

T. Kelly Mason Studio

Proposal for:

Laumeier Sculpture Park

Working Title: Laumeier Lamps



The proposed artwork is an installation of street lamps for the Laumeier Sculpture Park upper parking lot. The work takes as its starting point the simple needs of staff and venue for a nighttime illumination system. Without illumination for the upper parking lot there are existing Public Safety concerns for both visitors to nighttime events, concerts, film screenings, etc. and staff who exit the buildings in darkness during the winter months. This initiative is partially fulfilled by the county and is part of the master plan for the park. I propose to intervene in this process and to alter the ordinary utilitarian design object that is the street lamp and make it into something which illuminates park visitors and staff in that other sense of illumination: the sense of illumination or elucidation which is proposed by works of art generally, and in particular, the other works installed in the park.

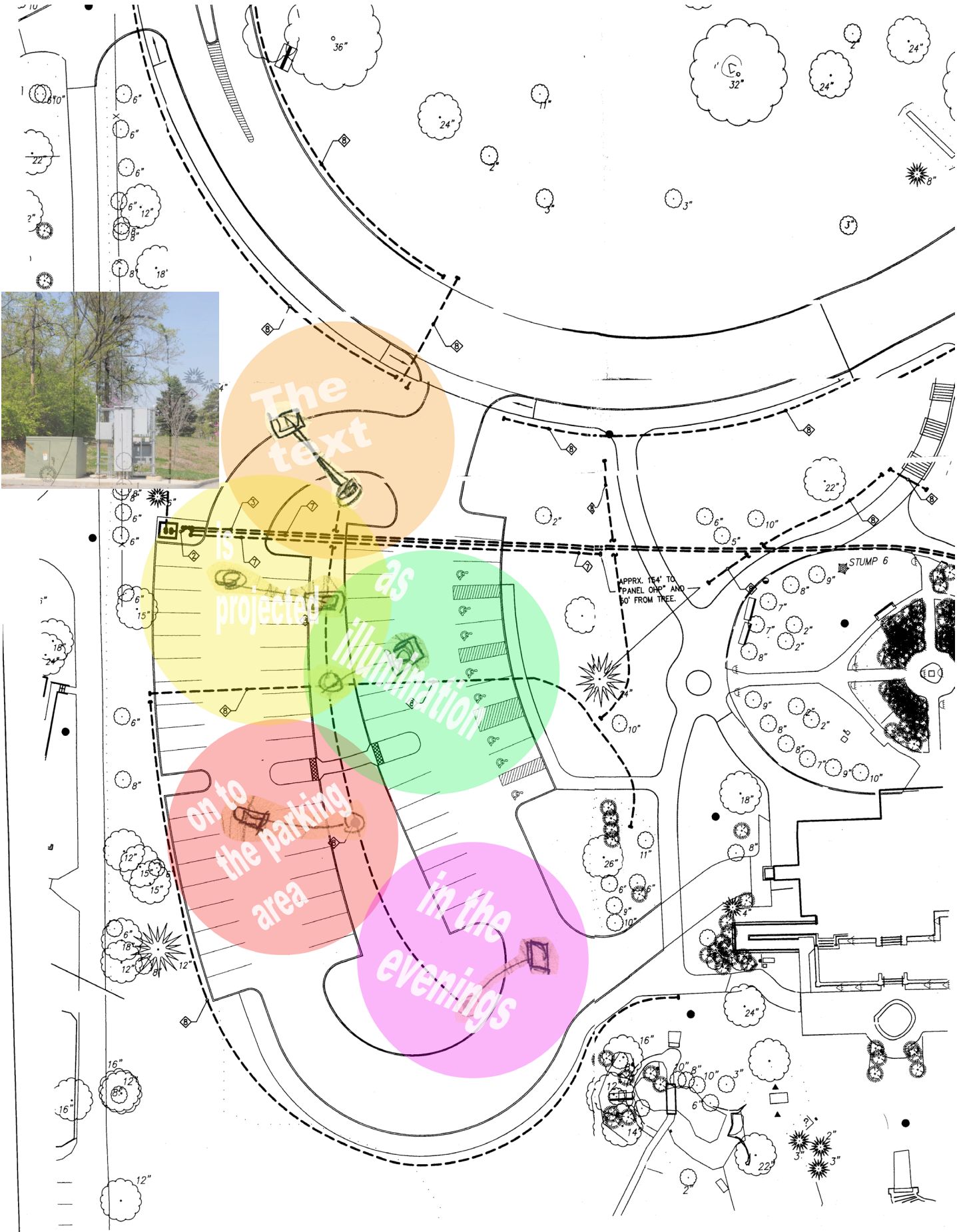
With this in mind, the intervention I propose begins at the top of the light pole. Here I will fabricate a special lighting fixture, similar in technical features to the text projector lamps I produced in 2008. The lighting fixtures will use a lens and “gobo” system to articulate the light into language. At night, these lamps will be capable of projecting illuminated and colored text onto the parking area. In the daytime, the distinctive shapes of these lamps will participate in a dialogue of visual interest with other works in the park.



There are very few places in the world which have the number of historically significant major outdoor works as at Laumeier. This presents the artist with certain challenges. How can the work of art in such a situation not address the conditions of it's installation and proximity to the quality and diversity of sculptural imperatives on view. Is the viewer aware of the historical tensions at stake between the monumentalists and the anti-monumentalists, to use just one example. As an aficionado of contemporary art, I might be well versed in these ideas. I might be able to recognize an idea about our modernist past, or the contemporary scene, or the social, by simply producing a work that conforms to conventions of abstraction, and by the deployment of known formal elements, processes, and arrangements. Does this engage and communicate with the average visitor who might not be so well versed. Perhaps, perhaps not. The question becomes: how do you communicate to both the well versed and the less well versed visitor. How does one engage viewers at either end of that scale. How does one engage with the middle.

It's A challenge for an artist.

It may be THE challenge to the curator of the park and it's collections.



The text

is projected

as illumination

on to the parking area

in the evenings

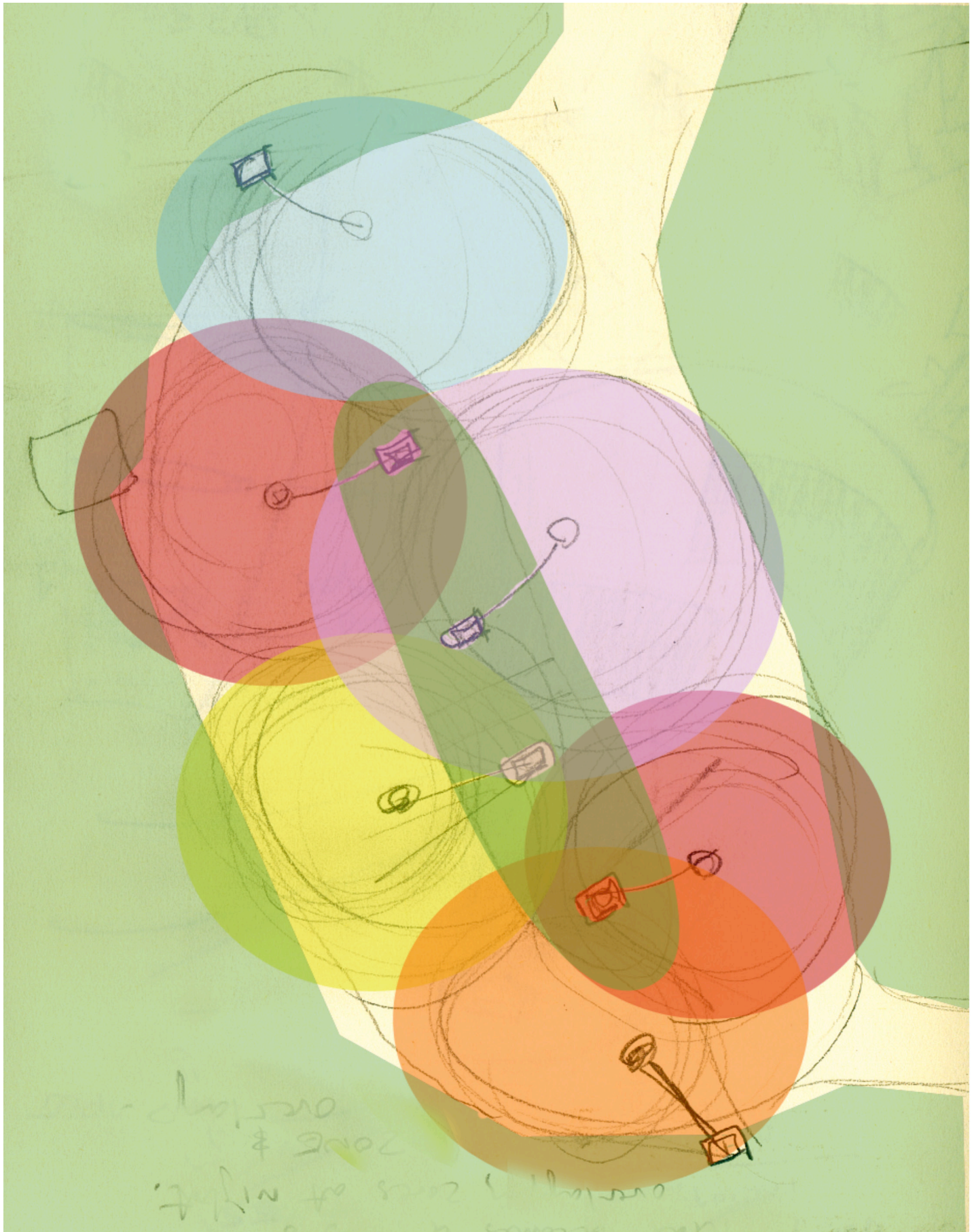


There are elements of the experience that lie outside of formal art historical categories: the landscape itself, the concrete aspects of the viewers experience of the park, jogging, dogs, le pic nic. The experience of the park has broad appeal and simultaneously these elements are not outside of the subject of art. Seurat's painting of park life (Un dimanche après-midi à l'Île de la Grande Jatte - 1884) not only depicts a scene in a park, it also aims at a depiction of atmosphere. An artist like Lawrence Weiner takes a specific concrete action, and describes it rather than making it, and yet it becomes very real through the process.

Artists Barbara Krueger and Jenny Holzer make work and use language that assumes a certain monolithic political stance by addressing the reader/viewer directly. Dan Graham uses reflection and refraction to propose an atmosphere, though surely a different one than Seurat's.

When we start to think of the installation of works throughout the park and what that means, we begin moving into a specialized field of knowledge. As a teacher, it's become obvious to me that the appealing and the interesting should be in a symbiotic relationship. When broad appeal leads to an increase in specialized knowledge we have something I would like to call progress. In this sense, I'm proposing a progressive intervention into the park.

In many if not most cases the viewers' experience would be one of arriving at the park in daylight or dusk and leaving after dark, for example if there were films or concerts in the evening. The lighting component would be seen as a series of pole mounted sculptures during daylight hours. As daylight fades and the text is illuminated a transformation takes place. [As a note towards the final text, this would mean that the general condition of the work should be addressed to someone completing their day or evening event at the park. A reflection on what one has seen, rather than a preview.]



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How do you communicate experience AND history. My work and the text it projects are engaged with both, and I think this is what will make a work situated in this environment continue to resonate over the lifetime of the work.

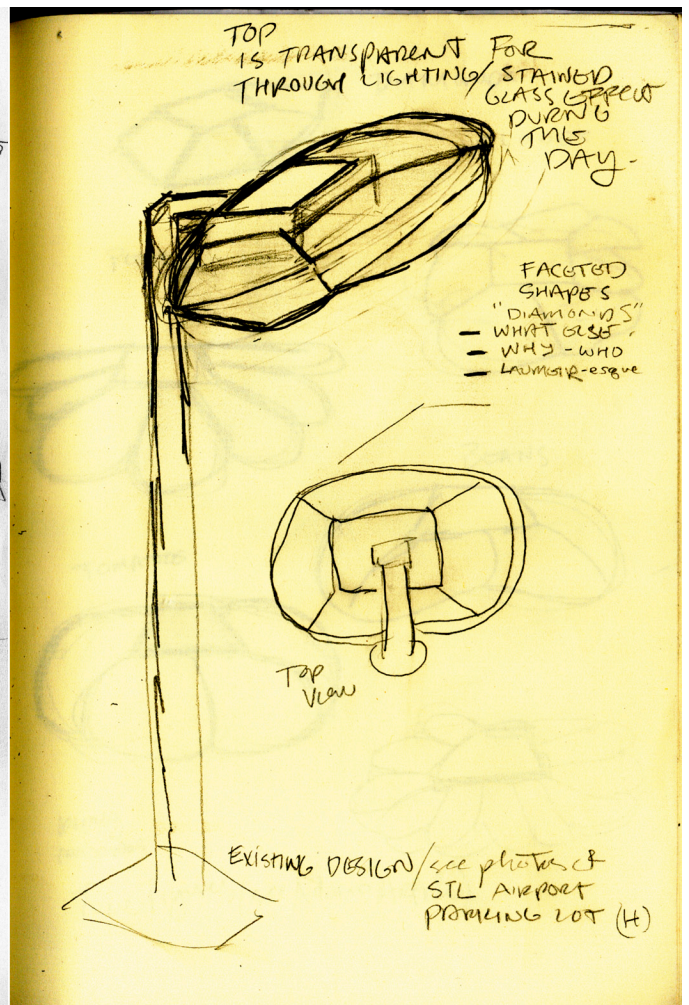
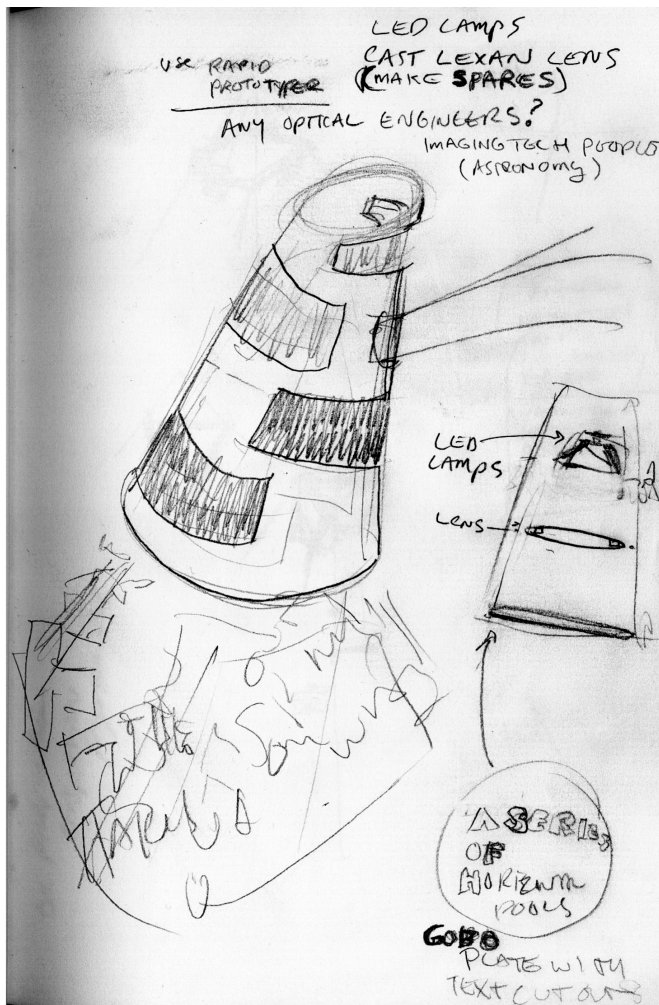
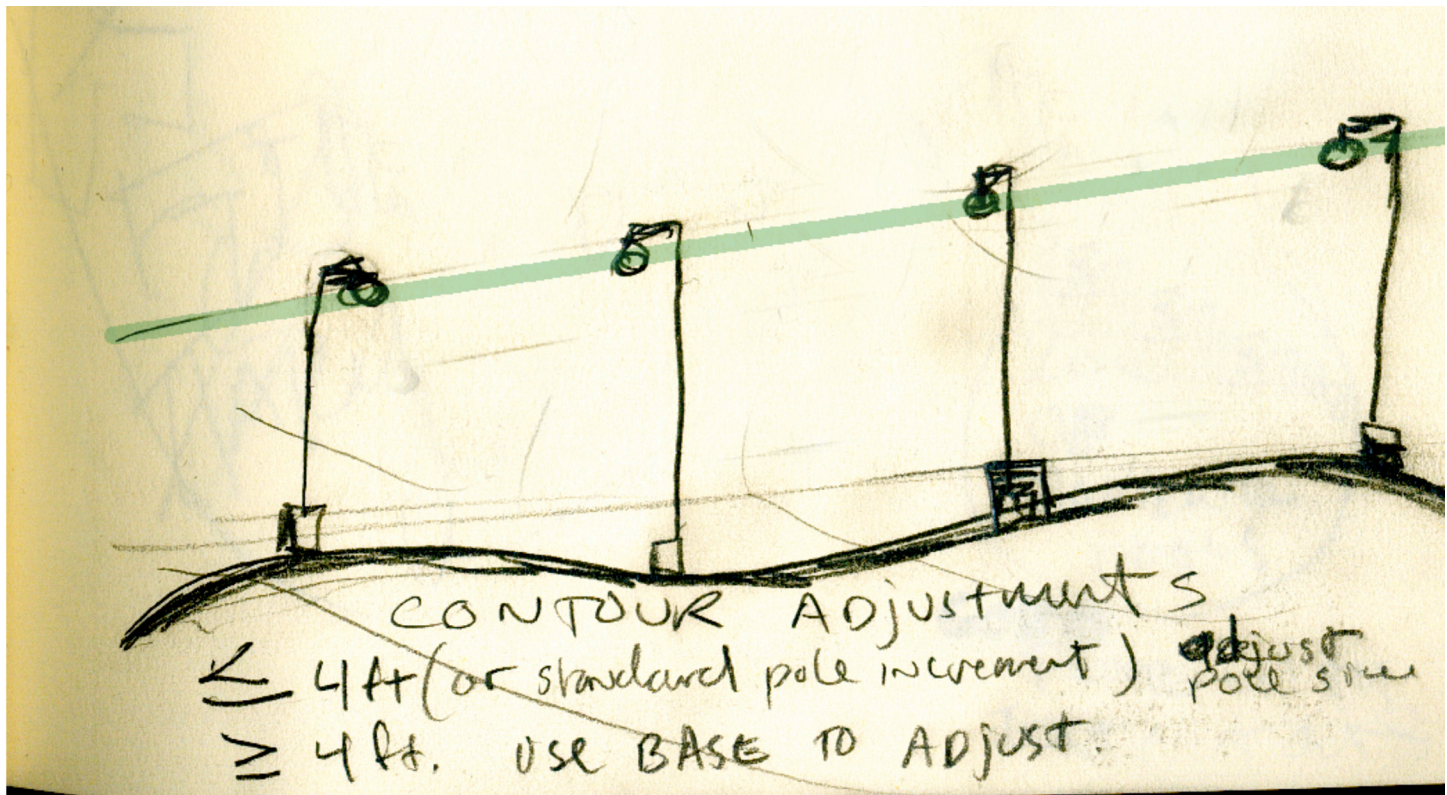
Why not simply propose the text in full, and present a completed design for the project?

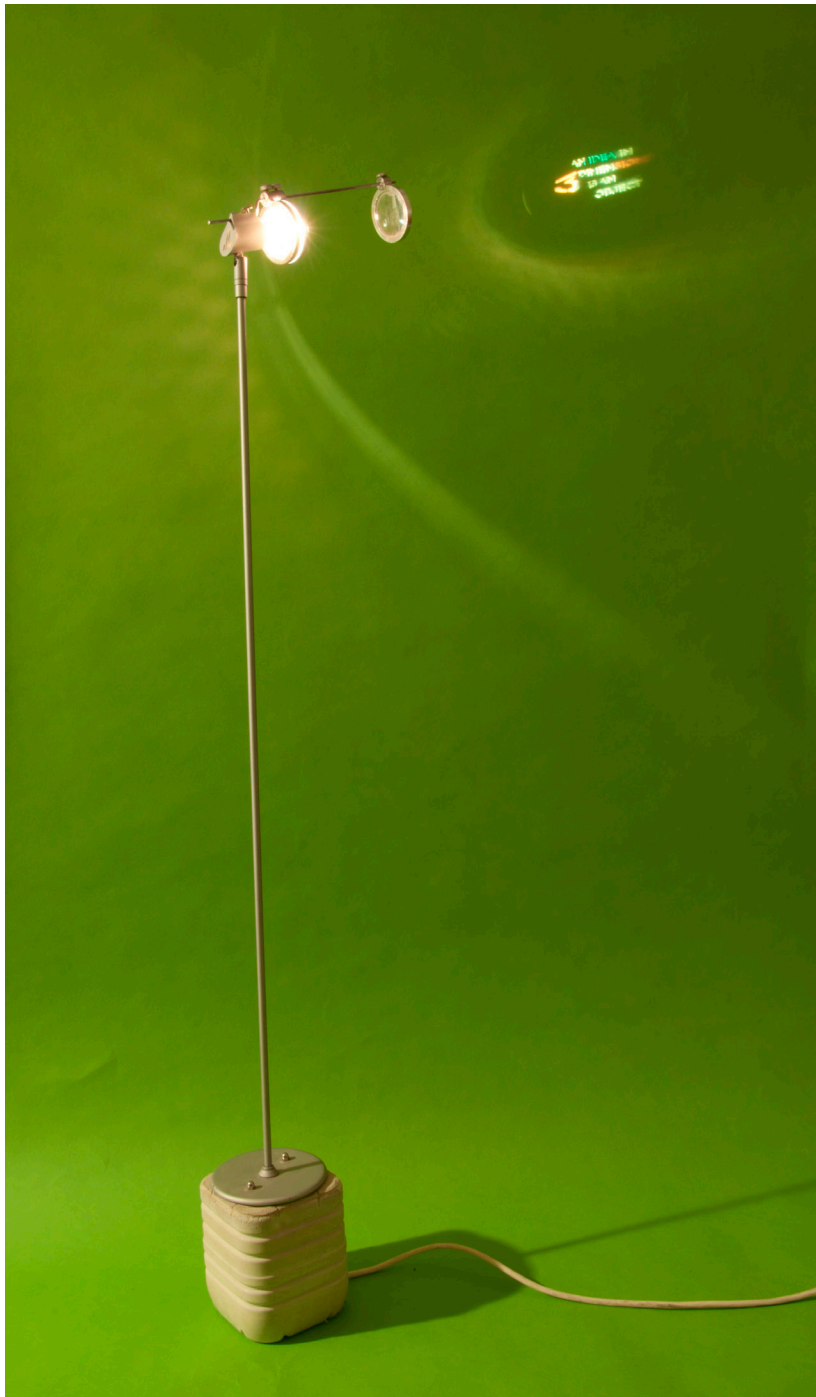
The work itself is conditional. It will take form as an evolution, in conversation with the possibilities and availabilities of the project. One decision flows from the next. My initial drawings changed when I was given the existing electrical plans. My placements are dependent on the preexisting electrical connections. The photometrics (the spread and intensity of light available from the fixtures) will affect the number of fixtures required. At that point I can complete a text for the project, and so on.

What follows is the project timeline:

And at the end is the project budget and cost distribution.







Text Projector Prototype

This is a lamp version of a text projection device.

The lamps for the Laumeier project will be configured to provide proper lighting levels for the parking area as well as to properly project the text.

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BUDGET:

The Budget should be divided into 3 Sections.
Assignments to various funding sources and budgets are based upon our initial conversations.

Section 1

Installation: Amount T.B.D.

The installation of standard outdoor lighting poles, concrete bases and basic wiring up to the lamp head should come from General park funds (as lighting for this area is already a part of the general park plan.)

Round Concrete lighting pole. approx 25 feet tall.
400 to 1000 dollars.

Fixture Head:

LED street lamp heads
400 dollars per unit.

Section 2:

Fabrication: The initial estimate- based on the existing electrical plans and lighting needs would call for 6 fixtures

(costs: these are costs above and beyond the basic needs for fixtures and installion to meet general lighting requirements (see section 1)in addition to the

The following are estimated costs for the are needed approx

Laser cut steel Gobos

200 per unit.

Fixture housing

1500 per unit

Section 3

Artist Fee: 18,000 dollars paid in 3 installments.

First installment of 10, 000 dollars paid at the commencement of the project

The artist will develop a working prototype from these funds.

Second installment paid at the commencememnt of final engineering and construction.

Third installment paid at the completion of the project.

Completion will be at that point that the works are installed and operational and the artist has provided the Laumeier Sculpture Park with the certificates of authenticity and support documents.

These will include maintenance schedule and conditions of use/repair.

The artist will develop a working prototype from these funds.

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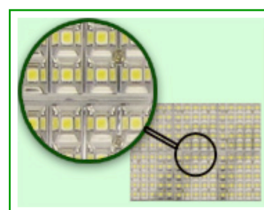


LED street lights will replace a 400 watt High Pressure Sodium lamp.

Save Money

Reduced Labor Costs

These LED street lights are designed to save money in energy requirements. LED street lights have a lifespan greater than 50,000 hours. This is 3 to 5 times the lifespan of high pressure sodium lamps. This means replacement, labor and equipment costs of maintaining LED street lights is a fraction of sodium and other street lamps.



Lower Operational Costs

Saving money over the life of the luminaire is only part of the reason for switching to these LED street lights. Operationally, LED street lights switch on to full brightness almost immediately. This means your LED street lights can be energized when they are needed, not 10 or more minutes before like standard street lights.

Environmentally Friendly

While In Use

In addition to the above mentioned features, the directed light energy of LED street lights will reduce light pollution. This puts the light where it should be, on the street or walkway, while reducing the light that pollutes the night sky. Plus, LED street lights emit no UV or IR radiation.

After A Life Of Service

When the LED street lights eventually need replacement, there are no chemicals or other materials which require special handling or disposal methods. So, even after the LED street lights have done their job, they won't present an environmental hazard like sodium or mercury lamps do.

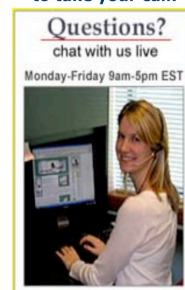
Physical Characteristics

Lumen, Absolute:	9815 Lm
LED Life:	>50,000 Hours
Housing:	Aluminum
Dimensions:	L:691mm W:410mm D:198mm L:26.8in W:16.14in D:7.8in
Weight:	<14Kg (<31 lbs)
LED's Source:	Cree-XRE
LED Per Fixture:	96
Lens:	PC Lens
Input Voltage:	36 VDC
Power Consumption:	180W max
Operating Temp:	-30°C ~ 50°C
Body Temp:	<50°C @ 25°C (ambient)
Humidity Range:	

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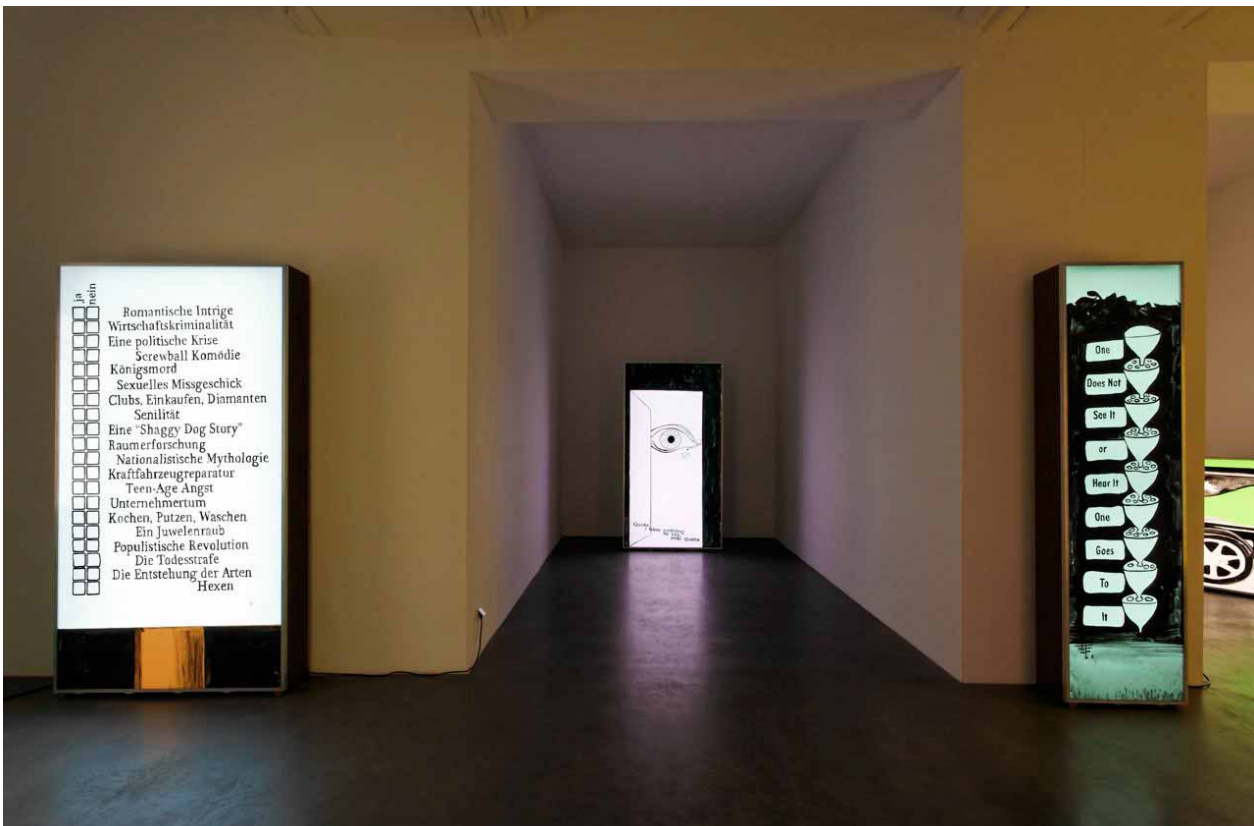
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