

INTER/STITCH

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AREA C Projects

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A PUBLIC ART PROPOSAL for the
STATE STREET CAMPUS GARAGE
City of Madison, WI
17 February 2026

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INTER/STITCH

"Sometimes the gap itself is the point. Interstices aren't what's left over after we plan the important stuff—they're part of the structure itself. And when we start noticing them, we realize they were never really empty—they were quietly full of life, waiting to be seen."

-Helga & Paul Smith

BACKGROUND NARRATIVE

In the early days of developing this artwork we asked ourselves, why this location, this street? What is it about this particular space that calls for an artwork? So for us the beginning of work was about considering interstitial urban spaces in general, and it was also about movement and energy. This small street in Madison became something more than just any small street because of a certain kind of energy flowing around it: the energy of people and of traffic, which needed a place to traffic through. What had happened was that this energy had claimed and colonized this interstitial space and had made it something new. All on its own, the spontaneous energy of people and traffic had stitched a new cultural and geographic connection point into the city's fabric. In this light the Hawthorne Court represents urban development at its most intuitive; in a sense, at its most natural. And this was something to build on. So we started looking at the ways that the development of Hawthorne Court over time resembles the processes by which transformations unfold in nature.



INTERSTICE

[from Oxford Languages]

- 1 : *an intervening space, especially a very small one.*
- 2 : *a short space of time between events.*

interstice between: *The wall was old and crumbling with plants growing in the interstices between the bricks.*

interstice of: *This imaginary world exists in the interstices of everyday Britain.*

Hawthorne Court is a kind of shortcut, a “stitch in time” made by people attempting to move with greater efficiency and ease across various campus and city destinations. As the title suggests, **INTER/STITCH** is an artwork about creative energies which, like the forces of nature, find their way across space in unexpected ways, blooming in the interstices of unprogrammed places, always ready to find something new.

(See *Interstitial Growth*, pg. 9)

ARTWORK DESCRIPTION

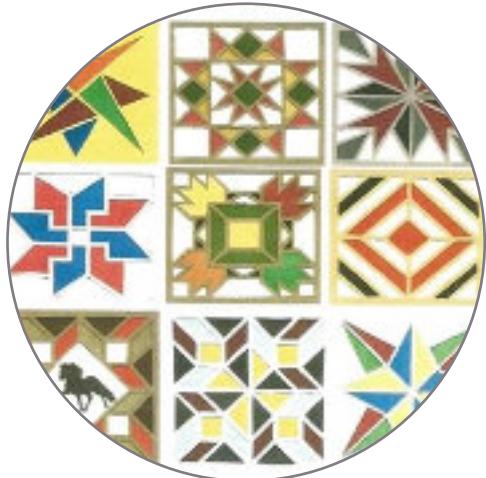
Passersby in the area of Hawthorne Court are drawn in at either end of the street by arrays of glowing, colorful, fractal forms that spread upward across the host building’s surface, imbuing this interstitial space with an inviting sense of energy, uplift, and playful exploration.

FORMAL CONCEPT: Drumlins and Frost

“The minuscule, a narrow gate, opens up an entire world.”

— Gaston Bachelard (on the narrow space between things) Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1964)

The form of **INTER/STITCH** was inspired by glacial drumlins (also called glacial lobes), the Ice Age-era landforms whose dynamically branching, fractal structures characterize much of the landscape west and north of the Madison area, and which were formed millennia ago by the slow



movement of ice mountains over this area. We were drawn to these landforms as expressions of energy and movement on a massive (and specifically local) scale, and also for the way that they echo the temporary ice structures formed by frost, as it makes its swift-spreading way over a surface. Though on vastly different timelines and scales, drumlins and frost each express a unique meeting of energy and necessity in a particular place, with beautifully unplanned results. We felt that these mixed forces speak to deeply timeless creative energies at work in Madison, which reach back from the moment we find ourselves in now to an ancient, yet still very visible, past. (see pgs. 6-7)

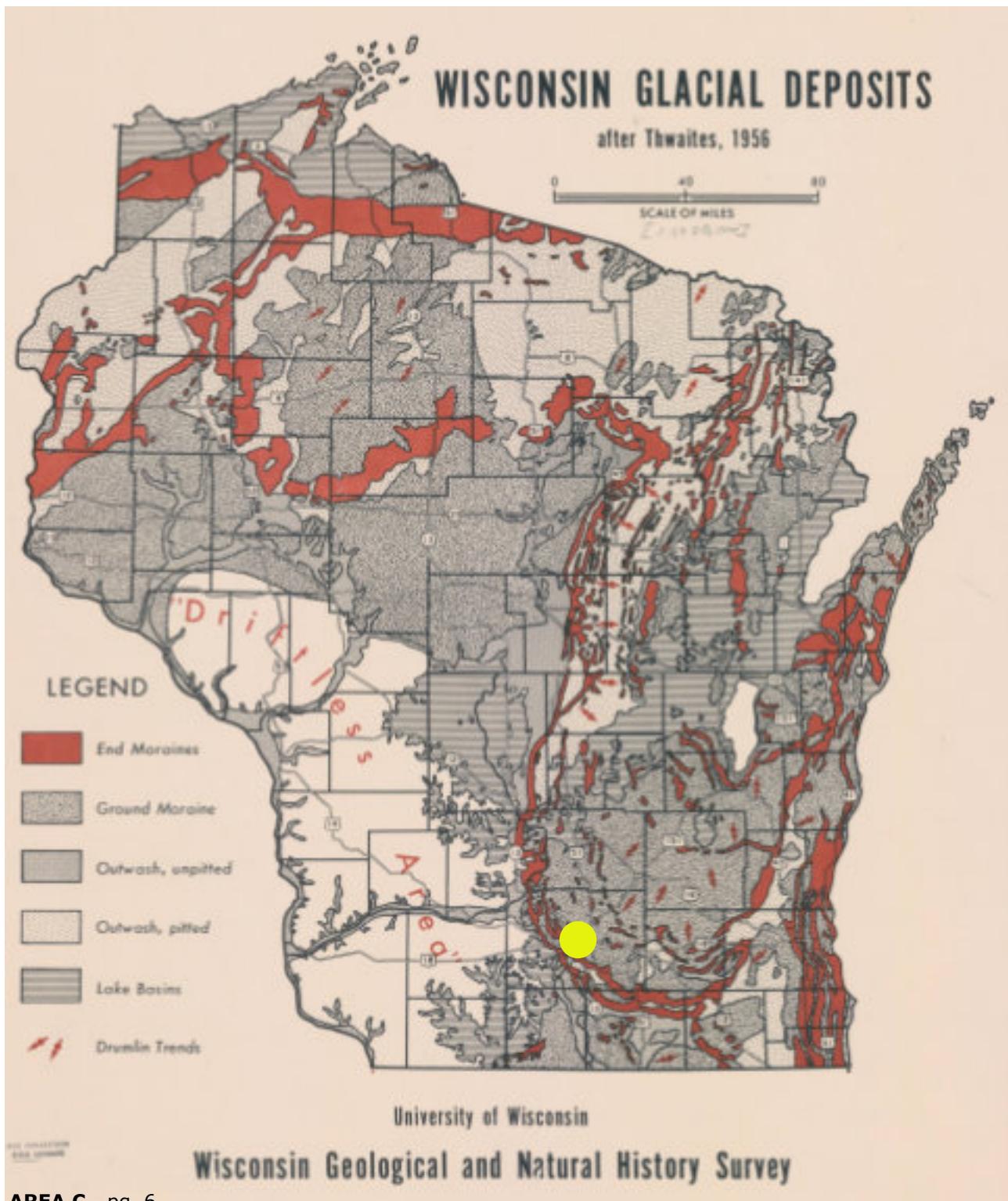
FRACTALS

Correspondingly, the artwork scales the solid masonry of the State Street Campus Garage in a manner that feels expansive, uplifting, and light, and that speaks (like ice itself does) to a balance of fluidity and strength. This effect is achieved through the repetitive use of the artwork's base-unit, a triangular tetrahedron fractal which is formed of 3Form acrylic (for color and translucency) and natural aluminum (for polish and reflectivity). The iteration of this base-unit allows a sense of integrity to preside over the artwork's buoyant freeform clusterings. In their ascending formations, these clusters can suggest flocks of butterflies or kites, but they are also inspired by the sometimes wild geometrical formations of quilting blocks, in which the work of stitching brings together hosts of discrete parts in compositions of surprising energy.

COLORS and LIGHT

The artwork's color palette is drawn from exploration of the online map archives at UW-M's Robinson Map Library, and is inspired by color schemes found both on antique maps and on vintage Madison postcards.

LED lights are integrated into each base-unit module, ensuring abundantly inviting night-time presence. Light radiates through translucent colored panels that the viewer finds clustered across the entry points at either end of the building and in the bus-tunnel entry. These lights will be controlled day and night by animating software that produces gentle wave-like effects across all of the artwork's various clusters. (See pg. 22 for more info).



DRUMLINS in WI

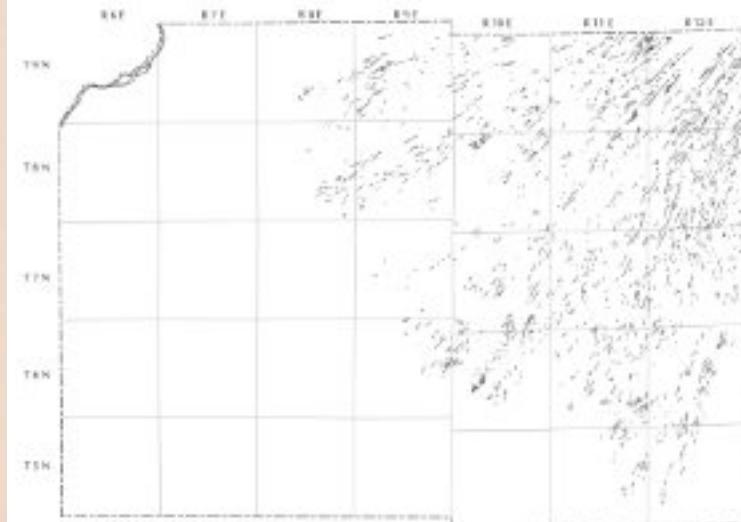
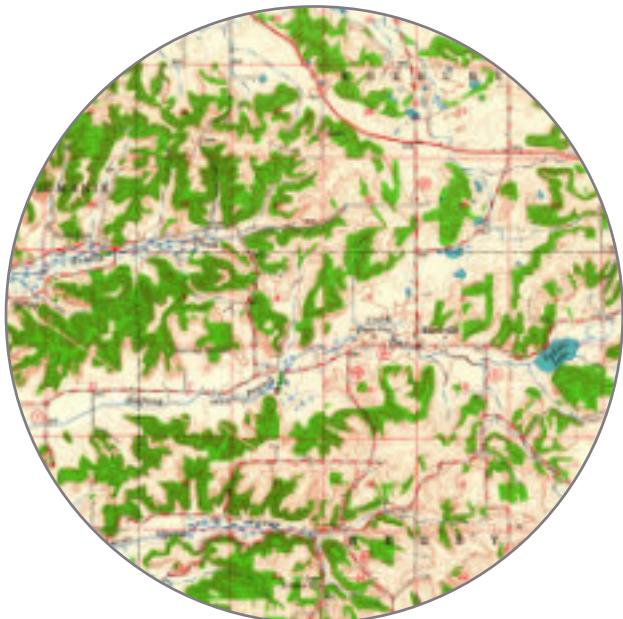


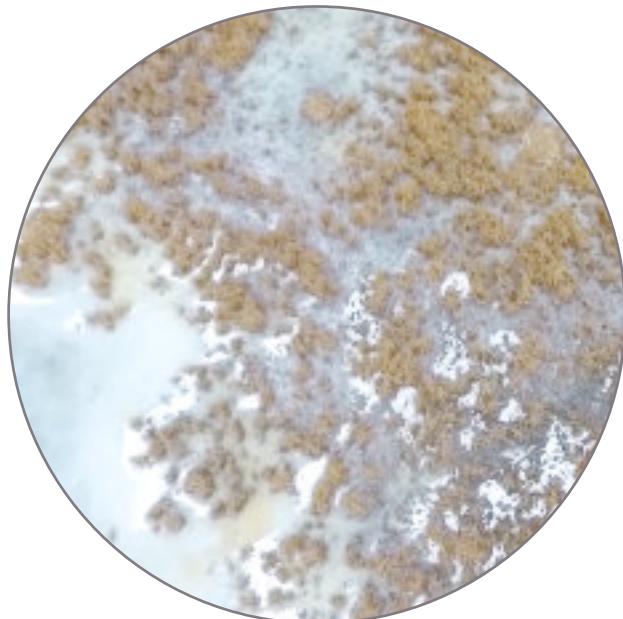
Figure 24. Distribution of drumlins in Dane County. Lines mark the crests of drumlins and represent their true length.

CONCEPT TOUCH POINTS - DRUMLINS

WISCONSIN TOPOGRAPHY



DANE COUNTY TOPOGRAPHY



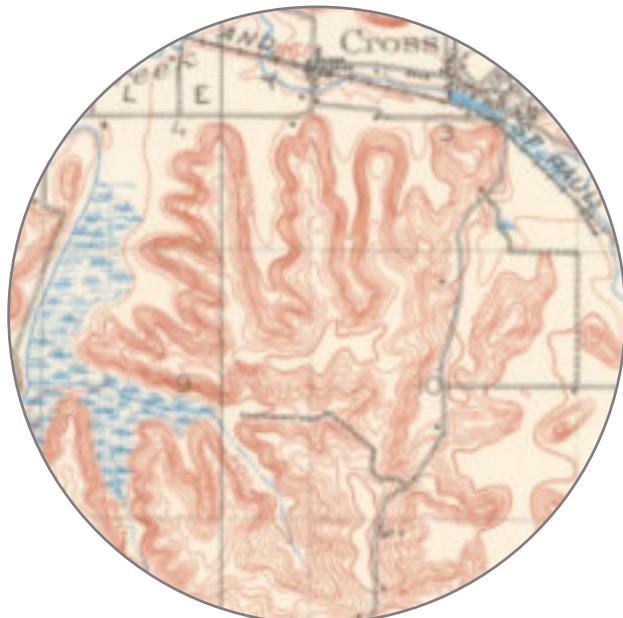
HORICON MARSH WILDLIFE AREA



HORICON MARSH WILDLIFE AREA



DANE COUNTY TOPOGRAPHY



DANE COUNTY TOPOGRAPHY



DANE COUNTY TOPOGRAPHY

CONCEPT TOUCH POINTS - WI GLACIAL TOPOGRAPHY

FROST + QUILT PATTERNS



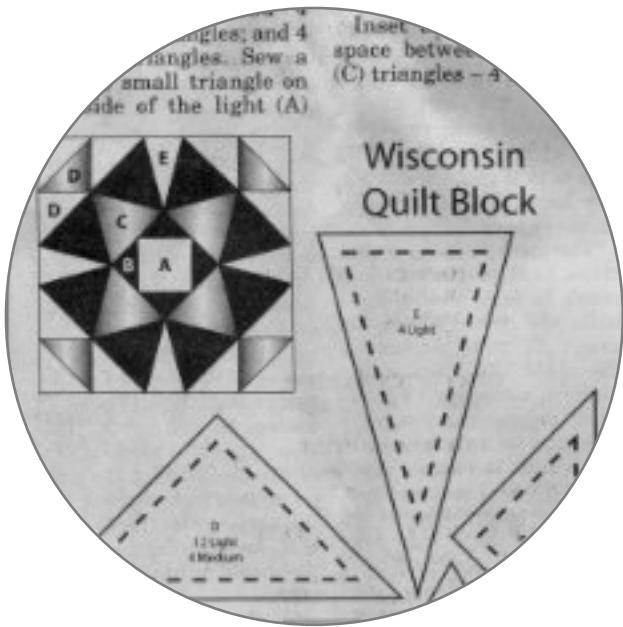
FROST PATTERNS on CAR



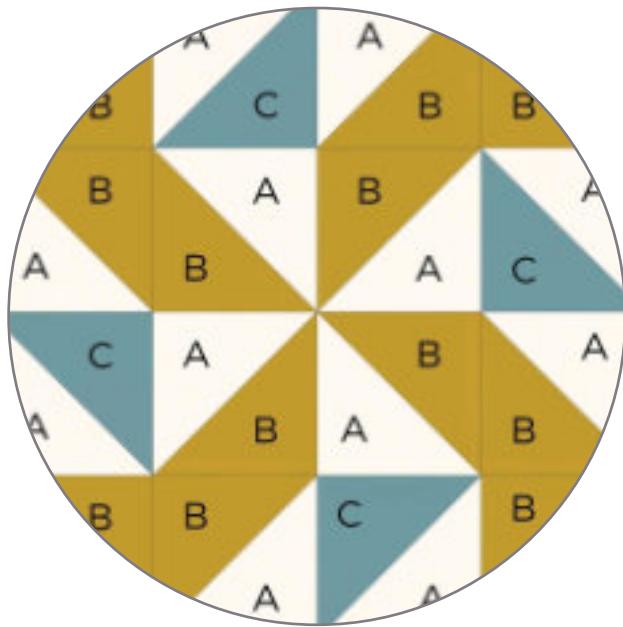
FROST PATTERNS on BIRCH BRANCH



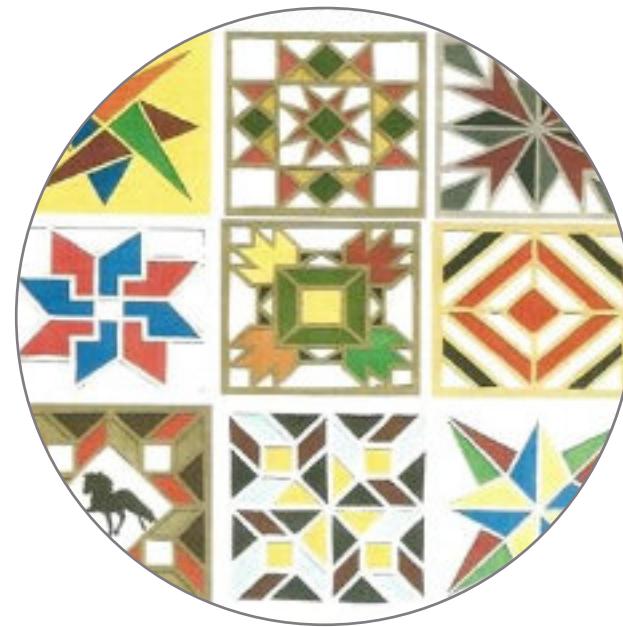
FROST PATTERNS on GLASS



WISCONSIN QUILT BLOCK



QUILTING PATTERN



WISCONSIN BARN QUILT PATTERNS

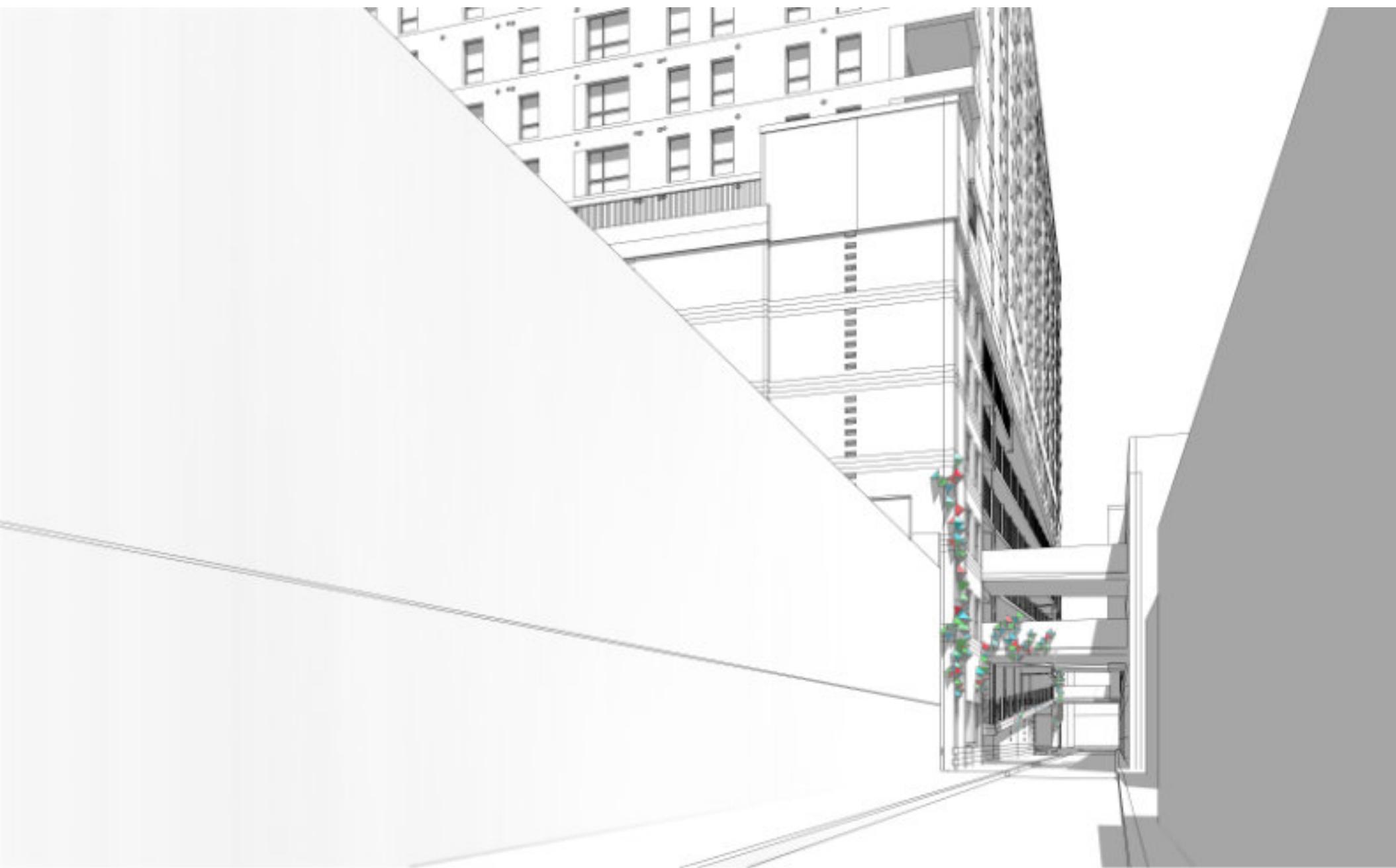
INTERSTITIAL GROWTH - MADISON





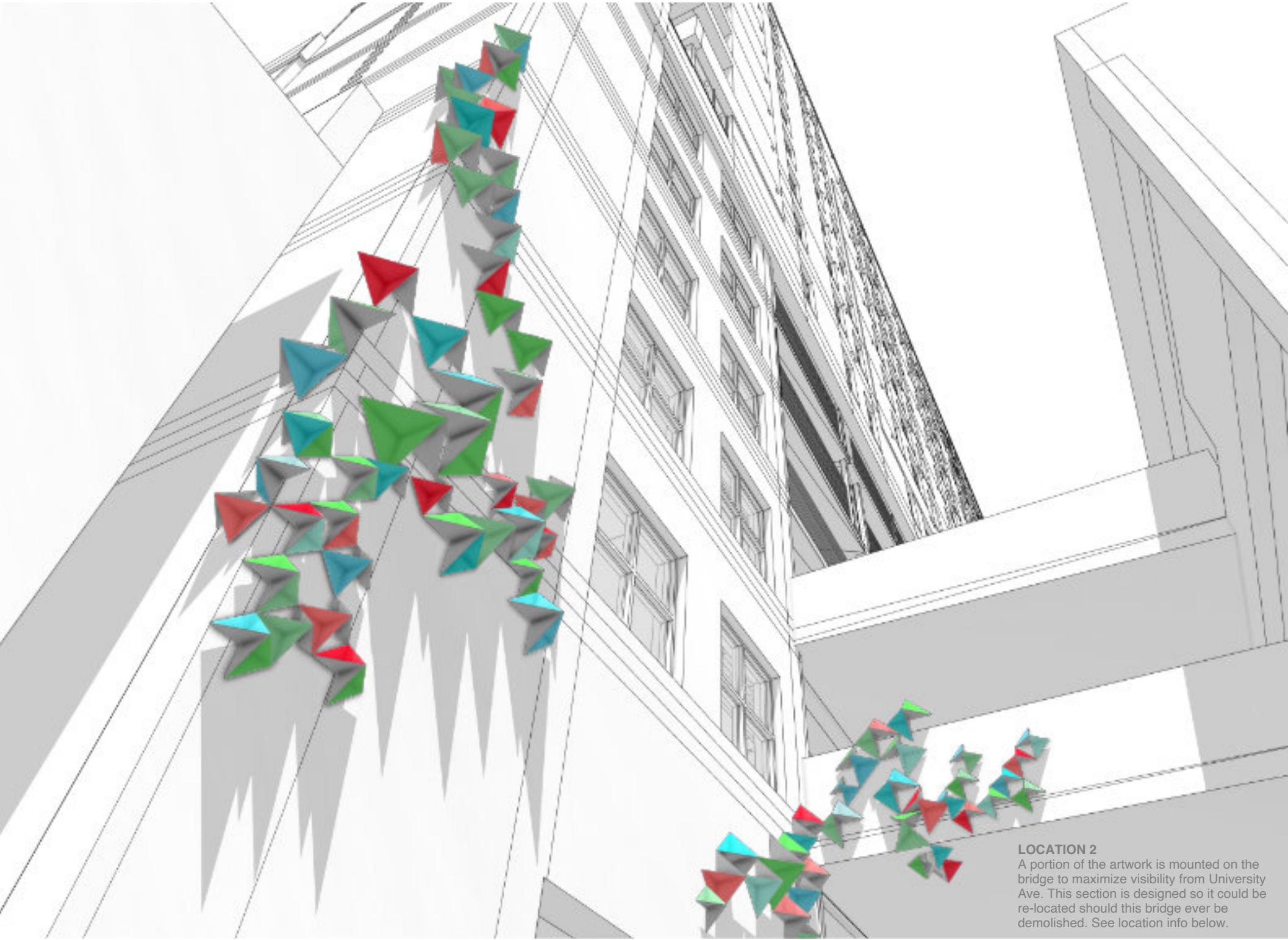








APPROACH from HAWTHORNE COURT / SOUTHEAST CORNER



LOCATION 2

A portion of the artwork is mounted on the bridge to maximize visibility from University Ave. This section is designed so it could be re-located should this bridge ever be demolished. See location info below.

SOUTHEAST CORNER LOOKING UP



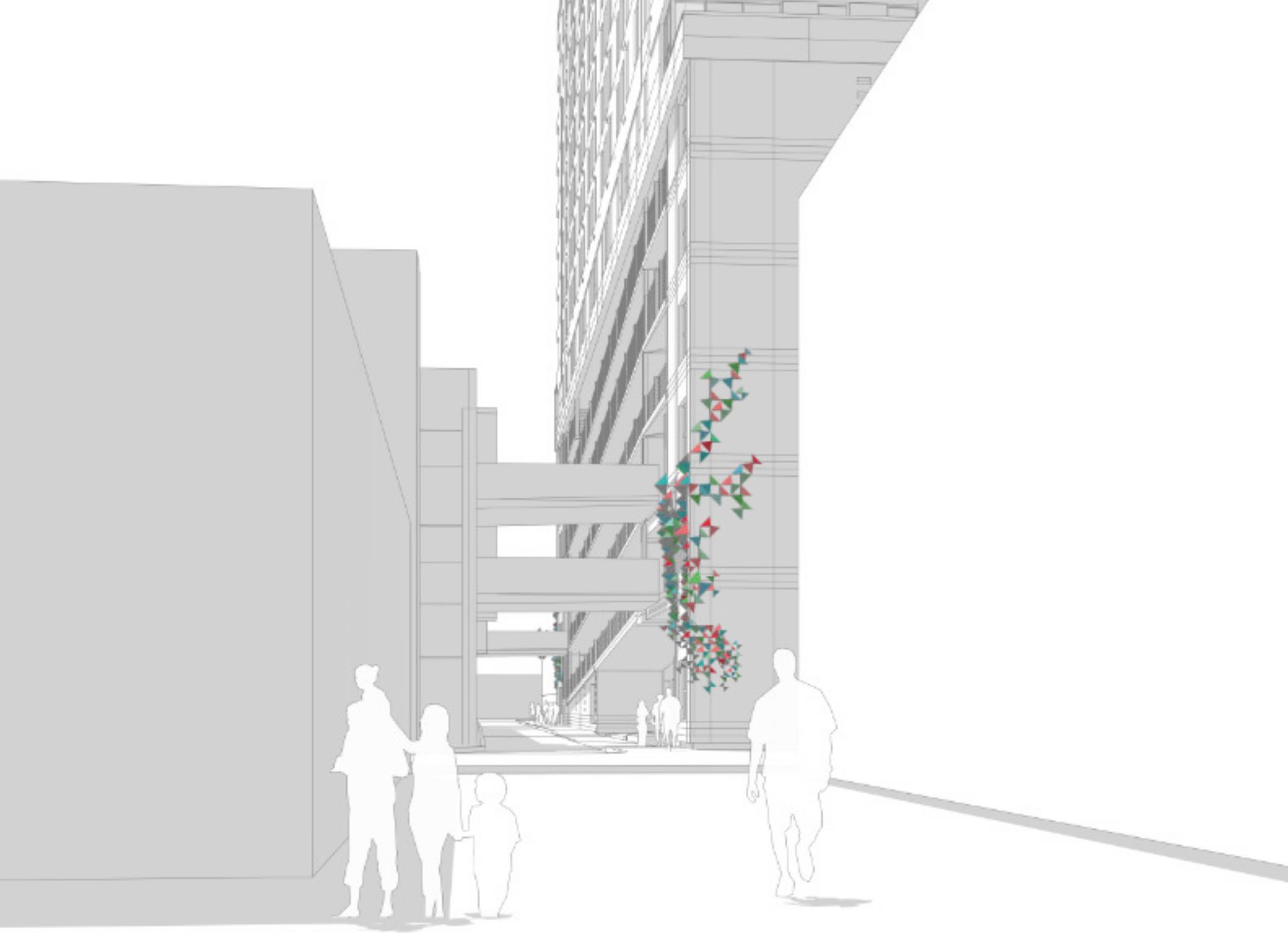
LOCATION 2

A portion of the artwork wraps to the bottom of the bridge above, to increase visibility from the north.



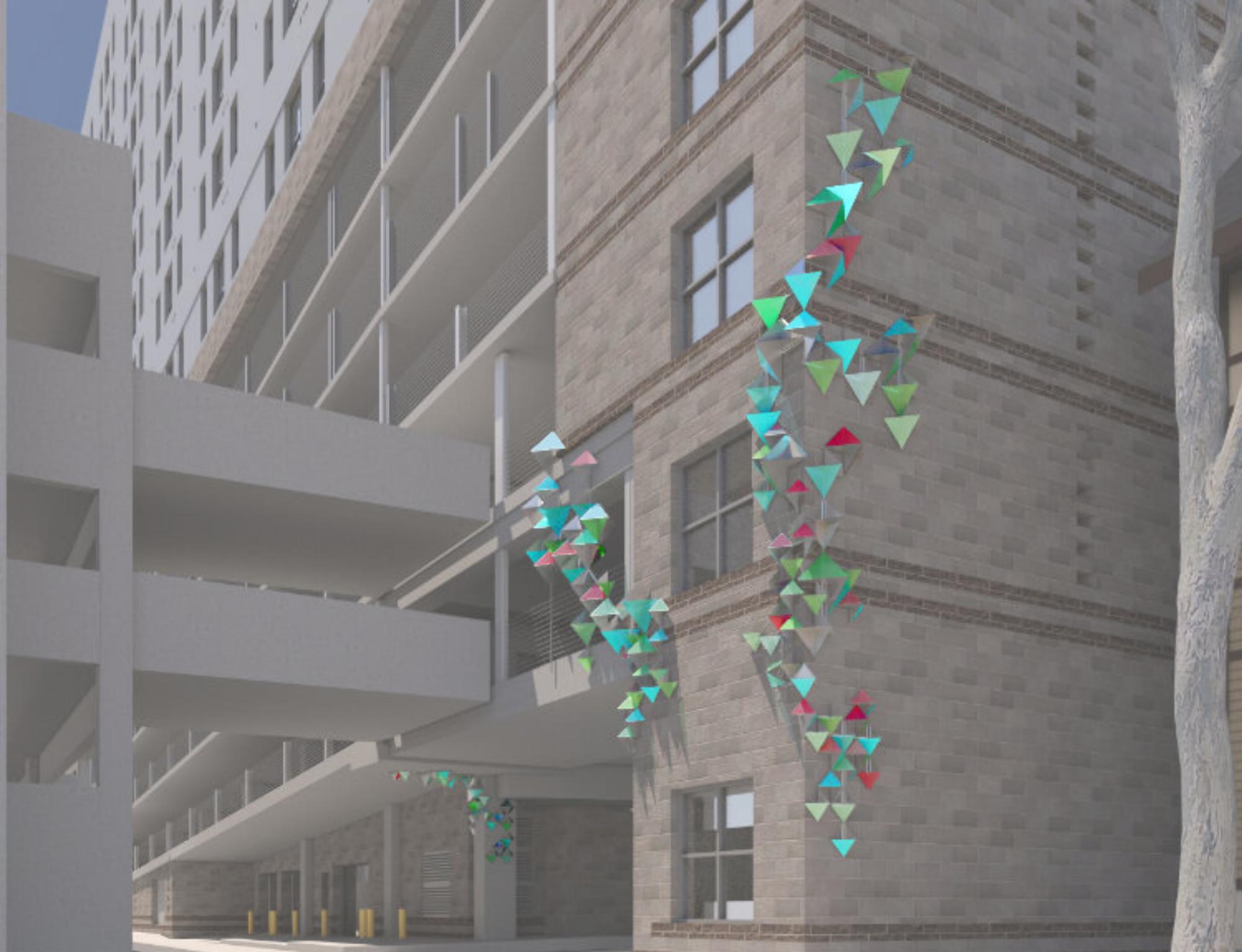
LOCATION 5
Column at entry to bus tunnel

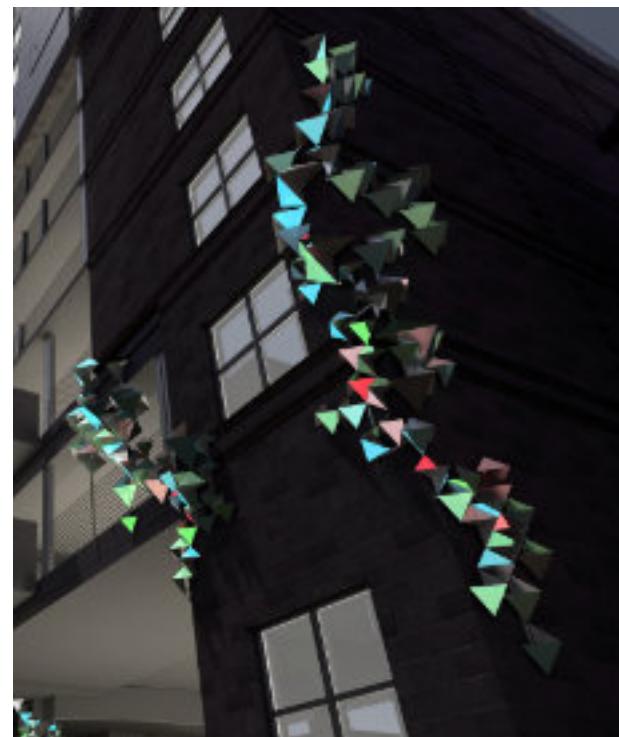
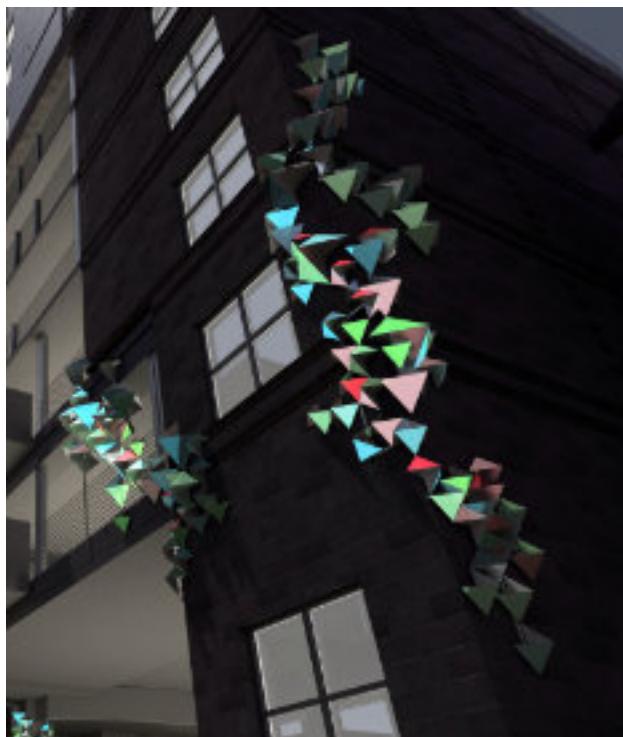
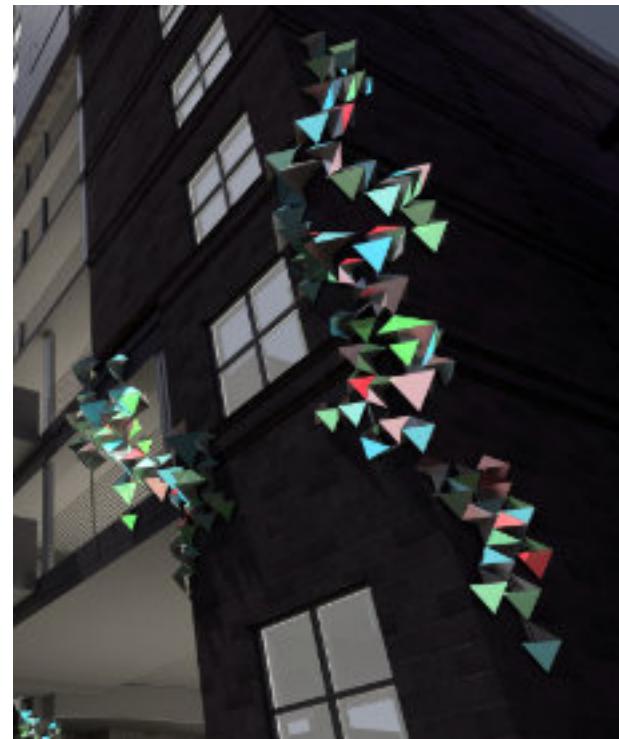
LOCATION 3
A portion of the artwork wraps around to face the bus tunnel and pedestrians approaching from the south.











LIGHTING

The artwork's lighting consists of bright white LED nodes behind the artwork's colored acrylic panels. Each of these nodes is individually addressable, allowing us to animate patterns of light that spread across the artwork's modules.

LIGHT ANIMATIONS

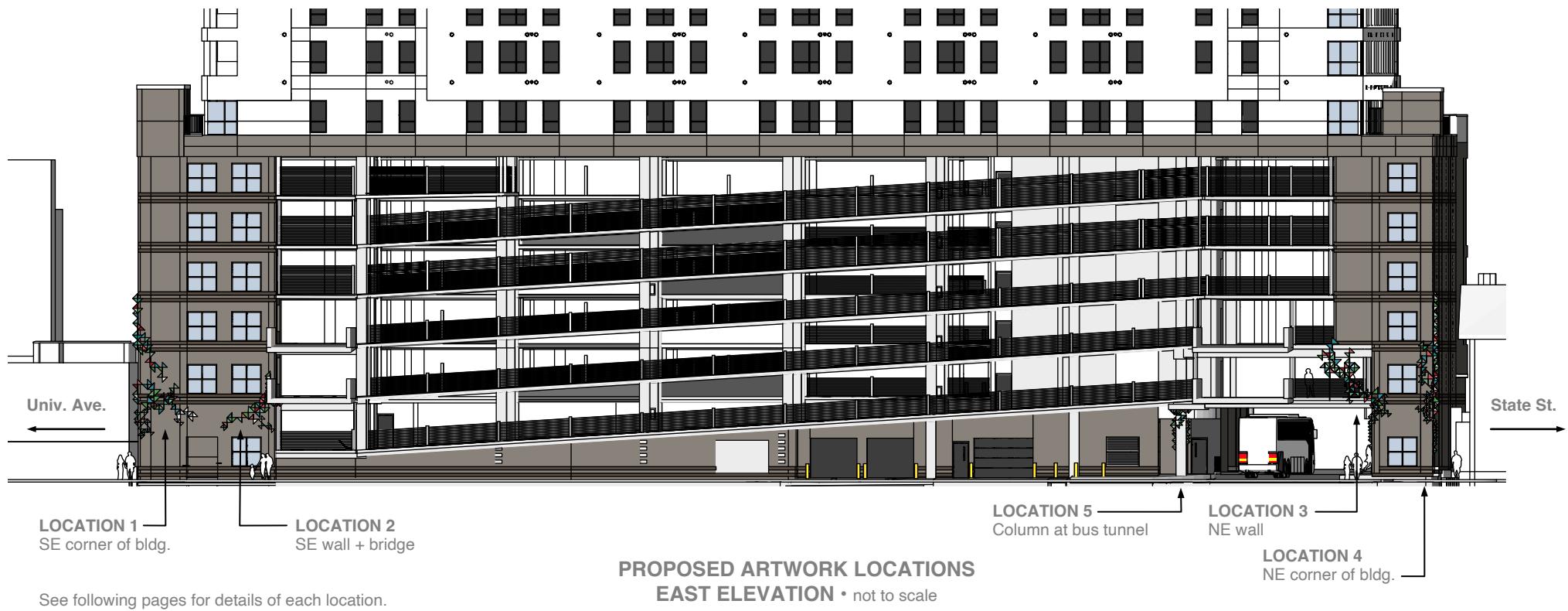
Animations will consist of slowly changing patterns of light that sweep across the artwork's colored panels. The effect will be like wind across the prairie – slowly changing and drifting.

The idea is to have subtle changes, so that at any given time a passerby will encounter a different pattern of illuminated fractals. The animations may encourage a pause, which will reveal a gradually progressing movement of light across the artwork, but these subtle changes will be designed to not encourage loitering or congregating.

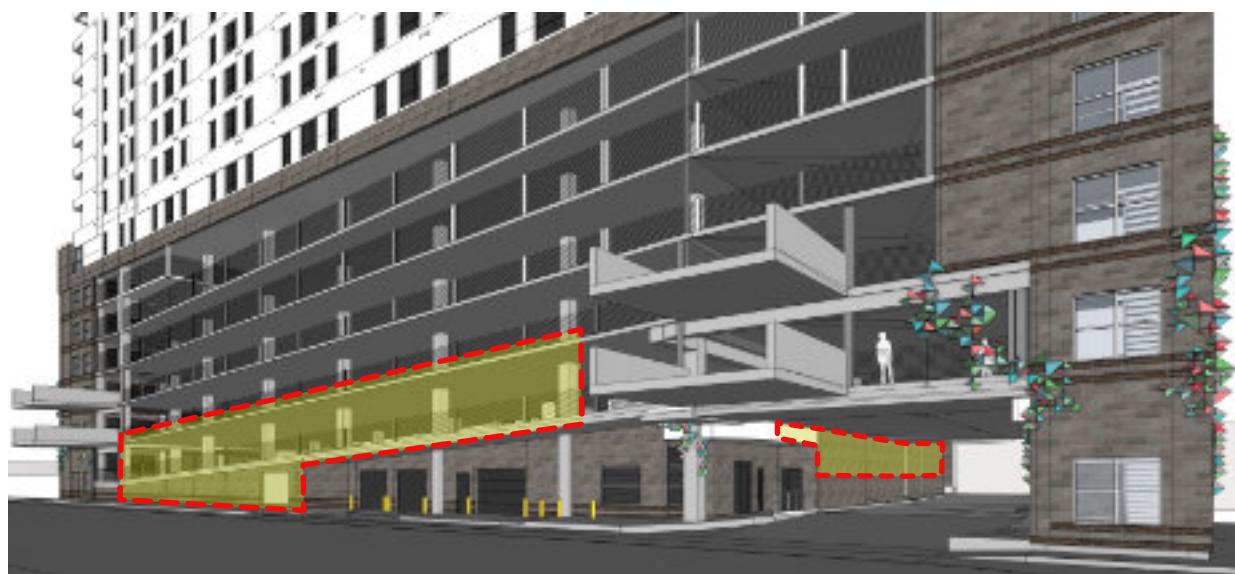
LIGHT ANIMATIONS







See following pages for details of each location.



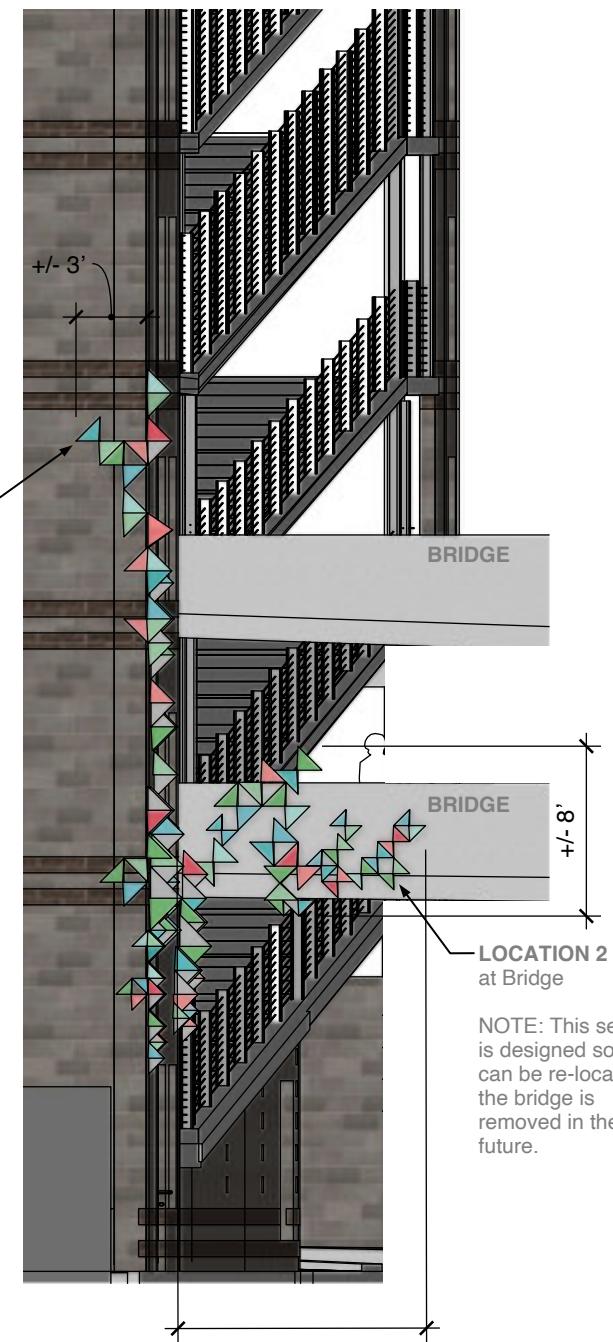
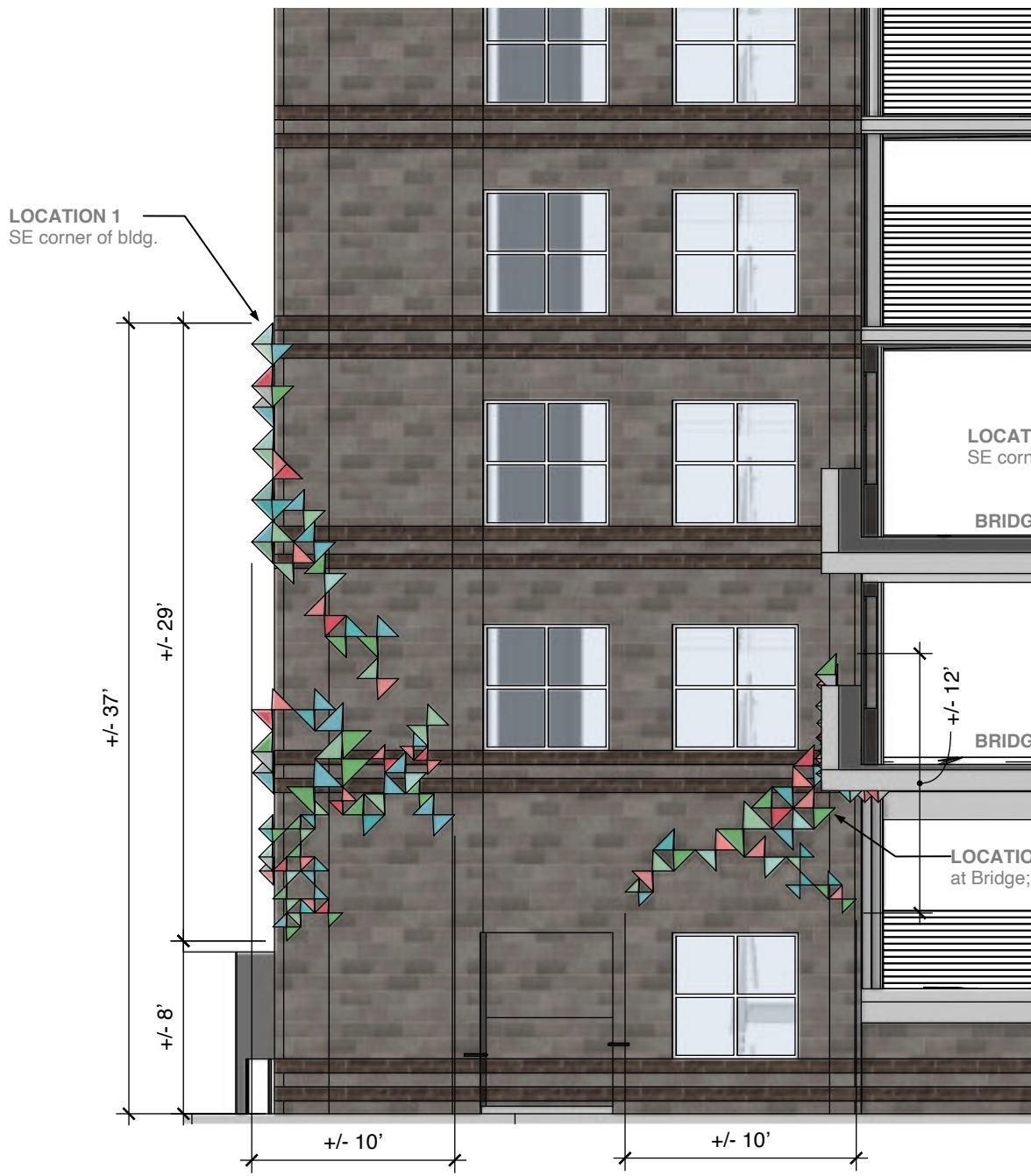
ALTERNATE ARTWORK LOCATIONS

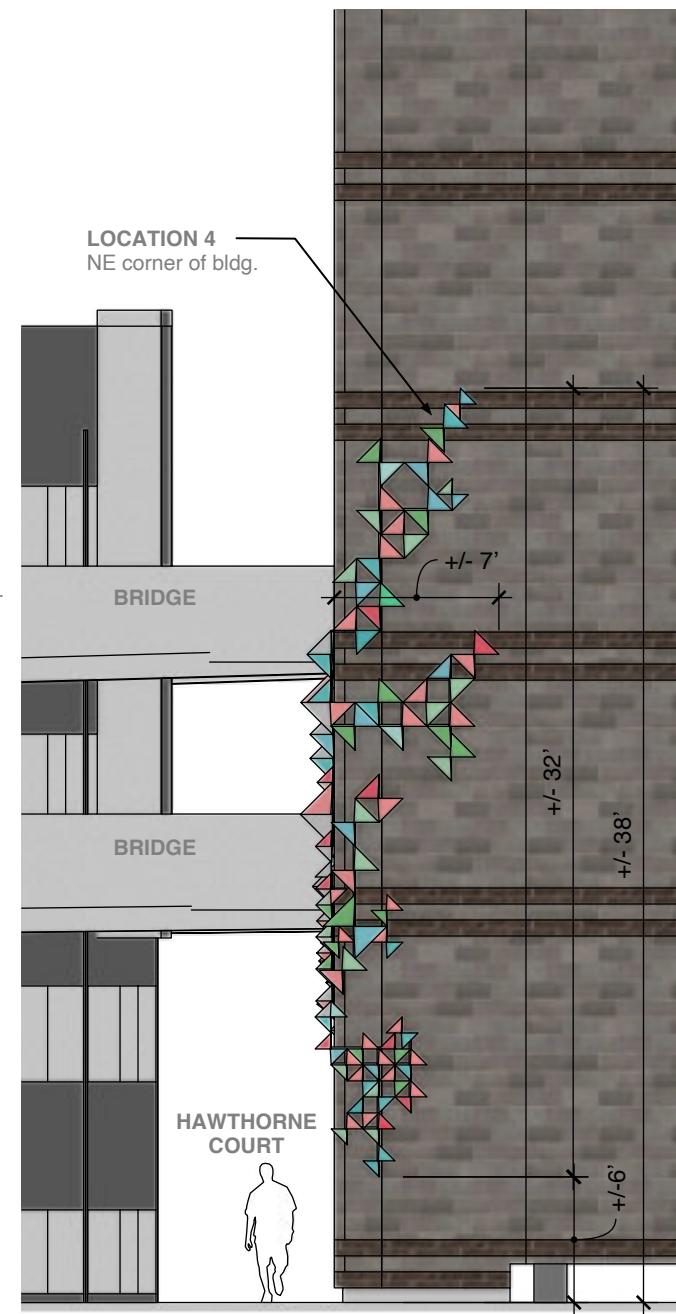
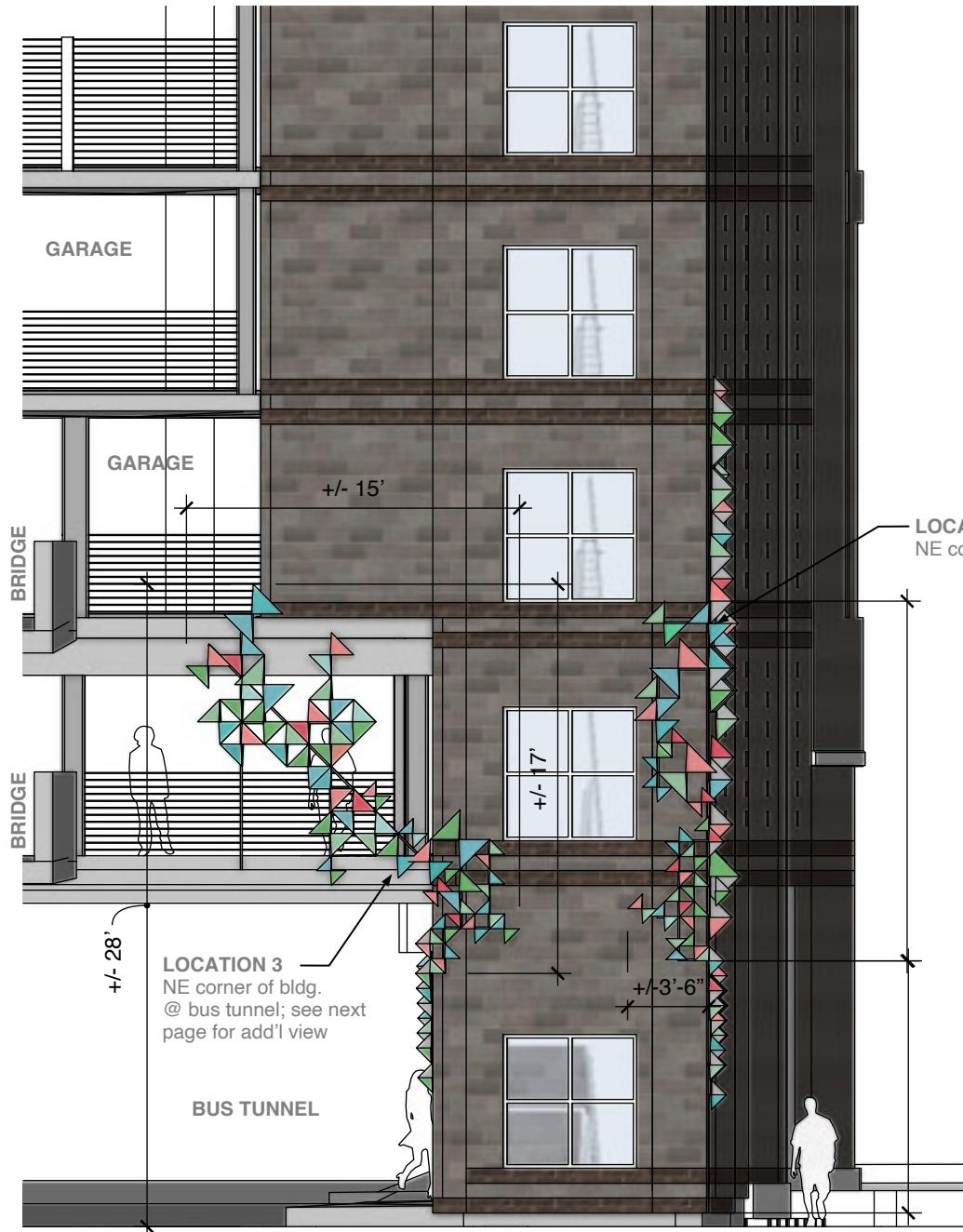
ART LOCATIONS

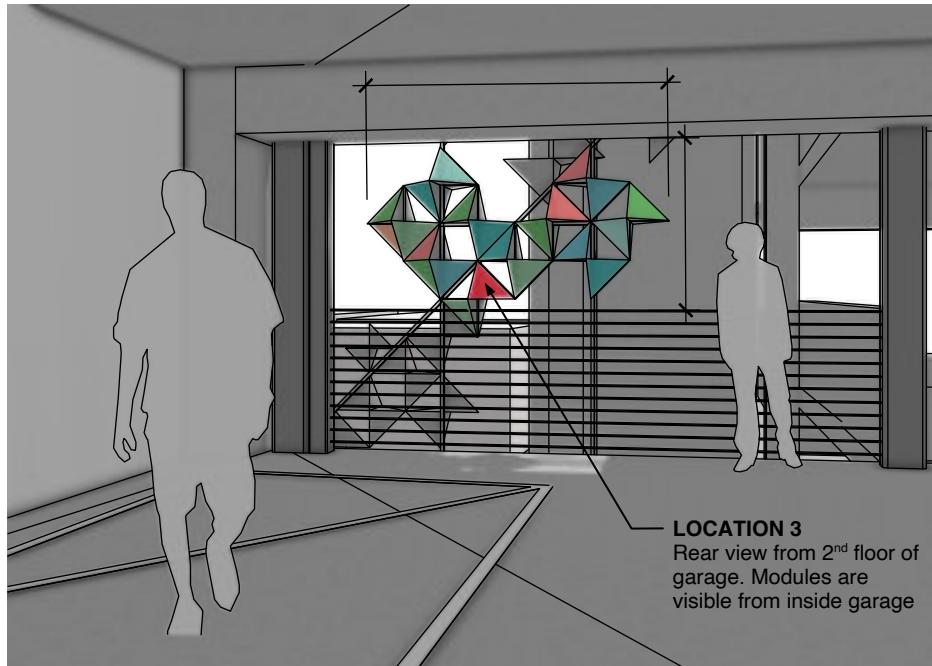
We have chosen to show the artwork with a focus on the NE and SE corners of the building along Hawthorne Court, in order to take advantage of the sight lines from State St. + University Ave. and provide welcoming beacons to draw people in and then through Hawthorne Court. This iteration takes advantage of bldg. height at these prominent corners.

ALTERNATE OPTIONS

A feature of this artwork design is that it is modular and could be installed in a variety of other available locations. During our design process, we experimented with different iterations, exploring versions that stretched the entire length of the facade at the 1st + 2nd floor levels. We also looked at focusing on the interior of the bus tunnel, and some very linear arrangements that included both. The final artwork arrangement could include elements of all of these possibilities and we will be happy to collaborate with the committee to identify the areas with greatest impact.

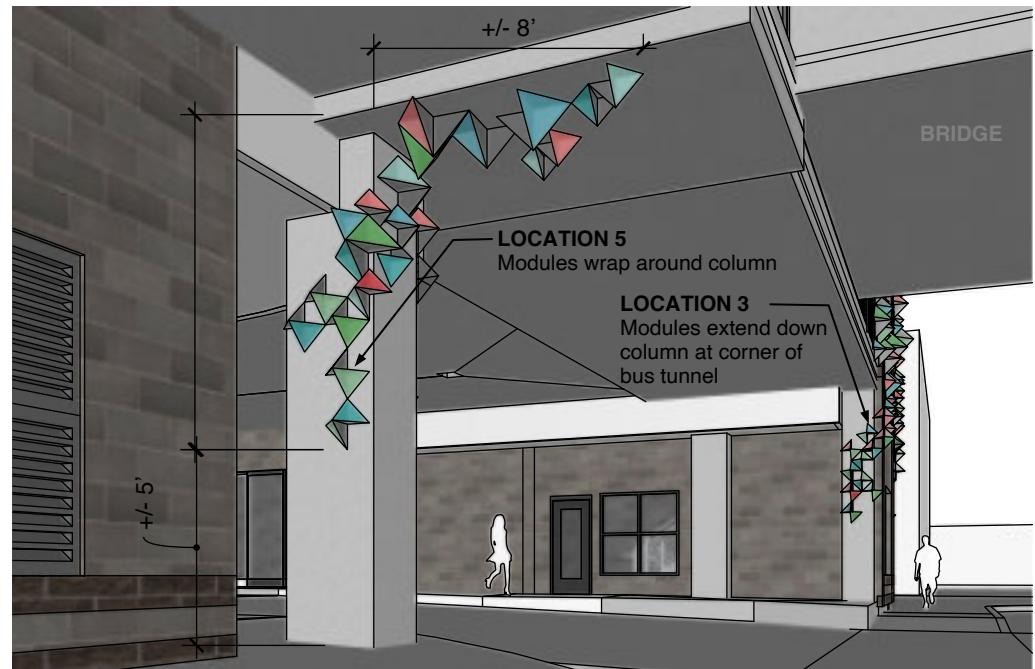






From INSIDE GARAGE 2nd LEVEL • not to scale

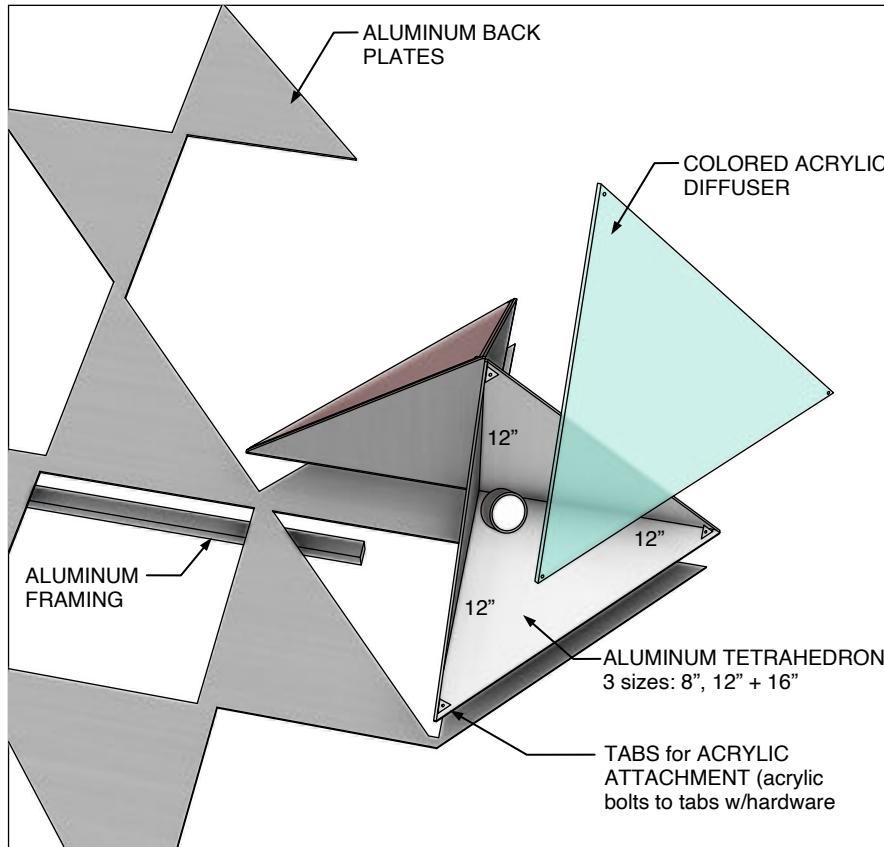
This image shows the rear side of Location 3, where a portion of the artwork is visible to those accessing the stair + elevators



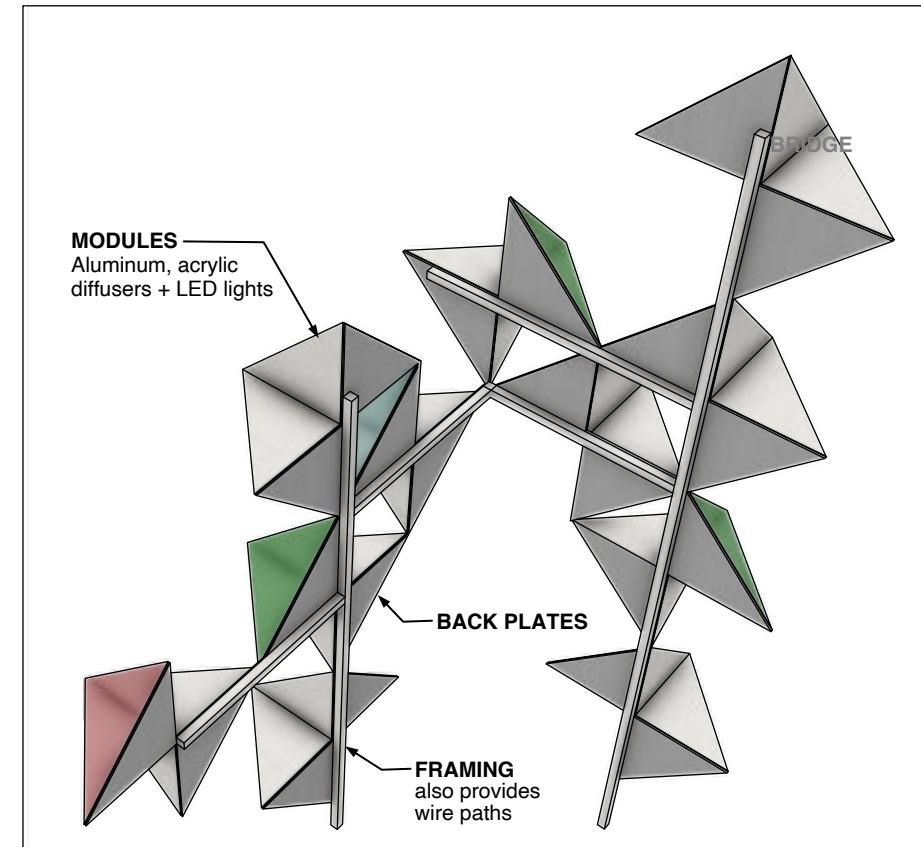
LOCATIONS 3 + 5 at BUS TUNNEL LOOKING North • not to scale



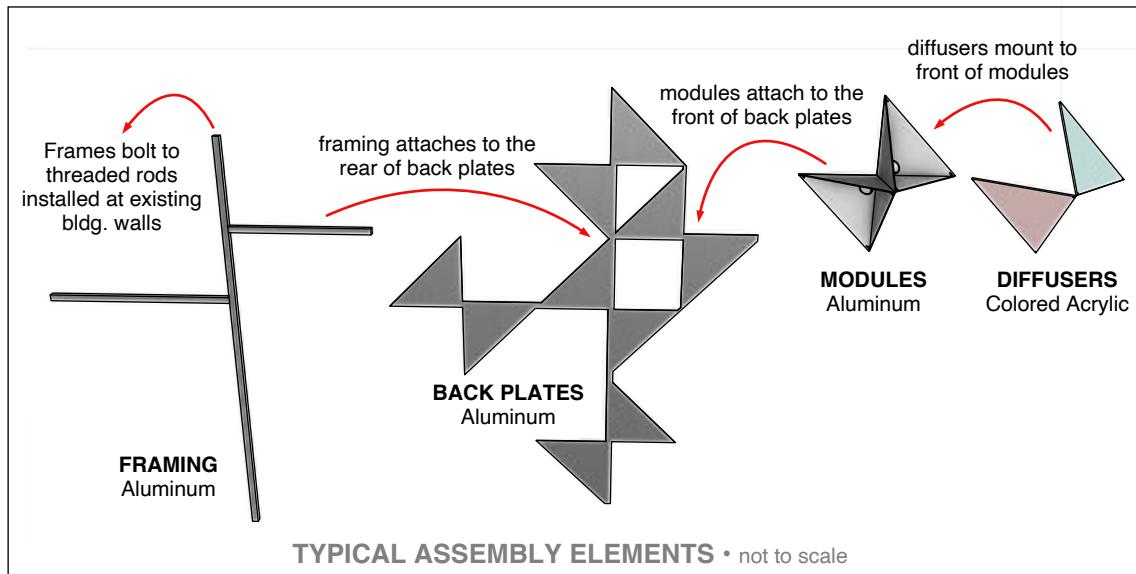
LOCATION 3 at BUS TUNNEL LOOKING South • not to scale



TYPICAL ELEMENTS - MODULE • not to scale



TYPICAL ASSEMBLY - REAR VIEW • not to scale



TYPICAL ASSEMBLY ELEMENTS • not to scale

COMPONENTS + MATERIALS NOTES

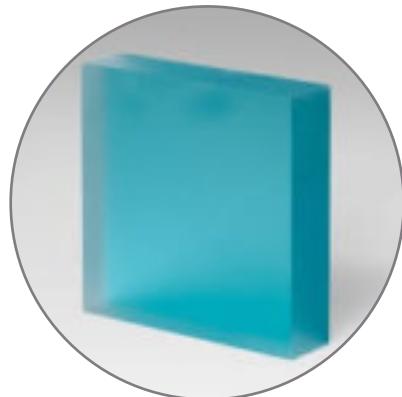
- Acrylic diffusers will be 1/8" thick 3Form Chroma XT (or equal) - CNC cut to size and shape
- Diffusers will be attached with hardware so they are removable for access to LEDs for future maintenance
- LEDs will be pre-installed with wiring run through framing, and will be connectorized so they plug together on-site during install
- Artwork will be built as "assemblies" that are less than 4'x8' (see dwgs). These will then be lifted into place and bolted to the building.
- Artwork framing will have necessary connection points for bolted connection to bldg. (see below).

ATTACHMENT to BUILDING

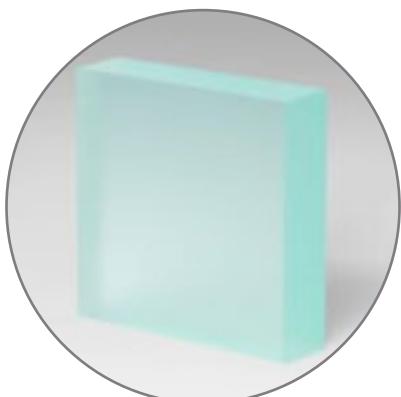
- Stainless steel threaded rods (3/8" diameter w/ epoxy) installed at bldg's existing concrete block walls (pending engineering)
 - 4-8 attachments to wall per assembly (pending eng.)
 - Nylon sleeves + washers to separate stainless rods + aluminum
 - Stainless steel nuts + washers
 - LED power supplies wired to pre-installed elec. power points

DETAILS

Acrylic 3Form Chroma XT - Colors



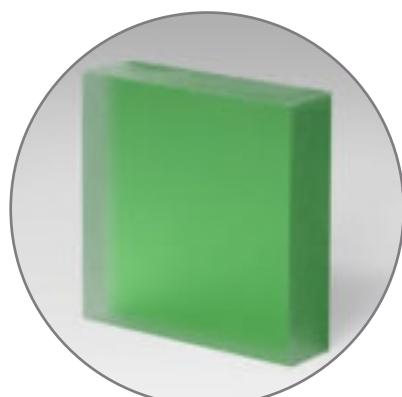
BLUE 1 - POSEIDON



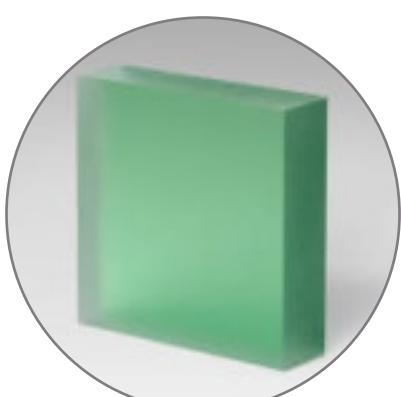
BLUE 2 - REEF



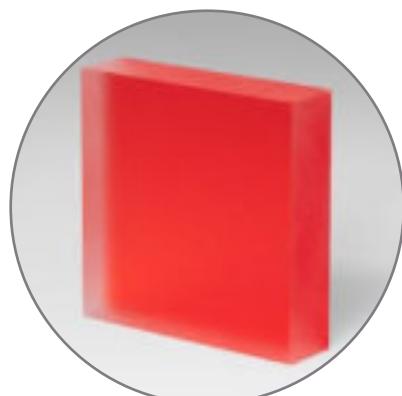
ALUMINUM



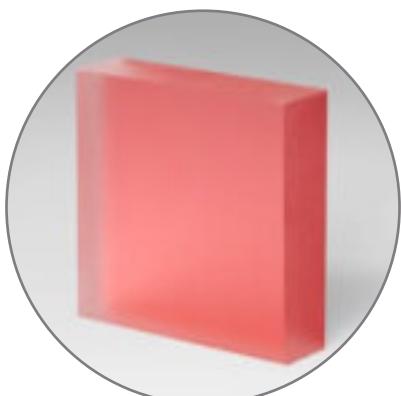
GREEN 1 - LAUREL



GREEN 2 - OREGANO

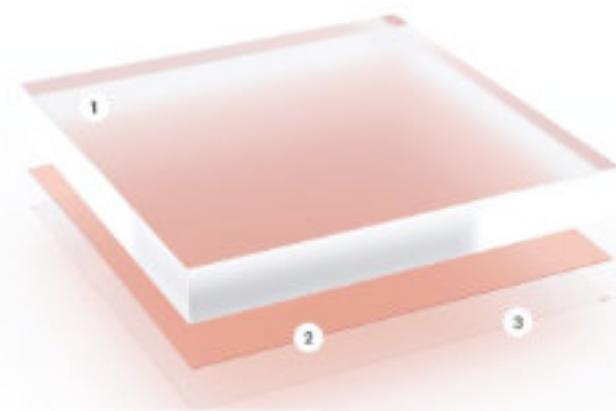


RED 1 - LOVE



RED 2 - WATERMELON

Aluminum panels will be 1/8" thick natural aluminum with a random orbital finish. Option clear coat will be applied if required. Finish will be "satin."



DESIGN DECISIONS

Chroma Design Decisions

1. Finish
2. Color
3. Diffusion or Effect

Acrylic 3Form Chroma XT

A thick, optical grade resin panel that delivers high clarity, and incredible light transmission. Chroma xt is exterior grade Chroma suitable for use as signage, lighting, awnings, tables or canopies. Use Chroma xt to bring amazing color and design to your exterior applications.

MATERIALS + MAINTENANCE

ELEMENT	MATERIAL	FINISH	MAINTENANCE	LIFESPAN / REPLACEMENT
Artwork panels	Aluminum	Natural aluminum with random orbital finish w/ clear protective top coat	Routine cleaning with water (and mild soap if required). As needed; recommended every 6 months. See cleaning details below.	Permanent
Colored panels	Acrylic; 3Form Chroma XT (or equal)	Exterior grade optical resin; factory satin finish	Routine cleaning with water (and mild soap if required). As needed; recommended every 6 months. See cleaning details below.	Permanent. 3Form Chroma XT surfaces can be restored / refinished; see add'l instructions. 2 year limited manuf. warranty (from ship date)
LED lighting	White LEDs; custom; IP67, outdoor harsh-weather environment	N/A	No maintenance required. Serviceable + replaceable. 1-year manufacturer's warranty. Recommend inspection every 6 th months to verify operation.	50,000 hrs. lifespan; 1 year manuf. warranty
LED power supply	Mean Well HLG-480H 480W AC/DC LED driver IP67/IP65 rated	N/A	No maintenance required. Serviceable + replaceable. 7-year manufacturer's warranty. Recommend inspection every 6 th months to verify operation.	62,000 hrs at normal operation. 7-year manufacturer's warranty.
Lighting controller	DMX light controller Pharos LPC series (or equal)	N/A	Lighting playback controller TBD	TBD

CLEANING NOTES: All non-lighting materials in the artwork are considered permanent and will require minimal maintenance. Artworks should be cleaned semi-annually and inspected for any damage or deterioration. We will issue a detailed maintenance + cleaning manual that will include a list of all materials used and detailed cleaning methods + frequencies for each element, and sources for replacement materials and finishes. Below are some general guidelines for cleaning.

ALUMINUM

Hose off accumulated dust, bird droppings, salts from ice control, and other materials. Rain alone does not do this effectively. Only if there is physical weakness, such as broken welds, is it not safe to direct a stream of hose water on an aluminum sculpture. Forceful sprays of water using a jet nozzle are otherwise safe and desired. Use the force of the water to remove thick accumulations in pockets where rain does not reach. Rinse thoroughly from top to bottom. This washing can be performed as necessary but **should be done at least once a year**. Frequency depends on rate of soiling accumulation, but washing cannot be overdone. DO NOT use cleaning solvents other than mineral spirits or naphtha; do not use Prosoco maintenance products without proper consultation with the artist or professional conservator.

ACRYLIC PANELS (3Form Chroma XT)

3form Chroma XT, like all thermoplastic materials should be cleaned periodically. A regular cleaning program will help to maintain the aesthetics and life of the material. 3form recommends the use of Invisible Shield, Novus No. 1 and Brillianize plastic cleaners. Rinse or wipe the sheet with lukewarm water. Remove dust and dirt from 3form Chroma with a damp, soft cloth or sponge and a solution of mild soap and/or liquid detergent in water. Rinse or wipe the 3form Chroma again thoroughly with lukewarm water. DO NOT use solvents such as acetone, benzene, gasoline, carbon tetrachloride, xylene, toluene, ketones, or lacquer thinner to clean Chroma. See attached spec sheets for more info on Chroma maintenance.

PRESSURE WASHING: ACRYLIC + ALUMINUM

You can pressure wash, but it requires caution to avoid damaging the material. Pressure Level: Use 1,500 psi or less with a wide fan tip (40° or 65°). Keep the nozzle at least 12-24 inches away from the panel surface to prevent etching the surfaces. Technique: Use a sweeping motion; never concentrate the water spray in a single position for too long. Pre-wash: Lightly soak panels with water first to loosen debris. Always test a small, inconspicuous area first.

NOTE ON WARRANTIES: For purchased materials, products and fixtures, we cannot provide warranties in excess of those offered by the manufacturers and/or suppliers. Some manufacturers offer extended warranties or service plans at an additional cost; these will be presented to you for consideration.



PROJECT SCHEDULE

<u>PHASE</u>	<u>DURATION</u>	<u>END DATE</u>
Contract + Planning	30 days	May 2026
Design Development	60 days	July 2026
Client Approvals Final design + site integration elements	30 days	August 2026
Fabrication + Engineering Drawings Final drawings, structural engineering, elec. engineering, lighting design + specs for artwork	30 days	September 2026
Client Approvals Final fabrication + installation documents	30 days	October 2026
Permitting - City + State review as req'd	30 days	November 2026
Fabrication - Artwork + lighting	120 days	March 2027
Site Preparations	30 days	March 2027
Transportation	7 days	April - May 2027
Installation	5 days	April - May 2027
Project Close-Out	30 days	June 2027

We anticipate a spring / summer 2027 project completion, but will revise this schedule based on receiving more information from the City.

The above schedule is tentative. Based on the requirements conveyed in the Request for Proposals, we don't anticipate any issues with meeting the deadlines required by the project schedule, pending more detailed information if selected to proceed. A crucial coordination item for the schedule will involve the timing for access to Hawthorne Court during the installation.



COORDINATION ITEMS

We anticipate the following items will require some detailed consultation and coordination with the City's project team (Architect, Engineers, site contractors). We have extensive experience working with project teams and contractors to seamlessly integrate artworks into their home environments, and look forward to collaborating.

Anticipated Coordination Items:

- **ART LOCATION:** Consideration of the exact locations for the artwork on the building along with benefits and issues with location possibilities. This will include feasibility of running necessary electrical + data to the artwork locations (and artist's budgeting for site electrical work).
- **ELECTRICAL + DATA:** Designing + planning the electrical + data runs for the artwork, along with power supply and controller locations at the site.
- **CONTROL LOCATION:** Identify a safe and practical location for the artwork's lighting controller. Ideally this would be in a safe, dry location (electrical closet, etc.) that is in reasonable proximity to the artwork and allows access by the City personnel who will be responsible for the artwork's maintenance. NOTE: Internet connectivity is not required for the artwork's lights to function, but would provide a means for remote troubleshooting and maintenance by the artist and/or City staff.
-

CRUCIAL ELEMENTS for PROJECT PLANNING

The following items are keystones in moving the artwork forward per the required project schedule. These should be prioritized in planning for successful project execution.

- **Finalize Artwork Location(s) + Light Controller Location:** Finalizing the artwork placement on the site will determine a number of elements in the artwork's design. This should be the first step in the process, and will take place after client meetings and during artist's Design Development phase.
- **Installation Coordination - Access to Hawthorne Court:** Due to the narrow width of Hawthorne Court, we anticipate needing the street to be closed during some or all of our installation. This will be necessary to accommodate the lifts that will be used to raise the artwork assemblies into place, as well as for safety of the public. The duration of the installation is estimated to be between 3 and 5 days. If we will be required to work "off hours," we will want to know that as soon as possible and it may impact the installation cost.



AREA C Projects

ARTIST STATEMENT

AREA C Projects is a Providence, RI-based studio dedicated to designing and installing permanent artworks for the shared public space. For 15 years, Erik Carlson and Erica Carpenter have collaborated with project teams, architects and communities nationwide to create signature artworks for venues ranging from universities and libraries, community centers, public health facilities and municipal centers. Our portfolio of over 20 completed installations includes freestanding, suspended and wall-mounted works of scale, for both interior and exterior settings.

WHAT WE MAKE • Working in media ranging from sculptural metal, glass and wood to text, light, and interactive digital media, we make artworks that dynamically engage their unique environments while drawing viewers into dialogue both with each other and with the wider ideas at play in the public spaces they share. The wide mix of forms and materials in our toolbox reflects our focus on site-specific design as well as our commitment to an adaptive approach that lets us come to each site with an open agenda, ready to meet it on its own terms.

OUR APPROACH • As artists working primarily in public spaces, we believe that works for these spaces should engage both the physical environments that house them and the real people and communities they serve—directly, authentically, and vibrantly. This is why every AREA C project builds from an intensive initial research phase, and why we always welcome the chance to work closely with project teams, stakeholders and local community members as we develop a new design. For us, strong partnerships are always the path to strong project outcomes, and our teamwork-based approach is the driving force behind a body of work comprising over 20 past projects, each completed on-time and in-budget.

COMMUNITY ENGAGEMENT • When community collaboration is a goal, we work with project teams and local stakeholders to create an engagement program tailored to the specific community as well as the project's specific needs. In the past, our pathways to engaging and inviting the public into the design process have included: presentations at schools and community centers; in-person + web-based community content-gathering strategies; school workshops and class curricula; and partnerships with local archives + cultural organizations

www.areacprojects.com



BIOGRAPHIES

AREA C Projects

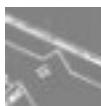
Erik Carlson + Erica Carpenter

AREA C Projects is a Providence, Rhode Island-based public art practice consisting of Erik Carlson and Erica Carpenter. Drawing on backgrounds in multimedia installation, audio composition, architecture, performance and experimental technique, Erik and Erica work together to create public artworks that reveal unexpected points of commonality in our shared surroundings while inviting deeper engagement with these spaces on both the individual and the communal level. Their public art collaborations began in 2010.

Lead artist **Erik Carlson**'s work in the public art field grew out of his early background as an experimental musician and composer, especially as these complemented his developing work in architectural design and preservation (Providence Preservation Society, DBVW Architects, SsD Architecture). When he was commissioned in 2007 to create audio design for a pair of interactive artworks in Washington, D.C. and Dubai (a collaboration with Meejin Yoon of Howeler + Yoon Architecture), his career in public art began. His first solo public art commission — *Cloud Seed* in Denver, CO — won an Americans for the Arts *Year in Review Award*. As lead artist at AREA C Projects, he brings over 15 years of public art practice and 14 years of architectural experience to each commission's design, fabrication and installation.

Rhode Island native **Erica Carpenter** is a poet who has taken her work off the page and into the shared public space. Her background in spatially driven poetics helps shape the team's conceptual process as each project takes form around the goal of creating ongoing dialogue between a specific space and the web of human intentions embodied within it. After earning a B.A. from Vassar College, Erica went on to study poetry with Rosmarie Waldrop, Keith Waldrop, C.D. Wright and Robert Creeley at **Brown University's Graduate Program in Creative Writing**. In 2000, Etherdome published her first chapbook, "Summoned to the Fences," and in 2006 her first full-length collection of poems, "Perspective Would Have Us," was brought out by Burning Deck Press. In 2010 she began partnering with public artist Erik Carlson at Area C Projects, using an approach based in spatial poetics to co-concept art installations for venues around the country. This work has led to a growing portfolio of text-driven installations for public spaces that engage poetically with audiences outside of traditional literary venues in dynamic, everyday, "real world" settings.

Erica and Erik's collaborations began in 2000, when a project to document two defunct US Naval bases in Rhode Island developed into a photo- and text-based art piece that approached these massive, abandoned properties as found objects. Evolving across a varied portfolio of installations, interventions and curatorial projects, their collaborative approach has expanded over the years to incorporate elements of poetic method into the physical design process – an approach particularly evident in text-based works built around poetic tools such as collage and decoupage.



AREA C projects

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curriculum vitae

curriculum vitae

AREA C Projects is a Providence, RI-based public art practice consisting of **Erik Carlson** (lead artist) and **Erica Carpenter**. Drawing on backgrounds in multimedia installation, architecture, audio composition, performance and experimental technique, we strive to create public artworks that reveal unexpected points of commonality in our shared surroundings, inviting deeper engagement on individual and local levels. Lead artist Erik Carlson brings over 15 years of public art practice and 14 years of architectural experience to each commission's design, fabrication and installation. Erica Carpenter's background in spatially driven poetics helps shape the team's conceptual process, forming each project around the goal of creating a fresh dialogue between physical space and the intentions embodied within it.

ERIK J. CARLSON • Lead artist for AREA C projects

Based in Providence, RI. Born Dayton, OH (1969).

University of Virginia, 1992, BA (with distinction) English Literature / Modern Studies

ERICA B. CARPENTER

Based in Providence, RI. Born Wickford, RI (1970).

Vassar College, 1993, BA (summa cum laude) English Literature

Brown University, 1998, MFA Graduate Program in Literary Arts

COMMISSIONS • (selected)

2026 - "Shall We Begin?" . Vista Center, Palm Beach County, FL. Five coordinated interior artworks and two exterior benches for the county's main municipal building. Wood, glass, acrylic, stainless steel. Palm Beach County Art in Public Places. (in progress) **\$331,400**

2025 - "Water Log" . Rainier Valley Wet Weather Station, Seattle, WA. Permanent exterior artwork for Seattle's Waste Water Treatment Division. Laser-cut aluminum, archival text. 4Culture. **\$84,000**

2025 - "Colloquy" . Florida State Univ., Tallahassee, FL. Three permanent interior artworks for FSU's Interdisciplinary Research + Commercialization Bldg. Wood, glass, steel, felt. Florida State Univ. **\$92,000**

2024 - "Open House" . Hanna Ave. City Center, Tampa, FL. Permanent exterior public installation for the public plaza at Tampa's new government center. Stainless steel, resin, wood. City of Tampa. **\$300,000**

2024 - "Entwine" . Plant Science Building, Washington State University, Pullman, WA. Permanent building-wide public art installation for the new plant science bldg. Steel, glass, wood. ArtsWA. **\$200,000**

2023 - "Fabled" . Vivian J. Lincoln Library, Fort Worth, TX. Permanent interactive art installation for a new branch library in Fort Worth. Wood, glass, software, digital media. Fort Worth Public Art. **\$200,000**

2023 - "Onward" . Rhode Island College Zwart Onanian School of Nursing, Providence, RI. Permanent interior/exterior public art installation. Wood, stainless hardware. RI State Council on the Arts. **\$30,000**

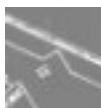
2022 - "Radius" . Ortho Rhode Island, Warwick, RI. Permanent public art installation + wayfinding elements for Ortho RI's new medical headquarters. Wood, glass, LEDs, digital content, software. Private Commission. **\$182,000**

2022 - "All In" . Don Rodenbaugh Natatorium, Allen, TX. Permanent interactive public art installation for the main lobby of aquatics center. LEDs, acrylic, wood, software. City of Allen Public Art. **\$200,000**

2021 - "OF IF AND LIKE" . Atlanta Central Library, Atlanta, GA. Permanent public art installation for landmark Marcel Breuer-designed library. Text, glass, software, wood. Fulton County Arts. **\$110,000**

2019 - "Veil" . Colorado State University, Fort Collins, CO. Permanent exterior installation for CSU's Anatomy + Zoology Bldg. Dichroic glass, mirror, acrylic, stainless steel. CO Creative Industries. **\$130,000**

2019 - "Cumulus" . Southern Oregon University Recreation Center, Ashland, OR. Permanent interactive exterior + interior artworks for a new campus recreation center. LED lights, software, aluminum, glass. Oregon Arts Commission. **\$200,000**



AREA C projects

www.areacprojects.com

curriculum vitae

2019 - "End of Line" . Regional Transportation District, Denver, CO. Permanent artwork for RidgeGate Station on Denver's light rail system. Stainless, glass, LEDs. RTD Art-In-Transit. \$150,000. **CodaAwards**.

2018 - "Freeze" . Univ. of RI, Kingston, RI. Permanent public art installation for the Harrington School of Communication. Archival text, laser cut wood. RI State Council on the Arts. \$20,000

2018 - "Circuit" . Carla Madison Recreation Center, Denver, CO. Permanent interactive public art installation. LEDs, aluminum, custom sensors, software. Denver Arts + Venues. \$165,000

2016 - "Medium" . Bowling Green State Univ., Bowling Green, OH. Permanent public art installation for the School of Media + Communication. Text, video, software, mirror. Ohio Arts Council. \$117,000

2016 - "Swim-Swarm-Glide" . Univ. of CO Biotech Building, Boulder, CO. Permanent interactive installation for 4-story stair hall. Projectors, software, fabric, aluminum. Colorado Creative Industries. \$137,000. **Public Art Network 2017 Year in Review Award Winner**. **CodaAwards Winner**.

2016 - "Unbound" . Chapel Hill Public Library, Chapel Hill, NC. Permanent interactive public art installation for this newly expanded library. Video; custom software; glass. Town of Chapel Hill. \$130,000. **Public Art Network 2017 Year in Review Award Winner**.

2016 - "Hands On" . Denver Regional Transportation District, Denver, CO. Permanent public art installation for a new light rail station. Photos, glass, steel, lighting. RTD Art-In-Transit. \$85,000

2014 - "Circulate" . Lentz Public Health Center, Nashville, TN. Permanent public art installation for a three-story atrium. Interactive LCD glass, wood, mirrors, software. Nashville Metro Arts. **\$250,000**

2013 - "Aviary" . Dubai, United Arab Emirates. Permanent interactive sound + LED light installation. **Collaboration with Höweler + Yoon Architecture**. Audio, LEDs, glass, software. Private. **\$750,000**

2013 - "¿Dónde Está?" . San Diego International Airport, San Diego, CA. Permanent public art installation for 8 locations in airport Terminal 2. Interactive video, LCD glass, aluminum. San Diego International Airport. **\$220,000**

2012 - "In Passing" . Rhode Island Department of Motor Vehicles, Cranston, RI. Permanent public art installation. Interactive video; custom software. \$89,000

2011 - "Cloud Seeding" . Green Valley Ranch Library, Denver, CO. Permanent public art installation at a new branch library. Interactive video, image, text; software. \$140,000. **Winner Public Art Network's 2012 Year in Review Award**

2007 - "Low Rez / Hi Fi" . Permanent interactive installation at 1110 Vermont Ave in Washington DC. **Featured in Cooper-Hewitt Design Triennial**. Collaboration with Höweler + Yoon Architecture. **\$400,000**

PUBLICATIONS • (selected)

2024 - CODA Magazine "Celebrating Nature" Featured project: ENTWINE

2024 - WSU Magazine "Art and Science Intertwined." Feature article on ENTWINE

2021 - CODA Magazine "Art of Transportation III." Featured project: END of LINE

2021 - "Fulton County Public Art in Public Libraries" - Fulton County Arts + Culture (Of If And Like)

2018 - 303 Magazine "The Art Outside..." Feature article on CIRCUIT (1/9/18)

2017 - Denver Post "Denver's new \$44 million urban recreation center" CIRCUIT (12/7/17)

2017 - CODA Magazine "The Written Word." Featured project: MEDIUM

2017 - CODA Magazine "Suspended in Space." Featured project: Swim<Swarm>Glide

2016 - Library Journal "The Art of the Matter - Library by Design." Features UNBOUND (May 2016)

2016 - Durham Herald-Sun Feature article on UNBOUND public artwork (March 11, 2016)

2015 - Public Art Review Magazine "Artists and Fabricators: So Happy Together" (May 29, 2015)

2014 - Nashville Tennessean Feature article on "Circulate" public artwork (August 1, 2014)

2014 - Outpost Journal Featured artist in Issue #4 (September 2014) www.outpostjournal.org

2014 - Shape of Sound Book by Victoria Meyers, featuring Lo Rez / Hi Fi & Aviary (Artifice)

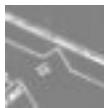
2014 - Nashville Arts Magazine Review of "Circulate" public artwork

2013 - Union-Tribune San Diego "Who Are We" article on SD Airport artwork; ¿Dónde Está?

2007 - Architectural Record: Feature article on Lo Rez / Hi Fi by Charles Linn

2007 - Washington Post: "Bathed in the Right Light" Feature article on Lo Rez / Hi Fi

2004 - Metropolis Magazine: "Next Generation Winner" Feature article (with SsD Architecture)



PROJECTS, AWARDS + LECTURES . by AREA C projects

2025 - *Cape Cod Museum of Art*. "Wall Portal 2" in juried group show.
2024 - "Art.Life.Design" exhibit, Art League of RI. **1st place** in juried group show, for "Wall Portal 1"
2023 - Washington State University, Pullman, WA: Dept. of Art exhibit and artist lecture
2018 - New Bedford Whaling Museum. Interactive audio + sound design for two new permanent installations at the New Bedford Whaling Museum. New Bedford, MA
2017 - *Americans for the Arts Public Art Network YEAR in REVIEW* Awards for two permanent public art installation: UNBOUND and SWIM < SWARM > GLIDE.
2016 - *Silvered: Tracing Gorham at Mashapaug Pond*. Outdoor multi-media performance funded by the Pulitzer Foundation's Campfires Initiative 20th Century Essay, Providence, RI
2015 - *Energy and Enterprise: Industry and the City of New Bedford*. Exhibit, interactive audio + sound design for the New Bedford Whaling Museum. New Bedford, MA
2014 - *Here It Comes*. Temporary public project installation, AS220, Providence, RI
2013 - *Solstice*. Commissioned temporary interactive installation, RISD Museum, Providence, RI
2013 - *Arctic Visions*. Exhibit design for the New Bedford Whaling Museum. New Bedford, MA
2012 - Public Art Network "2012 Year in Review" Award For Cloud Seeding installation in Denver, CO
2012 - Rhode Island School of Design Art Museum: Commission for temp audio/video installation.
2011 - Rhode Island State Council on the Arts Fellowship Award winner for New Genres
2009 - Robert and Margaret MacColl-Johnson Fellowship Winner for music composition (\$25,000)

Erik Carlson . COMMISSIONS + PROJECTS

2012 - "Town Hall" . PBS Films / America ReFramed Series. Original soundtrack + score for a feature-length documentary on the 2012 presidential election. itvs.org/films/town-hall

2010 - "Witness: Katrina" . National Geographic Channel. Original soundtrack, sound design + score for "Witness: Katrina," an Emmy Award-winning feature-length documentary on Hurricane Katrina.

2009 - Rhode Island Public Transit Authority – Custom Bus Shelters. Six unique bus shelters designed for Providence, Newport and Central Falls, RI. \$150,000

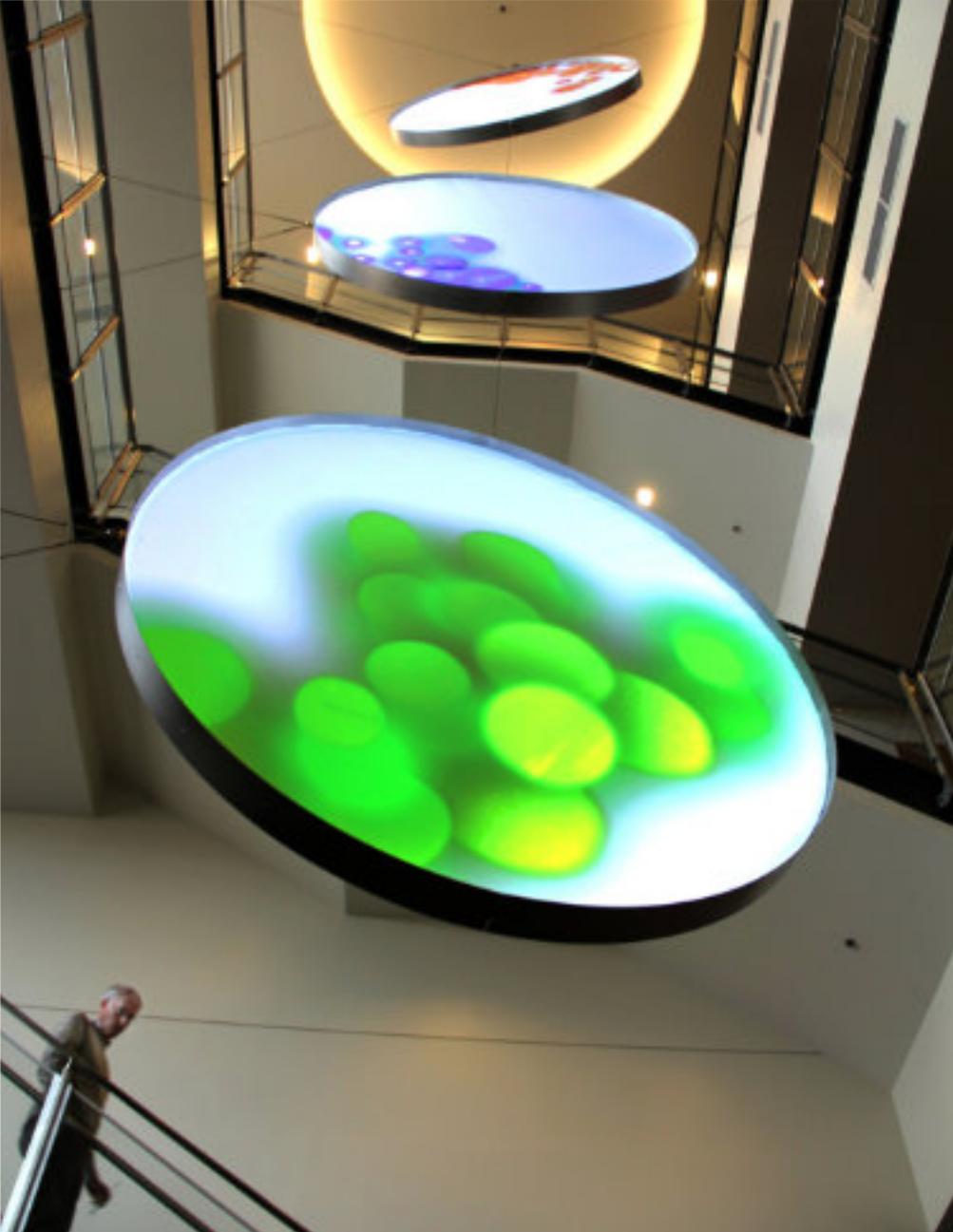
2008 - "Strangeloop: An Ethereal Walking Tour of the North Burial Ground" . A multi-media GPS-enabled walking tour. Commissioned for the Cryptic Providence Exhibit, Providence, RI.

2007 - "Alt-Space: The Planetarium Project" . Multi-media performances at the Cormack Planetarium in Providence, RI, including custom planetarium display and original scores, and release of audio CD.

2008 - Contemporary Art Museum, Houston, TX. Design Life Now Triennial for "Low Rez/Hi Fi" (with Höweler + Yoon Architecture)

2006 - Cooper-Hewitt National Design Museum Design Life Now Triennial, for "Low Rez/Hi Fi" (with Höweler + Yoon Architecture)

2004 - Metropolis Magazine Next Generation Prize, First Prize (with SsD Architecture)



TITLE:

SWIM - SWARM - GLIDE

DATE:

2016

BUDGET:

\$165,000

MEDIUM:

Fabric, aluminum, projectors, software, sensors

LOCATION:

Biotech Building, Univ. of Colorado Boulder, Boulder, CO

CLIENT:

Colorado Creative Industries + UC Boulder



This generative, interactive artwork responds to movement on the 4-story central stair hall, celebrating the connections and collaborations taking place within this new biotechnology facility. The three circular screens are modeled on the petri dish, symbolizing the building as a "growth medium" in which so much creative activity takes place. Custom software algorithms create ever-changing animations that model different forms of cellular motion (swimming, swarming, gliding) as a parallel to ways that creative research unfolds in the building's laboratories, classrooms and public spaces. **Winner of the Public Art Network 2017 Year in Review Award** and the **Codaworx Coda Award**. **Please see VIDEO:** <https://vimeo.com/209330952>



TITLE:

OPEN HOUSE

DATE:

2024

BUDGET:

\$300,000

MEDIUM:

Stainless steel, acrylic panels, wood, LED lighting

LOCATION:

Hanna Ave. City Center, Tampa, FL

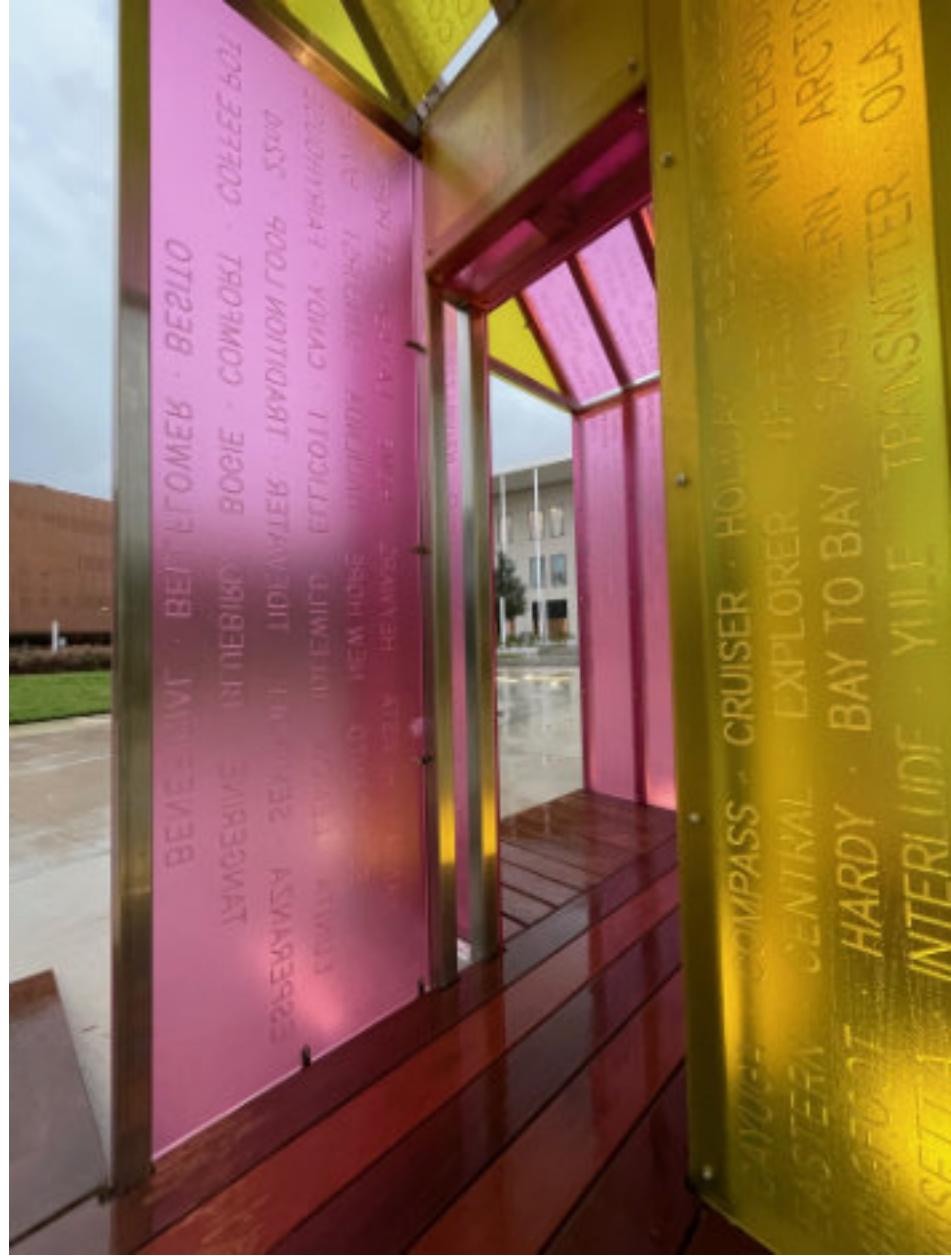
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CLIENT:
City of Tampa, FL

Open House speaks to Tampa's new City Center (which houses planning, building, business and community development offices, among others) as a place where plans become real—where new homes, businesses and projects begin to take hold not just as ideas but as actual things in the world. The artwork's topsy-turvy stack of archetypal house shapes speaks to these dreams and how we build them, while over 500 street names taken from neighborhoods across Tampa are arranged to evoke a sense of wonder and play while capturing key elements of memories contributed by Tampa locals.



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OPEN HOUSE

DATE: 2024

BUDGET: \$300,000

MEDIUM: Stainless steel, acrylic panels, wood, LED lighting

LOCATION: Hanna Ave. City Center, Tampa, FL

CLIENT: City of Tampa, FL

The lower panels of OPEN HOUSE are etched with hundreds of Tampa street names, submitted by local residents for inclusion in the artwork. They are arranged poetically and thematically based on themes drawn from the comments included in residents' submissions.



TITLE:

ENTWINE

DATE: 2023

BUDGET: \$200,000

MEDIUM: Steel electrical conduit, sculpted glass, wood, wire, wool, mirrors

LOCATION: Plant Science Building, Washington State Univ., Pullman, WA

CLIENT: ArtsWA + Washington State University



ENTWINE is constructed of over 3,000 linear feet of metal conduit pipe and appears in multiple locations throughout the Plant Science Building's public areas. The artwork takes cues from the exposed infrastructure of the building – the electrical, air and water systems whose pipes and ducts are visible throughout the facility – merging with these elements in ways that cast the building itself as host organism to a colorful invasion of curious plants or plant-like beings. Blurring the line between where building ends and artwork begins, this multi-node installation seeks to engage the plant world's deep entwinement in the fabric of human life.



TITLE:

END OF LINE

DATE: 2019

BUDGET: \$150,000

MEDIUM: Stainless steel, glass, lighting

LOCATION: RidgeGate Light Rail Station, Lone Tree, CO

CLIENT: Denver Regional Transport District (RTD) Art-n-Transit program



END OF LINE looks at the landscape surrounding this last stop of Denver's southeast light rail extension as a place of endings, beginnings, and transformations. It melds symbols from two local coding systems: the livestock brands of Lone Tree's agrarian heritage, and the computer coding "end of line" symbols of its present/future as the area transforms toward a new tech-based economy. The artwork's form also references the neon channel letters characteristic of local retail storefronts – the familiar 'brands' of today.



AVIARY responds to touch with audio based on the vocalizations of indigenous and migratory birds present in the United Arab Emirates, and can be "played" like a shared musical instrument, triggering complex audio compositions and corresponding LED displays. ERIK CARLSON conceived of and composed the audio portion of the project, and designed the interactive and spatial nature of the audio elements, and their interplay with the LED displays. **Collaboration with HY Architecture, Erik Carlson + Parallel Development.**

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TITLE: AVIARY

PROJECT TEAM: HY Architecture (lead artist); Erik Carlson (audio; interactivity); Parallel Development (engineering)
DATE: 2013
BUDGET: \$750,000
MEDIUM: Glass tubes, electronics, audio, LED lighting, custom software
LOCATION: Dubai, United Arab Emirates
CLIENT: Private Commission



CIRCUIT

TITLE: CIRCUIT
DATE: 2016
BUDGET: \$165,000
MEDIUM: Interactive LEDs, aluminum, software, sensors
LOCATION: Carla Madison Recreation Center, Denver, CO
CLIENT: Denver Arts + Venues

Through a monumental semi-circular light display, CIRCUIT manifests the community's activity within the recreation center (via custom sensors on the facility's exercise machines) translating it onto the facade in real time. Breaking barriers between interior/exterior and individual/group, CIRCUIT shows how personal choices coalesce into a greater good. This exterior-mounted artwork is visible from three different prime INTERIOR locations as well.

Please see VIDEO: <https://vimeo.com/254980975>