



Bright 2

ARCHITECTURAL ILLUMINATION
AND LIGHT INSTALLATIONS

FRAME

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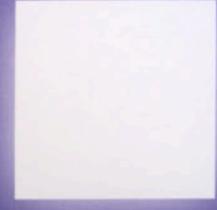
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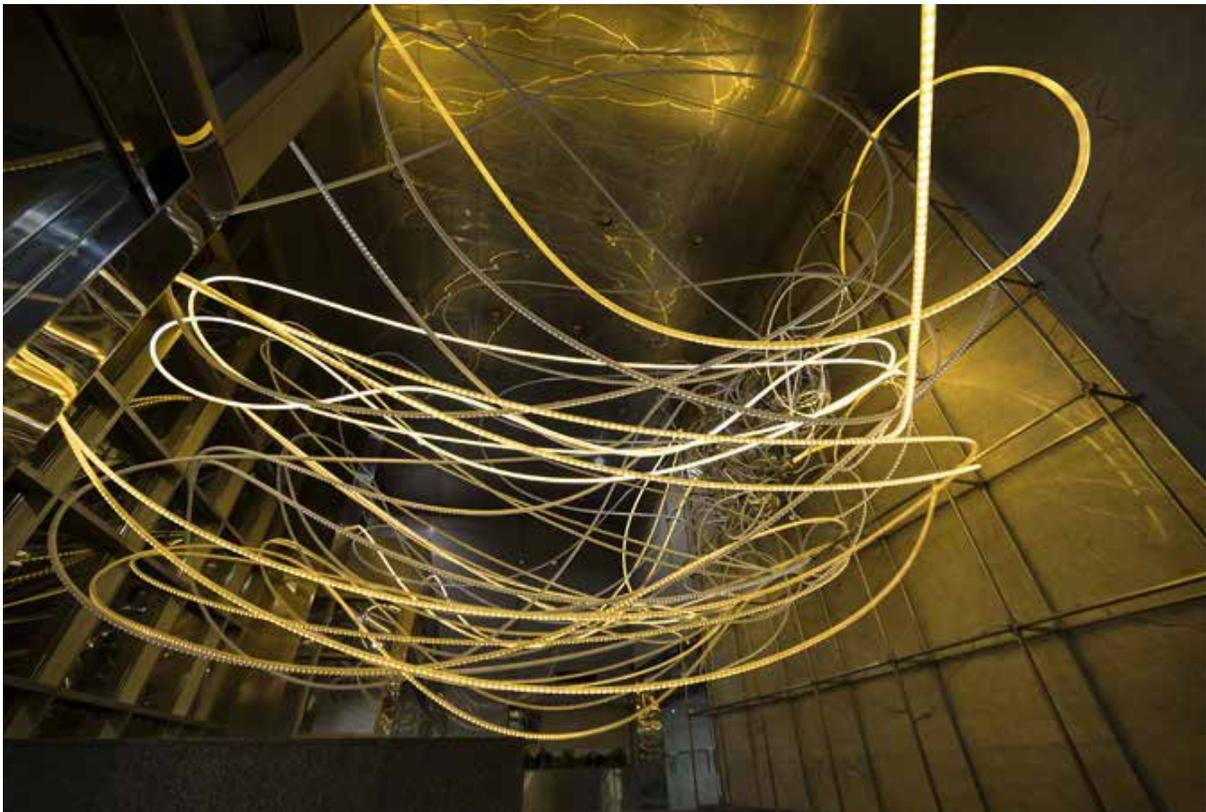
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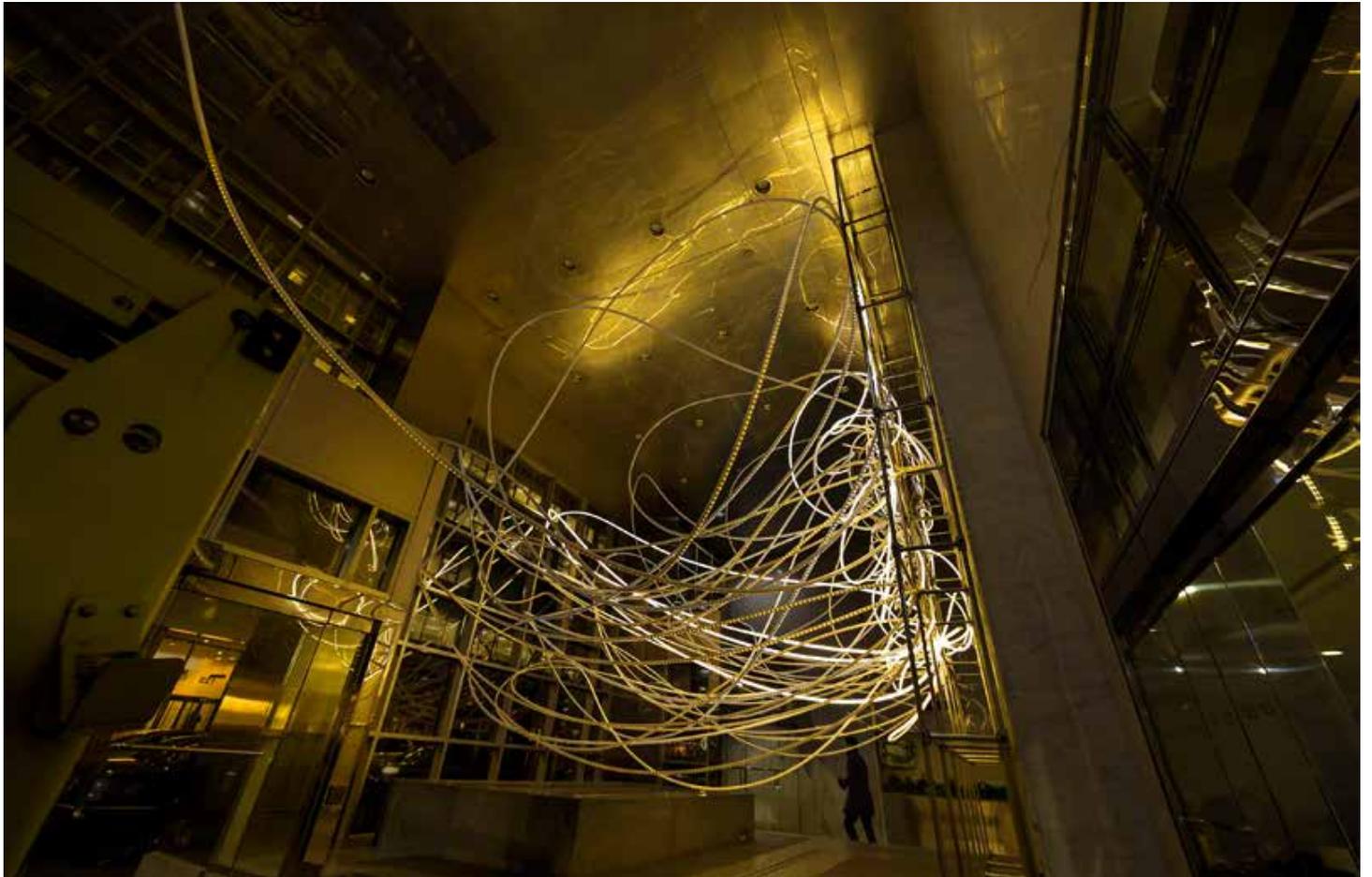
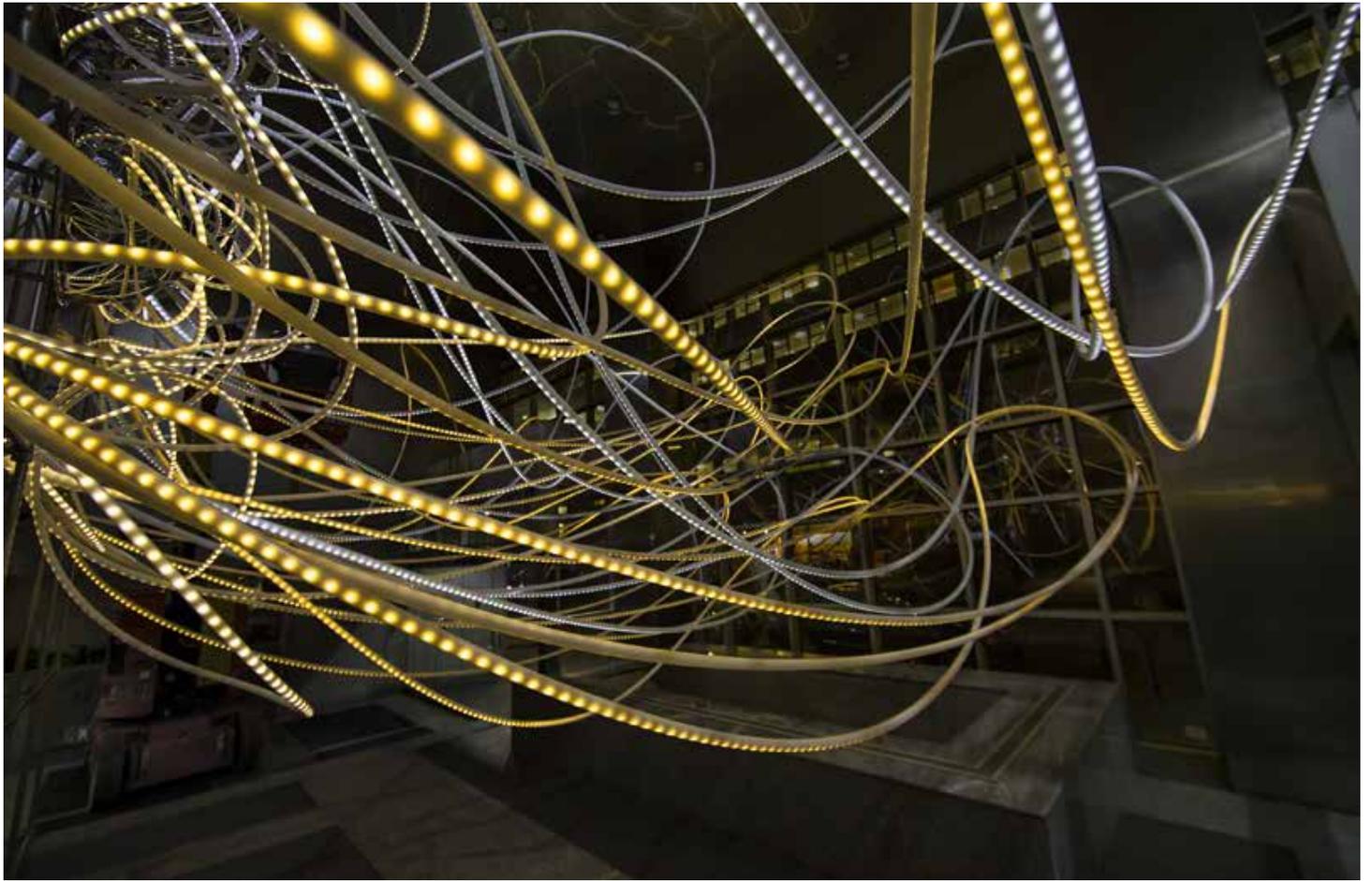


The illuminated artwork is almost like a living form, that winds its way through the space.

Breathless Maiden Lane

A cutting-edge, undulating and dynamic light installation by **Grimanesa Amorós Studio** in the heart of Lower Manhattan creates an immersive environment that responds to its surrounding architecture in the marble and granite atrium in New York's Financial District.







Illuminating the atrium with a dynamic pattern, the artwork work an ethereal, almost pulsating quality.

SUBTLE NUANCES IN THE LIGHTING SEQUENCE, THE CADENCE OF WHICH REVEALS ITSELF LIKE A MUSICAL SCORE

Designer
Grimanesa Amorós
 Location
New York, United States
 Client
Time Equities Incorporated
 Collaborator(s)/consultant
Theatre Consultants Collaborative
 Manufacturers
Phillips, Color Kinetics, OptiLED, Elemental LED
 Date
February 2014

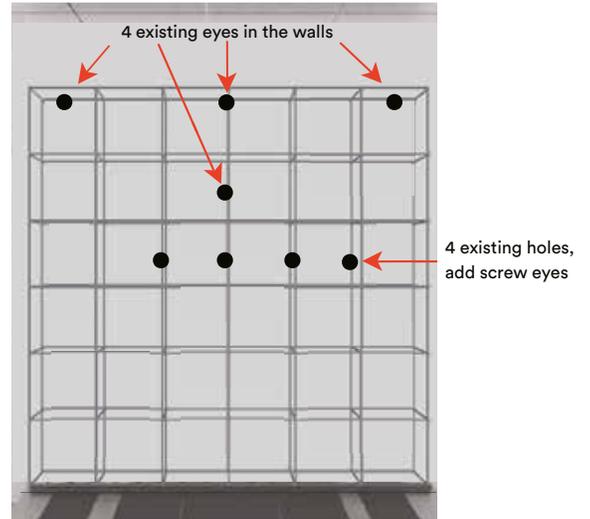
▲ Breathless Maiden Lane by Grimanesa Amorós Studio is located in a unique exhibition space in New York's Financial District, right in the heart of Lower Manhattan. Grimanesa Amorós is a multidisciplinary artist whose practice incorporates elements from sculpture, video, sound art and cutting-edge technology to create site-responsive installations to engage architecture and create community. The sculpture enhances and reveals the atrium's architecture in which it is suspended: a glass, marble and granite space. Utilising LED lights in combination with diffusive reflective material and her signature 'bubble' sculptures. Hovering above the ground as if weightless, the work appears to defy gravity – a structural grid, designed to echo the building's monumental windows, stands against the back wall of the atrium. This structure serves as the work's spine, supporting the bubble sculptures and graceful LED lines, which appear to stretch out and explore the architecture of the atrium in undulating loops. Some lines touch the window panes as if grasping for the street.

The result is a marvelous tangle of coils, swirls and arcs. A dynamic pattern activates the LEDs, in four shades of white and a golden yellow, giving the work an ethereal quality. At night, reflections from Breathless Maiden Lane bounce off the high shine marble walls, stainless steel ceiling and windows to create an immersive environment of reflections on an endless feedback loop.

Amorós researches the history of many installation sites; however her process remains organic and instinctive. This intuitive relationship to technology is a distinctive feature of her studio's practice. Some elements must be planned and programmed but others, such as the exact placement of the lines of lights, come to artist as the installation is created on-site. In this sense, the technology does not determine but complements the aesthetics of her work. The glittering lights are undeniably spectacular, but it is the subtle nuances – the cadence of the custom lighting sequence revealing itself like a musical score – that compels continued and focused viewing. —



The framework was affixed to the back wall so that the installation could fill the atrium with an explosion of light.



TECHNOLOGY DOES NOT DETERMINE BUT COMPLEMENTS THE AESTHETICS OF THE WORK

Set-up

Volume of the installation for illumination was a total of 230 m³ (7.6 x 5.5 x 5.5 m).

Component parts included mixed media, LEDs, diffusive reflective material, custom lighting sequence, electrical hardware, metal framework.

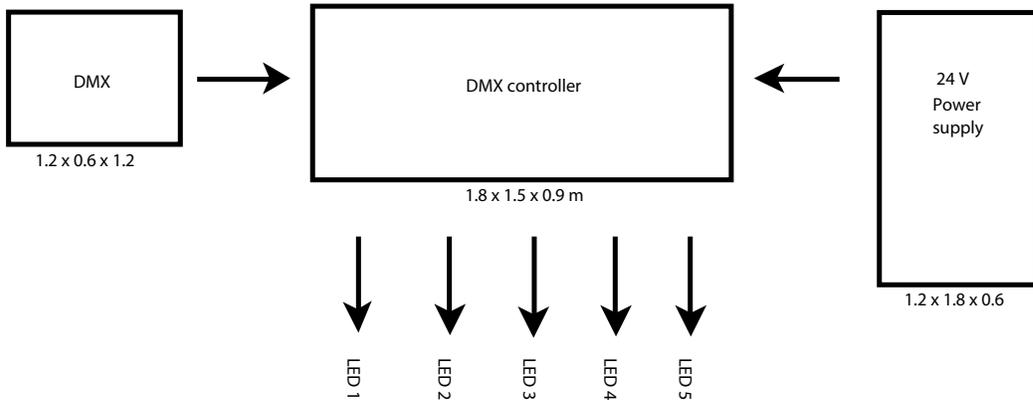
Used light included 25-m long, 24 V LED (85 W).

Lighting control console incorporated a DMX signal device to send data to the DMX controller, taking the data and outputting it to the appropriate LED channels and the lighting fixtures, the 24 V power supply for which was routed through the DMX controller.

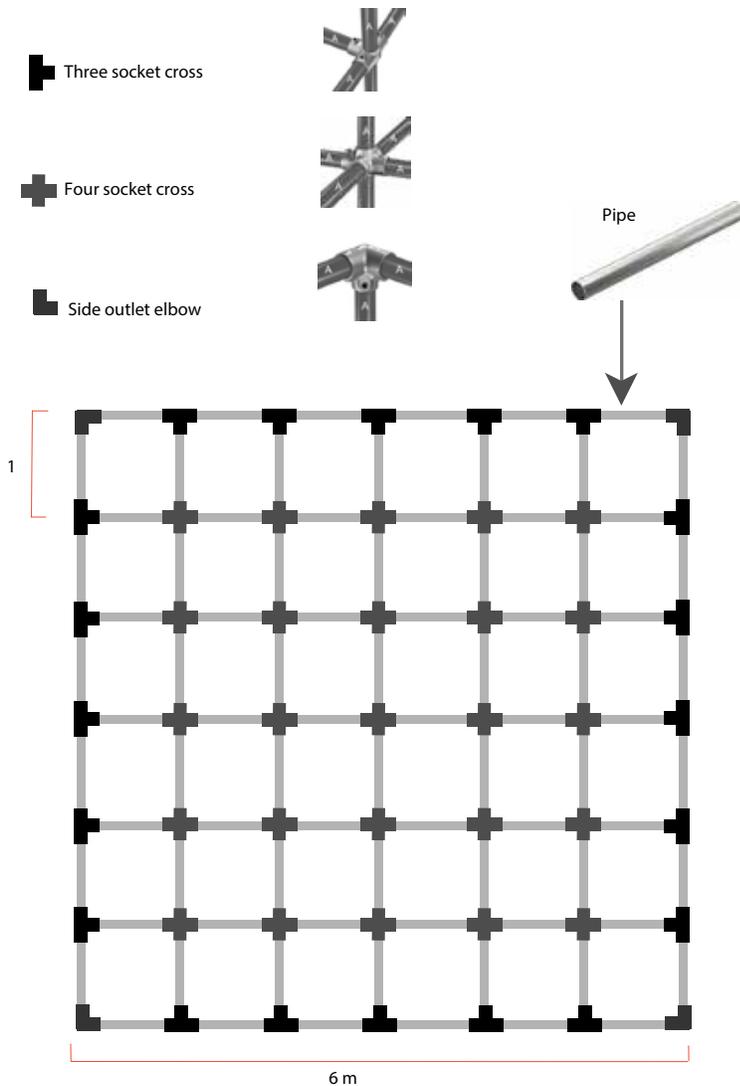
Metal framework (36 m²) was assembled alongside the installation to ensure the secure positioning of the suspended sculpture in the atrium, utilising 2-cm diameter stainless steel pipes of different lengths (1 m and 6 m).

Construction time in total was 14 days; arrangement of the LED tubes were carried out on-site in a very organic process by the artist.

LIGHTING SYSTEM DIAGRAM



FRAMEWORK STRUCTURE ASSEMBLY



Challenges/specifics

⚡ The initial challenge came about from the positioning of the installation. Drilling into the marble walls of the grand atrium was prohibited, so it was necessary to use existing holes and screw eyes to hang the artwork.

⚡ Another difficulty was that there is no power outlets in the front atrium. Power extension cables were required to be run from the back atrium to the piece.

⚡ The vibrancy of the piece comes from the illumination creating a 'wow' factor to passers-by and users of the building. Power consumption was a consideration, as with all such projects that need to run 24/7. The solution was to incorporate a timer for the lighting, to automatically rest the piece through the night.

The illuminated loops are positioned by the artist on-site in an instinctive and organic process.

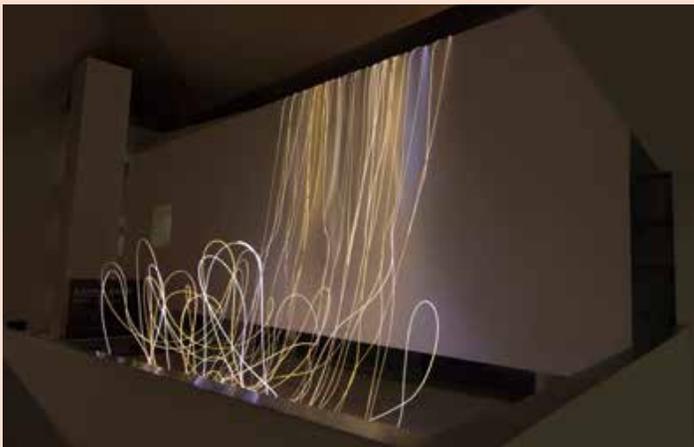




Grimanesa Amorós Studio

Grimanesa Amorós was born in Lima, Peru and lives and works in New York City. She is a multidisciplinary artist with diverse interests in the fields of social history, scientific research and critical theory, which have greatly influenced her work. Amorós researches the locations, histories and communities of the installation sites. The working process includes an intuitive relationship to technology, which is a distinctive feature of Amorós' practice. Her work incorporates elements from sculpture, video, lighting and cutting-edge technology to create site-specific installations to engage architecture and create community.

GRIMANESAAMOROS.COM



The Mirror Connection

Inspired by the luminosity, expansion and purity of the lines in the Museum of China Central Academy of Fine Arts in Beijing, designed by architect Arata Isozaki, Grimanesa Amorós took the opportunity to bring together different facets of the creative process, including an inclination towards asymmetrical balance and her search for movement and infinite lightness. 'My interests come together in The Mirror Connection, a piece where we make connections with ourselves, the space and the artwork', comments Amorós.

When **2013**

Where **Beijing, China**

Client **Museum of China Central Academy of Fine Arts**



Photo Grimanesa Amorós Studio



Fortuna

In the art centre La Fragua Tabacalera, this light sculpture reflects the history of the location, which once was Tobacco factory in Madrid. The installation's name comes from the filters that were used for the La Tabacalera cigars. The site-specific installation comprised various lengths of tubing that extended through the space, differentiated according to thickness, with a tone and ambience created with white LEDs. The sculpture's lights shifted and changed as the viewer 'travelled' through the piece examining its architectural complexity.

When **2013**

Where **Madrid, Spain**

Client **Ministry of Education and Culture of Spain**

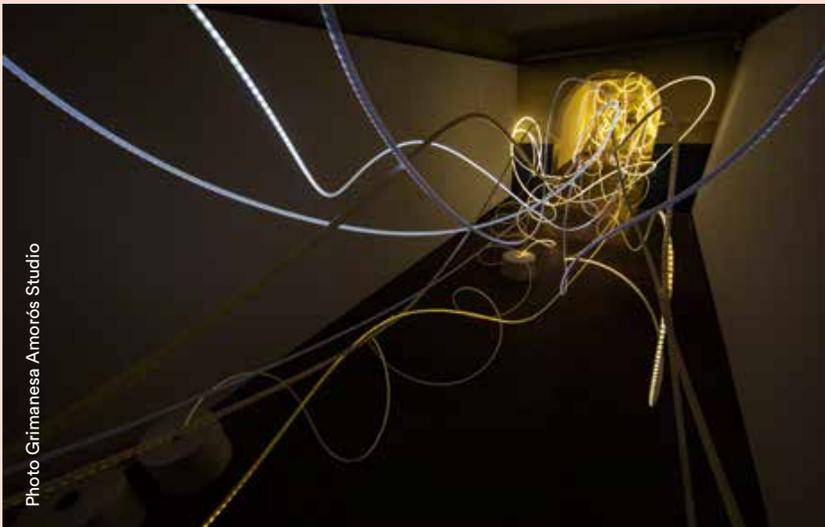


Photo Grimanesa Amorós Studio



Uros House in Times Square

Since growing up on the coast of Peru, Grimanesa Amorós has always loved the beauty of the ocean and the froth of the waves. Off the Peruvian coast are the Uros Islands – floating islets made of totora reeds that are grown in Lake Titicaca – where everything from houses to boats are made of reeds. Evolving from these two ideas, the Times Square installation embodies natural elegance and tradition. The sculpture is like a house that has bubbled up from the earth, created using diffusive reflective material and aluminium. It glows at night with LEDs programmed using a custom lighting sequence.

When **2011**

Where **New York, United States**

Client **Times Square Alliance**

Visitors contemplate the light phenomenon in this space, reminiscent of one heavenly body transiting in front of another.



Contact

Olafur Eliasson's illuminated cosmos created within the Fondation Louis Vuitton in Paris explores relationships between self, space and universe. It envelops visitors in a choreography of moving light and shadows, seemingly transporting them into the darkness of outer space.





Designer
Olafur Eliasson
Location
Paris, France
Client
Fondation Louis Vuitton
Collaborator(s)/consultant
n/a
Manufacturer
n/a
Date
December 2014

VISITORS ARE PLUNGED INTO DARKNESS AND ENVELOPED IN A CHOREOGRAPHY OF MOVING LIGHT

Fondation Louis Vuitton launched an expansive exhibition by Olafur Eliasson in December 2014 and, in doing so, Eliasson became the first contemporary artist to exhibit at the Fondation's new building. Entitled *Contact*, the work explores 'the relations between self, space and universe' by creating a cosmos within the Fondation. The internationally-renowned Danish-Icelandic artist explains the work 'addresses that which lies at the edge of our senses and knowledge, of our imagination and our expectations. It is about the horizon that divides, for each of us, the known from the unknown.'

Tapping into the visitors' capacity for empathy, the artist strives to activate their participation, implicating them in a complex, multi-sensorial experience. As such, entering the vast space is akin to having been plunged into the darkness of outer space. The art installation envelops visitors in a choreography of moving light and shadows, and the sloping floor of the gallery space makes it feel as if they were traversing the top of a distant planet whilst witnessing a solar eclipse up-close.

On the roof of the building, an apparatus tracks the sun and, at certain hours of the day, directs light rays onto a multifaceted, geometric sculpture suspended within the building. A number of smaller optical devices distributed throughout specially-built passageways continue the artist's on-going investigations into the mechanisms of perception and the construction of space. Suzanne Pagé, the chief curator of the exhibition, comments, 'The constant oscillation between shadow/light, presence/absence and affirmation/doubt causes us to question our visual perceptions and, in consequence, our convictions. To this end, the route through the exhibition is derived from the geometry of the circle and founded upon the underlying principle of circularity.' —

Pitch black except for a single luminous horizon line, viewers may feel like they have become intergalactic explorers.



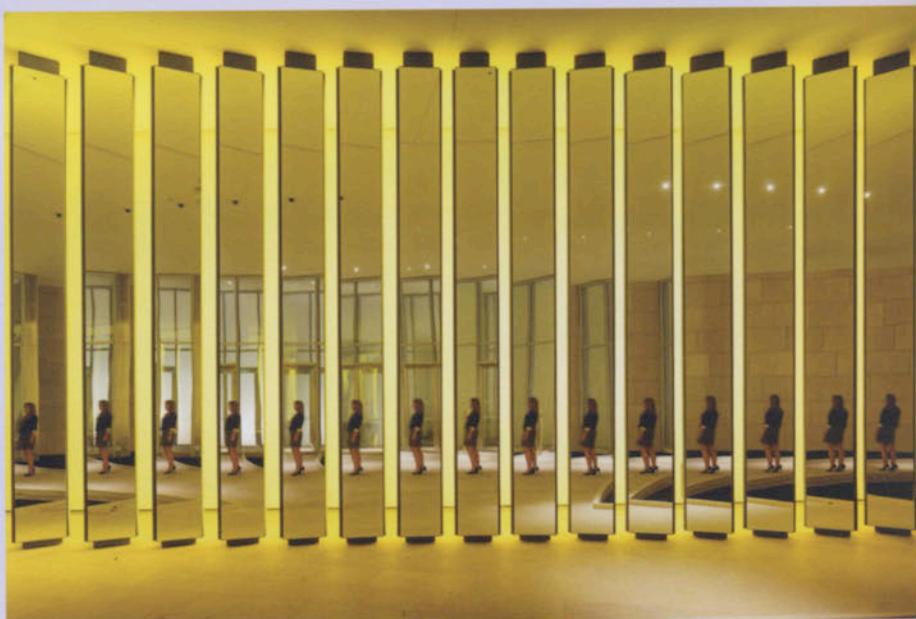
Olafur Eliasson often bases his work on cutting-edge advances in scientific thought, placing renewed emphasis on the situation of humanity in the world.

Olafur Eliasson



Olafur Eliasson's art is driven by his interests in perception, movement, embodied experience and feelings of self. Eliasson strives to make the concerns of art relevant to society at large. Art, for him, is a crucial means for turning thinking into doing in the world. Eliasson's diverse works – in sculpture, painting, photography, film and installations – have been exhibited widely throughout the world. Not limited to the confines of the museum and gallery, his practice engages the broader public sphere through architectural projects and interventions in civic space.

OLAFURELIASSON.NET



Inside the Horizon

When **2014**
Where **Paris, France**
Client **Fondation Louis Vuitton**

This site-specific installation saw the addition of 43 triangular columns to the colonnade opposite the museum building. Two sides of each column are clad in mirrors, while the third is made of yellow glass tiles and illuminated from within. Running the full length of the colonnade, the work presents a vibrant play of light, shadows and reflections, and offers constantly changing perspectives. The work includes a unique sound composition by Samuli Kosminen and Olafur Eliasson, which emphasises the vibrant interplay of daylight, yellow light, shadows and reflections that offers constantly changing perspectives of the Fondation's architecture.



Photos Iwan Baan



Photo Hyunsoo Kim



Gravity stairs

When **2014**
Where **Seoul, South Korea**
Client **Leeum, Samsung Museum of Art**

This installation shines on visitors as they traverse a stairway with an illuminated schematic model of the solar system positioned overhead, beneath a mirrored ceiling. The work is a play on perception thanks to the reflection of the particular arrangements of mirrors and lit ring segments in the ceiling mirrors. Semi-circular LED tubes look like complete spheres, thus replicating a glowing intergalactic display. The segments appear as full rings and a large, quarter ring attached to a wall-length mirror at the bottom of the stairs represents the sun.

Map for unthought thoughts

When **2014**
Where **Paris, France**
Client **Fondation Louis Vuitton**

This large semi-circular installation consists of five layers of criss-crossing bars that together form a pattern, based on five-fold symmetry, a moving light source and a mirrored wall. Moving about the space, visitors are able to map out distances with their bodies and movements. Viewers are at the centre of the piece – their shadow glides along a semicircle that is extended into a full circumference by a mirror. This shadow, shifting in scale, seems to orbit like an asteroid.



Photo Iwan Baan

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Designers

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Projects

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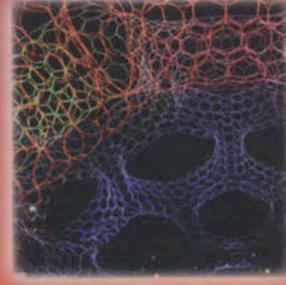
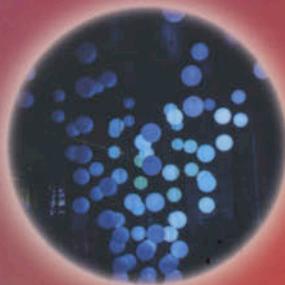
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***Bright 2* showcases a rich selection of architectural illumination and light installation projects from across the globe. This illuminating volume – the second in the *Bright* series – captures the feeling of how light and projections can elevate a building, bridge or even an entire city centre, and reflects the current role of illumination as a multifaceted design element. The book shows how lighting design invites passers-by to interact with architecture; how it triggers discussions or sets a mood; and how it can be woven into a landscape to create a dramatic new look.**

The 44 illustrated projects have been realised by a number of top-level artists, designers and manufacturers, all of whom are setting trends in the creative use of light. Divided into three chapters – dynamic, interactive and static – the 8-page articles not only demonstrate the dazzle, spectacle and lure of the bright lights in big cities, they are also brimming with technical details. All the major works include descriptions outlining exactly how the lighting designers have sculpted the illuminated scenarios, detailing the specific challenges they had to overcome.

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