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Burning Man Arts

Black Rock City Honoraria 2015

NYC Resistor / Justin Day
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Forms [Edit](#)

Burning Man Arts Black Rock City Artist Info 2015

(* = required)

1. Invitation Code*

Please enter the Invitation Code provided to you in your LOI notification email.

BMA-BRC-2015-CBJBKDXBG

2. Lead Artist

The name and contact info that was entered on the registration page will be the primary contact that we use regarding this application. If the lead artist is different from the primary contact, please enter the lead artist's name here.

First Name

Last Name

Playa Name

Max

Henstell

3. Artist Group, Collective or Organization

If applicable

NYC Resistor

4. Artist or Collective Bio*

NYC Resistor is a hackerspace and maker collective in Brooklyn, NY. Founded in 2008 with the motto "We learn, share and make things" the group contributes to the community by offering classes and open access nights. The collective contributes to regional Burning Man related events and hosts an annual Interactive Show which brings makers from around the NYC area to show off their interactive projects.

5. Project Website

If you already have a website for this project, please share the link here.

<http://www.templeoftheunticketed.net>

6. Which years have you been to Burning Man?*

Which years have you, or your collective, been to Burning Man in Black Rock City?

2009|2010|2011|2012|2013|2014

Burning Man Arts Black Rock City Art Info 2015

(* = required)

1. Art Installation Title*

Please provide us with the working title of your art installation.

Temple of the Unticketed

2. Project Summary*

In 300 characters or fewer, describe the project for which you are requesting funding. Please briefly describe the physical presence and the interactivity of the project or program. You may re-use the summary you submitted on the LOI, or you may edit if your vision has evolved.

The Temple of the Unticketed brings people together, even if they can't make it to Burning Man. The installation encourages participants both on and off playa to contribute four frame photo vignettes which are displayed on 512 backlit LCD screens attached to eight freestanding structures.

3. What is the philosophy of your piece?*

What are you hoping to express with the manifestation of your installation? What does the art mean to you and what do you hope to communicate to participants? You may re-use the text you submitted on the LOI, or you may edit if your vision has evolved.

For every participant who makes it out to Black Rock City, there are many who do not. Participants who don't make it Home can listen to BMIR, watch the Ustream, and send postcards to their friends, but don't have many options to express themselves in a way that feels connected. The goal of the Temple of the Unticketed is to connect participants on and off playa in a way that is playful and respectful of the Ten Principles.

The Temple of the Unticketed encourages participants to record four-frame vignettes through a virtual photo booth app. The app can be accessed off playa via the web, and on playa via a kiosk or a wireless network near the piece. Theme suggestions are included to encourage participant creativity.

Vignettes will be displayed on the physical piece as well as a virtual one. The two pieces will stay in sync so participants feel a connection to each other. The installation will utilize redundant methods of low bandwidth connectivity to transfer submissions. The project features a couple of other subtle aspects. As new submissions are added, old ones are deleted permanently, a digital equivalent of leave no trace. Vignette images are altered slightly in time and color so that from a distance the temple displays themes of time, space and connectivity.

Interacting with the Temple of the Unticketed should leave participants feeling connected to a larger community and a sense that the Ten Principles can extend beyond the borders of Black Rock City.

4. Physical Description*

Share a physical description of the installation proposed. If you are incorporating fire into your artwork, detailed questions will be asked later in the grant application.

Please expand on the physical description of your art that you shared in your LOI application and provide more in-depth information about your proposed piece.

From a distance a participant sees something that looks vaguely like an LED installation, but there's something strange about it. The lights look larger, square, and they're flashing aa sort of earthy colored wave pattern.

Curious, she approaches and sees eight upright structures arranged in a 32' octagonal footprint. Two sides of each structure house a number of LCD screens arranged in a grid, four across and eight down. The screens are displaying what appear to be sepia toned animated gifs of people, some clearly dusty and on playa, others in various living rooms. There seems to be some sort of steampunk theme happening. One screen is showing a cat wearing a top hat and brass goggles.

Off to one side there's a photo booth. She steps inside and sees a secured tablet running a photo booth app. The app is pink and sparkly and reads "Show us your best sparklepony!" Pressing the button a countdown begins, "3, 2, 1, click, click, click, click". Unprepared she presses the button again. After a few attempts she gets it just right: four sparkly pink frames featuring a thirsty traveller, an empty flask and some animated pleas. Satisfied she hits submit and the app thanks her and assures she will appear at some point.

Sometime around sunrise the screens begin to turn pink. Somewhere in Brooklyn another participant is looking at the synchronized virtual installation. After zooming in on a few he decides to contribute his own.

The Temple of the Unticketed consists of eight freestanding and independent panels broken into two components, the base structural anchor and the electronics housing. The base provides wind stability and backup lighting, while the electronics housing contains all of the screens and supporting electronics. This design ensures that electronics failures do not result in an unsafe situation, that repairs can be done in a shaded and wind-free environment, and this optimizes storage and transportation requirements. The electronics housing slides into the anchor base, and the two parts are bolted or lashed together.

The electronics housing is a simple frame made from two-by-fours or steel pipe with plywood attached on each side. Each screen is paired with a small circuit board that converts its thin ribbon cable to a more durable RJ-45 (Ethernet) connector. The screen is mounted on a 3D printed frame, which is screwed into the front of the plywood. A hole in the plywood exposes the RJ-45 connector to the back. Blocks of sixteen screens are connected to a BeagleBone Black minicomputer. The computers then connect back to a switch and power converter/supply. Each panel will be powered by a deep cycle marine battery housed in the base which will be swapped regularly with batteries that we will recharge back at camp.

The base structure will be anchored to the playa in such a way that it will provide maximum strength without damaging the playa. Steel piping will be used to make a modular “box” that can be anchored securely, and provide strength to the entire structure to withstand high winds. A plywood facade will cover the piping and provide shade and protection for the battery and circuitry.

The photo booth will be a simple wooden structure designed only to house a participant and a cheap tablet connected to the photo booth web application. The design will closely resemble a photo booth you might see at a shopping mall.

5. Interactivity*

Interactivity is an essential aspect of the art of Burning Man. Describe how your concept is interactive – how will the citizens of Black Rock City interact with your art?

Please expand on the description of interactivity that you shared in your LOI application and provide more in-depth information about the interactive nature of your proposed piece.

The Temple of the Unticketed doesn’t work without participants. Participants in BRC and around the world use the photo booth app and their creativity to power the temple. The process of submitting vignettes that are shown on the installation is clear, but will hopefully lead to collaboration in ways we don’t expect. One clever contribution could inspire many variations on the theme, similar to the way memes spread on social networks. We hope to drive this behavior by suggesting themes at specific times.

We fear that the project actually runs the risk of being too interactive, violating immediacy by becoming a messaging system that connects participants back to the default world. Blog posts and discussions about technology and immediacy gave us pause about the merits of the concept. How can adding another 512 screens to an event trying pull people away from their screens be a good thing? Our hope is that the design of the photo booth app is restrictive enough to prevent becoming “Playa-stagram”. The interaction is intended to be ephemeral in nature and to keep people in the moment; maybe you will see your friends, but more probably, you wont.

When a vignette is submitted it is not displayed right away, instead it is held for a semi-random amount of time. Once a batch of vignettes begin displaying they will continue to do

so until the submission queue refills. Those vignettes will then begin decaying, perhaps displaying a frame made of flames or simply fading away. Once finished the images disappear and are permanently deleted, never to be seen again.

The submission process is simple. Anything with a camera and a reasonably recent web browser will work fine. A non-Internet connected WiFi network will be made available near the installation which will allow participants on playa to use their mobile devices or the tablet housed in the photo booth to submit. Those submissions will be kept locally and then synced with ones submitted off-playa in regular batches as it is assumed that Internet connectivity will be spotty at best.

The virtual installation will live on the website and be as synchronized with the physical one as is reasonable. The delayed nature of the submission queue will be helpful in this regard as we'll be able to make a few transfer attempts before going out of sync. If connectivity is lost for a long period of time the software will adjust to make sure a healthy mix of content from inside and outside of Black Rock City is being displayed, even at the expense of some staleness.

Black Rock City Art Installation

(* = required)

1. Safety and Engineering*

Safety and engineering of the installation is the artist's responsibility. What safety procedures or engineering strategies do you expect to have in place when it is installed on playa?

The safety of our fellow participants, and the sculpture itself, is of paramount importance. We are designing the Temple of the Unticketed from the ground up to be safe and sound in the face of harrowing winds and potentially unruly participants.

First and foremost, we are designing and testing a base structure that can be anchored to the playa (in accordance with the rules) in such a way that it will provide maximum strength without damaging the playa. Steel piping will be used to make a modular “box” that can be anchored securely, and provide strength to the entire structure to withstand high winds.

The outer facade of the sculpture itself will also be modular, designed to have a minimum wind profile, which will not blow over or break apart and create MooP. Wind is a concern for any tall playa project. As we design our structures, we're in communication with several former playa artists, as well as looking back through several years of photos to identify possible safety issues and solutions.

As far as the electrical system, the current plan is to utilize low-voltage marine batteries (similar to car batteries) to power each structure. Keeping our power systems at a low voltage greatly reduces the risk of dangerous electrical problems, in addition to the reducing noise and pollution caused by a separate generator. As the system is entirely low-voltage and low-current, there is nothing inside the structure that could harm anyone on playa.

2. Leave No Trace Plan*

Please describe in detail your Leave No Trace plan. This should include the cleanup strategies during the install, through the event, and post event/deinstallation.

A performance deposit will be withheld from your grant until after the event. Several steps must be taken in order to receive your deposit:

1. You must check in on-playa at the ARTery.
2. Your artwork must be ready by sunrise on the Sunday that the event starts.
3. You must check out at the ARTery before leaving the playa. You must Leave No Trace.

If your site is not clean, and/or if you do not complete the check-in and check-out process, your deposit will be withheld.

A well thought-out teardown/clean-up plan and schedule should be planned out before arriving on the playa.

Our high level build and LNT plan is to be even paced, diligent, and to plan for extra time for things that out of our control. There will be no construction done at BRC, only reassembly. Each of the Temple's eight panels breaks into two components that are simply bolted together. The photo booth will be built, unscrewed, and reassembled together on playa. All

told construction shouldn't take much time or create any MOOP.

Our preliminary schedule is as follows:

8/26 Arrive
8/27 Check in / Placement
8/27 Pre-build MOOP sweep
8/28-8/29 Build
8/29 Post-build MOOP sweep
8/30-9/7 Daily MOOP sweep
9/6 Deconstruct half
9/7 Deconstruct other half
9/7 Post deconstruct MOOP sweep
9/8 Check out

Diligence is key to the LNT plan and as such every change of batteries will include a MOOP sweep. Participants will probably include props in their vignettes and some may want to "gift" a prop by leaving it in the photo booth. Messaging in and on the booth will discourage this behavior, instead asking that they hand a prop to another participant rather than leaving it behind.

3. What build materials will you be using to construct your piece?*

Examples: wood, stone, metal, paper

Our current design calls for eight modular bases made out of reusable steel piping. This will provide a strong and modular base for the eight sculpture structures that will be extremely sturdy, easy (and inexpensive) to ship, easy to assemble on-playa, and easy to disassemble after the event. These bases will not be visible, as they will be hidden behind a facade, they are for support only.

The facade structures themselves are still undergoing design and testing, but will mostly likely be made of sturdy and stylized wood panels, probably with an internal steel frame to more easily bear high wind situations. Extra attention is being paid to the design of these panels, such that they won't become a hazard in the wind, and won't break or cause MOOP

on assembly or disassembly.

The 512 individual LCD screens will be seated in their own custom-designed plastic brackets, attached securely to the facade structures. Our aim for this design is to blend well aesthetically and thematically, with a hard requirement that it would be unacceptable for a screen to break, fall off, or otherwise be removed by unqualified participants. Safety and Leave No Trace are our primary goals for construction and disassembly of our sculptures, and we will put in as many hours of structural design as necessary to fulfill these goals.

4. Will your Art Installation utilize recycled materials?*

No

5. Dimensions*

Please enter: Width (left to right) or Diameter (in feet) Length or Depth (front to back) (in feet)
Height (in feet)

Width/Diameter	Length/Depth	Height
36		8

6. How will you illuminate your art installation?*

Your art installation must be sufficiently illuminated at night, not only during the event but during construction. This includes any rebar, guy wires and any other part of the installation that may cause someone to be seriously injured.

The Temple of the Unticketed utilizes 512 individual backlit LCD screens, spread across eight structures, outputting thousands of lumens of light in all directions. We are designing the structures themselves to minimize (or hopefully eliminate) tripping hazards or any other

contact dangers. Our goal in this regard is to be well-lit by all the screens, and to pose no other dangers that could be associated with poor lighting.

Redundant lighting is built into the project. Each structure has an independent battery and backup LED strip lighting along the top edge of the base. Should a panel need to be pulled out for repair overnight the base will still be clearly visible. The screens themselves have a backlit failure mode, so a computer or software failure still results in a lit piece.

During construction, LED headlamps (at least two per structure) will be securely fastened to each structure to warn participants of their presence. At no point during construction or disassembly will we leave the structures insufficiently-lit, which could pose a safety issue.

7. Are there sound elements intrinsic to your piece?*

No

8.

Do you envision your artwork potentially being placed in a setting outside Black Rock City after the Burning Man event?

*

Yes

8.1.

Please describe any changes or modifications you would want to make to the piece to make its placement off-playa possible after the event.

*

The theme of the Temple of the Unticketed doesn't necessarily apply for off-playa events. A large scale, participant powered, LCD installation can be made to fit many different situations. For other events we would probably need to change the name and adapt the photo booth app to fit the event. Other forms of interactivity besides photo vignettes are also possible.

Black Rock City Budget

(* = required)

Research your costs carefully and be as specific as possible. Burning Man only partially funds art projects – we rely on the artist having his/her community cover any gaps in funding. We help fund material and transportation costs, as well as some services like welding, etc. Do not list "contingency costs" as we do not cover expenses like artist fees, flights, or crew food. Do not list the price of Burning Man tickets in your budget. Fuel and materials should be included.

1. Total Project Budget*

Please enter a whole number in US Dollars.

If you only have one budget tier, please enter N/A for Tier 2 and Tier 3.

Tier 1	Tier 2	Tier 3
17000	11000	8600

2. Total Amount Requested from Burning Man*

Please enter a whole number in US Dollars.

If you only have one request tier, please enter N/A for the Tier 2 and Tier 3 columns.

Tier 1	Tier 2	Tier 3
7500	5000	4000

3. Budget Range Details

If you have entered more than one tier for your budget and funding request, please describe the differences.

Tier 2 would halve the number of screens to 32 per panel with a total of 256.

Tier 3 would reduce the number of panels to 6.

4. Budget Spreadsheet*

Please upload your estimated installation budget. It should be as detailed as possible. We download and print the budget so it is MANDATORY that it's formatted for easy printing and reviewing. If you use several tabs please make sure to have a budget summary sheet.

Acceptable file types are limited to Excel and PDF; please do not attach other types of documents.

[TotU Budget.xlsx](#)

5.

Burning Man typically partially funds art projects. What are your plans and strategies for raising any additional necessary funds?

*

We plan to raise additional funds through a combination of crowdfunding, supporting events at NYC Resistor, and out of pocket. The project is designed to be flexible enough to adjust to what we can afford.

NYC Resistor throws an annual event in the spring called The Interactive Show where we showcase projects from around the area. At the event we will demo a smaller scale prototype of the project and kick off our Kickstarter campaign with which we hope to close the funding gap.

Our backer schwag will include laser cut and 3D printed goodies as well as DIY kits for the LCD screen driver boards we're developing. We think the DIY kit will drive the bulk of the fundraising as similar projects we've worked on like Blinkytape

(<https://www.kickstarter.com/projects/740956622/blinkytape-the-led-strip-reinvented>)

have done very well.

We've already begun blogging and talking about the project. This campaign will continue throughout the year to ensure that we have a high level of interest once the Kickstarter launches.

Black Rock City Project Plan

(* = required)

1. Start Build Date*

If awarded a grant, when would you begin your build?

09/17/2014

2. Build Location*

If awarded a grant, where would you execute most of your build?

Brooklyn, NY

3.

Do you have adequate crew to build, install, and clean up your art installation already identified?

*

Yes

4. Support Crew*

Whether or not you have identified your crew, describe all roles and skills you require to make your art installation a success. Let us know which roles have been filled.

Our on-playa support team is simple but has proved to be effective in the past.

For construction, we have a Lead Do-er, who handles volunteer coordination and logistics, delegates tasks, and is responsible for safety and MOOP. This role will be filled by project lead Justin Day.

We have a Circuit Monkey, who is responsible for the electronics. The Circuit Monkey makes sure that electronics are not damaged during assembly, and coordinates volunteers to help wire and test everything. The Circuit Monkey role will be filled by lead artist Max Henstell.

We also have 4-6 volunteers who will help us with lifting and transportation, assembly and disassembly, and MOOP sweeps. We currently have four volunteer positions filled and we have a pool of about 20 friends involved with the project that we can call on for additional volunteer help.

We will also have two rotating volunteers that can help us shuttle charged batteries from camp, as well as help with any repairs.

5. Please upload your project plan.*

Your project plan is your detailed schedule (with timelines and dependencies) of how your art installation will be completed. Your plan should provide details for both pre-playa and on-playa construction and build, with a start date and end date for each stage of construction.

It is MANDATORY that it be formatted for easy printing and viewing. The accepted file formats are Excel and PDF.

[TotU Project Plan.xlsx](#)

Black Rock City Fire Plan

(* = required)

1. Is there any fire, flame effects and/or pyrotechnics involved in your artwork?*

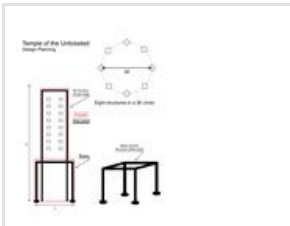
No

MEDIA [Edit](#)



TotU Panel Concept

A separate base and housing concept using steel piping and plywood covers. The two parts are bolted or lashed together.



TotU Design Diagram

Design concept diagram for two part panel structure. A steel pipe base is anchored to the ground with the electronics housing bolted or lashed inside.



Original Processing sketch concept

Screenshot from early Processing sketch concept demo.

