



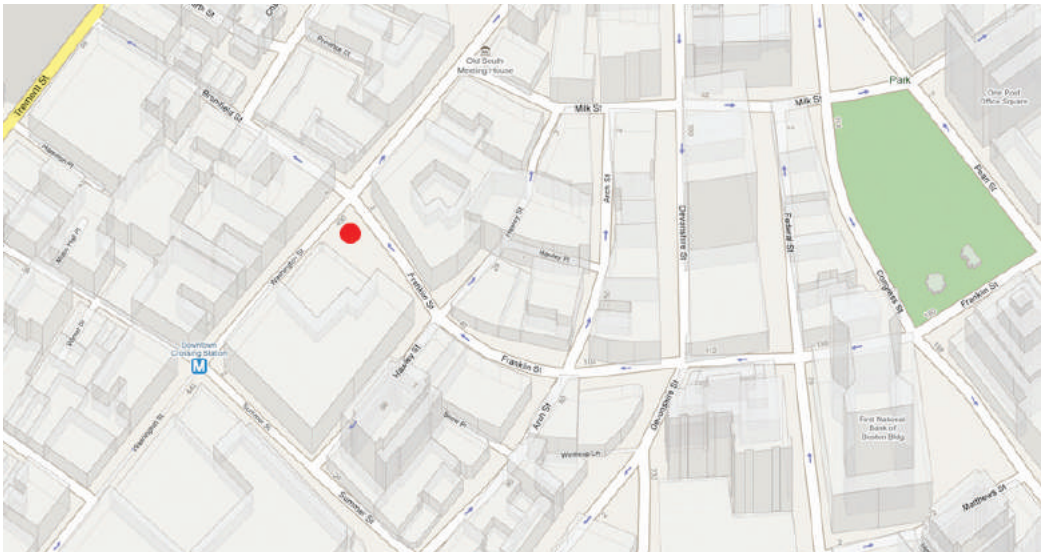
1 Franklin St. Proposal

the BLiNK PROJECT

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1 FRANKLIN ST. PROPOSAL

The following proposal outlines an aesthetic solution for Gale International's 1 Franklin St. site, combining sculpture and architectural lighting with a unique musical event. This project will generate positive publicity for Downtown Crossing. Its potential to spark ongoing events could contribute significantly to the neighborhood's revitalization, generating additional foot traffic that will eventually pay dividends for all area businesses.



The project has two main facets. The first is a series of visual improvements for the site, including sculptural relief elements along the temporary construction fence, and imagery on the surfaces of the walls to be installed in the 1912 and 1905 buildings. These elements will then be integrated with an installation of cutting-edge architectural lighting.

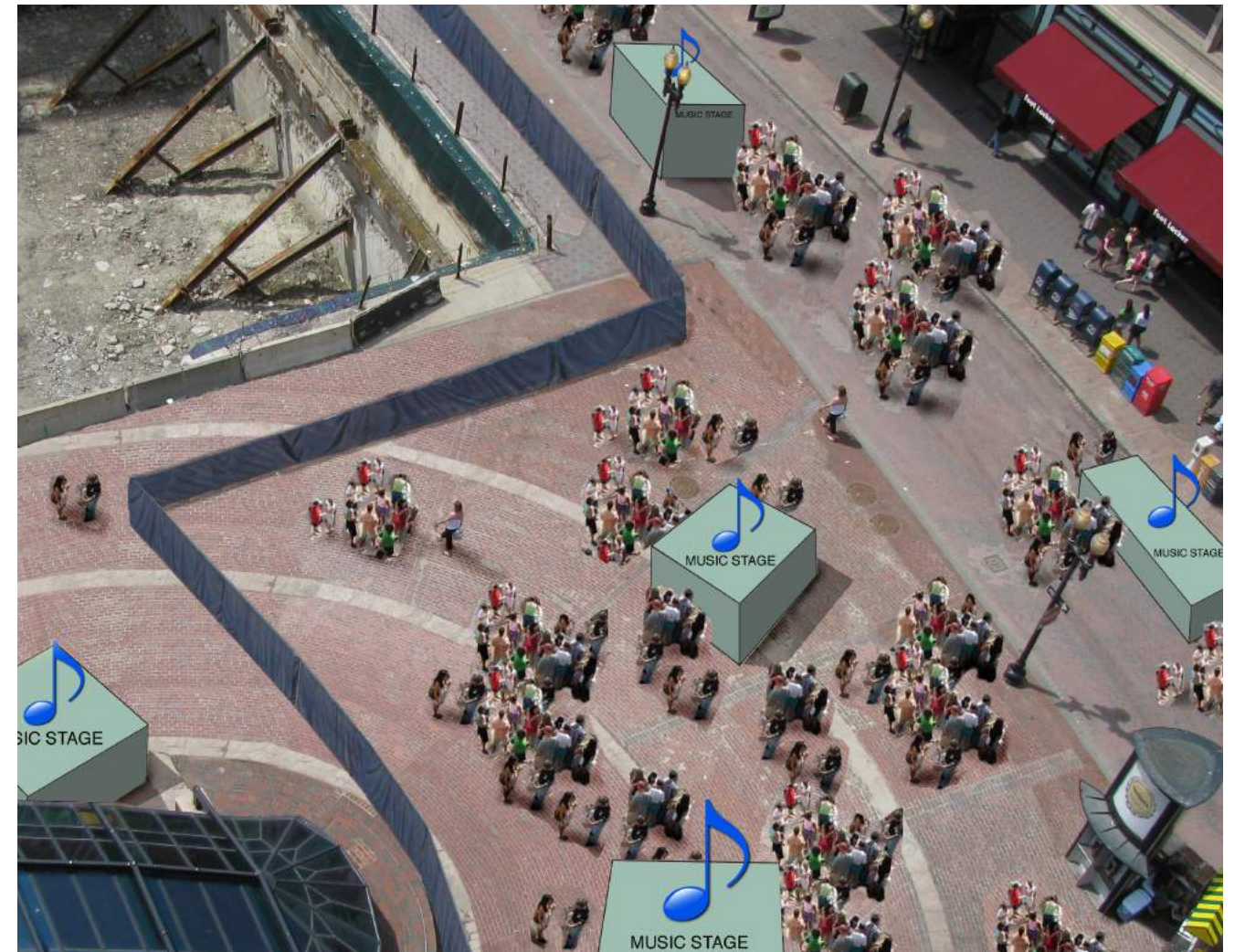
These improvements will be unveiled alongside a free, outdoor musical event. This will provide a focal point for the press, giving the city, the Downtown Crossing Partnership, and Gale International an opportunity to articulate a message of commitment and vision for Downtown Crossing. This event could be repeated several times, either with Gale International's endorsement, or as an unconnected public event, each time raising the neighborhood's profile.

This project is all but guaranteed to generate positive news coverage. We have connections at the Boston Globe, Boston.com, WBUR, and Fox 25 News, along with a number of art, music, and architecture publications. Given the exciting nature of the project, we believe national coverage is also possible. Gale International and the City of Boston would be our partners in this. Our team would remain on-message, with all press inquiries directed to these entities' respective representatives of choice. We believe our creative interests are aligned with those of the city and all parties concerned with the area, particularly because our larger goal is to bring ongoing cultural projects to Boston.



Pictured in the spread below is a potential lighting design. Lighting can involve color changing fixtures or controllers that allow for both subtle and dramatic effects. This design uses a dynamic visual rhythm of grid cells, evoking images of office windows lit at night and a theme of productivity. The effect would be enhanced as cells fade off and on in different locations, suggesting movement and activity. The image shows the lighting using surfaces of the 33 Arch St. parking garage, owned by Arch Street Tower LLC. This is an example of how the lighting could be used beyond the site, further improving the atmosphere of the neighborhood at night.

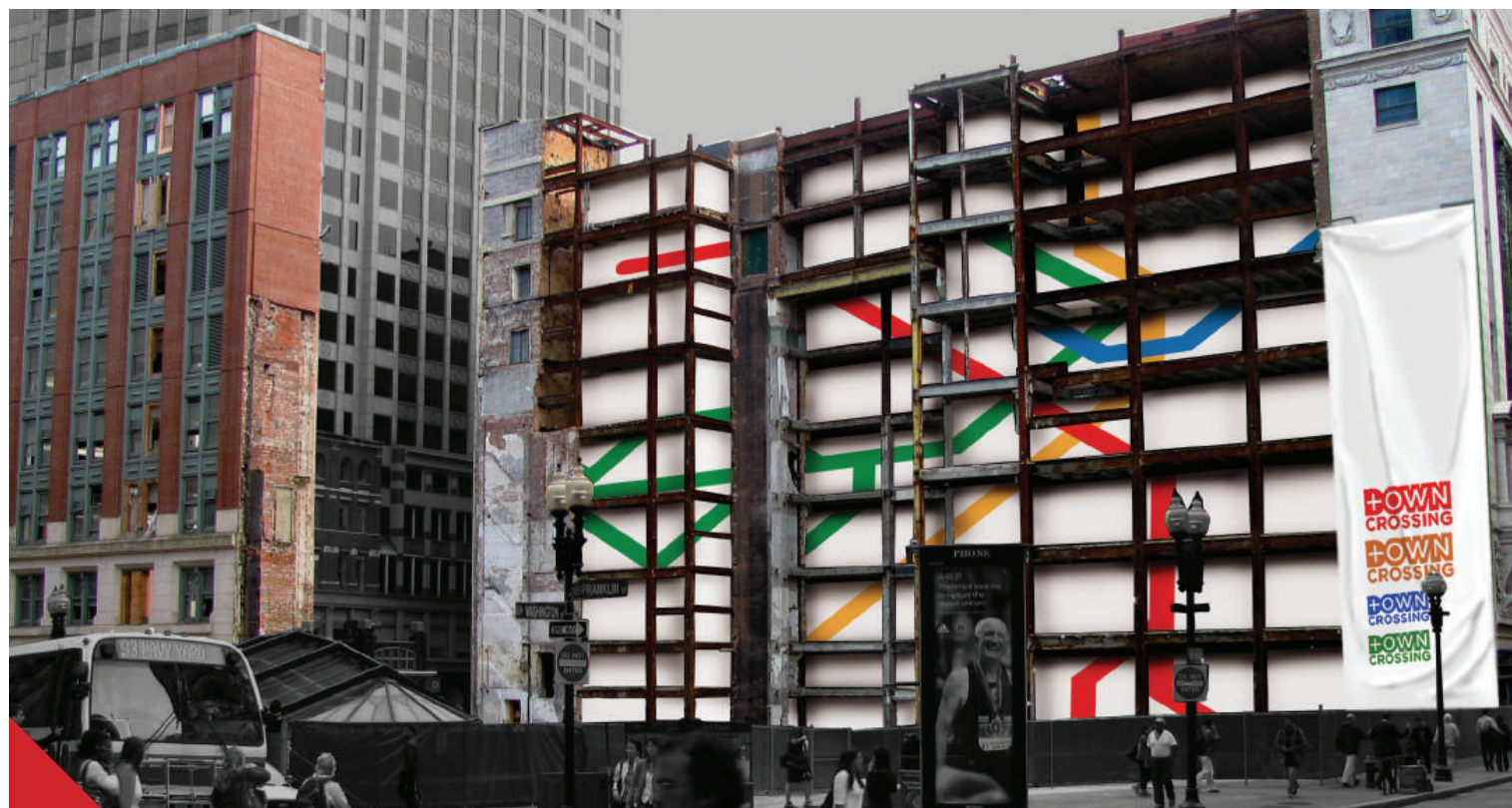
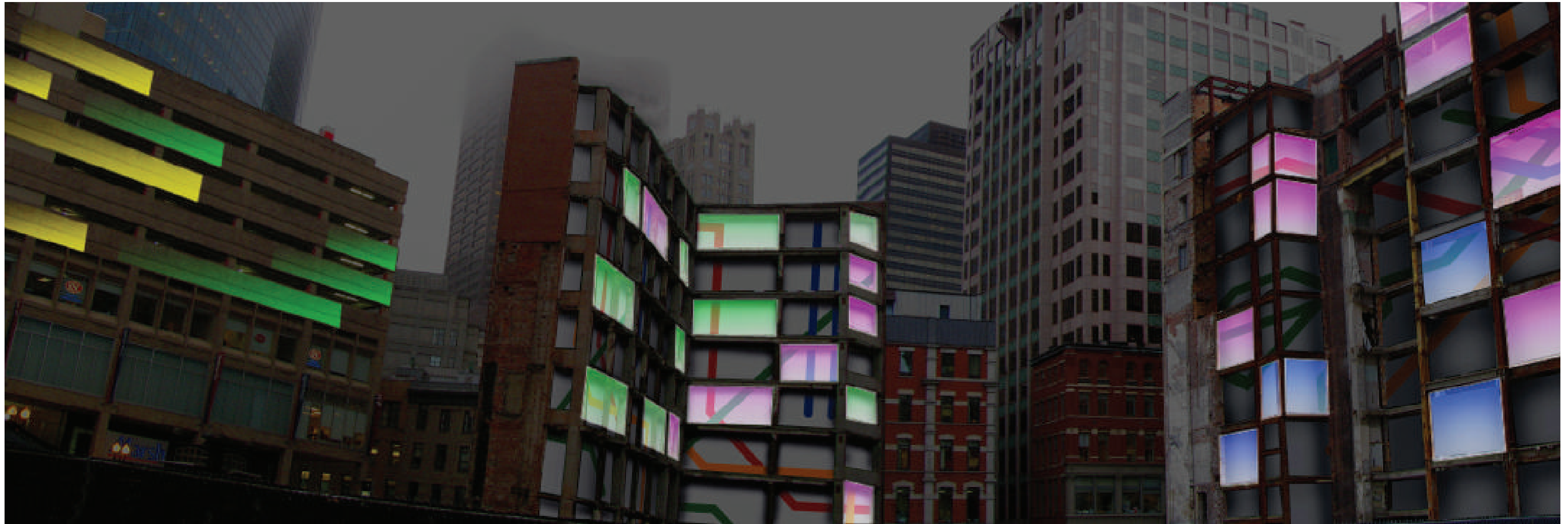
Whereas the lighting will improve the site's atmosphere at night, the images on the walls to be constructed in the 1912 and 1905 buildings will do the same during the day. Imagery could be painted, applied vinyl, or "wild posted." The image and lighting motifs seen here are just a few of the countless possibilities we could employ. **Final lighting and image designs will combine with the fence elements to create a well-balanced aesthetic experience.**



This illustration shows the basic idea for the musical event where the lighting and sculptural elements of this proposal will be unveiled. Groups of six musicians will be arranged along Washington and Summer St. Each will play in synchronization, connected only with the nearest group. Performance begins at 4:59 PM, just before the daily office exodus. The number of musicians playing will crescendo, building an energy and vibe that these streets need.

The first group will begin, then the next will join them, and so on, building the chain until all sixty musicians are playing in concert and activating the space aurally. Besides those visiting for this event, people leaving

work as they do everyday, will suddenly find themselves stepping into an atmosphere far different than any they have experienced before. Their perception of the lighting and sculpture installation as something they will continue to see following the event will be enhanced by their memory of the night the installation came into existence. Boston needs this. **Downtown Crossing needs this.** The various city and neighborhood groups seeking to revitalize the area are battling a bad economy and the blanket of pessimism that accompanies such a condition. Need further convincing? BLiNK's Kevin Spak puts it as succinctly as only he can in the "Letters of Support" section of this proposal.



When the city's greater plans for the neighborhood's architectural character are realized, lighting may be a big part of this. After dark is the time when the neighborhood's atmosphere is most in need of change. Pedestrian traffic studies show a sharp decline from 60,000 to 40,000 people at assessment gates from 5:00 PM to 6:00 PM alone. The presence of people that is built into the area, as a mass transit hub, has not been capitalized on. The atmosphere of the neighborhood as it is when their shoes hit the street after work is what sways them to stop by a café, make plans to meet a friend there for dinner, catch a film, or just stroll the area,

rather than get on the train and go home. In many ways, nighttime is Downtown Crossing's greatest challenge, and what time night truly starts is determined, not by the hands of a clock, but by our perception of light. Nothing can solve this problem more than creative architectural lighting.

Focus Lighting, Color Kinetic Corporates Headquartes



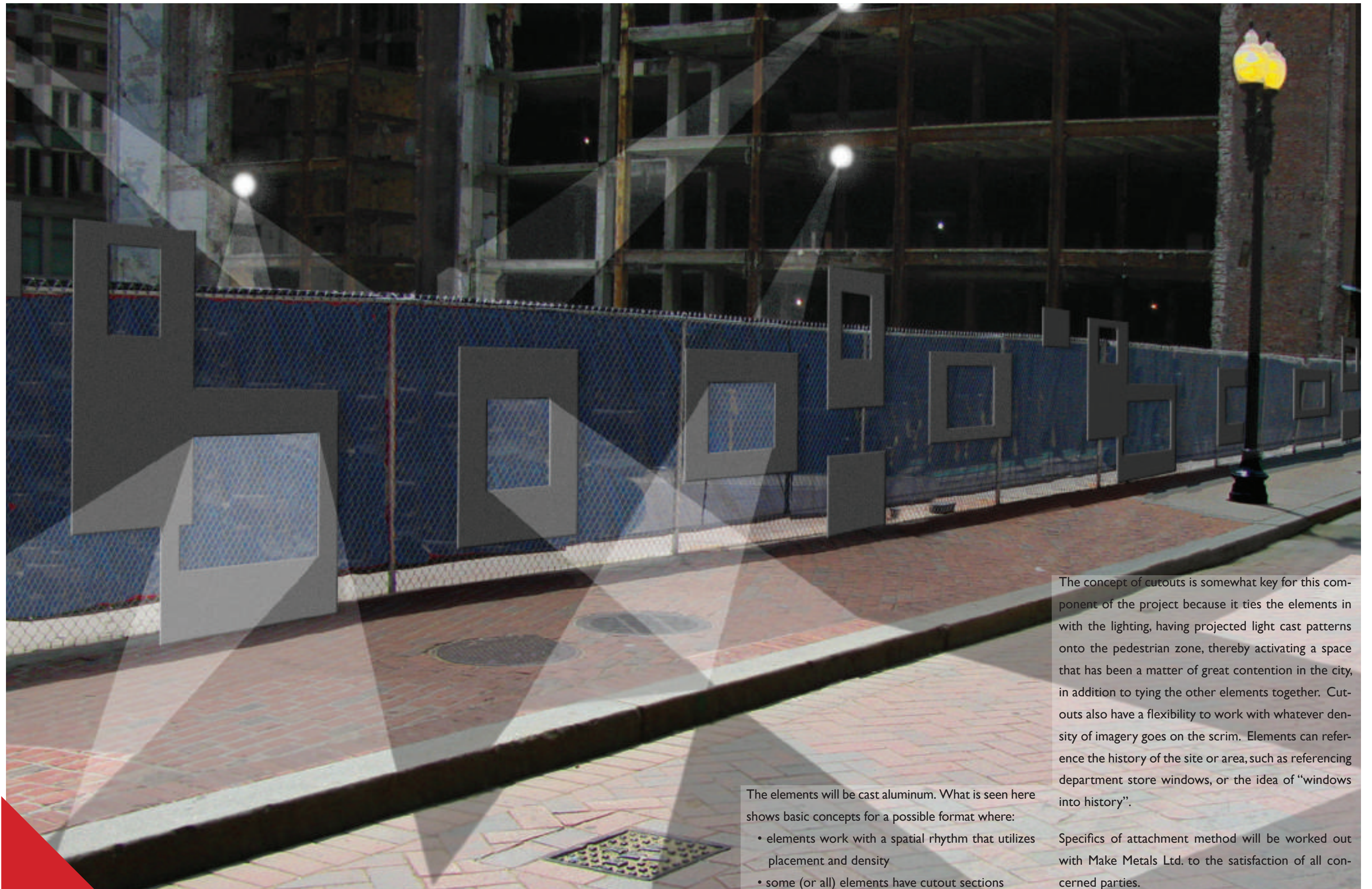
Focus Lighting may be interested in providing architectural lighting design and technical specifications for the project, depending on logistical specifics for the site and design. Focus is one of the most premier architectural lighting companies in the world, specializing in color-changing LED lighting. Their past projects include the world-renowned Al Burj hotel in Dubai, the “Snowflake Spectacle” project for Saks Fifth Ave., NY, and the 100th Anniversary of the Times Square Ball, from New Years Eve, 2007. Focus believes frequent collaborator Color Kinetics, a Boston-based firm that has invented many revolutionary color changing RGB LED lighting technologies, may be interested as well. We have also spoken with a representative of OSRAM Sylvania, a subsidiary company of the Sylvania Corporation, and there is a possibility of sponsorship from them as well.

Lighting technology is constantly changing, leaving equipment that originally cost a fortune, all but obsolete the next year, as far as high-end architectural commissions are concerned. This will allow us to benefit from in-kind donations of incredible fixtures that will be more than suitable. Focus, OSRAM, and Color Kinetics use green, low-energy technology. **This could sync with the “Boston Buying Power” initiative of the city and Department of Neighborhood Development.** Energy consumption will be extremely low.

The fence will be adorned with aluminum panels, each with a cutout window that will allow them to interact with the lighting and the site’s other imagery. The **light shining through the panels will activate the pedestrian zone** which has been such an area of contention in the city. The visual language of the panels themselves could reference architectural elements of the remaining 1905 and 1912 buildings, enhancing the interconnectedness of all the project’s elements.



The actual specifics of the shapes to be installed on the fence as shown in the conceptual fold out spread to the right are to be determined. They could reference architectural elements of the 1912 and 1905 buildings, as shown.



The elements will be cast aluminum. What is seen here shows basic concepts for a possible format where:

- elements work with a spatial rhythm that utilizes placement and density
- some (or all) elements have cutout sections

The concept of cutouts is somewhat key for this component of the project because it ties the elements in with the lighting, having projected light cast patterns onto the pedestrian zone, thereby activating a space that has been a matter of great contention in the city, in addition to tying the other elements together. Cutouts also have a flexibility to work with whatever density of imagery goes on the scrim. Elements can reference the history of the site or area, such as referencing department store windows, or the idea of “windows into history”.

Specifics of attachment method will be worked out with Make Metals Ltd. to the satisfaction of all concerned parties.

Cameron Sawzin, Executive Director
of the Boston Virtuosi Orchestra



These visual improvements will be unveiled for the public at an experimental music event produced by the acclaimed Boston Virtuosi Chamber Orchestra and our group, the BLiNK Project, a Boston-based group dedicated to producing cultural events in Boston. Musicians will be arranged along Washington and Summer St. in groups of 6. Each group will feature a solo instrument from a different culture, accompanied by a cello and several percussive instruments. The performers will be separated by distance and synchronized via wireless signal, each connected to their neighboring group. This is an ongoing project we last experimented with in our SOUNDSCAPE 2007 project, with great success. The two-day event drew excellent reviews from the press and the 2,500 that attended. It produced music that was surprisingly accessible to even the most mainstream ears, despite the exciting experimental high-concept behind the performance.

The Boston Virtuosi performs both traditional classical music and music fusing disparate cultures and styles. In 2003 they performed in Robert Benton's adaptation of *The Human Stain* with Anthony Hopkins and Nicole Kidman. Other notable participants will include Emerson and NEIA sound engineering professor Owen Curtin and New York-based percussion musician Michael Vitali. Michael is an accomplished musical director, having worked on theatrical productions in New York and Boston. Owen will bring his students to help technically, **linking downtown's most prominent university to the event in a meaningful way.**

The musicians and the architectural elements will interact; the lighting, for example, could blink, fade, or pulse in response to the music.

The combined effect will create a vibrant atmosphere for the neighborhood, as envisioned in the Executive Summary of Branding for Downtown Crossing.

It will be a golden opportunity for local businesses, particularly restaurants, which could distribute flyer-coupons at the event that can be tracked to determine our economic impact.

The event will benefit from the many people flowing through the area following the 9-5 workday. It will begin just before the 5 o'clock business day exodus. The goal is simple: draw a crowd of people and make sure they have a great time. They'll come back for future events, and begin to think of Downtown Crossing as a vital, energetic place.

Many groups and individuals are ready to lend support and resources to this project. With their help, we can implement it for a shockingly small fraction of its potential cost. Ithaka Contracting & Design, the chief sponsor of SOUNDSCAPE 2007, owned by BLiNK Project director Savvas Spyridopoulos, will contribute as much funding as possible to make this project a reality. If realized, this project will have an enormous positive impact for Downtown Crossing, Gale International, and the city of Boston.

Savvas Spyridopoulos

Executive Director

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Boston, MA 02210

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WHAT IS THE BLiNK PROJECT?

The BLiNK Project is a Boston-based organization dedicated to producing innovative multi-media experiences for Downtown Boston, bringing artists of every stripe together in new and unexpected ways. Our goal is to become a permanent cultural fixture in the area and expose a wide audience to unconventional and experimental art and music.

Our members have extensive experience in everything from classical music to glassblowing to urban planning and architectural design, which will allow us to implement complex and ambitious projects combining seemingly unrelated disciplines. We've collaborated with groups both inside and outside of Boston, and will continue to do so. Art shouldn't be an insular endeavor. We think the best way to adjust to the constantly changing logistical realities of a metropolitan city is to incorporate the thinking, resources and networks of groups not typically associated with the arts.

Considering these outside perspectives will also help us appeal to a broader audience.

Our last project, SOUNDSCAPE 2007, saw the creation of a custom performance space, a maze of oddly-shaped rooms and walls that functioned both as sound barriers and environments for video, mixed media, sculpture, and light installations. Musicians were arranged throughout the space, each connected by headphones, able to hear only their two closest neighbors. The result was an evolving musical landscape that guests could explore as they wished. "The fun," wrote the *Boston Globe*, "was in being able to experience a big band in the serendipitous close-up of a subway busker." The musical component of this proposal will be the next evolution of this concept, performed outdoors in Downtown Crossing. This time the performers will be separated by distance rather than walls.

But that's just the tip of the iceberg. We want to grow Boston's cultural economy, incorporating everything the city has to offer, from technology to medicine to education to sports. And we think Downtown is the perfect place to do it. We see opportunity in its overlapping political, economic, social, educational, and cultural communities, and in the diverse collection of people who converge here. If Boston is to be called the Athens of America, then it needs a vibrant agora at its center.

Ambitious? Sure. But we've got the know-how and connections to follow through. We have working relationships with local government, universities, business groups, and media. We're not just artists. We're capable organizers and technicians, and we're deeply committed to improving the cultural life of this city.

Savvas Spyridopoulos

- Executive Director
- Principal of Ithaka Contracting & Design
- SOUNDSCAPE 2007 Producer

Stephen Spinetto

- Creative Advisory Board Member
- Chairman of the Boston Commission for Persons with Disabilities

Pratap Talwar

- Creative Advisor
- Principal, Thompson Design Group, Boston, MA

Joseph Upham

- Creative Advisor and Technical Consultant (lighting and computer systems)
- Director of Technology for Focus Lighting

Mike Newby

- Creative Advisory Board Member and Technical Consultant (materials)
- Faculty at Massachusetts College of Art and Design

Matthew Hincman

- Creative Advisor and Metal Casting/Fabrication
- Faculty at Massachusetts College of Art and Design

Paul Meneses

- Creative Advisor and Metal Casting/Fabrication
- Principal of Make Metals, Ltd.

Janna Longacre

- Advisor on Collaborative and International Arts Affairs
- Professor, Massachusetts College of Art and Design

Michael Cronan

- Manufacturing Materials/Process Consultant and past sponsor
- Principal of Classic Display Inc. Pawtucket, RI

Christopher Watts

- Creative Advisor and Materials/Process Consultant (vitreous arts)
- Faculty at Massachusetts College of Art and Design

Michael Vitali

- Creative Advisory Board Member and Musical Director
- Musician and Theatrical Director in New York, NY

Owen Curtin

- Creative Advisory Board Member and Sound Engineer
- Faculty and NEIA and Emerson University

Sara Beth Zurit

- Treasurer and Creative Advisory Board Member
- Studio Operations and Educational Consulting for Arts Organizations (primarily glass) in Boston

Susie Husted

- Creative Advisory Board Member and Non-Profit Consultant
- Currently consults non-profits on a variety of issues in the Boston area

Lindsey Medeiros

- Creative Advisory Board Member
- Pursuing a Masters in Media Studies at The New School in New York, NY

Cameron Sawzin

- Executive Director of the Boston Virtuosi Chamber Orchestra

Paul Dulude

- Musical Director for the Boston Virtuosi Chamber Orchestra

Kevin Spak

- Media Consultant
- Staff Writer for newser.com



Wukesong Arena, Beijing, China

FOCUS LIGHTING

“We believe that great lighting can have a profound positive affect, not only on the look of a space’s architecture, but also on the people within that space - their state of mind, their well being, and even their productivity.

Through the added layer of light, we bring a sense of drama, composition, balance, and excitement to each of our projects. We carefully analyze each surface so that we can properly enhance and accentuate a space’s inherent architectural beauty with light. We believe that this approach is critical to the success of every space and structure we design.

Our team has expertise and experience in a wide range of disciplines including Theatrical Lighting Design, Architectural Design, Interior Design, Graphic Design, Fine Art, Computer Technology, and Con-

struction. Our continued success comes from the fact that every designer, though each uniquely talented, shares a common vision and passion for making each project as successful as possible, both artistically and in relation to the needs of the Client.”

Focus Lighting

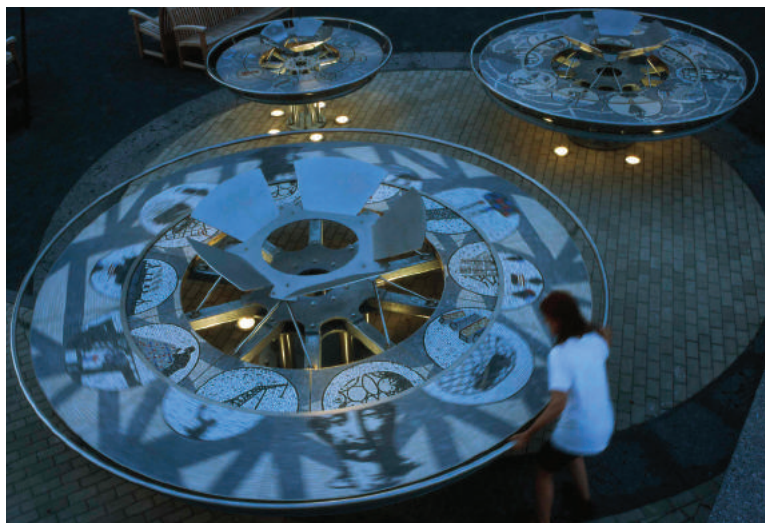
Marcus Center for the Performing Arts, Milwaukee, WI



Burj Al Arab Hotel, Dubai



MAKE METALS LTD.



Public artist, Ellen Driscoll's "Aqueous Humour", design-engineering advised, fabricated, and installed by Make Metals Ltd. in the South Boston Maritime Park



Installation of structural awning component, at the Grandview Residences on Tremont St, to later be covered with laminated glazing for architect and client, Jung Brannen.

Make Metals Ltd. specializes in custom metalwork for architects, designers, and public artists. They have been highly successful in Boston and across the country, in taking project from conceptual sketches to the final installed product. The broad array of technical processes they utilize ranges from blacksmithing and casting to autoCAD drawing and CNC machining. Their projects include everything from custom metal work for high-end restaurants to fabricating and installing complex engineered structural elements. Projects that may be recognizable to Bostonians in downtown, include the sculptural security bollards that surround Bank of America and the State Street Financial Center (pictured), and the seventeen-foot transom window-frieze for the 100 year-old Insurance Exchange Building at 40 Broad St.

Cast stainless steel security bollards fabricated and installed by Make Metals Ltd. at the State Street Financial Center.



THE BOSTON VIRTUOSI ORCHESTRA

Music Director Paul Dulude and his colleagues founded Boston Virtuosi in 1997, commencing a musical journey that continues to enrich the lives of its musicians and audiences alike. Their mission is to bring to people of all ages, the intimacy, power, and marvelous repertoire, unique to a chamber orchestra. Boston Virtuosi is comprised by some of Boston's finest musicians, and guest artists include world famous performers, who share their vision for making music in the spirit of true collaboration. The Boston Globe praised the Boston Virtuosi for their originality of programming and for their passionate and lyrical performances. Concerts are often centered around themes that focus on new and less well-known works and composers. An important thread in the Boston Virtuosi programming is their ongoing Visions of America series, in which they explore compositions written in, and about America, that speak to and from the country's shared identity.



...some of Boston's finest musicians...

...commencing a musical journey...

...continues to enrich the lives of its musicians and audiences...



...praised for their originality of programming and for their passionate and lyrical performances...



Date: June 15/16, 2007
September 14/15, 2007

Location: 368 Congress St. Boston, MA 02210

Website: www.SOUNDSCAPE2007.com

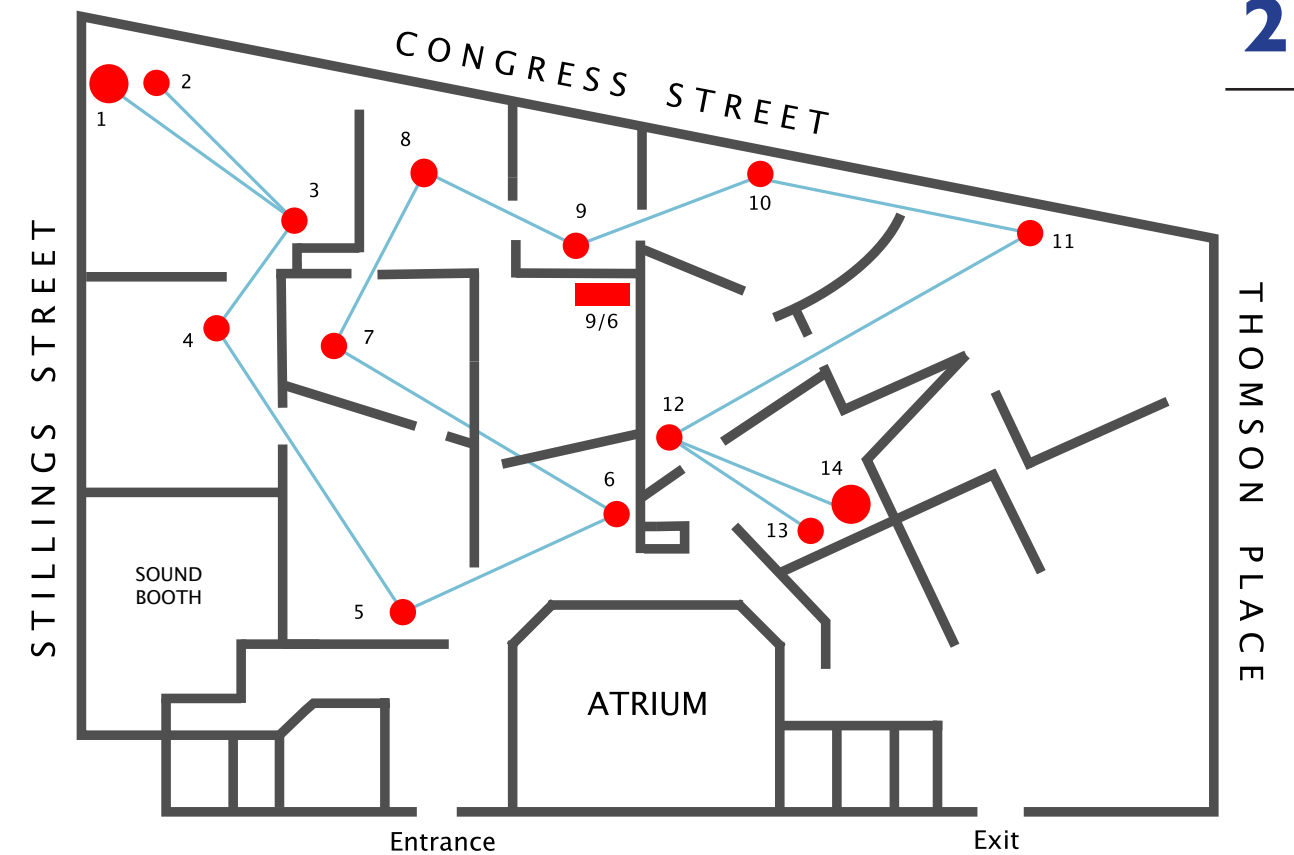
Contact: info@SOUNDSCAPE2007.com

SOUNDSCAPE 2007

A synergistic interaction of sight, sound, and crowd motion

SOUNDSCAPE is an ongoing exploration of the BLiNK Project, based upon an unprecedented synergistic interaction of music, visual art, architecture, and sound engineering. Its basis, is music where scenarios for performance are created, rather than simply arranging musical content. The event last took place in September 2007, at 368 Congress St. in Boston, MA, USA.

Christy Georg: "Duel/Duet", Kinetic Sculpture with sensor-activated typewriters, 2001



The diagram above shows how the concept was implemented at SOUNDSCAPE 2007. The red circles represent the performing musicians, who were connected by headphones, each only hearing their two neighboring musicians. Position 4, heard 3 and 5, position 5, heard 4 and 6, and so on. Though everyone played in synchronization, improvisation happened only in response to the musicians' adjacent performers. Signals were sent to the sound room, where they were processed, recorded individually, split, and sent out to the two musicians that would be interacting with those signals. The resulting chain of sound, created a landscape for the audio, as well as the visual, through which the audience moved, and experienced modulations of sound from one area to the next. Unlike attending the symphony and listening as an

outsider, SOUNDSCAPE spread the orchestra over a large expanse, and guests moved through the space the performers occupied. Counterpoint to the music was an exhibition of sculpture, architecture, light, sound, and video, which were created for the space.

This layering of visual and auditory experience is the essence of SOUNDSCAPE. The idea of music, sound, and visual art crossover, creates a wholly new approach to experiencing music and art. SOUNDSCAPE challenges conventional modes of perception and participation, which have been accepted as standard for ages past.



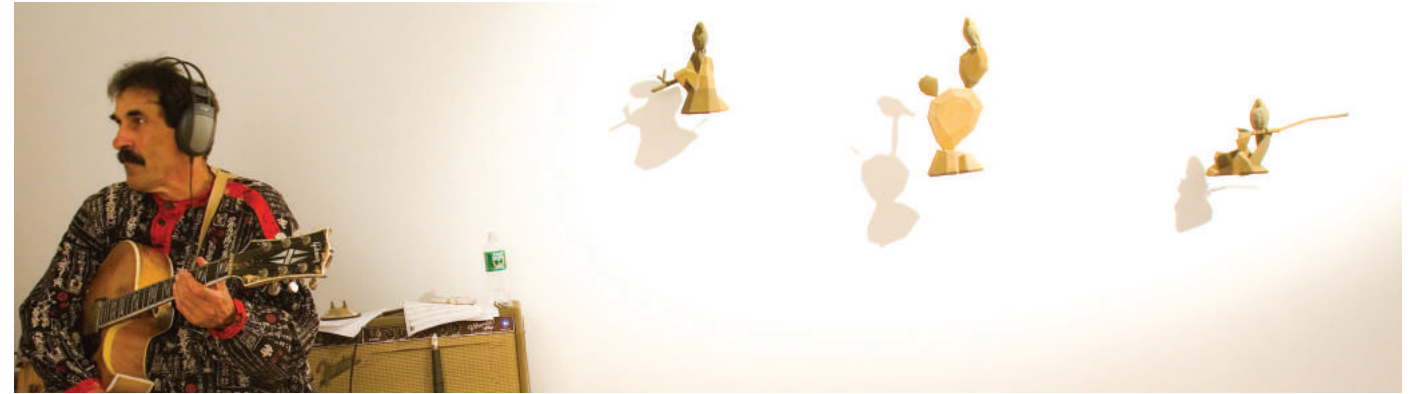
Bassist Bridget Kearney performing at SOUNDSCAPE 2007

Improvisation, and Creativity, Flow from Room to Room

Matthew Guerrieri, Globe Correspondent | September 19, 2007

Soundscape 2007, a collaborative installation of art and music, was like walking through a traffic jam in which every car has its radio tuned to the same station. Producer Savvas Spyridopoulos subdivided a fifth-story Fort Point Channel factory floor into 11 small galleries, with one or two musicians in each space. Via headphones, the players were in aural contact only with their colleagues in neighboring rooms, encouraging improvisational ideas to flow through the exhibition, current down a wire. It might sound like an avant-garde game of telephone, but the vocabulary

here was straight-ahead jazz; music director and saxophonist Andy Voelker recruited an impressive cohort of reeds, brass, and rhythm [...] for the most part, the music was of a familiar, swinging cast, and the fun was in being able to experience large-group jazz on a one-on-one level, a big band in the serendipitous close-up of a subway busker. The sight and sound of Voelker using his solo over an uptempo version of “Slow Boat to China” to genially tease a coy toddler, the two as close as friends on a playground, was, by itself, enough to make the experiment worthwhile[...].



Jon Damian performing at SOUNDSCAPE 2007

“Mike Newby’s “Bird Land” perched life-size sculpted songbirds on angular, futurist outcroppings, both painted the same flat, neutral brown, emphasizing their artificiality. But as the viewer drew in close, the birds mechanically twitched and twittered, an avian serenade for guitarist Jon Damian.”

Boston Globe



Mike Newby, elements of “Bird Land” installation at SOUNDSCAPE 2007



All Together Now...

By Michael Brodeur | mbrodeur@weeklydig.com

[...] all of the rooms contain pieces of visual art (sculptures, installations, projections), most of them providing even more connective tissue by extending over the walls and through the thresholds of the rooms.

Daniel Petraitis's thick vine of sleek steel cables curls around one wall [...].

“Nothing, it seems, functions independently here—nor should it. It’s part of a larger lesson about interconnectedness”

Weekly Dig

Daniel Petraitis: Installation of 800ft of steel rod at SOUNDSCAPE 2007

“Soundscape, on the other hand, has the controlled cerebral chaos of an old-fashioned salon show, the high-tech chops of a new media lab”

Weekly Dig



“Yuval Tabachnik plays the sax amid Daniel Petraitis’ artwork at “Soundscape 2007,” a collaborative installation of visual art and music in a Fort Point Channel factory building.”

Boston Globe