

# JOSEPH O'CONNELL + CREATIVE MACHINES

Monumental art that inspires wonder and imagination



**JOSEPH  
O'CONNELL**



**CREATIVE  
MACHINES**





## ABOUT

Joseph O'Connell is an international artist using light and motion to explore the evolving relationship between self, society and the cosmos.

Based in Tucson, Arizona, Joseph O'Connell founded his studio, Creative Machines in 1995 to support his creative practice. A diverse team with backgrounds in art, engineering, architecture, and custom fabrication assist him in realizing his award-winning artwork.

O'Connell's site-specific sculptures have been commissioned all over the world. Throughout his career, he has collaborated with other artists and designers (including Nina Borgia Aberle & Blessing Hancock) on specific projects to co-develop concepts for artwork, melding his interests in science and perception with other perspectives.

## ARTIST STATEMENT

I approach art as a venue for exploring and expanding what it means to be human. Some of my pieces stand as individual actors: mechanical beings sharing our world with their own unique model of existence. Other works form small spaces that surround: uneasy but protected environments that grant us permission to lower our defenses and witness our own true ways of being. Projected light and human-powered motion blur the boundaries between viewer, artwork, and environment, further allowing a temporary suspension of reality and moments of internal reflection. Using beauty to disarm, these works co-opt their larger site framings into stages for moral, emotional, and intellectual self-reflection.



# CREATIVE MACHINES

Joseph O'Connell founded his studio, Creative Machines, in 1995. Creative Machines develops the detail design, interactive technology, bespoke lighting, and singular fabrication techniques which are the signatures of his art.

Creative Machines is a multi-disciplinary design and fabrication studio that includes 35 unique individuals with backgrounds in art, engineering, design, architecture, project management, fabrication, and installation. The 77,000 square foot shop in Tucson, Arizona is devoted entirely to pushing the boundaries of art making through comprehensive design, prototyping and fabrication. Smart, inquisitive people and extensive capabilities in electronics, CNC machining and 3D forming give us the ability to explore pioneering materials and processes.

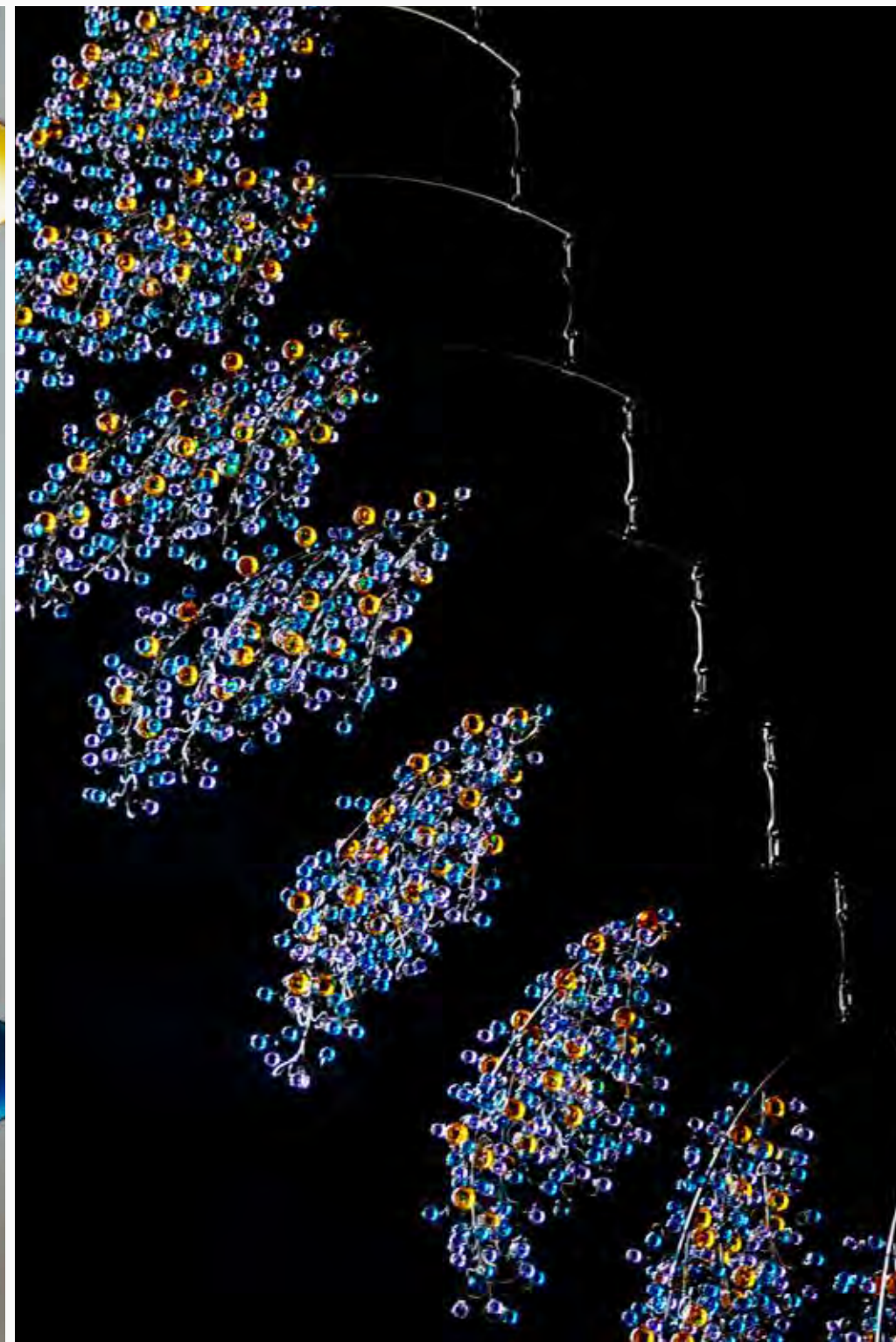
Creative Machines has created and installed public art and other site-specific sculpture for clients throughout the world. Because they take projects from start to finish, they can prototype ideas extensively during the design process and can respond quickly to whatever obstacles and opportunities arise during fabrication. With comprehensive resources under one roof, they extend a consistency of vision to all aspects of a project. Creative Machines has considerable experience working with architects and design teams on projects that range in interactive and public art budgets from \$80,000 to \$5,600,000. In nearly all public art projects, they have coordinated with city agencies, architects, engineers, and consultants to incorporate artwork into new or existing infrastructure.





# SCULPTURAL ARTWORK

LIGHT BASED / INTERACTIVE / KINETIC





# ELEMENTS

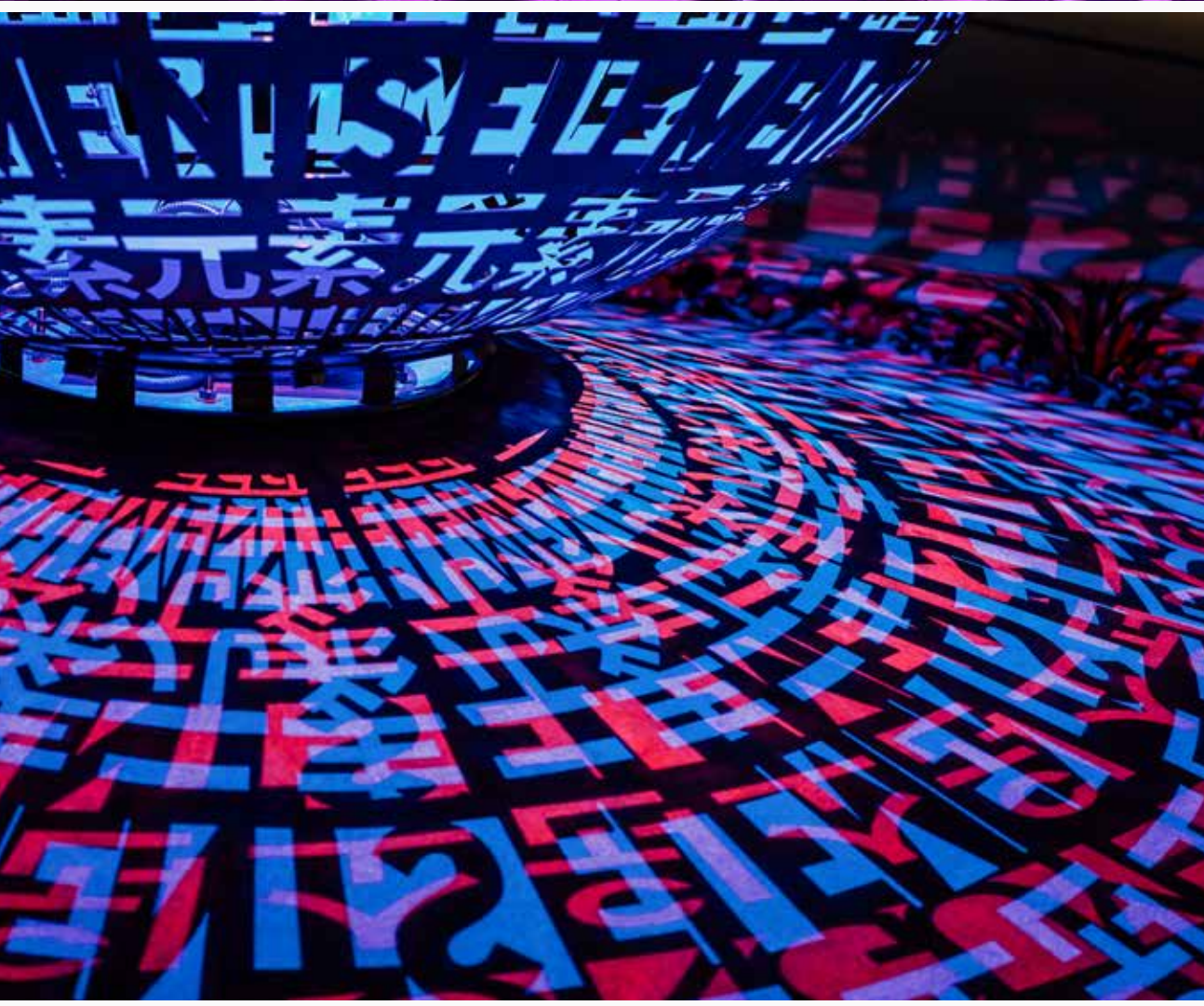
DATE	2018
LOCATION	Elements Apartments, Irvine, CA
DIMENSIONS	10' H x 7'6" Dia
MEDIA	Powder coated stainless steel, LED lighting, electronics
CLIENT	Campos Verde, LLC
BUDGET	\$200,000







Horizontal bands in varied and varying widths form a gentle organic volume. Stacked one on the next, these stainless-steel strips contain textual cutouts: a single word expressed in 11 languages spoken in the local community. The reflective metallic exterior surface is contrasted with an intensely blue matte inside surface. At night, colorful internal lights project the geometry and symbology onto the environment and the viewers, enveloping them as extensions of a single greater community and blurring the line between artwork and environment.





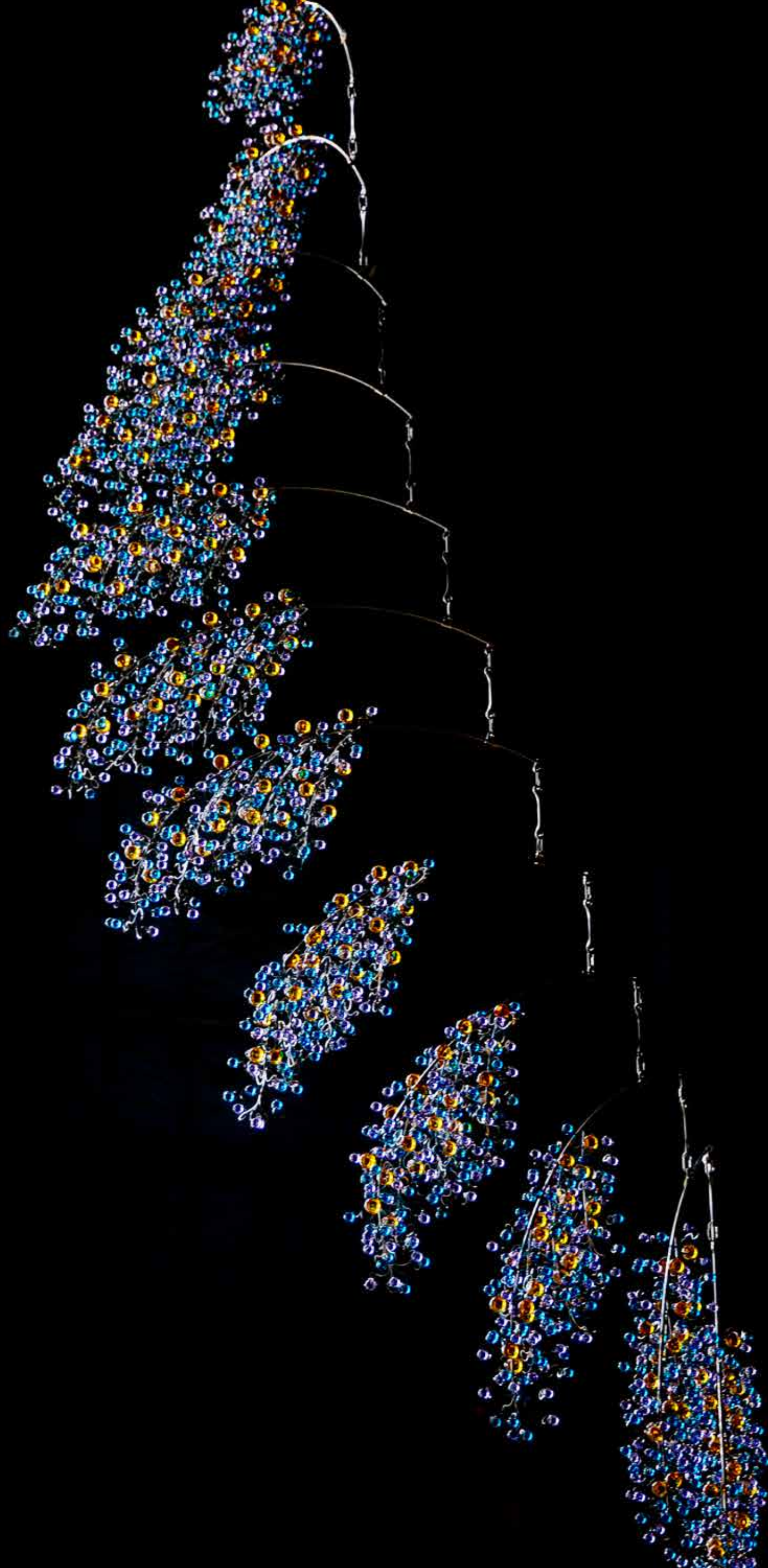


# BROOMCORN

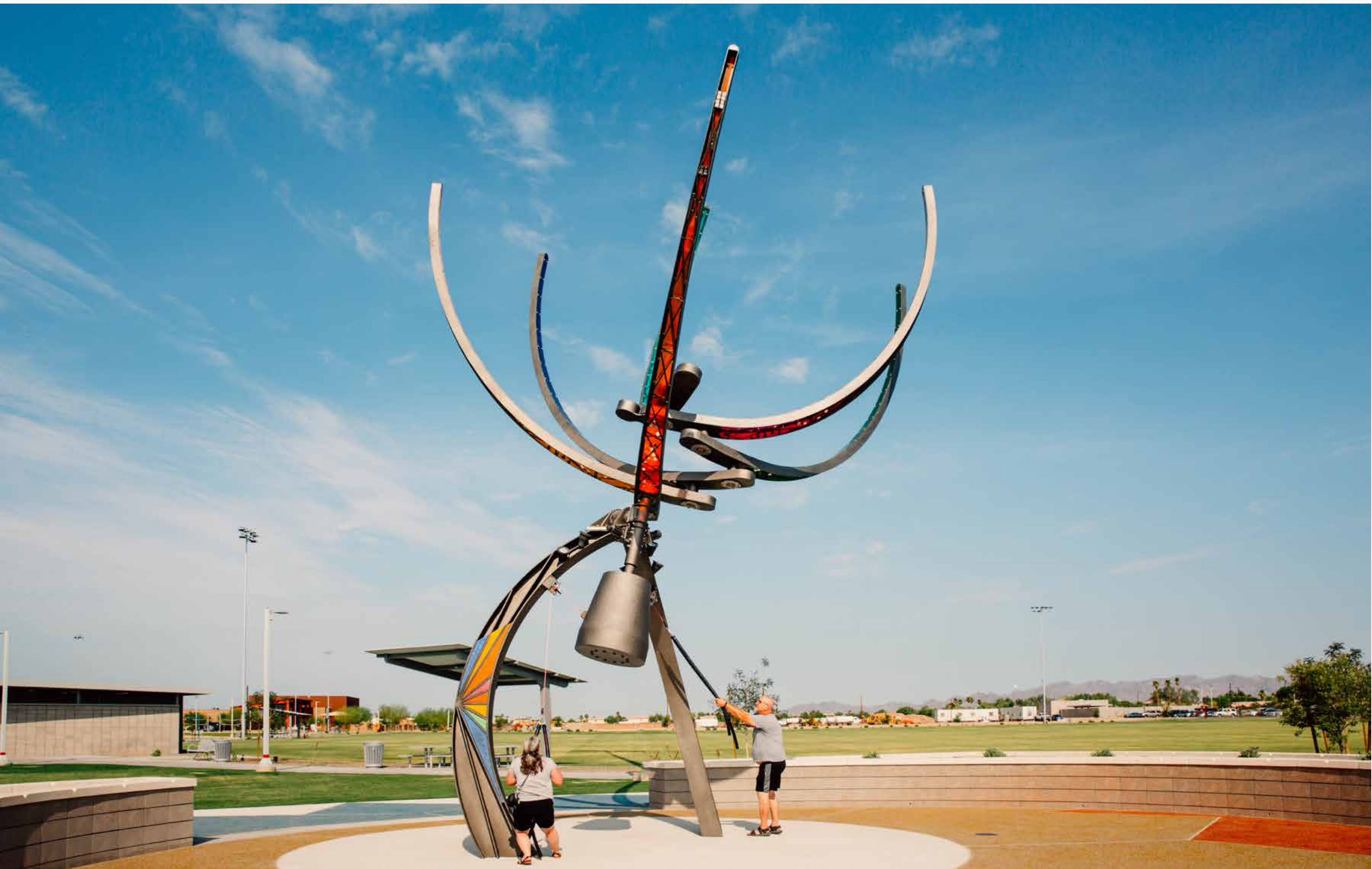
DATE	2020
LOCATION	Broomfield Community Center, Broomfield, CO
DIMENSIONS	15'5" W x 84" H
MEDIA	Stainless steel, glass spheres
CLIENT	City of Broomfield
BUDGET	\$57,000



Mass groupings of colored transparent spheres, held in lacy metallic settings below slender silver rods, cascade down from the ceiling. Each group hangs delicately from the group above, while the whole assembly slowly rotates and twists in response to air currents. Formally evoking the distinctive seed configuration of Broomfield, CO's namesake broomcorn plant, the colors of the glass were chosen based on the color of local wildflowers.





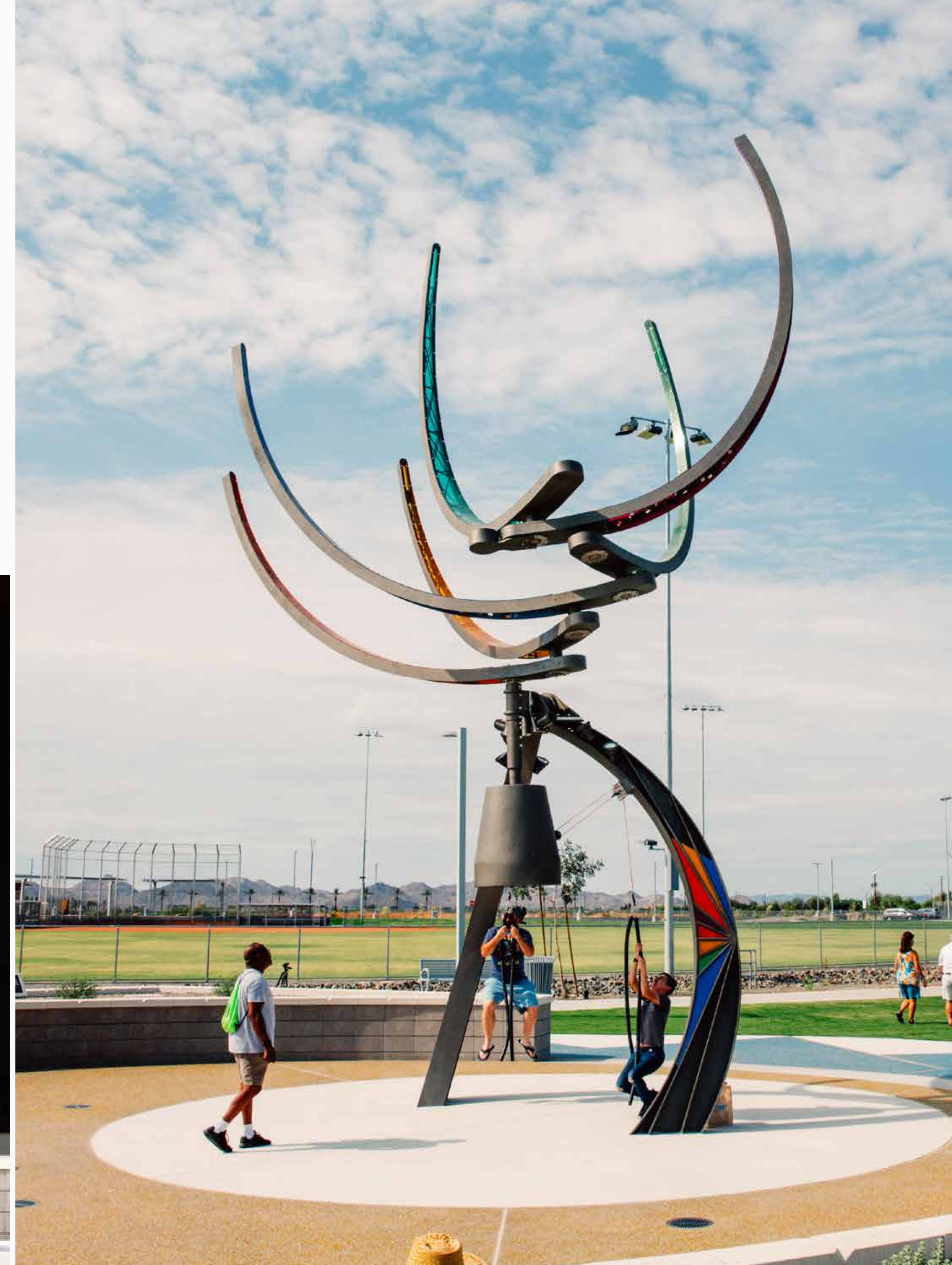


# CHASING THE STARS

DATE	2021
LOCATION	Goodyear Recreation Campus, Goodyear, AZ
DIMENSIONS	26' x 5.5" Dia x 32' H
MEDIA	Stainless steel, Koda XT, LED lighting, mirrors
CLIENT	City of Goodyear
BUDGET	\$448,000



Concentric arcs whirl around one another, high above the viewer. Powered by a massive swinging counterweight pendulum below and supported by two arching columns, the metallic arcs rotate in chaotic yet comprehensible ways, each tracing out spherical volumes in the sky in reference to the earliest celestial models. Colored translucent panels throughout the work filter sunlight and create colored shadows on the ground plane. Two hanging cords encourage viewers to drive the motion of the work, either together or individually.











# GROWING HOME

DATE	2018
LOCATION	Park 12, San Diego, CA
DIMENSIONS	17'8" H x 80" Dia
MEDIA	Laser cut stainless steel, LED lighting, electronics
CLIENT	Greystar
BUDGET	\$350,000





Sitting among a scattering of giant smooth stones, a monumental turret shell sits erect, appearing to be inching its way across the space. Twisting down towards its opening, the shell is perforated with chronological strips of text detailing important events from San Diego's history. The shell was produced exactly as a real shell grows, ring-by-ring, and this construction is evident in the internal structure visible through the gaps. At night, intensely colorful lights illuminate the interior space of the form while also projecting the text onto visitors and the surrounding environment.

*Growing Home* invites interaction by offering a seat at its base for visitors to stop, sit or pose with the monumental sculpture. The local community has started a hashtag on social media where visitors can share their pictures with the sculpture (#Park12Shellfie).











# ONLY CONNECT

DATE	2021
LOCATION	Reby Cary Youth Library, Fort Worth, TX
DIMENSIONS	121'-6" L x 35' 8" W
MEDIA	Stainless steel, glass spheres, LED lighting, optical sensor, electronics
CLIENT	City of Fort Worth
BUDGET	\$377,000



*Only Connect* is a net of neurons dancing overhead, with integrated LED lighting driven by an optical sensor housed in a kiosk. There are additional hidden sensors placed throughout the library that trigger special sequences in the LED lighting. The network of neurons extends outside the building to the retaining wall, showing that the mental and social connections made inside the library extend beyond its walls. The neurons are created from thousands of colored glass spheres which provide a joyous yet sophisticated counterpoint to the white interior and which shine brilliantly with color when light shines through them. Driving the network of LEDs is a sensor housed in the kiosk that responds to people waving their hands, to illustrations from children's books, and the color of clothing worn by visitors.





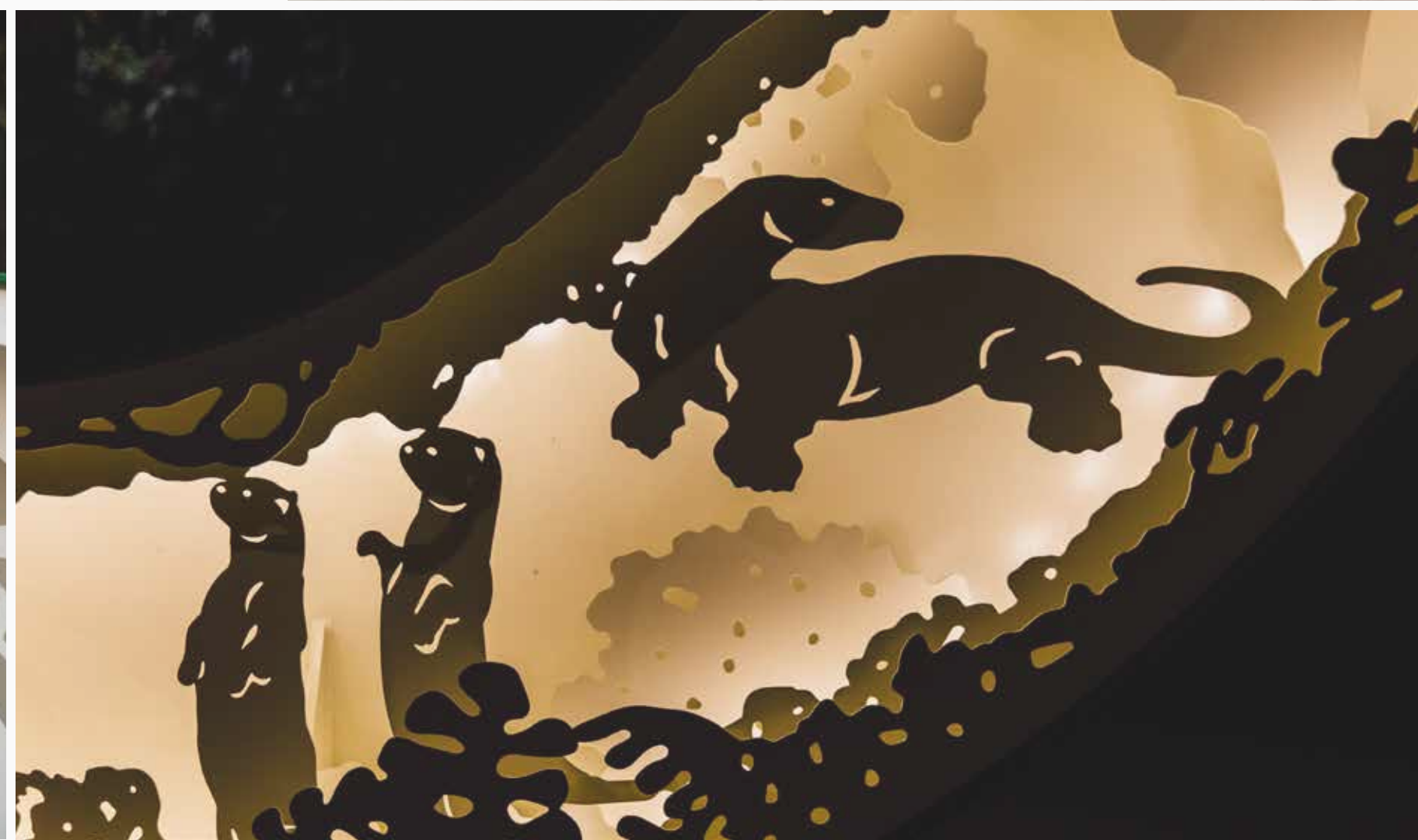
# PEACEABLE KINGDOM

DATE	2021
LOCATION	Reid Park Zoo, Tucson, AZ
DIMENSIONS	30' L x 2'4" D x 11' 1/2" H
MEDIA	Stainless steel, electronics, Line-X, LED-lighting
CLIENT	City of Tucson
BUDGET	\$297,000





*Peaceable Kingdom* is a detailed shadowbox featuring most of the animals in Reid Park Zoo in Tucson, Arizona. The animals 'live' in three linked ecosystems formed by the letters 'Z-O-O' and invite visitors to sit among them for photographs and socializing. I hope that this artwork will help people form positive memories of visiting the zoo, will help them see themselves as part of the animal kingdom, and help them develop empathy for all life forms and how they are interconnected.



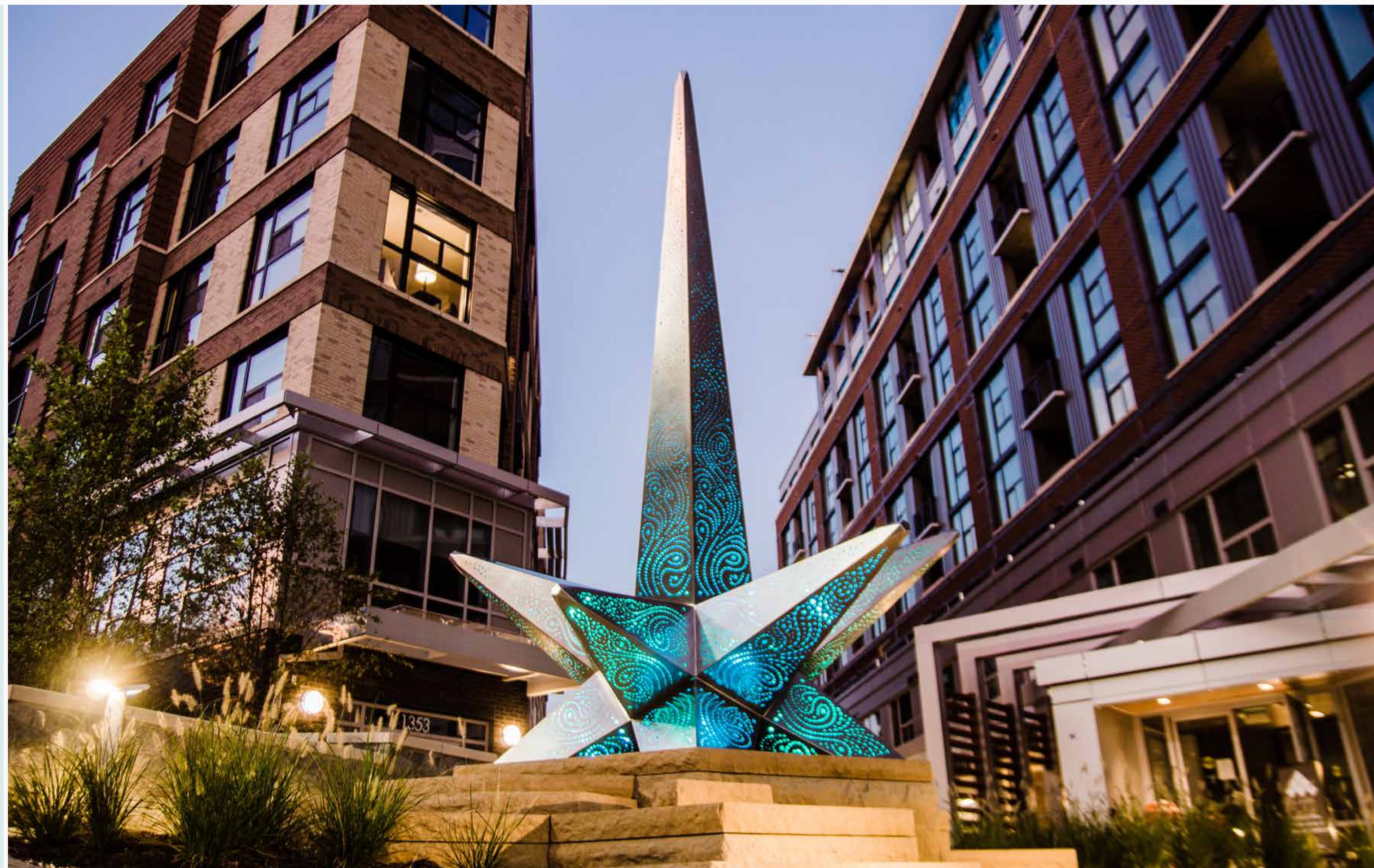




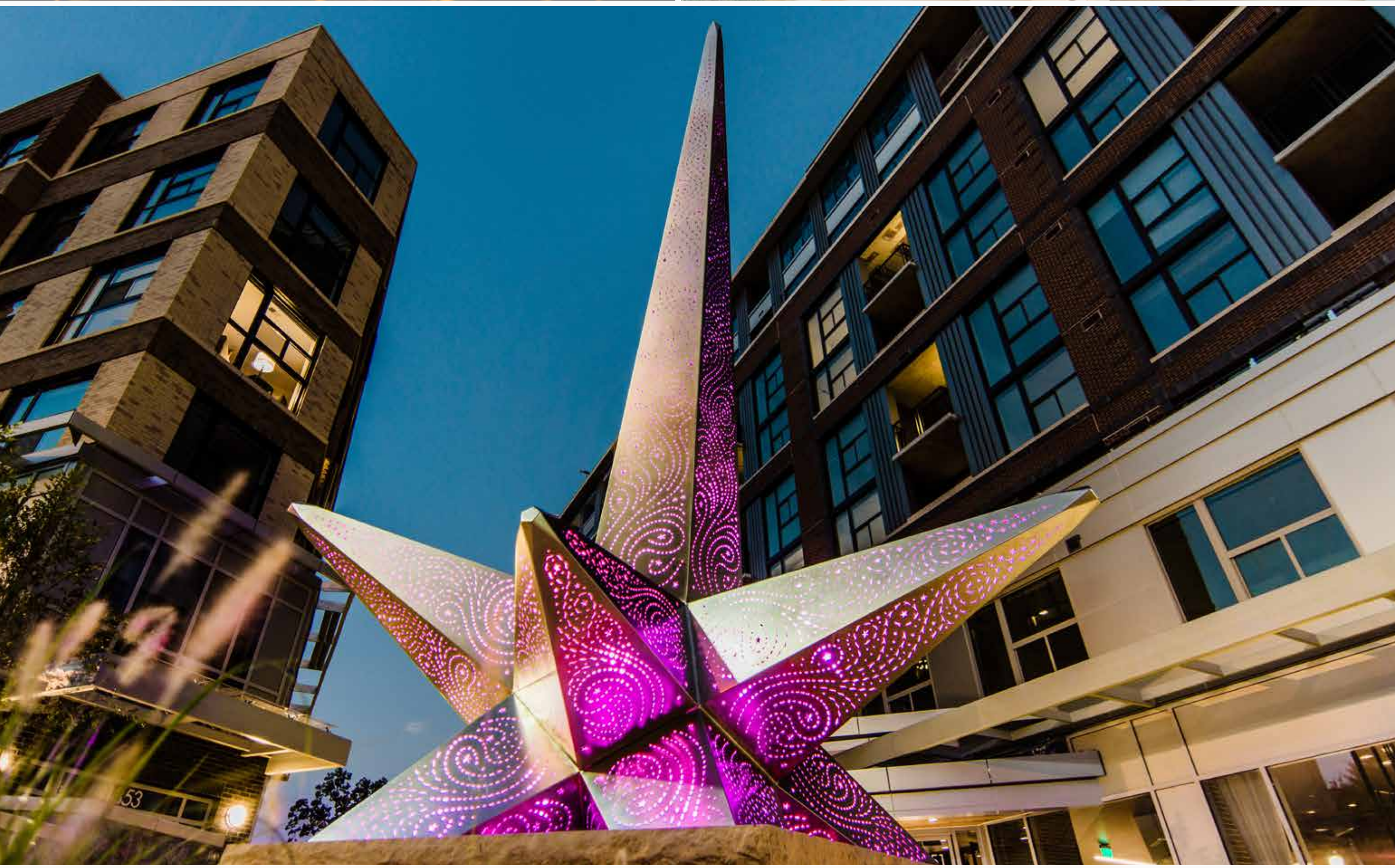


# RISING STAR

DATE 2019  
LOCATION Gables Pointe, Rosslyn, VA  
DIMENSIONS 12'3" H x 11' W  
MEDIA Laser cut stainless steel, LED lighting,  
electronics  
CLIENT Gables Residential  
BUDGET \$122,000







## RISING STAR

A beautifully spiked form, blurring the line between mechanized and organic, tumbles up out of the staggered ground plane. Patterns perforate the surface, appearing organic from a distance but revealing their true representational nature upon closer inspection. Installed in Rosslyn, Virginia, the points of the star are oriented toward key United States landmarks such as Arlington Cemetery, the White House, and the site of Rosslyn's historical origins. *Rising Star* also serves as a contemporary homage to Nancy Holt's nearby Dark Star Park.









# ORBITS INTERWEAVE

DATE	2021
LOCATION	NASA Goddard Visitor Center, Greenbelt, MD
DIMENSIONS	34' 11" Dia x 19' 1" H
MEDIA	Powder coated steel, mirror polished stainless steel
CLIENT	NASA
BUDGET	\$155,000





Three mirrored orbs float above the viewer, delicately suspended from a balanced armature of gentle arcs. A central vertical element supports the assembly, allowing the orbs to slowly orbit one another in response to air currents. Alternatively appearing as polished spherical volumes or perfectly flattened disc-shaped portals, the orbs reflect back a surreal image of the viewer, their environment, and the artwork itself. The three orbs represent the view of earth that a satellite sees, and correspond to the interlinked orbits of the sun, earth and moon.





# WINGS OVER WATER

DATE	2016
LOCATION	George R. Brown Convention Center, Houston, TX
DIMENSIONS	30' H x 70' L x 22' W
MEDIA	Electronics, stainless steel, stamisol fabric, LED lighting
CLIENT	Houston Arts Alliance, Houston First Corporation
BUDGET	\$1,400,000

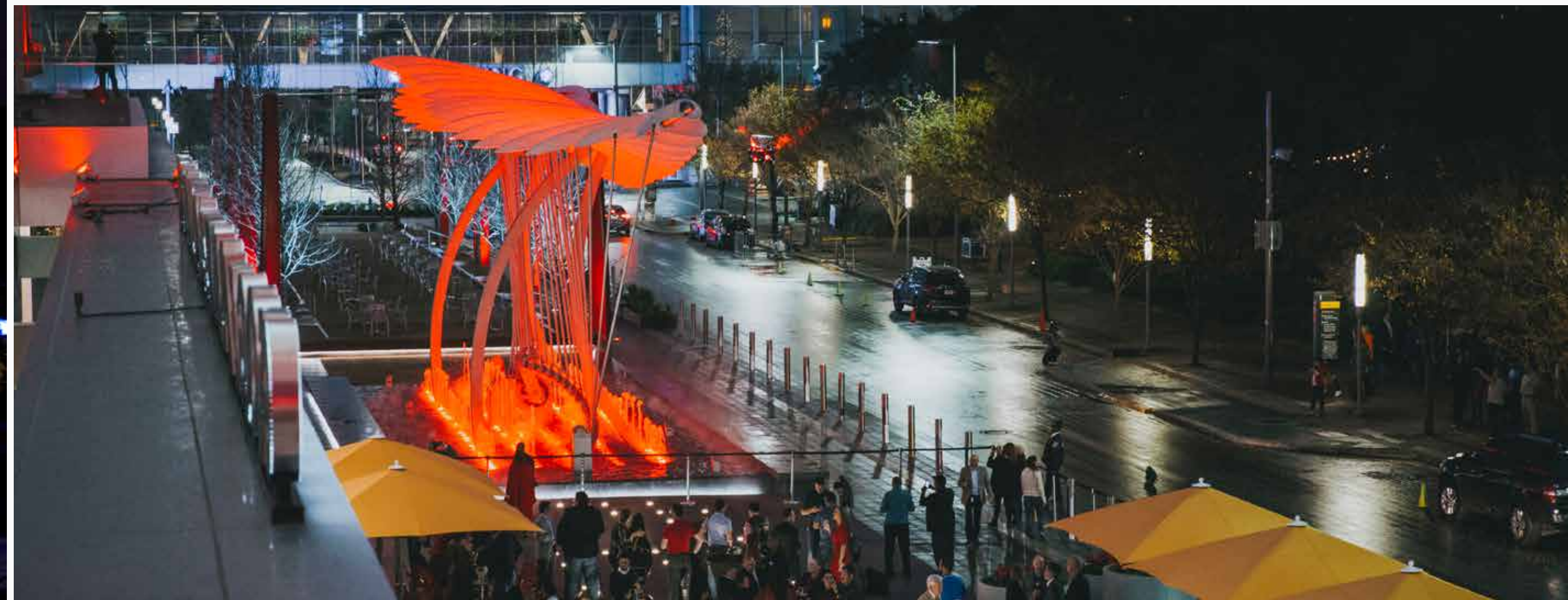




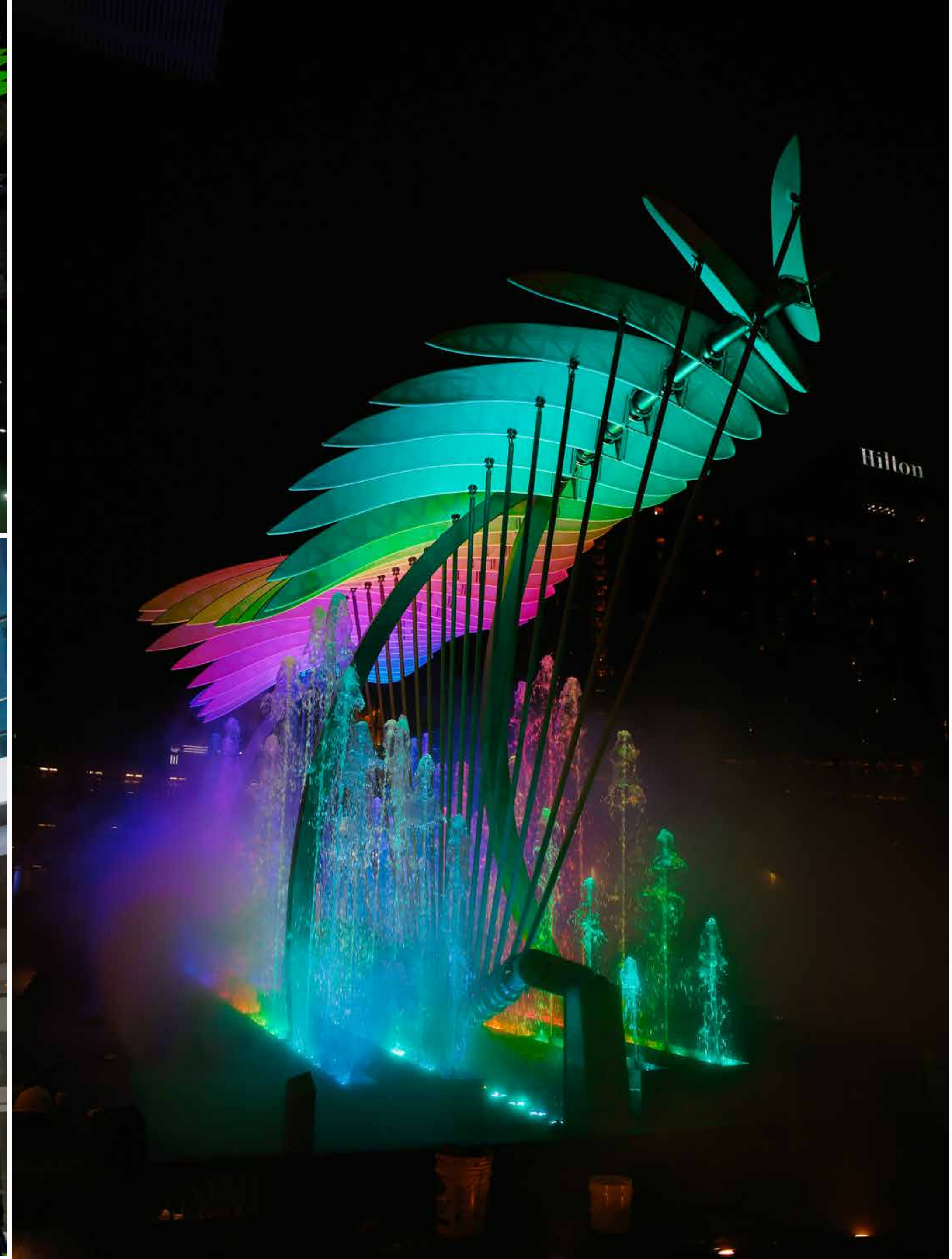
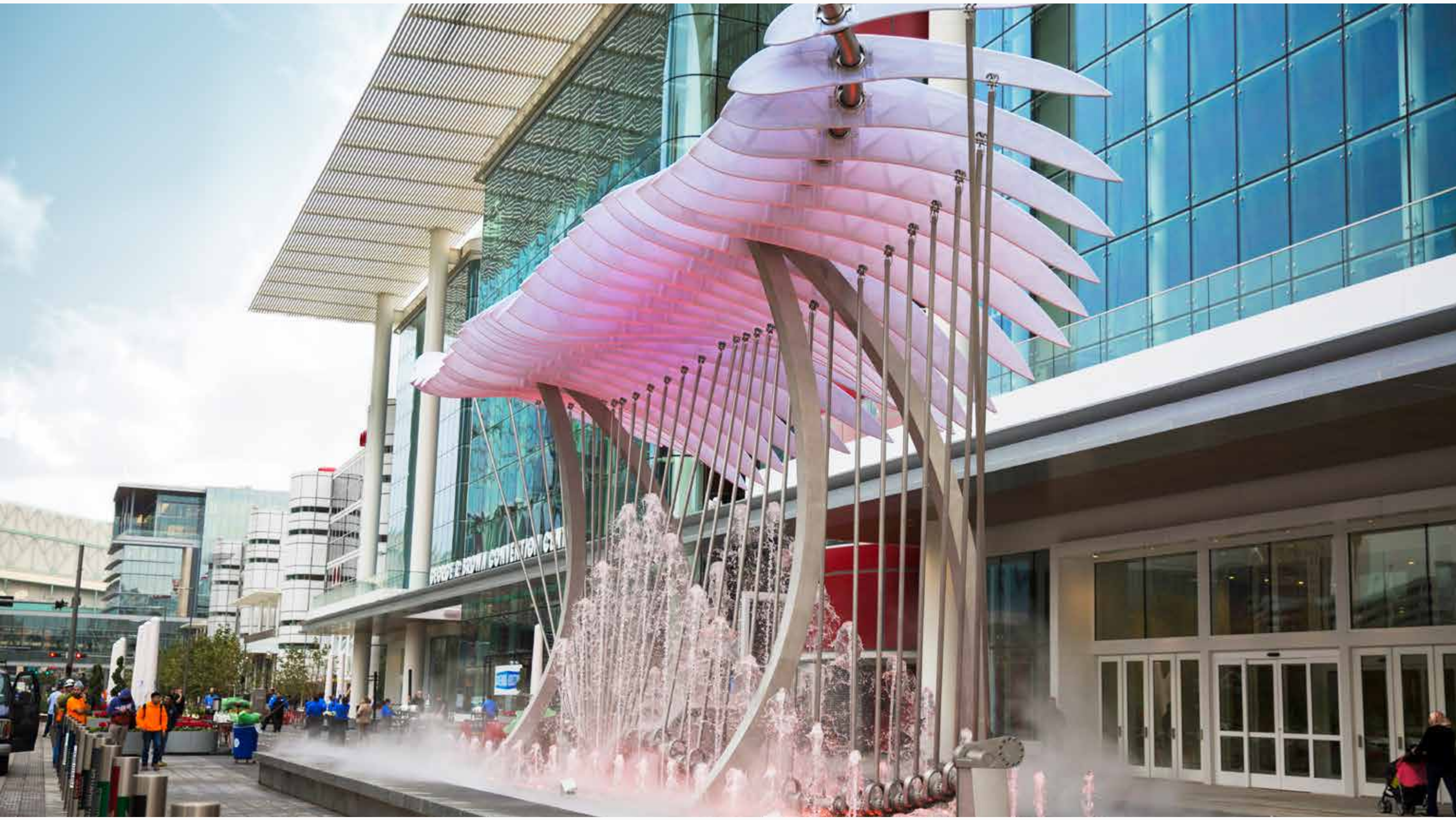


A massive yet ethereal wing, supported by two arcing supports, undulates above as an intricate mechanism rotates below. The 32 individual curvilinear organic wing elements ripple from the center out, actuated by linear pushrods driven by the turning of a helical shaft. The entire artwork stands in a pool among carefully controlled water jets and is illuminated from below with carefully controlled colorful patterns.

Inspired by Houston's diverse population and its costal location, the work references the connection between human and avian migration as well as Houston's aerospace heritage.















# CAMARADERIE

DATE	2018
LOCATION	VA San Jose Clinic, San Jose, CA
DIMENSIONS	19' W x 8' D x 10' H
MEDIA	Laser cut stainless steel, LED lighting, electronics
CLIENT	Department of Veterans Affairs
BUDGET	\$300,000

\*Collaboration with Blessing Hancock









Outside the veteran's clinic in San Jose, CA, three monumental chevron volumes evolve in a sequence: each similar but slightly different from the next. Text panels perforate the work, breaking the clear division between inside and outside. The word and phrases cut into the work were collected from veterans sharing their exceptional stories of friendship and solidarity and highlighting the enduring fellowships built within the military tradition throughout US history. The chevron shapes have been placed on their sides giving reference to a military flight formation. The three sculptures are grouped together to illustrate the importance of teamwork and cooperation.



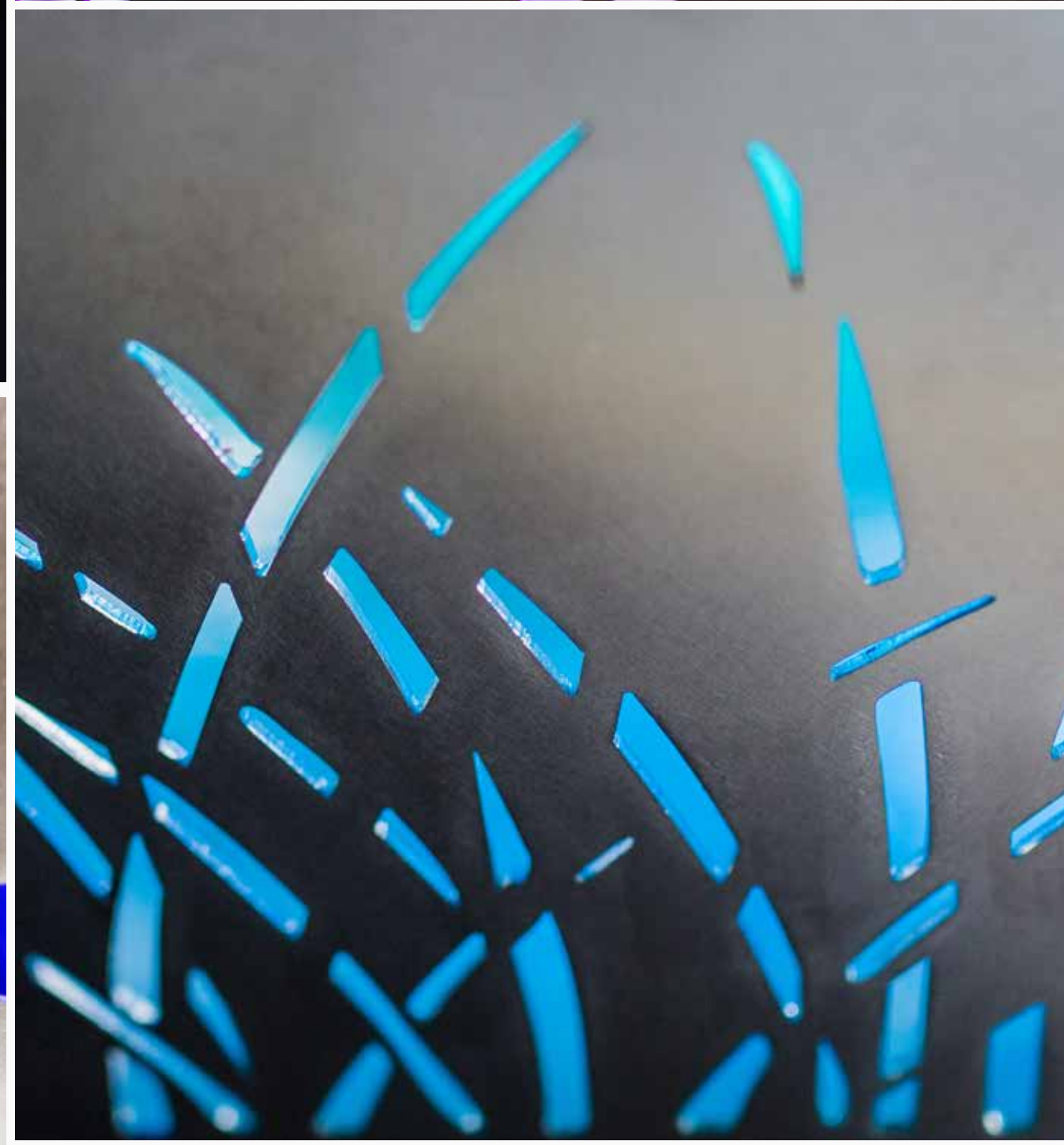


# WATER IS LIFE

DATE	2020
LOCATION	Broomfield Community Center, Broomfield, CO
DIMENSIONS	96" H x 60.5" W
MEDIA	Laser cut stainless steel, electronics, LED lighting
CLIENT	City of Broomfield
BUDGET	\$97,000







A giant silver water droplet is perforated with delicate patterns depicting all the ways that local life is embedded in the water cycle either directly or through native plant species. At night, intense and gently color-changing lights project these intricate and patterns onto viewers and the environment, enveloping them as extensions of a greater community and blurring the line between artwork and environment. *Water is Life* is a site-specific outdoor artwork filled with small iconic details that celebrate the essential role water has played in the history of Broomfield, CO.



# CODES

DATE	2019
LOCATION	Flagler Banyan Square, West Palm Beach, FL
DIMENSIONS	Series covers 90' x 15' — Individual panels vary
MEDIA	Stainless steel, etched glass spheres, LED lighting, electronics
CLIENT	Flagler Banyan Square
BUDGET	\$700,000







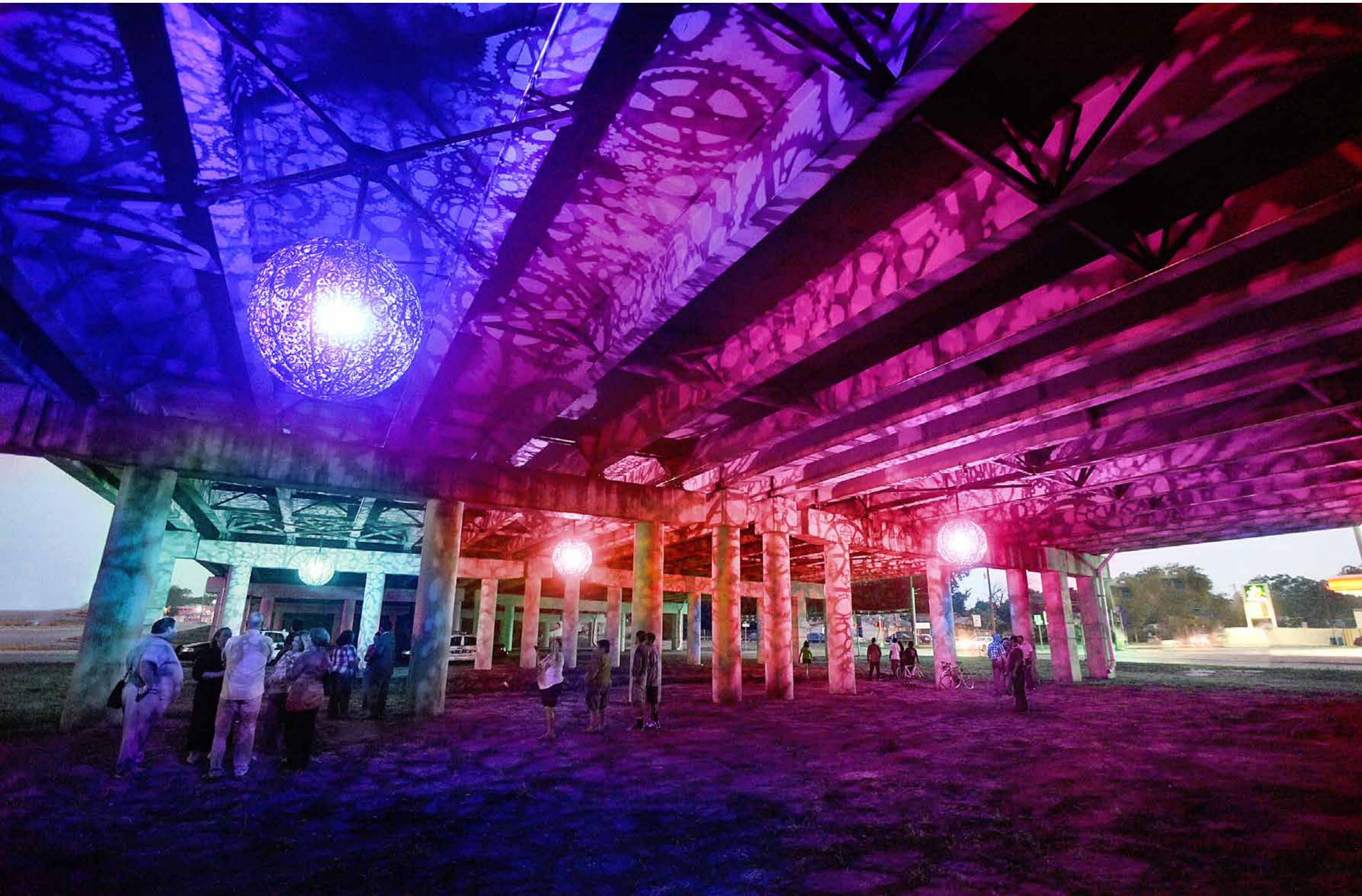
A multitude of softly-finished silver metallic columns made of steel plates rise from the ground plane, human in scale. On each column, translucent colored spheres of multiple sizes are inserted through the plates and glow as light-tunnels through the spherical gems. Arranged in careful grids, the spheres hide a coded message within the plates that can be deciphered only with careful and continued focus.

*Codes* is made of glass spheres in colors reminiscent of mid-century beach glass. The delicate spheres are set into stainless steel forms to create a 'wall' forming a porous boundary that people can walk through, yet feel a sense of enclosure.









# BALLROOM LUMINOSO

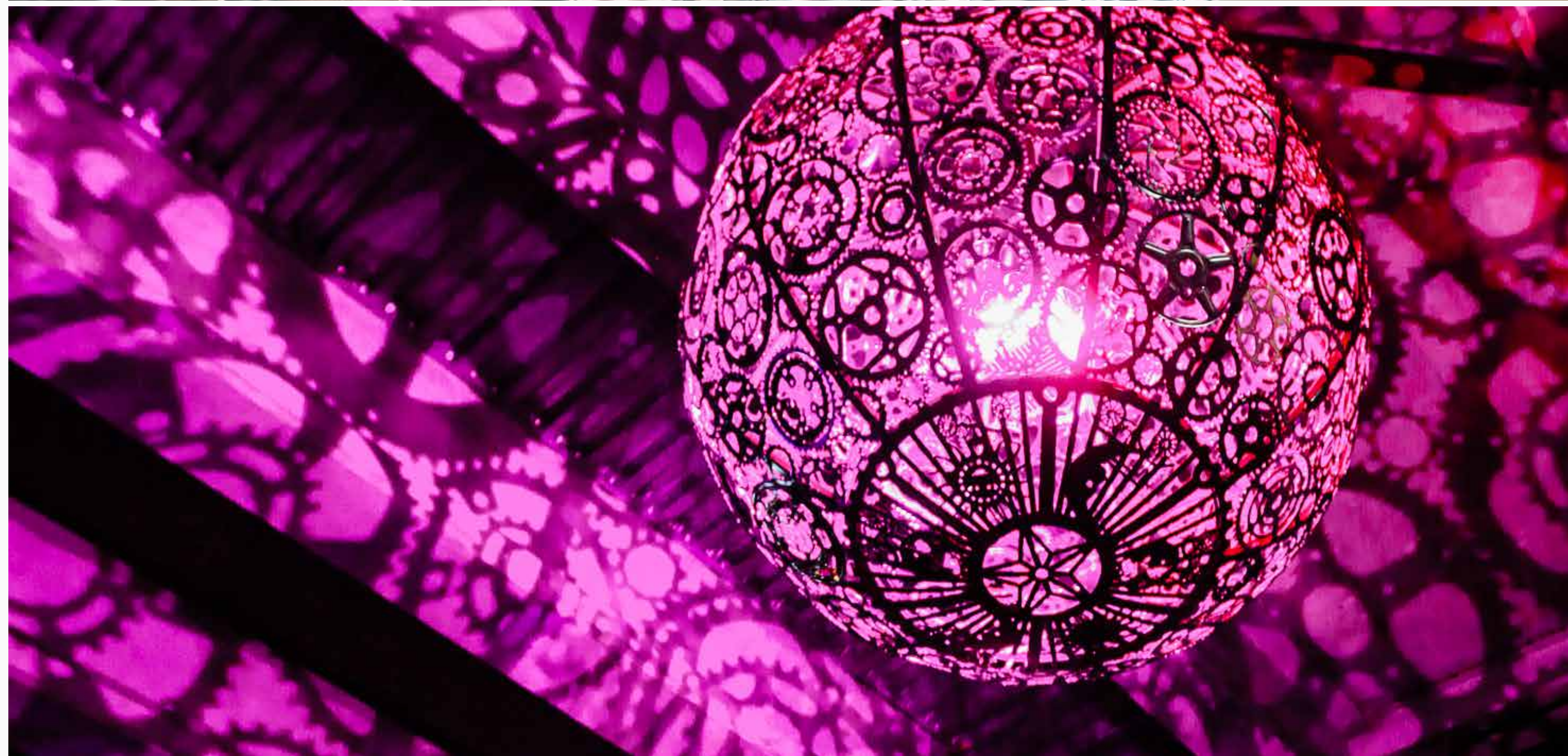
DATE	2013
LOCATION	Theo & Malone Underpass at I-35, San Antonio, TX
DIMENSIONS	48" Dia - 6 total
MEDIA	Powder coated steel, recycled bike parts, LED lighting
CLIENT	Public Art San Antonio

\*Collaboration with Blessing Hancock



*Ballroom Luminoso* is a light installation that transforms a freeway underpass into a majestic ballroom theater of complex colored shadows and surreal projections. Six ephemeral globe chandelier-projectors utilize reused bike parts to filter intense color-changing light sources as they project the artwork onto the surrounds and the participants alike.

The artwork references the area's past, present, and future in the design of its intricately detailed medallions. The images in the medallions draw on the community's agricultural history, strong Hispanic heritage, and the burgeoning environmental movement. The medallions are a play on the iconography of La Loteria, which has become a touchstone of Hispanic culture. The piece was awarded the 2013 SXSW Transformative Design Award.









# SPROUTS

DATE	2017
LOCATION	Phoenix Children's Hospital, Phoenix, AZ
DIMENSIONS	11' – 19' H
MEDIA	Stainless steel, LED lighting
CLIENT	Phoenix Children's Hospital
BUDGET	\$172,000

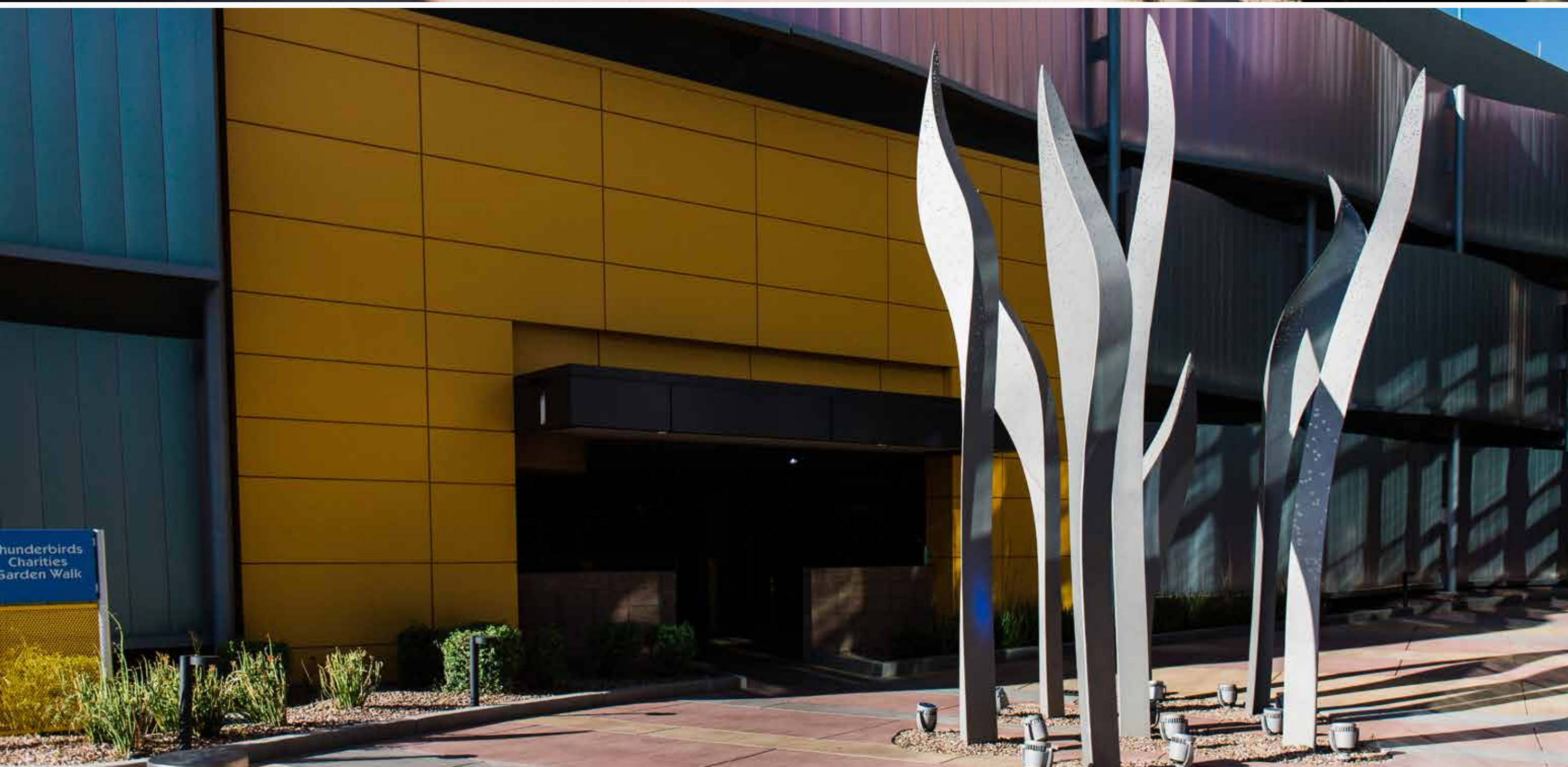






## S P R O U T S

A series of strange yet wondrous sculptures amplify the form of a plant sprout to a monumental scale. The field of sculptures creates an abstract yet referential space that invites interaction with the piece by moving in and around it. Gently curving forms create a calm serene environment while the subtle perforation insinuates the rare but crucial moment when small water droplets hit the surface of a sprout in the desert.







# TEXAS RISING

DATE	2014
LOCATION	Texas Tech University, Lubbock, TX
DIMENSIONS	(Large) 21' Dia, (Medium) 8' Dia, (Small) 6' Dia, (Chandeliers) 5' Dia – seven total
MEDIA	Laser cut stainless steel, LED lighting, electronics
CLIENT	Texas Tech University
BUDGET	\$485,000



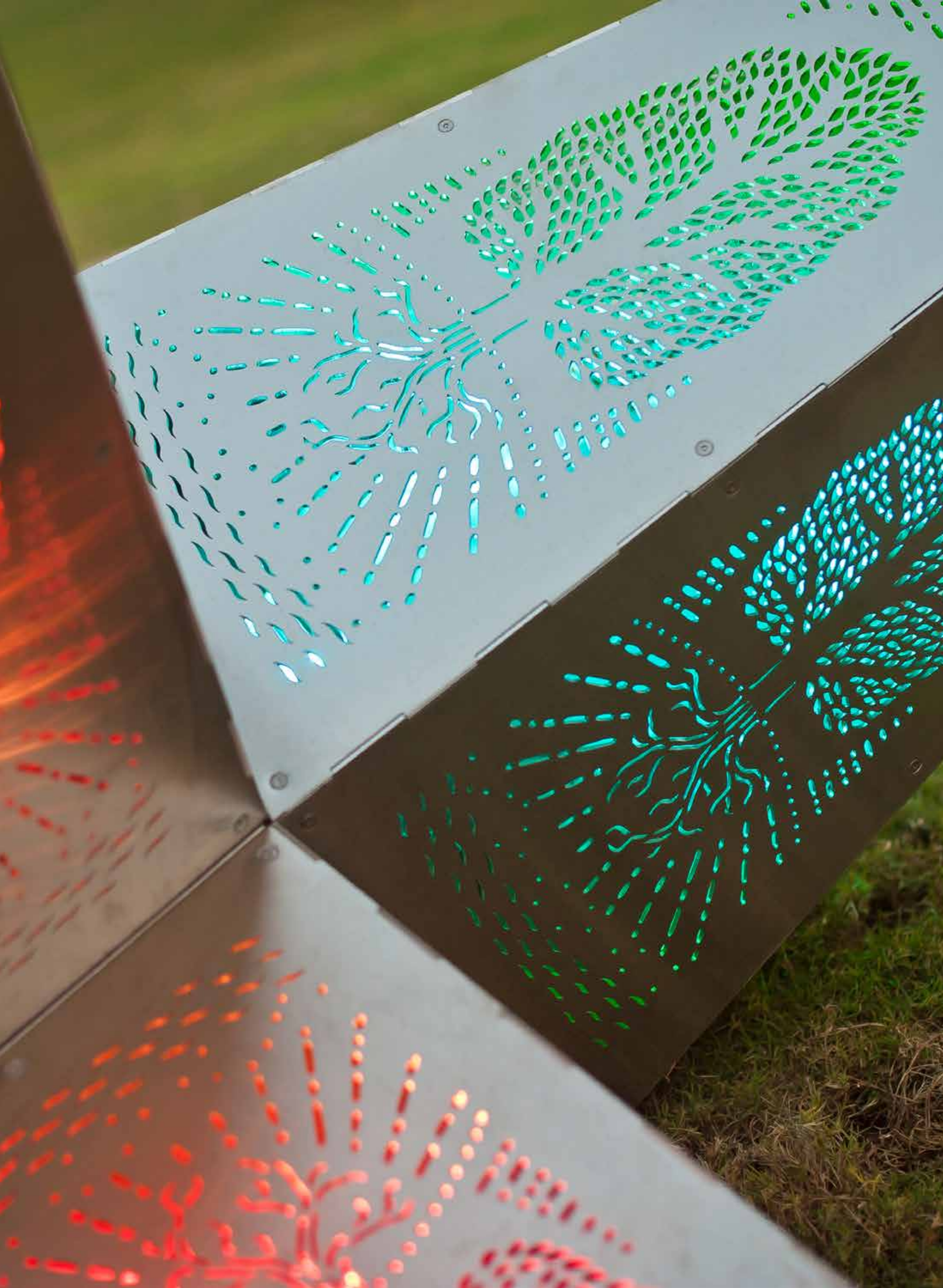


Five star-shaped elements progressively emerge out of the courtyard of the West Village Campus at Texas Tech University while two additional elements hang in nearby archways, exploring new morphologies of the five-pointed star omnipresent across Texas. The sculptures in the courtyard explore stellated dodecahedron geometry in different stages of development rising out of the ground. In archways of the adjacent building, fully emerged stars rise well above the viewer.

The stars are perforated with unique 2D patterns abstractly representing the university's values, achievements, and traditions. Each one contains a secret element for visitors to discover and pass on to younger students. At night, intense and gently color-changing lights project these intricate and playful patterns onto viewers and the environment, enveloping them as extensions of a greater community and blurring the line between artwork and environment.



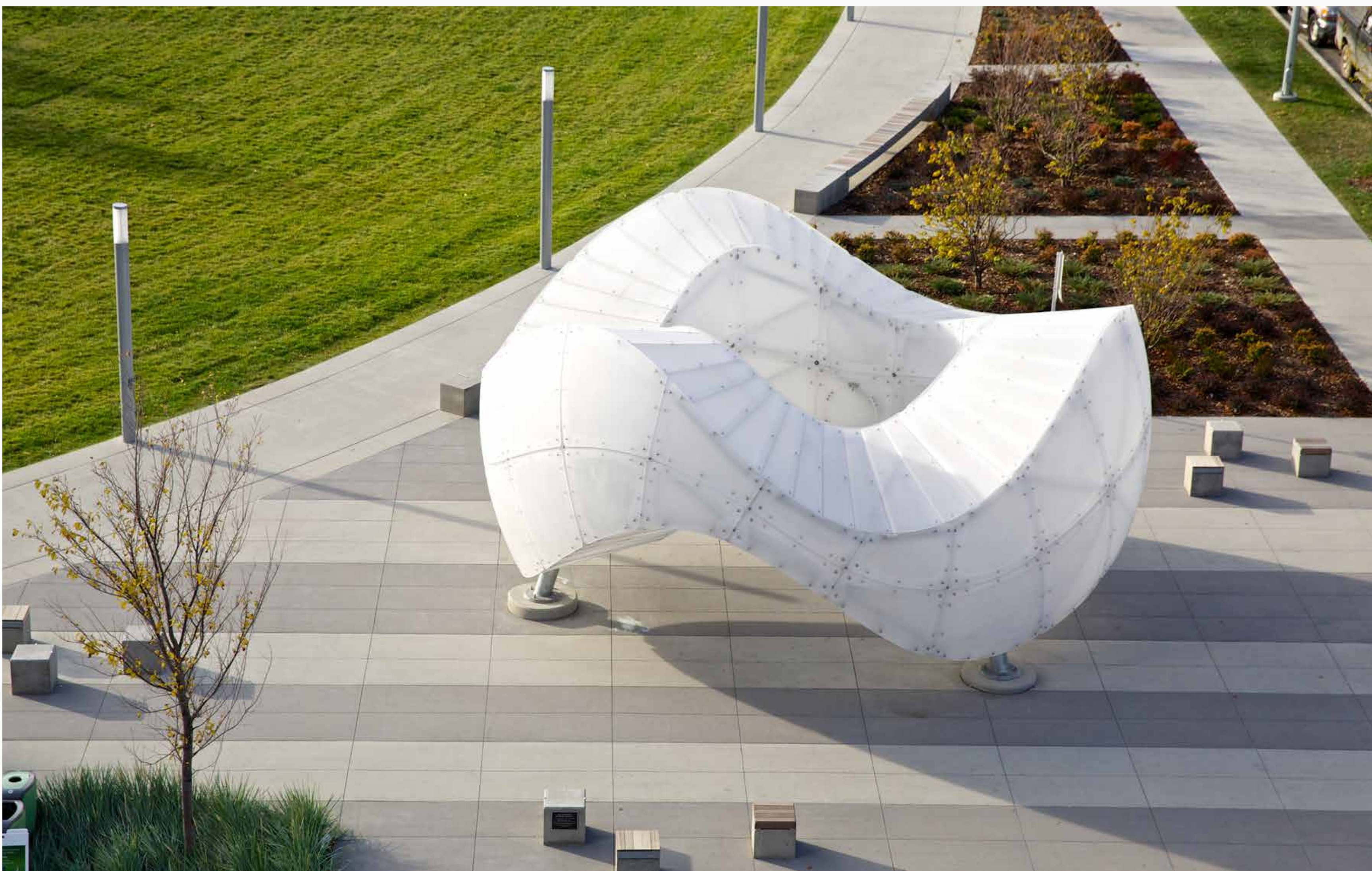












# CHINOOK ARC

DATE	2013
LOCATION	Barb Scott Park, Calgary, Alberta, Canada
DIMENSIONS	28' Dia x 15' H
MEDIA	Steel, acrylic, LED lighting, electronics, touch sensors
CLIENT	City of Calgary
BUDGET	\$500,000

\*Collaboration with Blessing Hancock



An enormous undulating translucent ring of ethereal color stands on three legs, equal parts mechanical and organic. Inspired by the similarly-named weather phenomenon that periodically blankets the local Alberta sky, this work engages with viewers through various forms of amorphous boundaries in form, color, sound, and light. Moving in, out, and around the form all while having the ability to delicately manipulate the lighting conditions encourages viewers to explore their own relationships with color and space. Occupying the inside of the work also provides for a unique separation from the hustle and bustle of the city, limiting the viewer's perspective to the sky above and creating a sonic micro-environment.

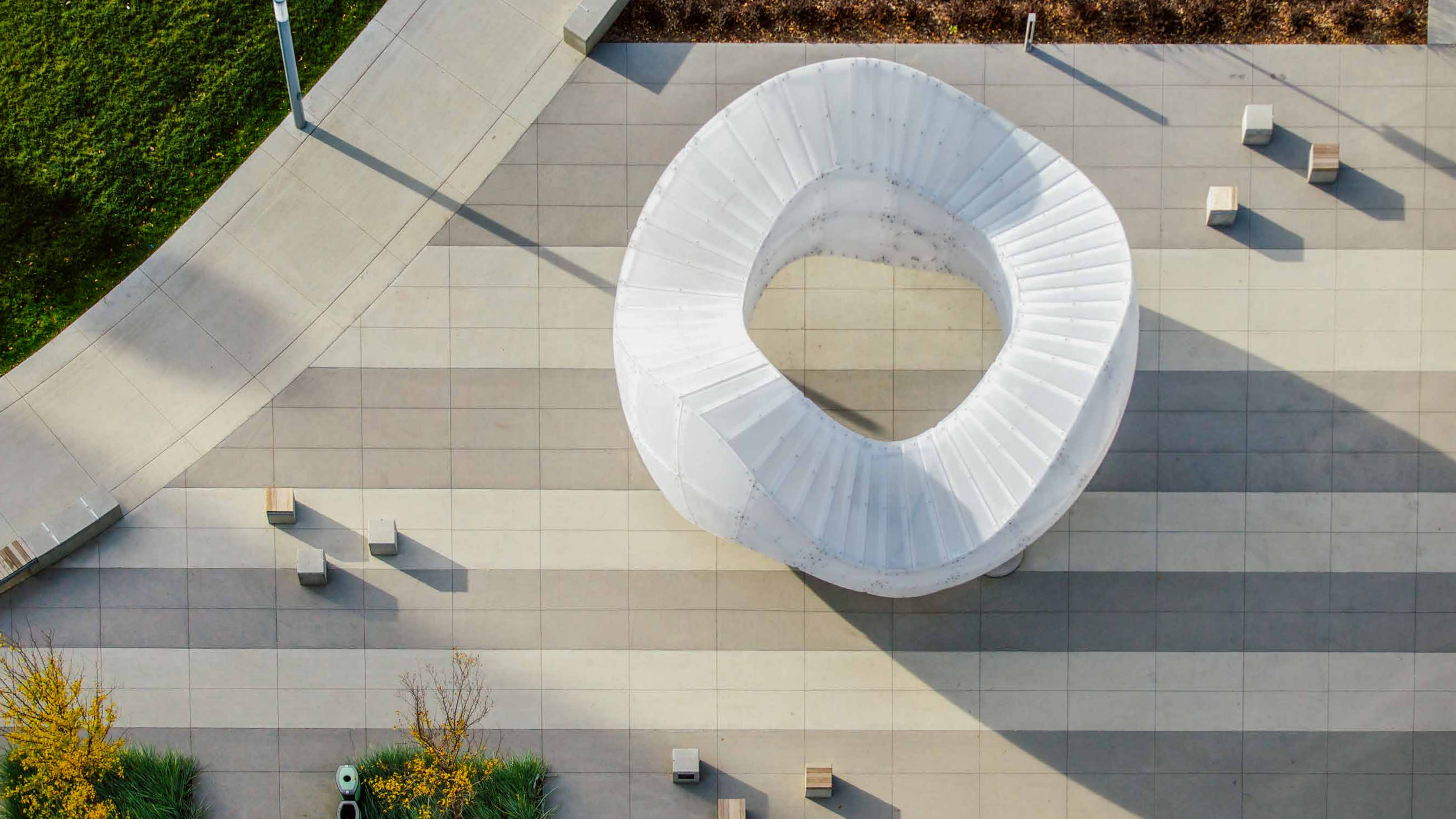
*Chinook Arc* is programmed with hours of light programs related to seasons. It also contains a unique sensor that allows visitors to control the lighting by waving their hands, objects, and videos on their cell phones.













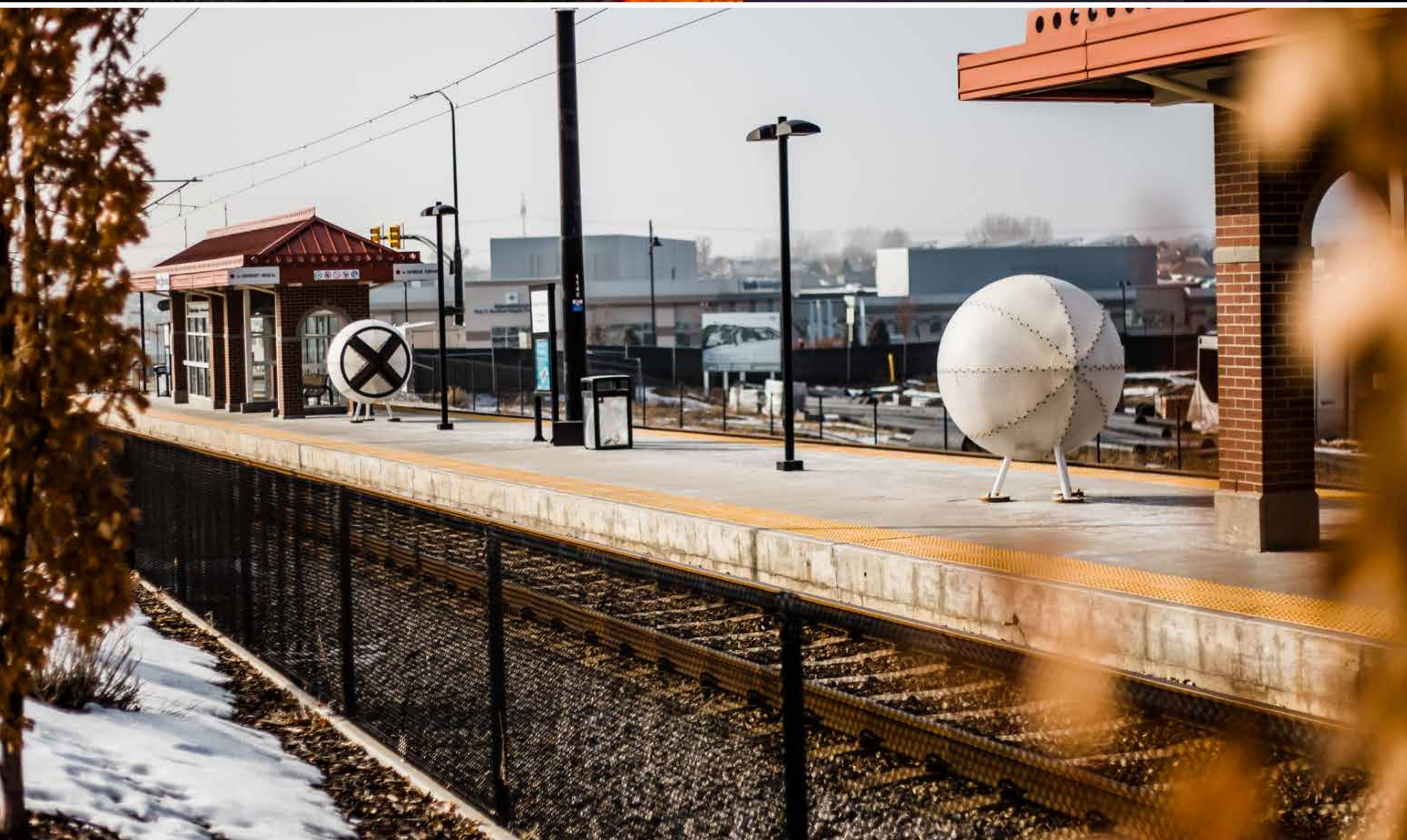


# UTAH BIT AND MINE

DATE	2011
LOCATION	Bingham Junction Light Rail Station, Midvale, UT
DIMENSIONS	14' Dia x 38' L
MEDIA	Steel, acrylic, LED lighting, electronics, touch sensor
CLIENT	Utah Transit Authority
BUDGET	\$130,000

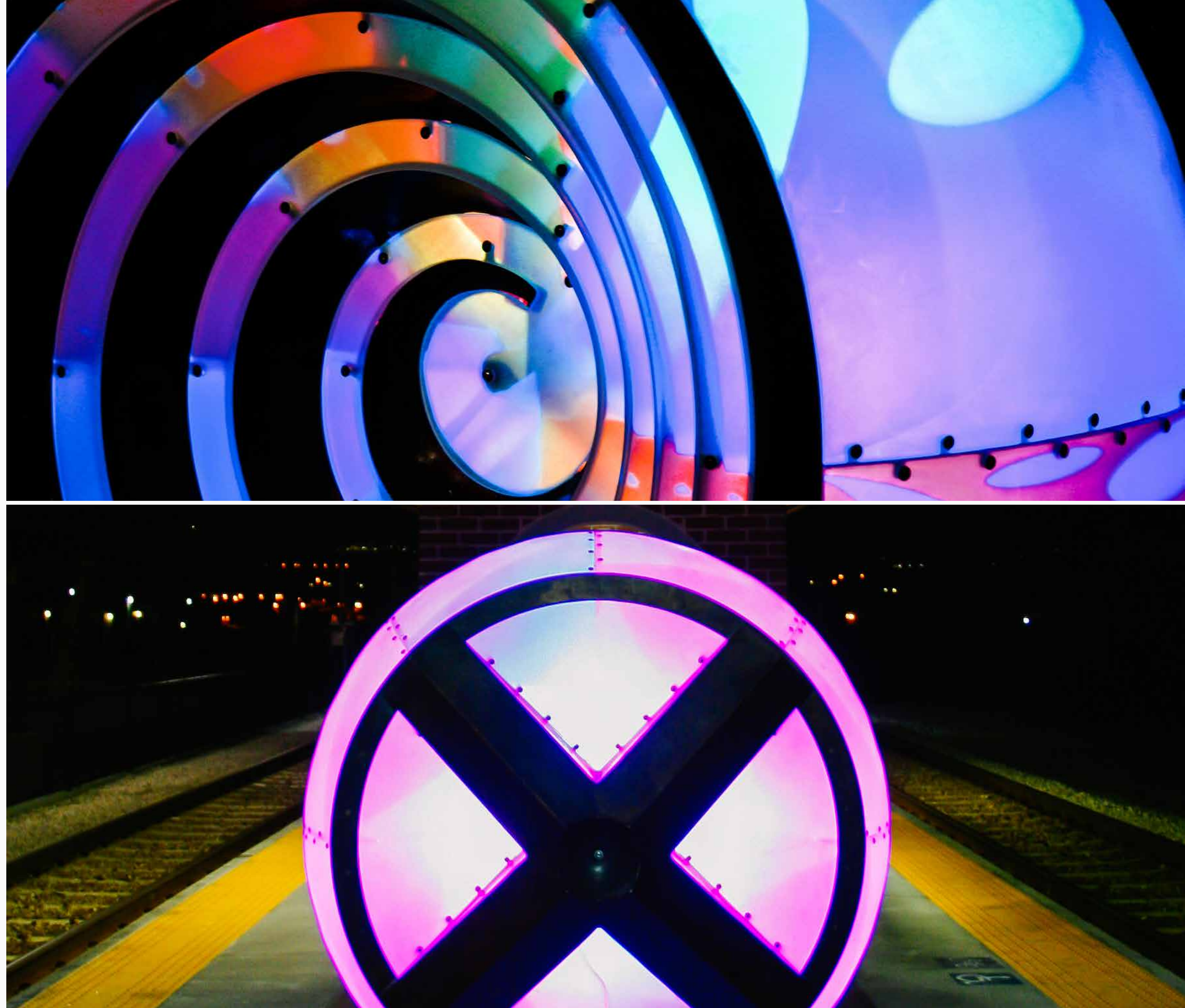
\*Collaboration with Blessing Hancock and Nina Borgia-Aberle







Two translucent white spheres, each with a single face, oppose one another along a light rail platform. Radial lines patterned with small fasteners flow from the back of the spheres towards the front, echoing the regional vernacular of riveted steel mining equipment, where on each they are interrupted by a flat cut circular face. From the face on one sphere protrudes a black pointed cross, an abstraction of a traditional rock drilling bit tip. The face on the other sphere pulls a black and a white spiral into the body of the sphere, an abstraction of an open pit mine. At night, both spheres glow, colorfully exchanging back and forth in a dialogue.

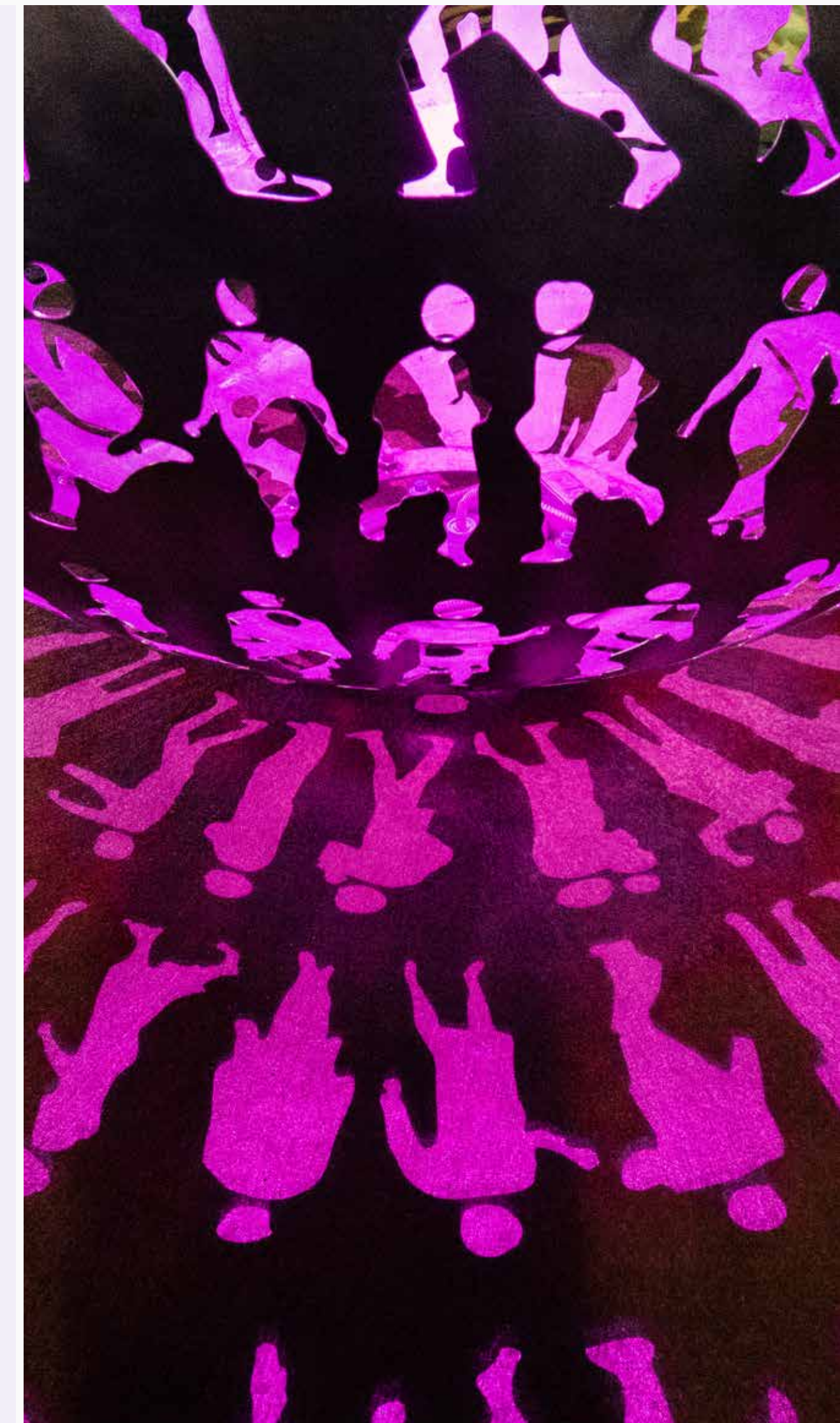




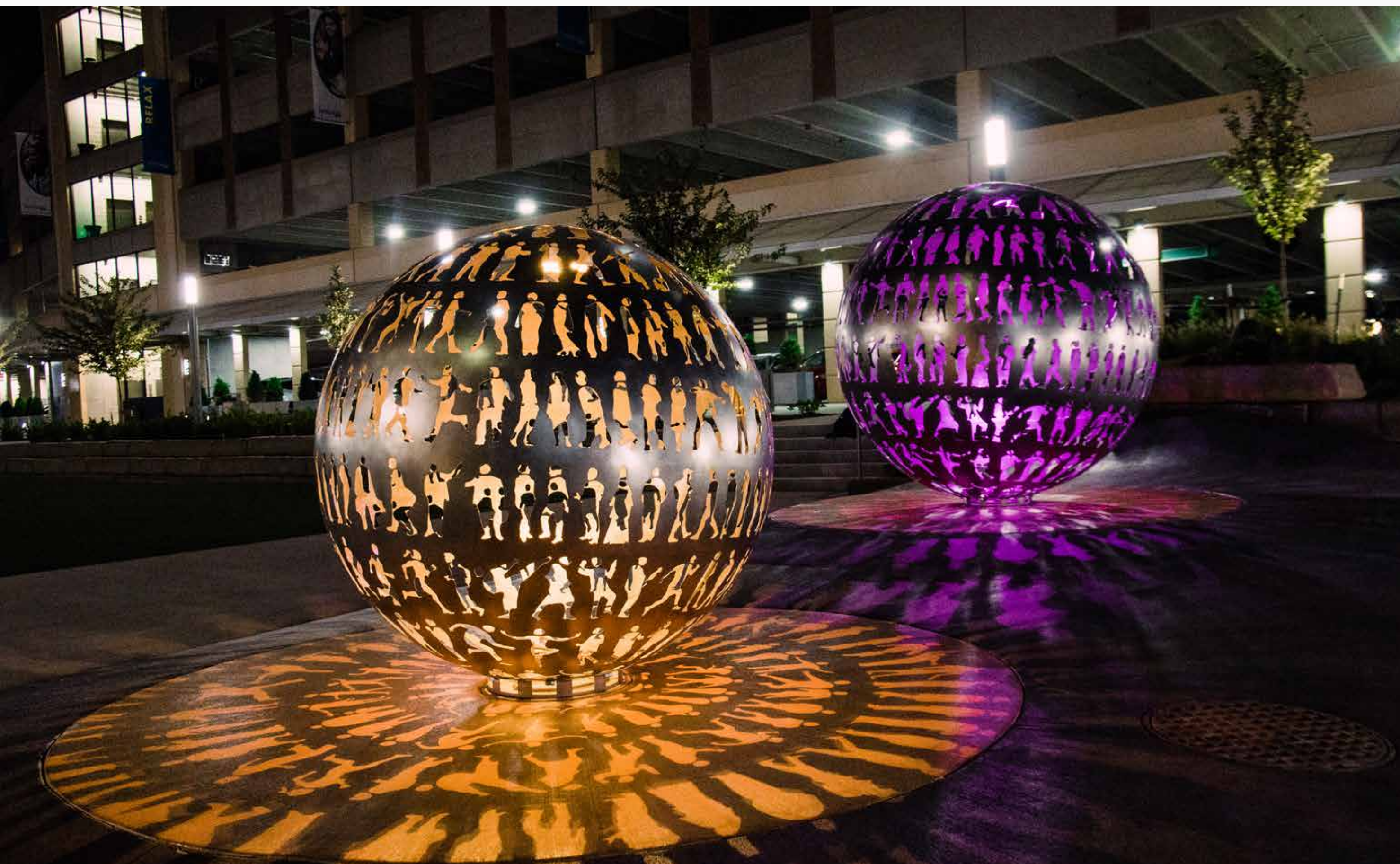


# BODY POLITIC

DATE	2018
LOCATION	Lenexa Recreation Center, Lenexa, KS
DIMENSIONS	5' Dia and 7' Dia - 2 total
MEDIA	Steel, LED lighting, electronics
CLIENT	City of Lenexa
BUDGET	\$180,000







Two spheres stand in opposition, one large and one small, engaged but separated. Both are perforated with human silhouettes engaged in various everyday activities. Located in a public plaza, the work comments on the voyeuristic quality of public space where one is constantly viewing tiny windows into the lives of others and, consciously or not, making judgments based on those limited snapshots. Both the relationship between the two spheres as well as the generalized human cutouts in each force this experience into consciousness while confronting the mismatch between the limited scope of these observations and the out-sized value they occupy in the mind.





# FISH BELLIES

DATE	2013
LOCATION	Texas State University, San Marcos, TX
DIMENSIONS	30' L x 15' W x 12' H — 12 total
MEDIA	Acrylic, stainless steel, LED lighting, electronics, touch sensors
CLIENT	Texas State University
BUDGET	\$250,000

\*Collaboration with Blessing Hancock



A series of organic glowing pods are loosely stacked to flow across a dormitory courtyard on the Texas State University campus. The large biomorphic forms draw inspiration from the social and biological diversity of the nearby San Marcos River, reflecting parallels between its ecological life and the University's varied student body. During the day, the piece's translucency recalls an ethereal anatomy while at night it transforms into a bio-luminescent landscape. People can climb atop and occupy the inside of the shells, adjusting the color of their individual pod to create a personalized mini-environment.







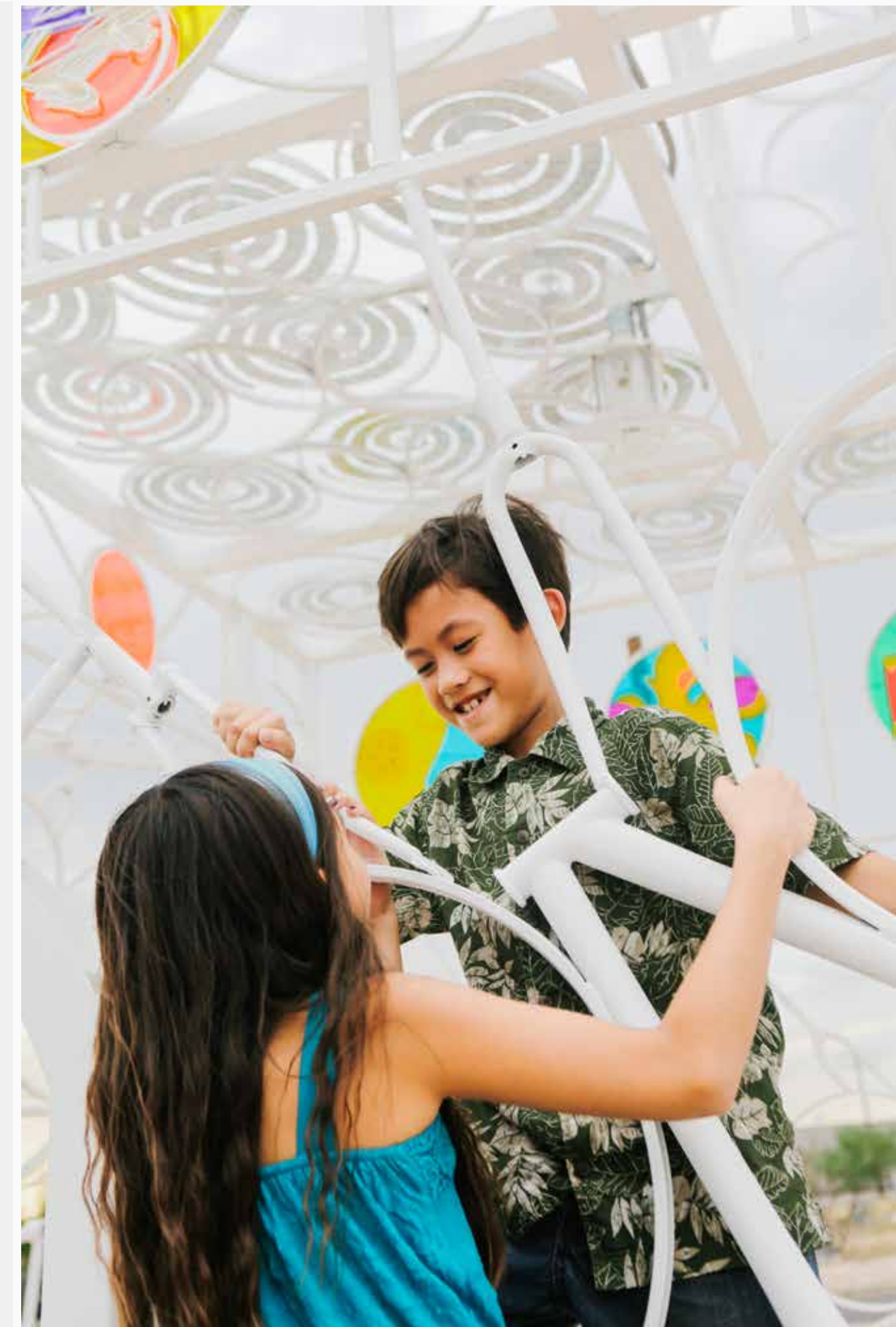




# BIKE CHURCH

DATE	2009
LOCATION	Granada Ave, Tucson, AZ
DIMENSIONS	12' W x 12' L x 22' H
MEDIA	Powder-coated steel, bicycle parts, acrylic, LED lighting, solar panels
CLIENT	Pima Association of Governments — Teaching Artist Grant, TPAC
BUDGET	\$90,000

\*Collaboration with Blessing Hancock







A skeletal structure stands alone among naturally landscaped desert plants and rough walkways. The simple geometric framing of lines and arcs is infilled with a collage of bicycle parts to construct a spiritually ambiguous chapel, all painted a ghostly white. This uniformity is contrasted with brightly colored transparent medallions orbiting the upper level of the structure, each representing a story told by the 12 designer-fabricators. Solar-powered lighting illuminates the building at night as a glowing beacon in the landscape.

The artists led a group of high school students through the design and construction of the work for Barrio Anita, a historical neighborhood in Tucson, Arizona. As a shrine, *Bike Church* allows visitors to contribute to the sculpture by placing pictures or other mementos at the memorial. It has become a place for sorrow and joy; mourners regularly leave flowers for fallen cyclists and at least one couple has been married inside the piece. In the years since the artwork was created, *Bike Church* has become a gateway to the neighborhood and a symbol of public art in Tucson.









# BRILLIANCE

DATE	2014
LOCATION	Palo Alto Library and Arts Center, Palo Alto, CA
DIMENSIONS	5' Dia - 6 total
MEDIA	Laser cut stainless steel, LED lighting, electronics
CLIENT	City of Palo Alto
BUDGET	\$200,000

\*Collaboration with Blessing Hancock



A family of six forms stand in the landscape surrounding the Palo Alto Main Library. Each human-scale anthropomorphic body evolves in complexity from the last, starting and ending with the same simple sphere. The forms are built from a series of stainless-steel strips, each strip joined incompletely but inseparably to the next. Phrases in many languages solicited from the local community are represented within the strips. At night, colorful internal lights project intense shadows of the geometry and symbology onto the environment and the viewers, enveloping them as extensions of a single greater community and blurring the line between artwork and environment.











# DESERT O

DATE	2004
LOCATION	Downtown Tucson, AZ
DIMENSIONS	6' W x 1.5' D x 7' H
MEDIA	Steel, acrylic, LED lighting, electronics, touch sensor
CLIENT	Tucson Pima Arts Council
BUDGET	\$75,000



An illuminated, translucent torus stands on two legs, at a human scale, encouraging viewers to interact with it both as a fellow being and an object to inhabit. During the daytime, the attached solar system absorbs and stores energy to re-emit at night as ethereal and playful light patterns that recur weekly. These patterns vary day-to-day, positioning the work as a unique timekeeping piece. A secret touch sensor allows visitors to control the lighting themselves.





# SEEDPODS

DATE	2014 - present
LOCATION	Multiple locations
DIMENSIONS	6' Dia
MEDIA	Powder-coated aluminum, acrylic, LED lighting, touch-sensitive electronics
BUDGET	\$65,000





*SeedPod* is an interactive artwork inspired by abstract plant and animal life forms. A clean exterior pod form belies the internal complexity of the organic shapes inside the sphere. Two openings on either end invite viewers to peer into the artwork and discover the visual wonder inside.

During the day, *SeedPod* is a pure white form while at night the acrylic glows with vibrant colors. By touching a special button, viewers can alter the color of the lighting and explore the feelings they associate with different hues. The piece has been featured at Glow Festival in Oracle, AZ, Chalk the Block in El Paso, TX, the All Soul's Procession in Tucson, AZ, Canal Convergence in Scottsdale, AZ, the Spark! Festival in Mesa, AZ.







DATE	2008
LOCATION	Wheeler Taft Abbott Sr. Library, Marana, AZ
DIMENSIONS	19' L x 3' D x 9' W
MEDIA	Galvanized steel, LED lighting
CLIENT	Tucson Pima Arts Council
BUDGET	\$100,000

\*Collaboration with Blessing Hancock



A corrugated word-cloud rises from the earth, presenting a jumble of phrases that hover on the edge of comprehensibility. Inspired by the Artists' personal experience visiting the library as a child, the algorithmically-driven word organization references the experience of reading many books simultaneously. Phrases from fiction, history, biography, and science swim around in one's head and recombine into phrases that suggest new meanings.

*Wondrous* was created through direct interaction with the community. Local visitors to the library contributed words from a diverse range of their favorite books. The visual word patterns were developed algorithmically to enable the viewer to notice phrases and connections inspired by their own experiences. At night, intensely colorful lighting amplifies the ordered chaos of the word-cloud by projecting overlapping versions of the text onto the library wall and viewers alike, enveloping them as extensions of a single greater experience and blurring the line between artwork and environment.







# LATENT ENERGY

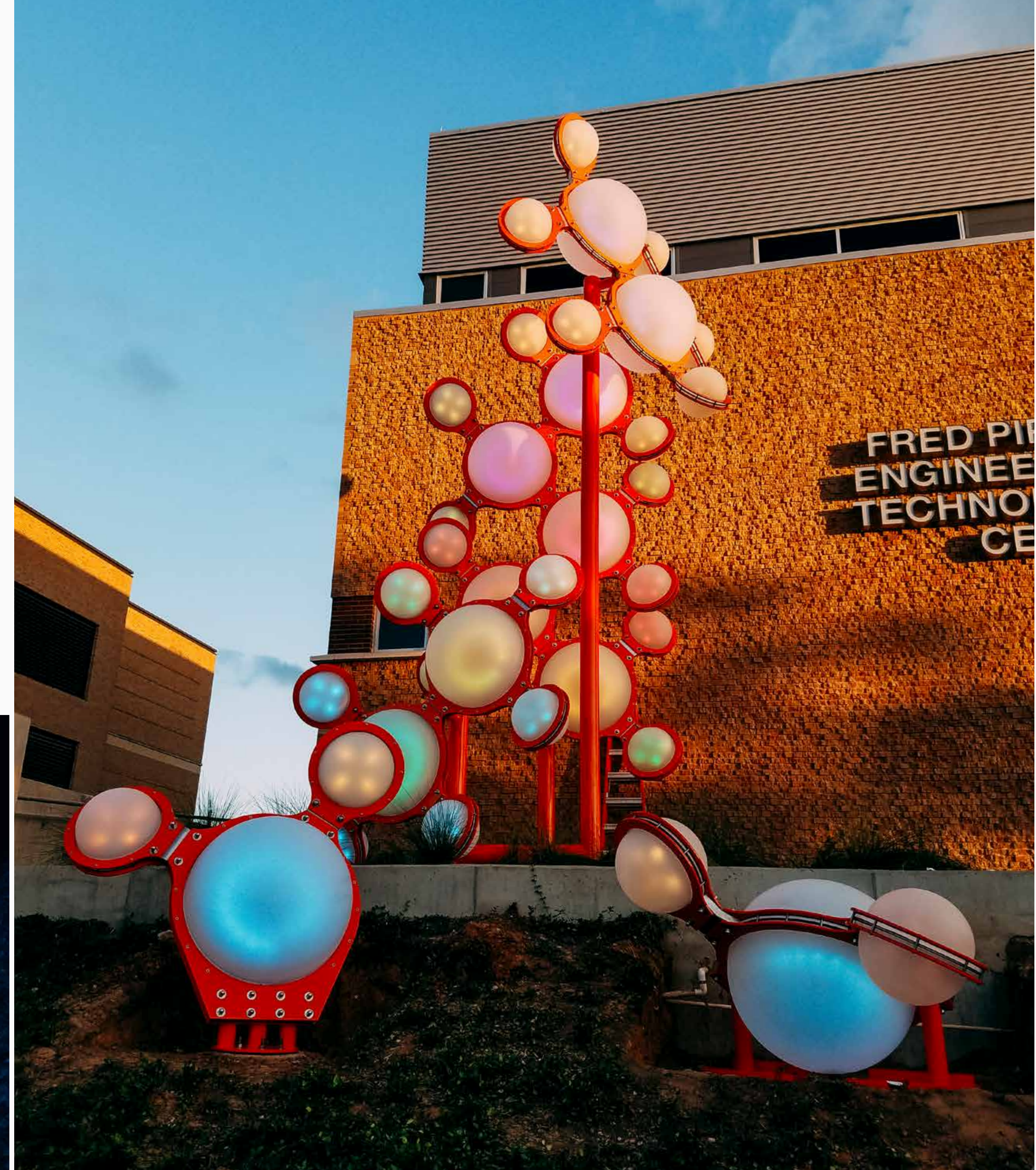
DATE	2015
LOCATION	Fred Pirkle Engineering & Technology Center, Sam Houston State University, Huntsville, TX
DIMENSIONS	13' W x 9' D x 25' H
MEDIA	Steel, acrylic, LED lighting, electronics
CLIENT	Sam Houston State University
BUDGET	\$220,000





Vibrant orange structures hold white translucent spheres in careful and deliberate patterns. A main tower of clusters gently tessellates down to the ground plane, with two separated clusters tapering the group into the surrounding foliage. At night, the clusters glow in bright vibrant colors, revealing their apparent abstraction as a representation of molecular transformation.

*Latent Energy* interprets a portion of a hydrocarbon molecule transitioning from its liquid to its solid form. This transition is characterized by the release of energy and an expansion in volume. This is the phase transition that Fred Pirkle, the namesake of the engineering building this work sits adjacent to, used in much of his work. The sculpture also imagines students developing personal structure through education and growth. The 'phase transition' that occurs in students as they reach a more solid state is also accompanied by a release of energy as they mature.





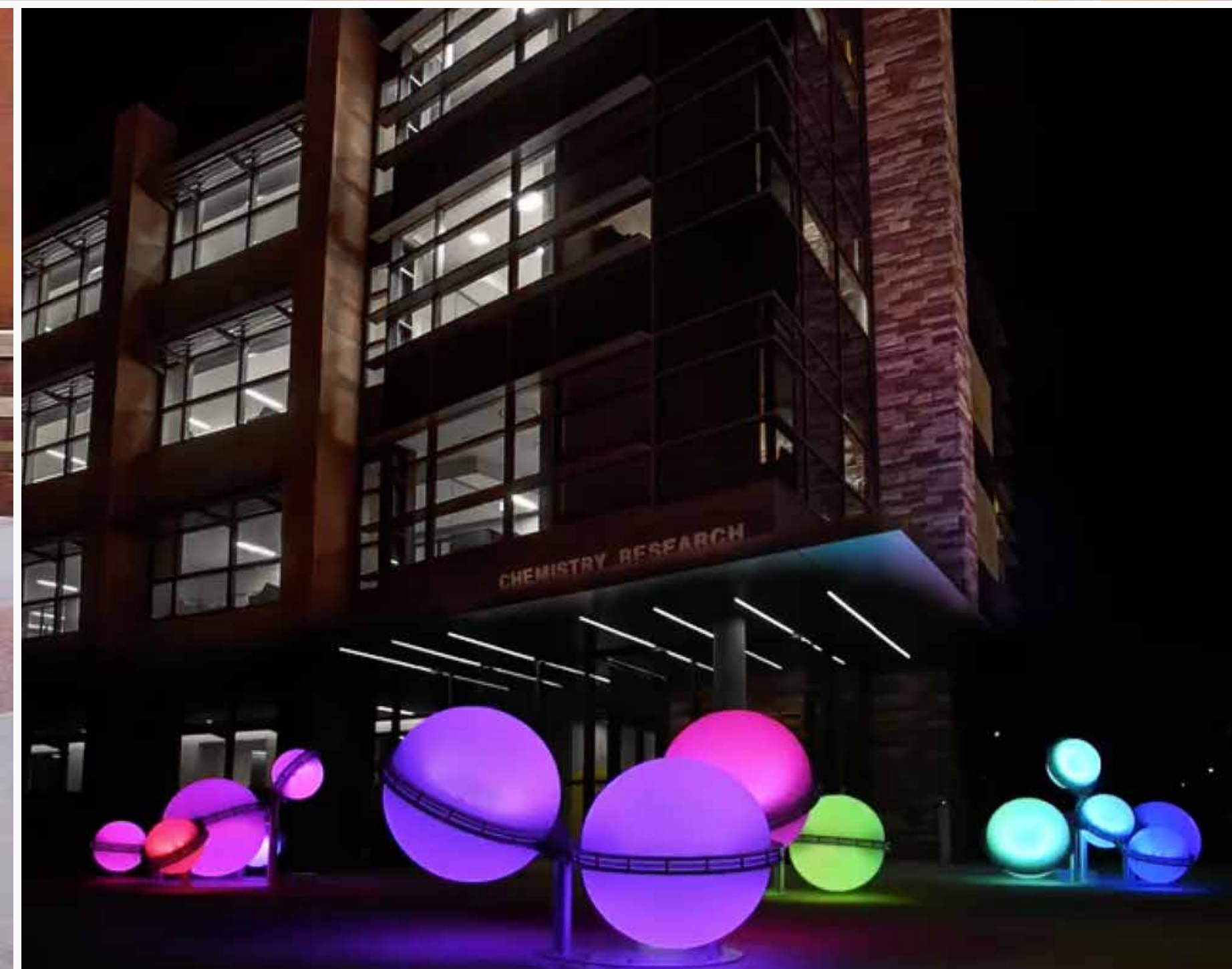


# EARTH'S BLANKET

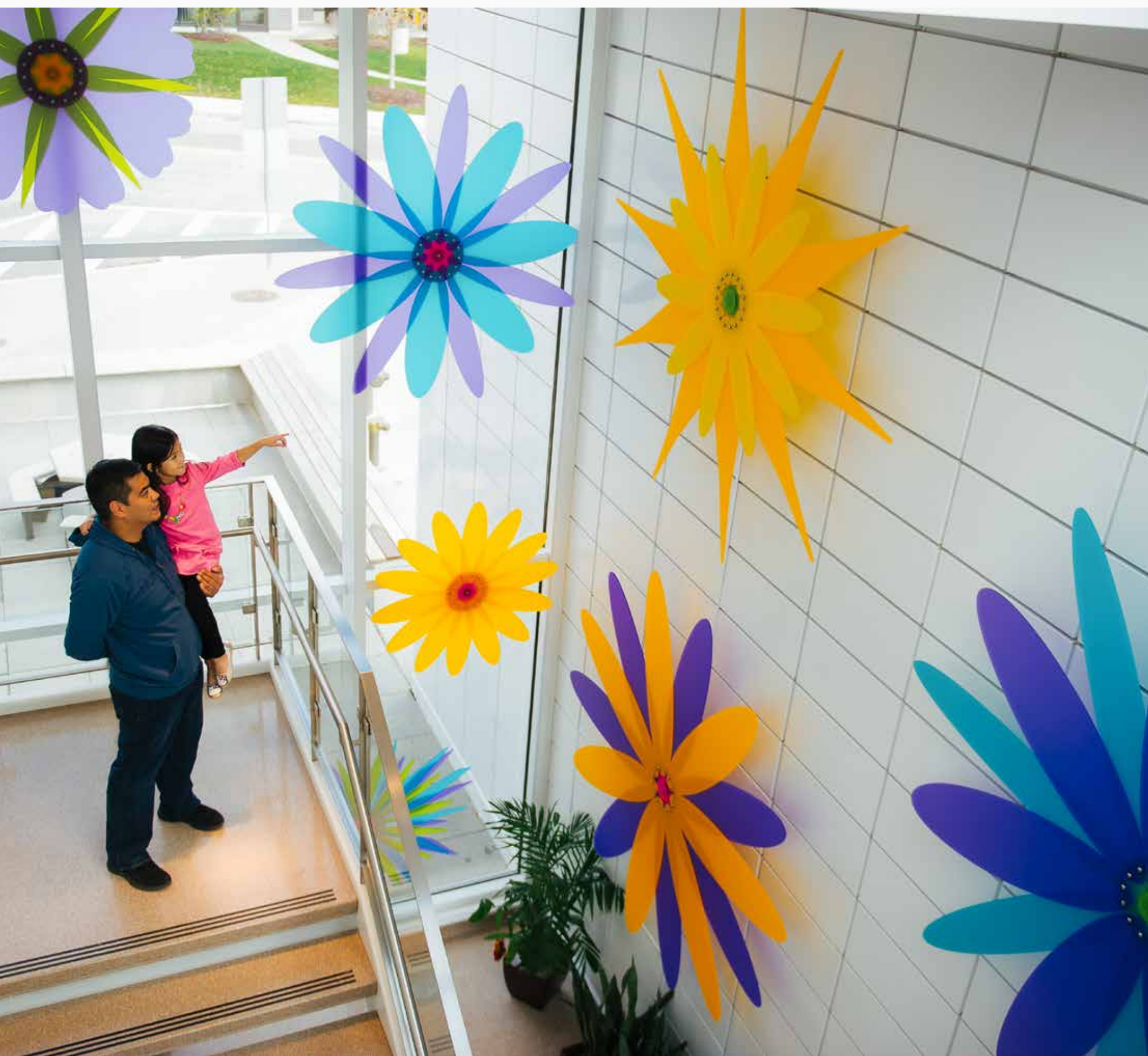
DATE	2017
LOCATION	Colorado State University Science Quad, Fort Collins, CO
DIMENSIONS	Spheres range from 5' L x 5' W x 3' H to 7' W x 8' L x 4' h
MEDIA	Steel, acrylic, LED lighting, electronics
CLIENT	Colorado State University
BUDGET	\$282,500



A series of six human-scale clusters of translucent orbs float within a plaza. Each cluster represents the molecular construction of one of the six most impactful greenhouse gases present in Earth's atmosphere. Animated lighting sequences use color to show the electrostatic charge distribution on the surface of each molecule – presenting each molecule as it looks to other molecules.

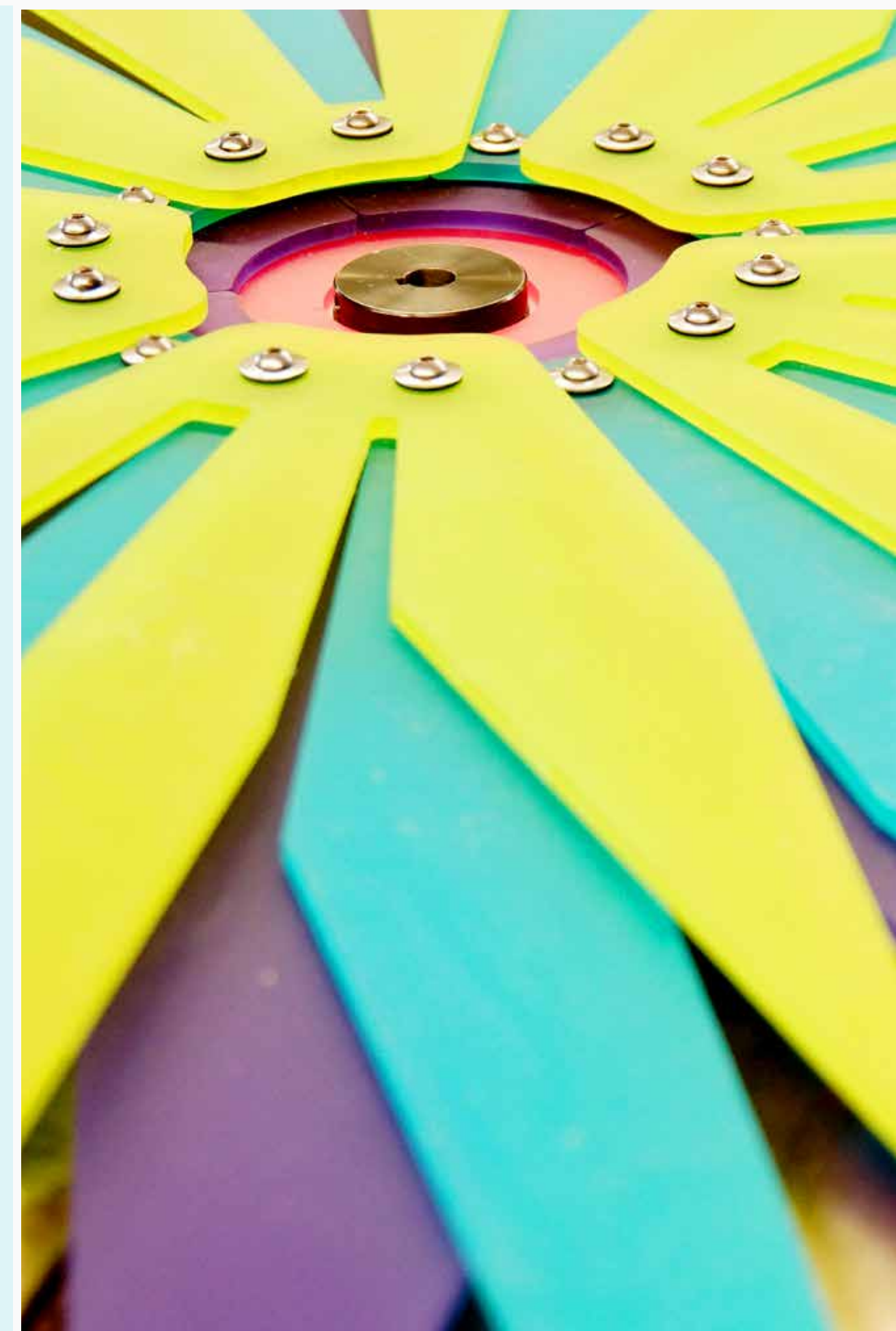






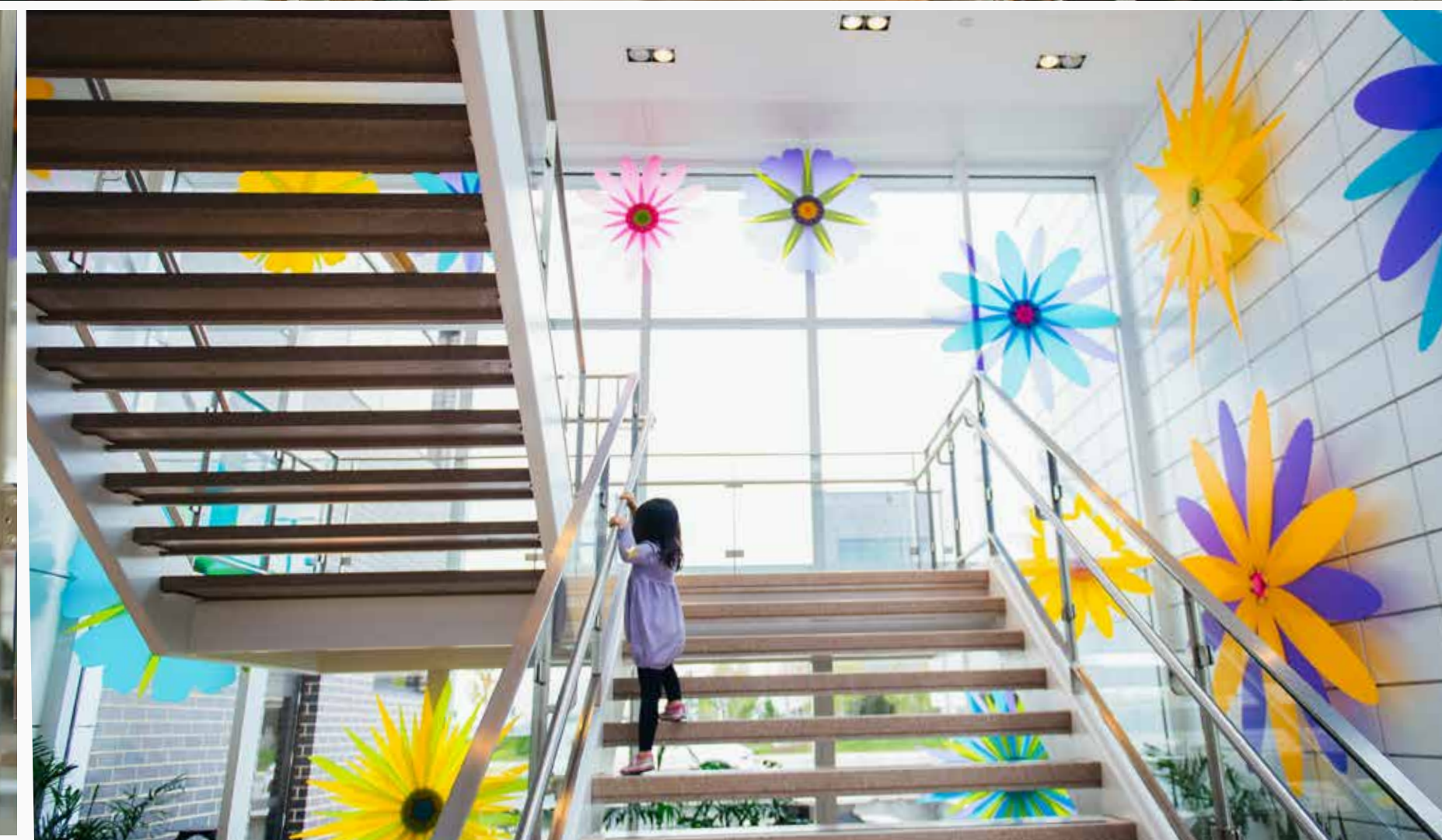
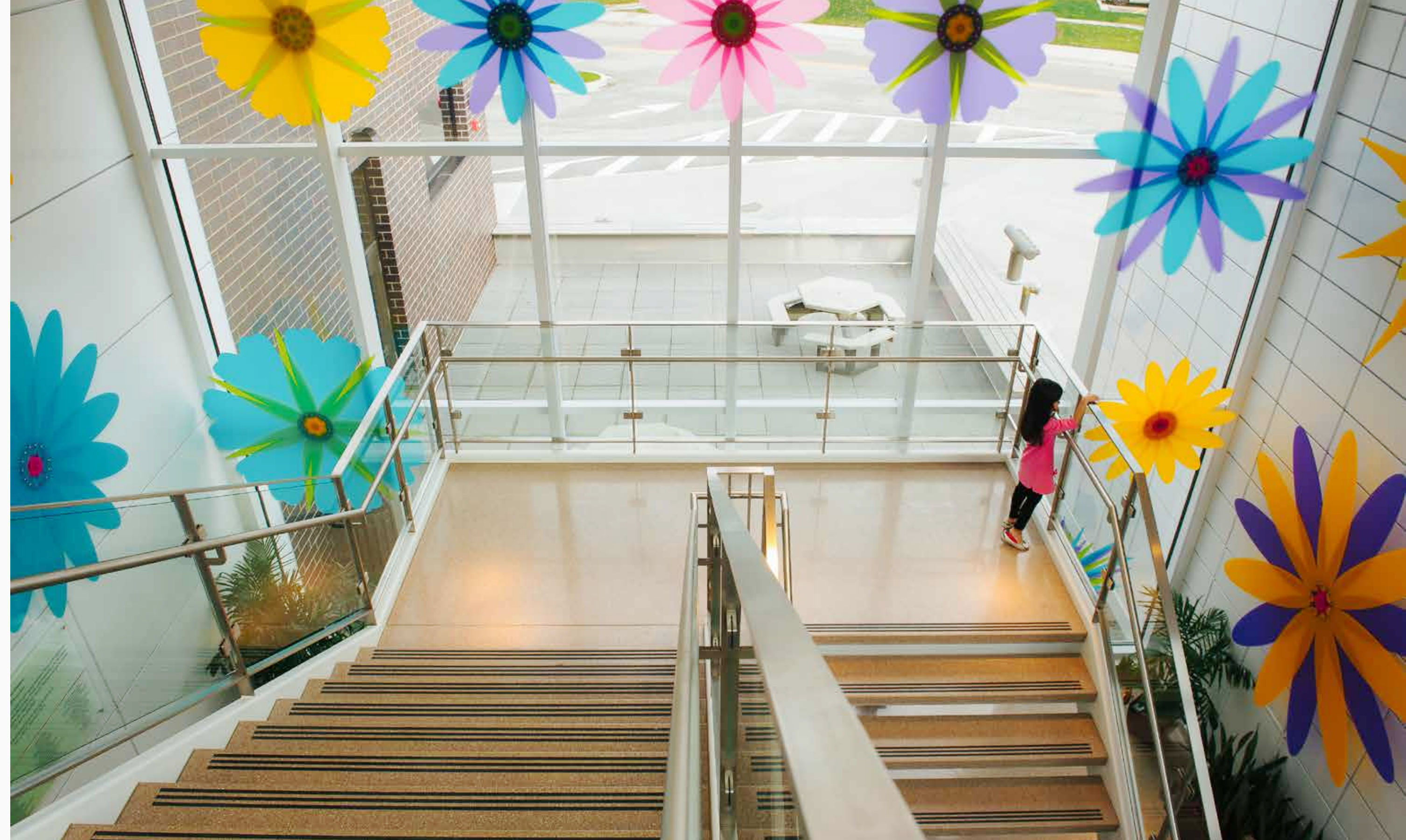
# BLOOM

DATE	2014
LOCATION	Alexian Brothers Women and Children's Hospital, Hoffman Estates, IL
DIMENSIONS	Sizes vary
MEDIA	Steel, acrylic, electronics
CLIENT	Alexian Brothers Health System
BUDGET	\$105,000





Larger-than-life technicolor flowers slowly rotate, occupying the space between psychedelic and child-like imagination. Installed in a children's hospital, visitors can direct the motion of each pinwheel individually, allowing for a sense of control over an environment that can often be scary and unpredictable.







# LENSES

DATE	2015
LOCATION	Scottsdale Quarter, Scottsdale, AZ
DIMENSIONS	200' L x 5' D x 30' H
MEDIA	Stainless steel, Koda XT, LED lighting, electronics
CLIENT	Scottsdale Quarter
BUDGET	\$800,000





An ordered collage of translucent rectangles and circles with a desert color palette wraps the exterior of a parking garage in Scottsdale, AZ. At night, the facade comes alive with an array of computer-driven lights projecting a dynamic panorama of color onto the facade, swiftly changing hues with each passing glance.



*Lenses* is about how we see. At night, the entire surface is a rectangular view-port that moves over iconic images in art history. The surface shows just a portion of each image but moves in a way that makes it possible for viewers to form the complete image in their mind's eye.







# AS ABOVE, SO BELOW

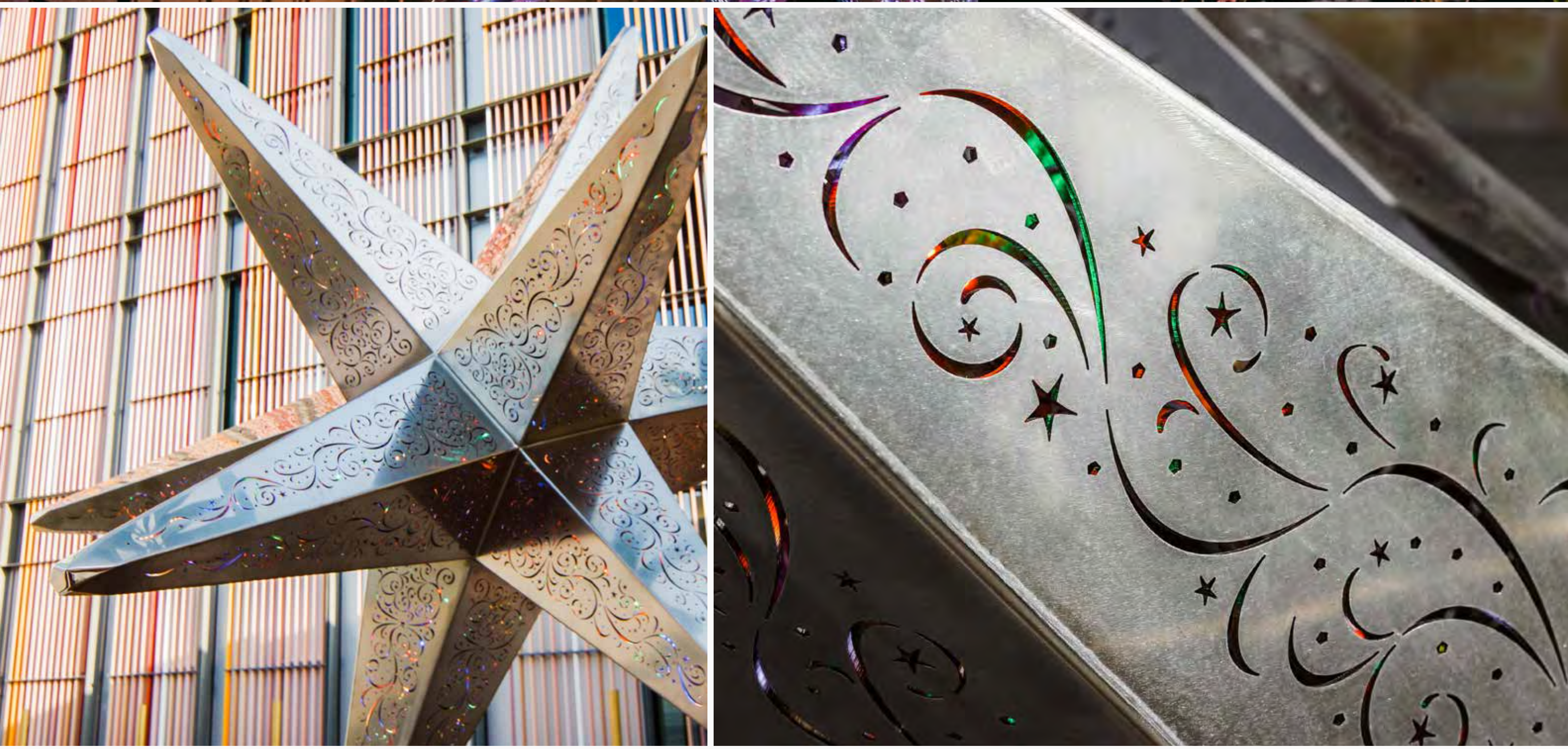
DATE	2016
LOCATION	Four Seasons Hotel, Abu Dhabi, UAE
DIMENSIONS	75" W x 82" H
MEDIA	Laser-cut stainless steel, LED lighting, electronics
CLIENT	Four Seasons Hotel, Art Advisory Services
BUDGET	\$185,000







A series of five-pointed stars decorated with what appears to be a straightforward floral arabesque inspired by Islamic calligraphy. However, the 'vines' are created using conic sections – ellipses, parabolas, and spirals – the sort of pathways that stars and other bodies in space would take when guided only by gravity and their own inertia. They are also the pathways taken by subatomic particles after collisions.



The title for the sculptures *As Above, So Below* suggests that not only do the same laws of nature apply on the scale of the universe as well as on earth but that there is an aesthetic similarity between the motions of heavenly bodies and plant forms on earth. At night hundreds of point source lights inside the sculptures project these colorful calligraphic patterns onto nearby objects and visitors.





# CRESCENT

DATE	2017
LOCATION	Four Seasons, Abu Dhabi, UAE
DIMENSIONS	14' H x 14' W
MEDIA	Laser-cut stainless steel, LED lighting, electronics
CLIENT	Four Seasons Hotel, Art Advisory Services
BUDGET	\$185,000

\*Collaboration with Ashwaq al Hosani



*Crescent* is a stainless steel sculpture inspired by the crescent symbol that is used to represent the moon in the first quarter of its lunar phase. The crescent shape has been used throughout history in cultures around the world but is prominently associated with the Islamic faith.

This piece was a collaboration with Emirati artist Ashwaq al Hosani who developed the design for the calligraphy which is laser-cut into and wrapped around the sculpture. The calligraphic design is Ashwaq's interpretation of a poem by Sheik Zayed, the founder of the UAE. At night, the sculpture comes alive with colorful led lights and illuminates the calligraphic words for visitors entering the hotel. The colored lights are programmable, so the hotel can change the colors in honor of special guests or for holidays.





# COCOON

DATE	2014
LOCATION	Houghton Rd, Tucson, AZ
DIMENSIONS	14' Dia x 38' L
MEDIA	Stainless steel, LED lighting
CLIENT	Tucson Pima Arts Council
BUDGET	\$200,000

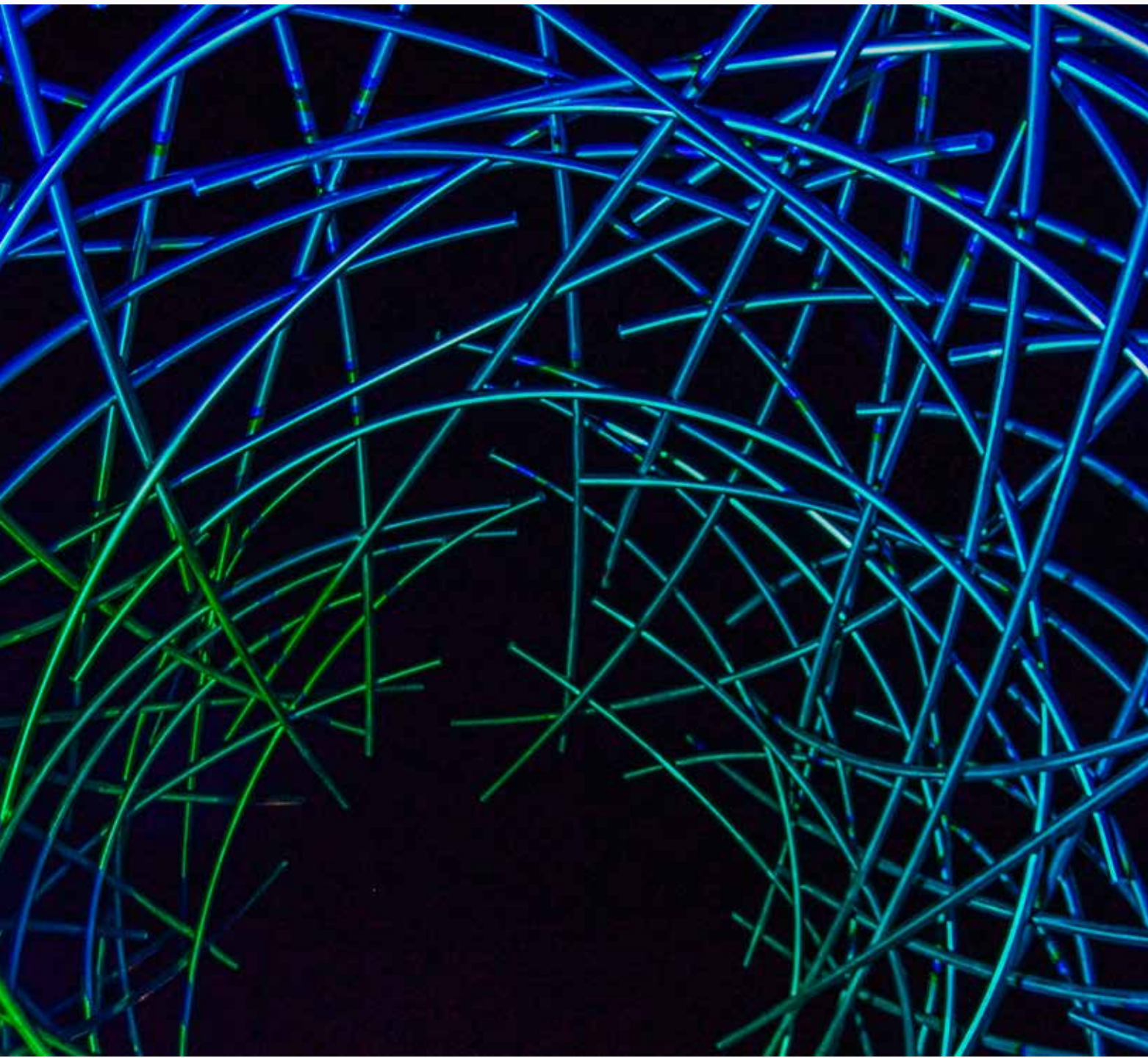
\*Collaboration with Blessing Hancock and Nina Borgia-Aberle







Gentle arcs are chaotically interwoven to form a open-ended stainless steel cocoon in the desert. Adjacent to a municipal bike path, the artwork offers an opportunity for travelers to explore their own senses of rebirth and realignment as they pass through the cocoon. During the daytime, the bright desert sun glints off the surface of the linear elements, while casting an organically geometric network of shadows onto visitors. At night, intensely colored lighting allows for the interaction between the static shadows of the artwork and the dynamic shadows created by visitors moving through and around the artwork.





# SMALL TALK ABOUT THE WEATHER

DATE	2016
LOCATION	Arts District Parking Garage, Oklahoma City, OK
DIMENSIONS	120' L x 16' W x 4' H
MEDIA	Acrylic, LED lighting, electronics, optical sensor
CLIENT	Oklahoma City Arts Commission
BUDGET	\$180,000

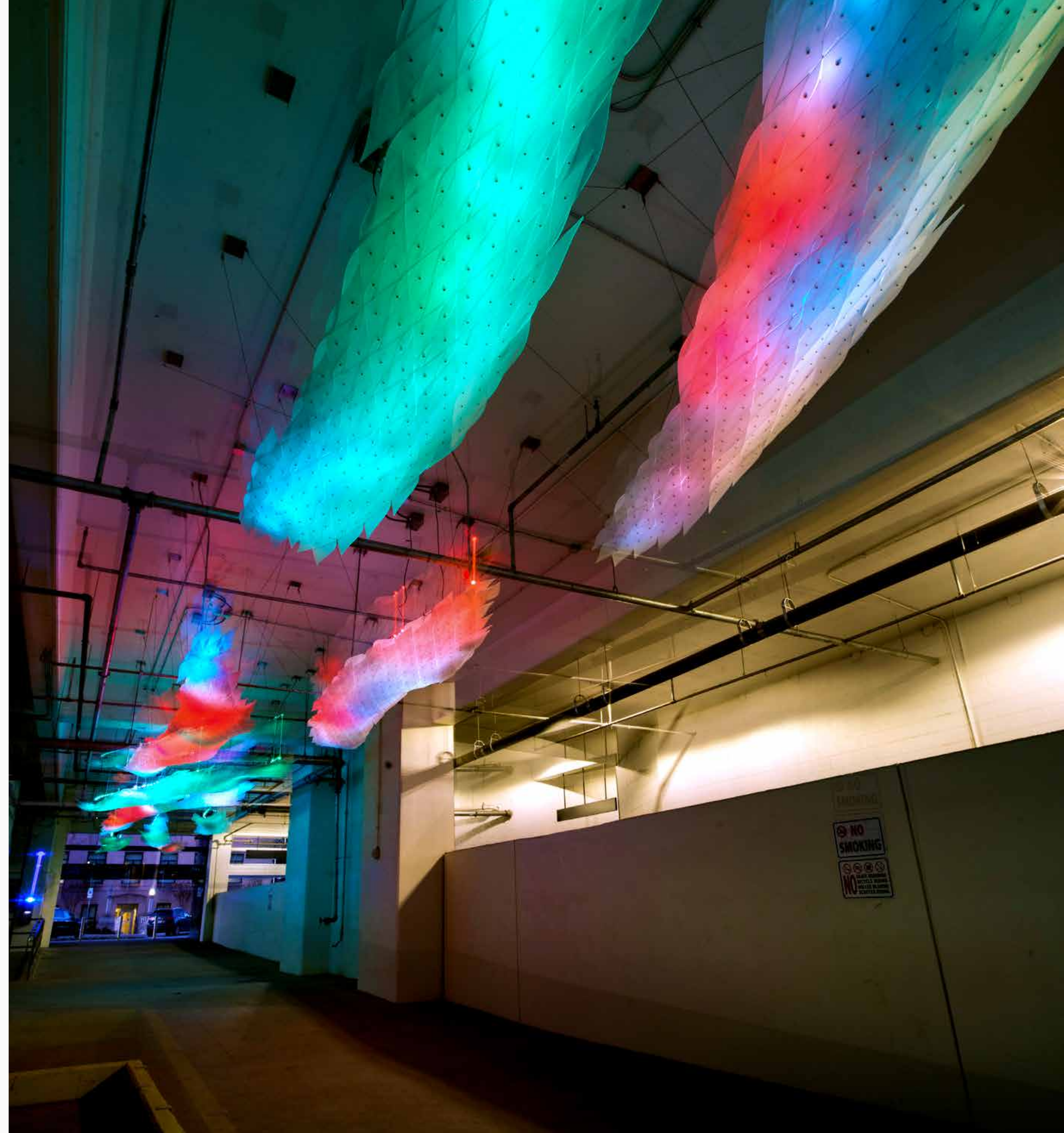
\*Collaboration with Blessing Hancock





*Small Talk About the Weather* is a touchstone for the communal sharing of life experiences. In Oklahoma City, the weather is both terrifying and amazing. It is a topic that runs through daily life whether referring to a monumental event or as a topic of casual conversation. The weather becomes a shared experience that ties residents together. The spectacular extremes of the local climate are made visible and interactive in this sculpture.

The sculpture consists of graceful organic geometries that flow and swirl along the length of the pedestrian corridor ceiling. These luminous bands give the impression of abstract weather patterns energetically glowing overhead and offering a stark contrast to the rectilinear geometries of the corridor. The piece features a sensor that enables passersby to control the lighting by waving their hands or playing a video on their smartphone. When used as a gesture controller, visitors have the experience of waving their hands and feeling like they are controlling the wind. When they hold up a device to the sensor, the entire ceiling comes alive and turns into a low-resolution screen that reproduces the colors and motion it picks up from the visitor's device.

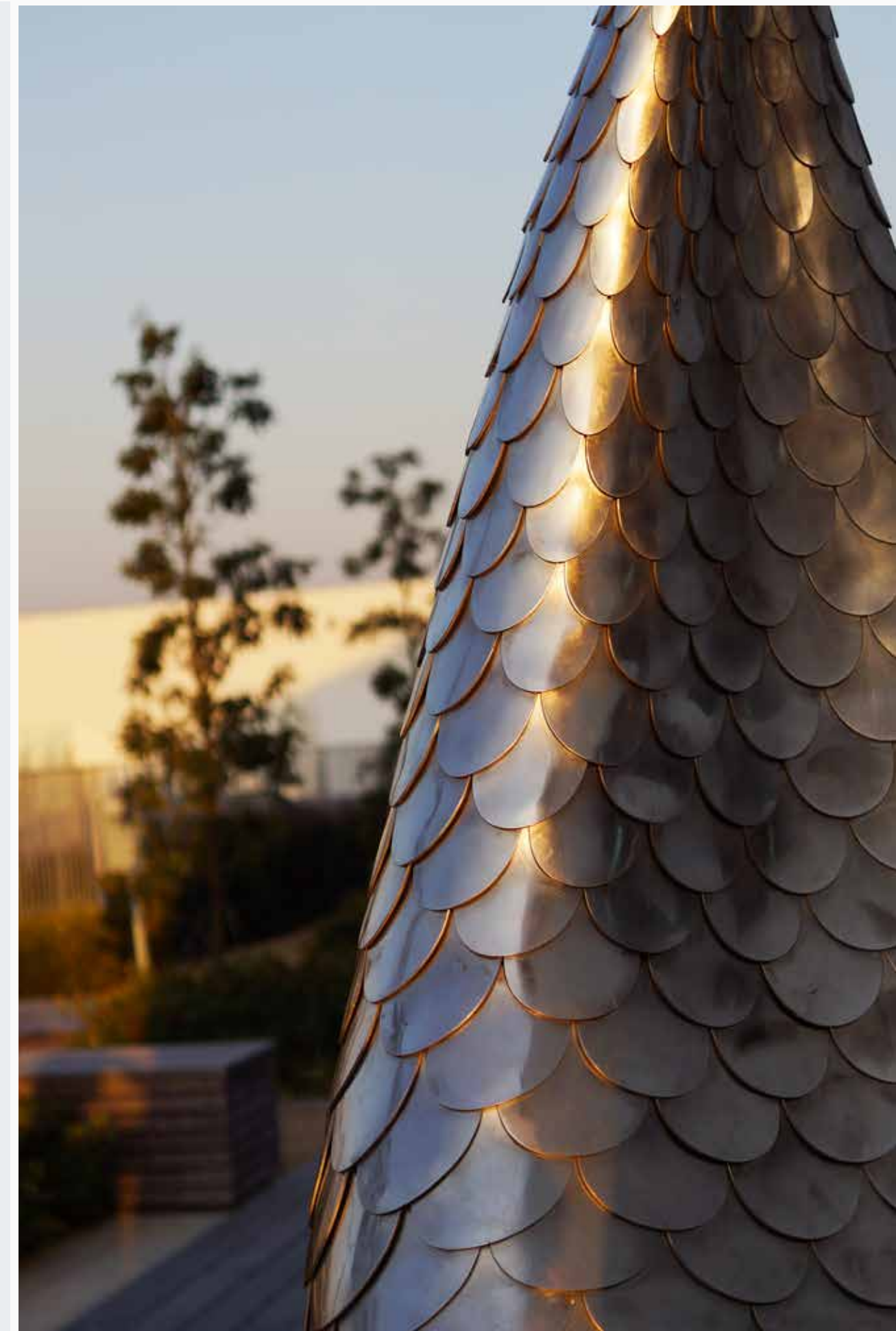






# PIOLE KABUTO

DATE	2014
LOCATION	Piole Shopping Center, Himeji, Japan
DIMENSIONS	7' L x 3' D x 9' H
MEDIA	Stainless steel, LED lighting
CLIENT	piole, Japan Railway Co., Ltd.
BUDGET	\$85,000







*piole Kabuto* is an abstract sculpture made from polished stainless steel. It is made from many curved scales that fit together in a way reminiscent of the roof tiles at Himeji Castle, a UNESCO world heritage site that can be seen from the rooftop the sculpture sits upon. The effect is to marry the modern materials and clean aesthetic of the piole shopping center with forms and construction methods used in Himeji Castle and the traditional architecture of the region. The form is inspired by Samurai helmets (Kabuto) and the Kuwagata beetle that inspired these helmets.

The shape of the sculpture invites visitors to take a seat or lift their children for photographs. At night, visitors can control the color of two optical projectors that cast sharp shadows of them sitting on the sculpture onto the large white walls of the mall where they are visible from up to one mile away.







## NOTE ABOUT PRICING

Joseph O'Connell and Creative Machines have been creating public art for nearly two decades. The dates listed for each piece indicate when that piece was installed. The prices listed reflect where we were as a company, materials costs, and prevailing labor rates at that time the works were originally commissioned - which in some cases was years prior to the date of installation. Much has changed in the industry since that time. Our pricing for new commissions is competitive with the highest quality work being produced anywhere in the world, and is dependent upon the latest materials and labor pricing.

## WARRANTY

We aim to please when it comes to our public art reputation. Our fabrication process includes full prototyping and testing before we use any techniques in a public project.

If artist-created parts need replacement within 12 months of installation due to design or fabrication failure, send a photograph of the area to Creative Machines, and we will send a replacement part free of charge. Warranty begins at complete acceptance of work and covers 12 months.

After 12 months, or for damage due to vandalism or acts of God, we will supply replacement parts at the cost of time, materials and shipping. We encourage you to replace standard parts yourself. We always provide complete product descriptions and details in our manual.



**JOSEPH  
O'CONNELL**



**CREATIVE  
MACHINES**



A person in a red shirt and dark pants stands with arms raised inside a large, translucent, dome-like structure. The structure is illuminated from within, creating a warm glow. The interior of the dome features a radial pattern of lines and small circular lights. The background is dark, suggesting an outdoor setting at night.

# JOSEPH O'CONNELL + CREATIVE MACHINES

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