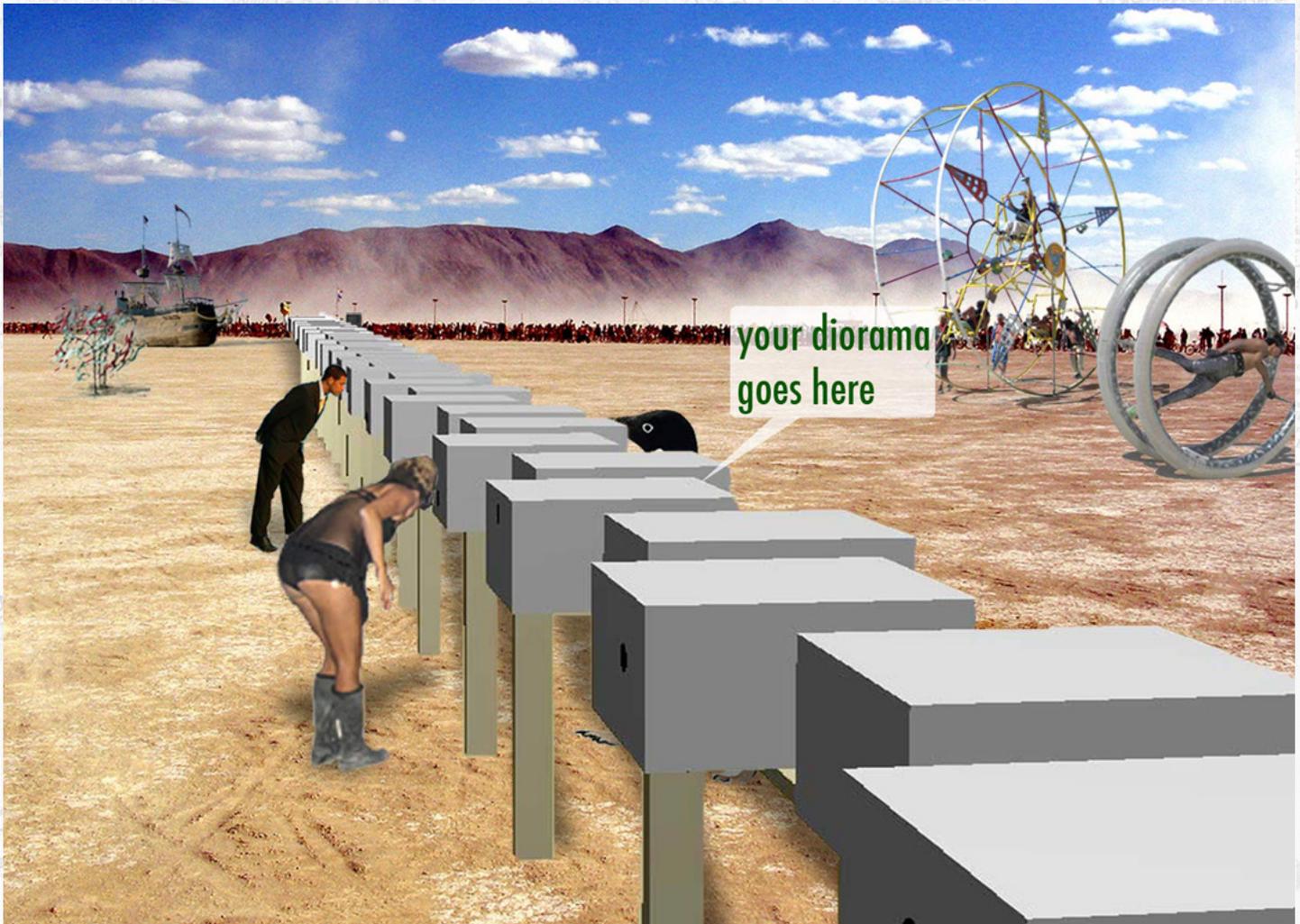
TEMPLE of FLUX



- References of Remarkable Places
- A. Ludgate
  - B. Mesquite
  - C. Aldergate
  - D. Goughgate
  - E. Abergate
  - F. Bishopton
  - G. Aldgate
  - H. Essex House
  - I. The Temple
  - J. Dorset House
  - K. Birdwell
  - L. Dorset House
  - M. Dorset House
  - N. Dorset House
  - O. Dorset House
  - P. Dorset House
  - Q. Dorset House
  - R. The Nook
  - S. Dorset House
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  - W. Dorset House
  - X. Dorset House
  - Y. Dorset House
  - Z. Dorset House

# Tiny Tropolis

by Max Fancher, Eliza Schiffrin, Erica Geller, Adi Taylor, Gabe Mott and Eric Rubin, Oakland, CA



## Audio Tour Script:

From a distance, Tiny Tropolis appears as a row of standard cardboard boxes that have been secured, one after another, upon a wooden structure stretching out on the playa. The heart of Tiny Tropolis lies within, and passersby will need to get in close to experience the richness of this installation. Each cardboard box contains a diorama constructed by a different individual in tribute to the potential of expression for each of our internal creative realities. Like the housing projects of Staten Island that brought together many of the artists that eventually composed the Wu-Tang Clan, Tiny Tropolis exposes the multitude of expressive beings living on top of and among one another in our nation's cities. Tiny Tropolis has a philosophical and literal objective to build artistic community on the playa. It is truly community-based- a collective project that funnels the artistic spirit of people across the country into the most celebratory- albeit tiny- block party to hit the playa yet.

Want to add to Tiny Tropolis? If you're listening to this pre-playa, go to [tinytropolis.com](http://tinytropolis.com), and sign up to let them know you're bringing your own diorama! A standard size box for the diorama can be collected from any Starbucks across the country, and participants can either bring their own diorama to the playa or send it with a friend. Tiny Tropolis is designed to allow for the participation of the multitude of artists, whether they attend Burning Man or not. Anyone is welcome to create a

diorama that will contribute to our "tiny city block" extending over the playa.

**Artist Web Site:**

<http://www.tinytropolis.com>

**Additional Information (from web site and honorarium applications):**

**Description:**

Imagine, if you will, a 160 foot long row of 100 identical white boxes stretching out into the middle of the desert. No this is not a mirage. This my friends is Tiny Tropolis. A collaborative Burning Man art installation for 2010's burn that is truly international. We've assembled a crackerjack team of over 100 Tiny Artists from states all over the US as well as from Ireland, England, Canada, and New Zealand. Each artist has their own creative vision for their own Tiny installation and together we unite to form Tiny Tropolis, the tiniest little city in the world:  
2010 Burning Man Art Grant Honoree. 160 Feet Long. 100 Artists. 100 Unique Dioramas.

From a distance, Tiny Tropolis appears as a row of standard cardboard boxes that have been secured, one after another, upon a wooden structure stretching out on the playa. The heart of Tiny Tropolis lies within, and passersby will need to get in close to experience the richness of this installation. Each cardboard box contains a diorama constructed by a different individual in tribute to the potential of expression for each of our internal creative realities. Like the housing projects of Staten Island that brought together many of the artists that eventually composed the Wu-Tang Clan, Tiny Tropolis exposes the multitude of expressive beings living on top of and among one another in our nation's cities. Tiny Tropolis has a philosophical and literal objective to build artistic community on the playa. It is truly community-based- a collective project that funnels the artistic spirit of people across the country into the most celebratory- albeit tiny- block party to hit the playa yet.



References of Remarkable Places
A. Badlygate
B. Acygate
C. Aldergate
D. Gynphigate
E. Acygate
F. Bishyngate
G. Althgate
H. Ester House
I. The Temple
K. Dorset House
L. Bradwell
M. Baywards Castle
N. Dorset Da Dymon
O. S. Dorset Hospital
P. Dorset House
Q. Dorset Hall
R. The Sackes
S. Royal Exchange
T. Dorseton College
V. Dorset Hall
W. Dorset Palace
X. Dorset House
Y. Dorset
Z. Dorset College



LONDON AND PART OF THE SITE REVEALED AFTER GREAT FIRE IN 1666. THE PARTS NOT EXHIBITING BUILDINGS SHOW THE EXTENT OF THE CONFLAGRATION

# Unnatural Selection

by Michael Coy, Sebastopol, CA



## UnNatural Selection

An "exquisite corpse" concept realized as an eight foot tall, rotating artwork with 512 possible combinations. It is controlled by participants interacting with the artwork by turning each of three levels using hand cranks.

The art creates creatures from disparate parts to make an improbable, fun whole on each of eight facets.

UnNatural Selection  
Michael Coy  
michael@coyart.com

### Audio Tour Script:

UnNatural Selection is an interactive "exquisite corpse" concept realized as a large, octagonal, artwork that rotates to form 512 possible combinations. It is set in a sculptural kiosk-like structure that allows people to play with it by turning cranks to control the position of each segment of art thus creating new creatures/characters with every turn. Each of the three vertical levels consists of eight original paintings which rotate, creating hundreds of possible mutations and combinations.

The structure will have a sculptural feel, especially the top piece, which will appear as a geeked cityscape. The painted artwork, which is the principal focus, will read well from a distance but also has a great deal of detail. This gives the piece interest from three viewing distances. The creatures that occur by changing combinations will give rise to conversation as well as giggles among participants.

UnNatural Selection is a subtle way of illustrating mankind's increasing influence on natural processes but it's mostly just for fun.

### Artist Web Site:

<http://www.coyart.com/unnaturalselection1.html>

### Additional Information (from web site and honorarium applications):

# Zark!

by Quentin Davis, Bala Cynwyd, PA



## Audio Tour Script:

Zark is a journey from the wide-open empty spaces of the playa into an intimate miniature hidden world. Zark appears to be a huge caterpillar at a distance, glowing in the darkness. Inside this organic architecture, participants will find and incongruous and ancient miniature ruin of playa mud brick buildings. This ancient tiny lost civilization harbors an amazing secret hidden below the surface.

Zark is an experiment in the different ways we respond to organic forms and the ways that we are affected by objects significantly larger or smaller than our own human size.

Zark will funnel participants from the huge openness of the playa into the close intimacy of a micro miniature world and activate their imaginations along the way. From a distance it will appear to be a giant caterpillar with a glowing head and tail. Participants can enter into this large organic architectural form. Inside they will find an ancient mud brick tower made from playa clay. Inside of this tower is a micro miniature version of a futuristic cityscape that can only be entered with one's imagination. Throughout their journey, participants will oscillate between the future and the past, organic forms and industrial forms, open space and intimate space.

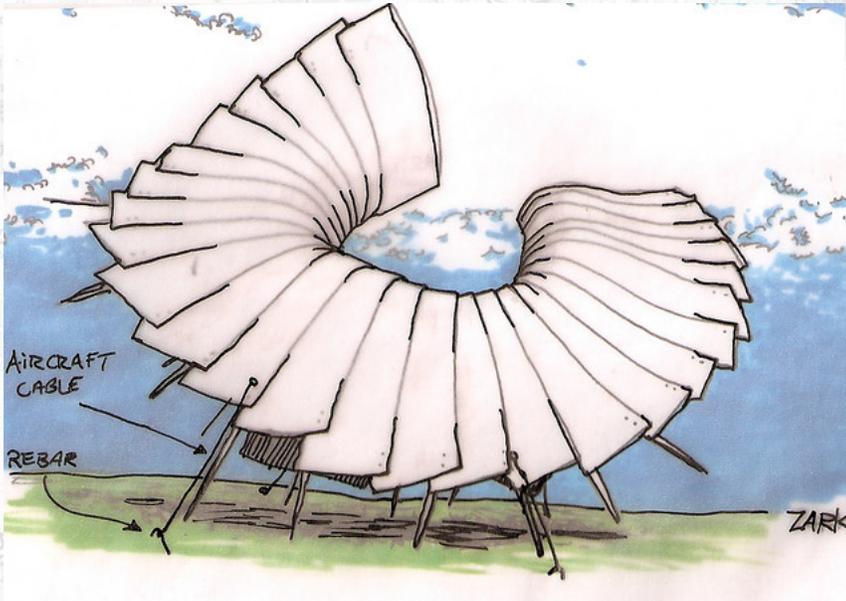
We are molded by the cities we live in and at the same time we are the planners, dreamers, and shapers of these same cities. By incorporating organic forms into our public spaces. We can alter the relationship we have with cities and each other. Zark is the combination of the organic feel of vernacular architecture (like thatch roofs) with the durable nature of human made materials. It is an attempt to emulate organic forms that the artist sees in nature using recycled materials.

The artist likes the challenge of creating organic forms starting with rectangular parts. But the more overarching goal, with all my work, is to create evocative yet ambiguous vignettes in the hope that participants will make up stories of their own. I want to activate their innate creativity. Artistically I am trying to encourage exploration by rewarding curiosity. At each level of curiosity there is an aesthetic reward. The further the participant delves into my piece the more rewarding the exploration becomes. However everyone, from the casual drive by observer to an in depth hour long explorer, will be rewarded.

Artist Web Site:

<http://www.flickr.com/photos/31231409@N06/sets/72157623243744756/>  
<http://www.quentini.com>

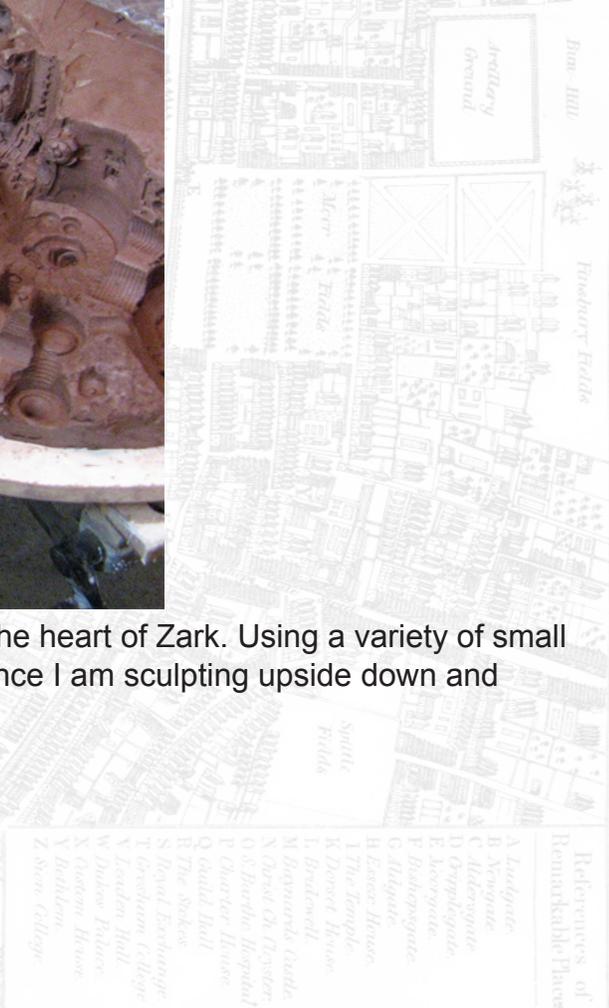
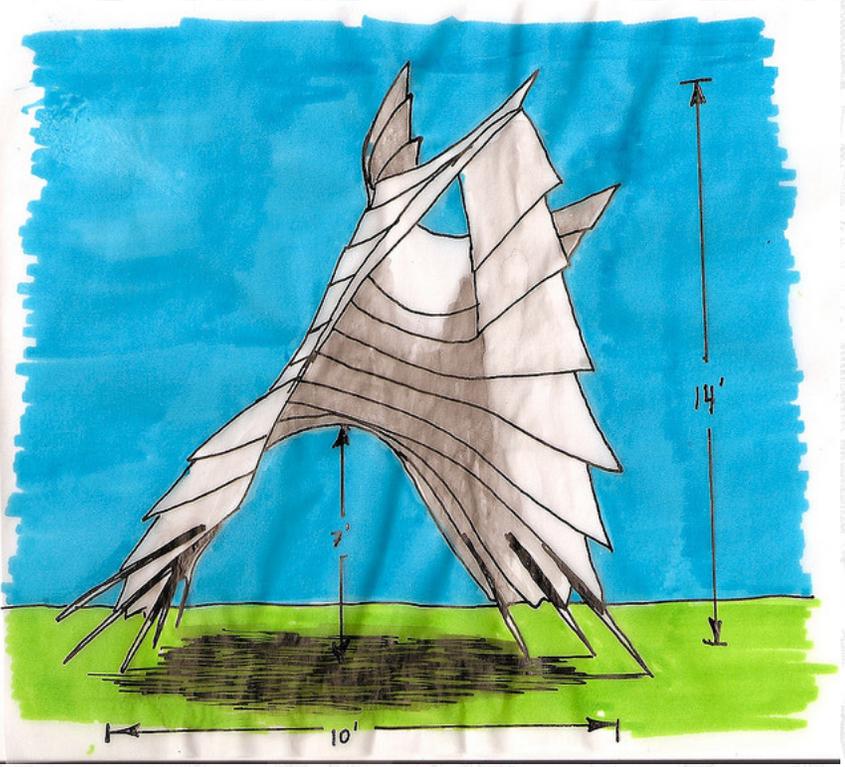
Very good blog about the build process with a lot more photos.



Additional Information (from web site and honorarium applications):



CHICAGO, SÜDSEITE.  
(INNERE STADT)  
1:50000  
1 Chamber of Commerce  
2 First National Bank  
3 Commercial Bank  
4 Rookery  
5 Insure Exchange  
6 Royal Trust Co.  
7 Wainwright  
8 Masonic Temple  
9 Schillerhaus  
10 Grand Opera House  
11 Chicago Opera House



- 1. St. James
- 2. Christ Church
- 3. St. Michael
- 4. St. Peter
- 5. St. Paul
- 6. St. Leonard
- 7. St. George
- 8. St. Andrew
- 9. St. Martin
- 10. St. Nicholas
- 11. St. Dunstons
- 12. St. Giles
- 13. St. Mary
- 14. St. Margaret
- 15. St. Anne
- 16. St. Agnes
- 17. St. Elizabeth
- 18. St. Bridget
- 19. St. Ursula
- 20. St. Mary
- 21. St. Elizabeth
- 22. St. Bridget
- 23. St. Ursula
- 24. St. Mary
- 25. St. Elizabeth
- 26. St. Bridget
- 27. St. Ursula
- 28. St. Mary
- 29. St. Elizabeth
- 30. St. Bridget
- 31. St. Ursula
- 32. St. Mary
- 33. St. Elizabeth
- 34. St. Bridget
- 35. St. Ursula
- 36. St. Mary
- 37. St. Elizabeth
- 38. St. Bridget
- 39. St. Ursula
- 40. St. Mary
- 41. St. Elizabeth
- 42. St. Bridget
- 43. St. Ursula
- 44. St. Mary
- 45. St. Elizabeth
- 46. St. Bridget
- 47. St. Ursula
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- 50. St. Bridget
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- 62. St. Bridget
- 63. St. Ursula
- 64. St. Mary
- 65. St. Elizabeth
- 66. St. Bridget
- 67. St. Ursula
- 68. St. Mary
- 69. St. Elizabeth
- 70. St. Bridget
- 71. St. Ursula
- 72. St. Mary
- 73. St. Elizabeth
- 74. St. Bridget
- 75. St. Ursula
- 76. St. Mary
- 77. St. Elizabeth
- 78. St. Bridget
- 79. St. Ursula
- 80. St. Mary
- 81. St. Elizabeth
- 82. St. Bridget
- 83. St. Ursula
- 84. St. Mary
- 85. St. Elizabeth
- 86. St. Bridget
- 87. St. Ursula
- 88. St. Mary
- 89. St. Elizabeth
- 90. St. Bridget
- 91. St. Ursula
- 92. St. Mary
- 93. St. Elizabeth
- 94. St. Bridget
- 95. St. Ursula
- 96. St. Mary
- 97. St. Elizabeth
- 98. St. Bridget
- 99. St. Ursula
- 100. St. Mary

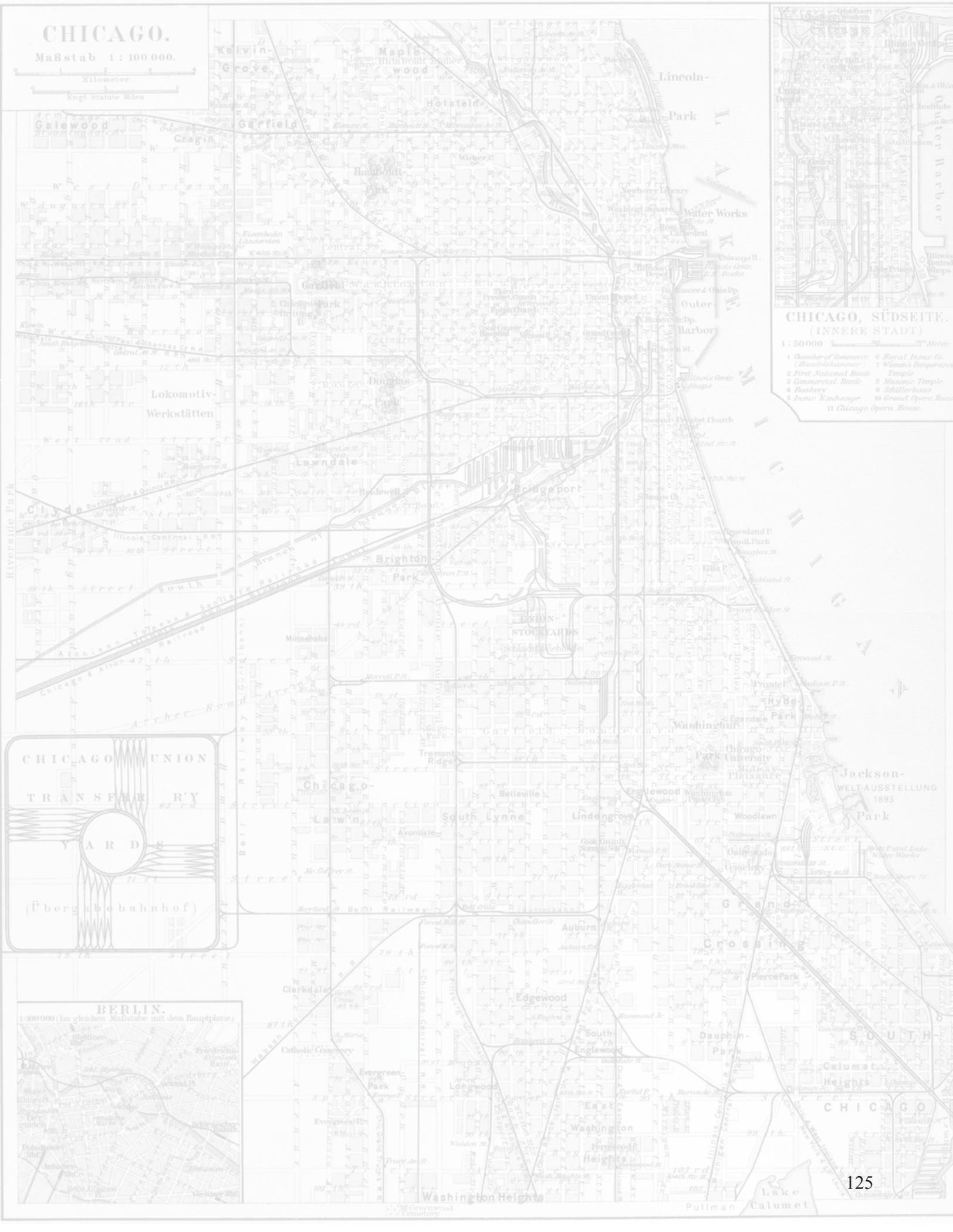


I've been furiously casting the detailed little city that lives at the heart of Zark. Using a variety of small parts, I carefully sculpt the negative of what I want in clay. Since I am sculpting upside down and inside out it is very improvisational.

- References of Remarkable Places
- A. Backgate
- B. Backgate
- C. Aldergate
- D. Goshopgate
- E. Backgate
- F. Backgate
- G. Aldgate
- H. Backgate
- I. The Temple
- J. Dorset House
- K. Backwell
- L. Backwell
- M. Backwards Gate
- N. Dorset House
- O. Backwell
- P. Backwell
- Q. Backwell
- R. The Nook
- S. Royal Exchange
- T. Dorset House
- V. Dorset House
- W. Dorset House
- X. Dorset House
- Y. Dorset House
- Z. Dorset House

# CHICAGO.

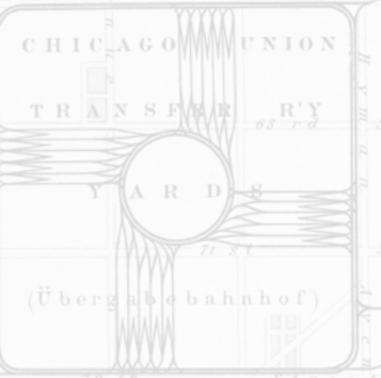
Maßstab 1 : 100 000.



## CHICAGO, SÜDSEITE. (INNERE STADT)

1 : 50 000

- 1 Chamber of Commerce
- 2 First National Bank
- 3 Commercial Bank
- 4 Rookery
- 5 Insur. Exchange
- 6 Royal Instar Co. (Bausparanstalt)
- 7 Mason's Temple
- 8 Masonic Temple
- 9 Schillerhaus
- 10 Grand Opera House
- 11 Chicago Opera House



## BERLIN.

1:100 000 (Im gleichen Maßstabe mit dem Hauptplane).

