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Memorial



...earth and sky
...shadows and reflections
...the natural and the manmade



Dedicated to the memory of the passengers
and crew of UA Flight 93 for their
courage and sacrifice on
September 11th, 2001.

Sacred Ground Berm Path and Memorial

1 : The Entrance Berms

Two berms rise parallel to US30 to frame the public entrance to the site. A third berm acts to screen the arrival rest area, reception parking areas, public rest rooms, orientation and security building. A picnic area is designated on the shallow slope of the rest area berm. A Flight 93 National Memorial sign is sited on the berm on the central axis of the entrance. The sign incorporates a site guide relief map visible from the picnic berm area. Following arrival and orientation visitors proceed along the improvement of Haul Road as it winds into the site.

2 : The Viewing Berm

The new Memorial Drive branches off Haul Road leading to the viewing berm located at the high point of the ridge. To support the experience of gradually revealing the crash site, this approach and berm siting conceals the 'bowl' area around the crash site from view. Visitors park on the northern downside of the berm with a screened path leading up to the viewing area. Visitor attention is focused along a wild flower path stretching out towards the sacred ground and crash site. Functionally, the viewing area provides directional site orientation, seating and shelter from the elements.

3 : The Sacred Ground Berm

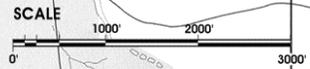
The axial path of the Memorial continues as a contemplative walk across the sacred ground. First, as a path across the meadow, then through the hemlock grove to the south meadow culminating at the wetlands pond.

The sacred ground berm forms a elevated perimeter path for viewing the Memorial, its continuation along the perimeter of the sacred ground directly involves the visitor in the magnitude of the event and stages points for further reflection.

4 : The Memorial : Berm Paths

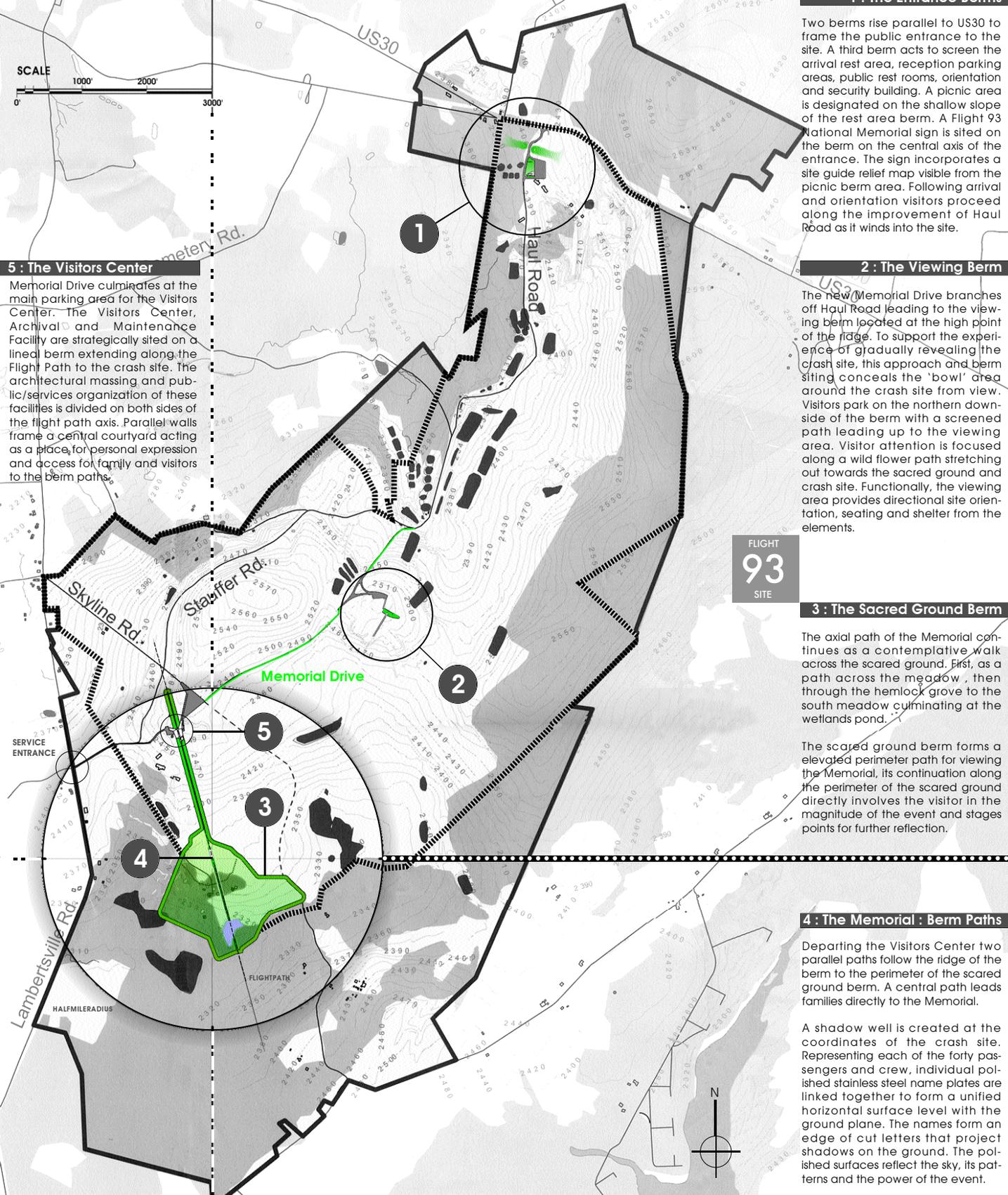
Departing the Visitors Center two parallel paths follow the ridge of the berm to the perimeter of the sacred ground berm. A central path leads families directly to the Memorial.

A shadow well is created at the coordinates of the crash site. Representing each of the forty passengers and crew, individual polished stainless steel name plates are linked together to form a unified horizontal surface level with the ground plane. The names form an edge of cut letters that project shadows on the ground. The polished surfaces reflect the sky, its patterns and the power of the event.



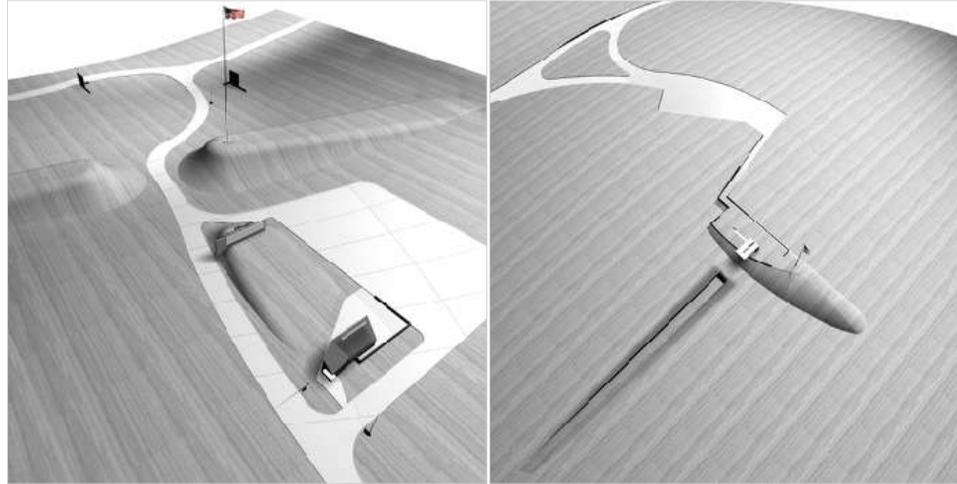
5 : The Visitors Center

Memorial Drive culminates at the main parking area for the Visitors Center. The Visitors Center, Archival and Maintenance Facility are strategically sited on a lined berm extending along the Flight Path to the crash site. The architectural massing and public/services organization of these facilities is divided on both sides of the flight path axis. Parallel walls frame a central courtyard acting as a place for personal expression and access for family and visitors to the berm paths.

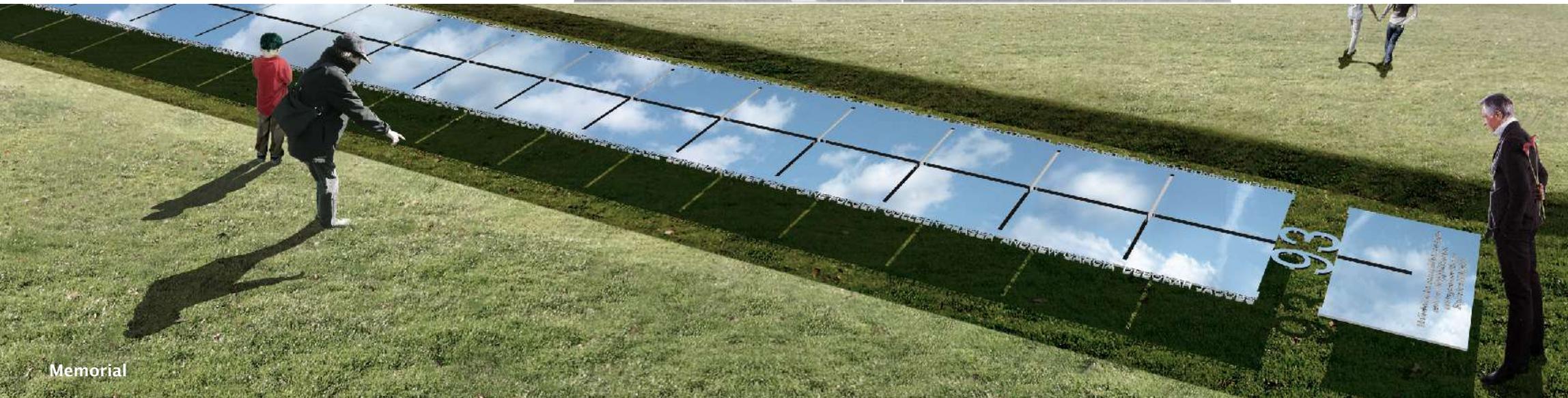


Aerial View Sacred Ground Site

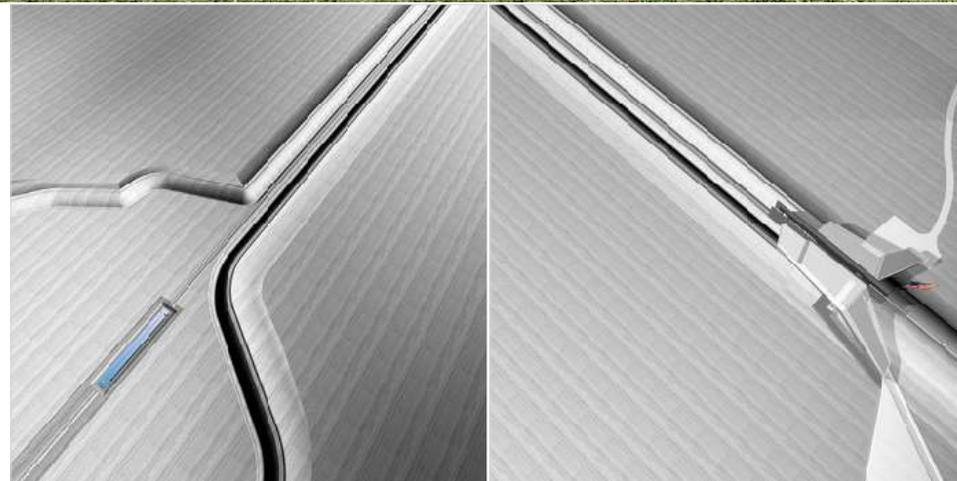
Entrance Gateway Berms and Information Center



Viewing Berm and Wildflower Glade



Memorial



Sacred Ground Berm Path and Memorial

Visitor Information Center and Museum

[02]

=mc² : New York : 1985

=mc² : New York : 1985

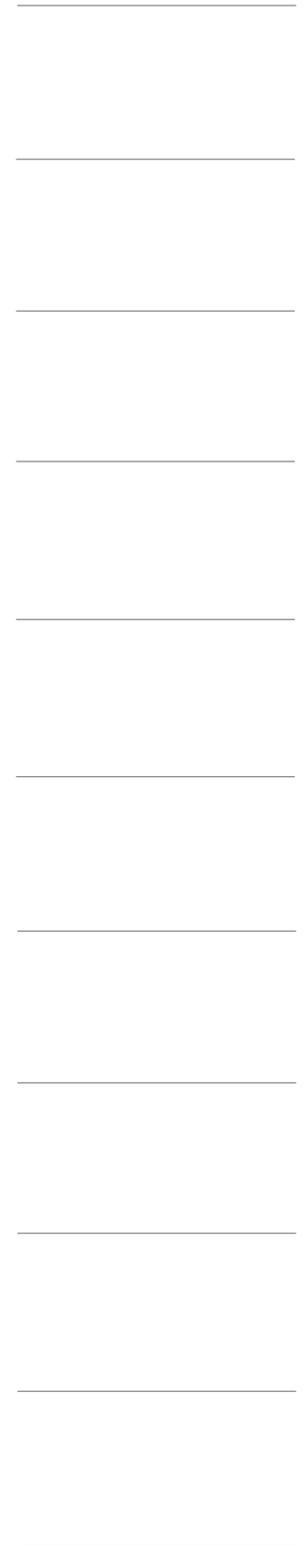
The project comprises a 3 level 3,000 sq.ft. loft building conversion into the store and offices for a Japanese fashion retailer.

The Japanese merchandising concept of an 'antennae store' was the basis for this project. Fundamentality, this concept explores responses from customers and provides direct feedback to the manufacturer on new and changing trends.

In an inversion of typical store planning methods, a circulation path is placed at the window elevation, movement of customers at the 2nd floor level is visible from the street.

This 'inochi' or essential substance of the interior is seen to be in balance when customers exist in the presence of the merchandise. Product is presented in mobile storage displays and modular furniture elements.

The project was extensively published and featured in the April 1985 issue of Interiors Magazine.





Main Floor Display



Stair Landing

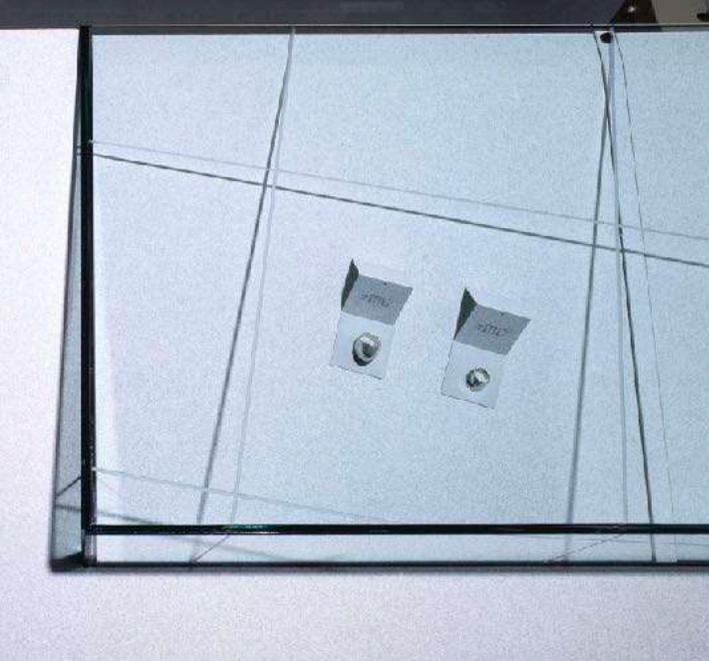


Main Floor Display



Main Floor and Mezzanine





Vitrine Case

Mezzanine Display



Entrance Stair

Corning Museum of Glass

Heineman
Contemporary Glass Gallery : 2011–2014

The Museum's gallery of contemporary glass focuses on vessels, objects, sculptures, and installations made by international artists over the last 25 years. The purpose of the gallery is to show the different ways in which glass is used as a medium for contemporary art.

Large-scale work is complemented by smaller-scale objects and nonfunctional vessels in a variety of glass-working techniques, including blowing, casting, kiln forming, flame-working, laminating, stained glass, beading, and assemblage.

The gallery features unique objects, rather than limited-edition or mass-produced products. The gallery, covering the chronology of the American Studio Glass art movement, includes 240 objects by 87 artists, made between 1969 and 2005.

[03]

Corning Museum of Glass : New York Heineman Gallery of Contemporary Glass : 2014

The design program called for exhibition design and architectural design to renovate and expand 10,000 sq.ft. of the open plan contemporary sculpture galleries.

The installation invites the visitor on a journey, through multiple scaled area, to explore the historical context of international studio glass art.

Glass art works are displayed throughout in custom designed 'vitrine' cabinetry scaled individually to encourage viewing and a sense of intimacy. Architectural wall display elements, designed to present the interactive and graphic media, form discrete spatial divisions linking typologies and technical process. A series of large scaled 'furniture' elements provide continuous surfaces for display, seated viewing areas and featured artist presentations.

The project was published internationally and featured in International New Architecture Vol.10. 2012.





Corning Museum of Glass Heineman Gallery



Corning Museum of Glass Heineman Gallery



Corning Museum of Glass Heineman Gallery

Carolines on Broadway

Manhattan, New York : 1993.

Located in Manhattan's Times Square Special Theater District, this 11,000 sq.ft. interior includes a comedy theater with seating for 300 persons, and an 80 person restaurant and bar lounge.

Specifically designed for comedy performances, the installation is conceived as a large 'living room' with audience and comedian in close proximity. The theater space can be spatially sub-divided to reinforce this proximity on 'slow' nights without losing the sense of intimacy.

Entering from Broadway a grand stair leads down to the bar lounge. The main design narratives for the club are introduced as iconic references to the Commedia dell'arte.

This iconography is synthesized into different scales of pattern, form and materials throughout the rest of the project.

[04]

Carolines on Broadway : New York : 1993

The bar/lounge was designed as a series of intimate areas for dining and drinking. Materials including velvets, tapestries, stained and colored woods, metals and terrazzo, reinforce the renaissance references. Custom designed 'bar fly' stools, tables and lighting complete the overall integration of the theme.

Inside the comedy theater, the 'living room' concept is immediately apparent with three large curved 'couches' dividing the tiers, integrated fiber optic lighting highlights each couch. Each tier is additionally delineated with operable velvet drapes to provide for visual and acoustic privacy. Lighting is organized for the theatrical performances, with separate systems for architectural and supplemental systems for TV recording. The stage is modular with reconfigurable sections to suite various performances.

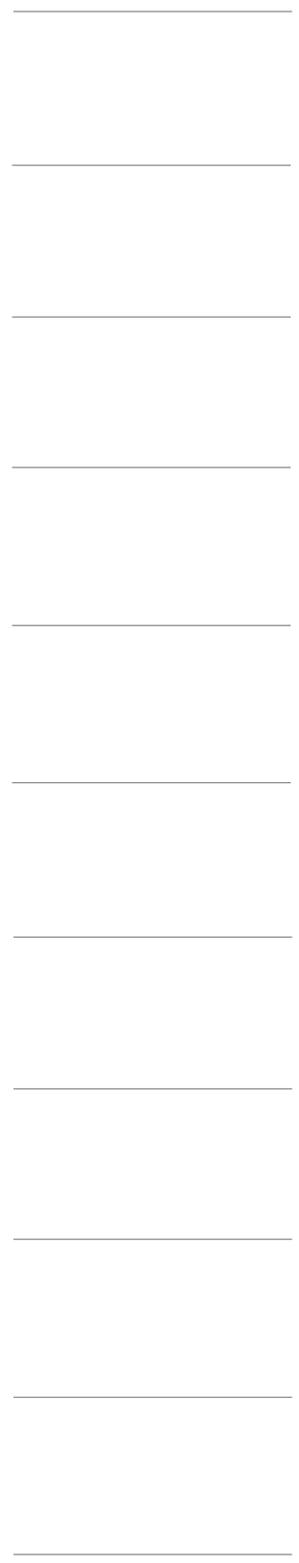
As a leader in the field of comedy production for both live performance and television. Carolines represents a significant commitment to design in an arena not renown for design excellence.

This project was a featured cover story in the February 1993 issue of Interior Design Magazine and the recipient of the following awards:

1993 AIA: New York State Design Award.

1994 USITT US Institute of Theatre Technology Merit Award.

1995 AIA: National Interiors Honor Award

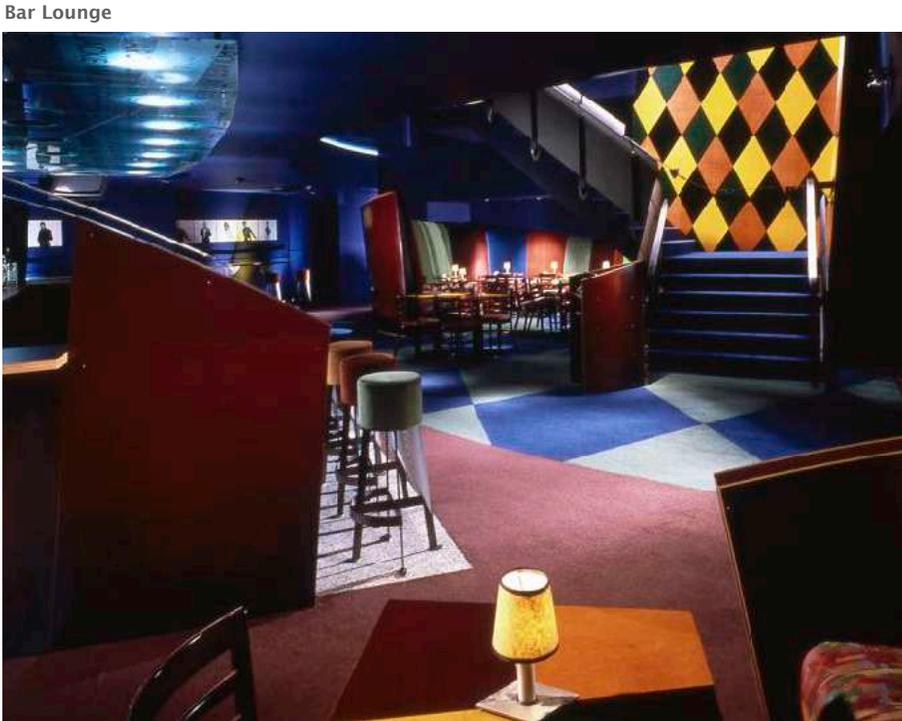




Carolines on Broadway Main Bar



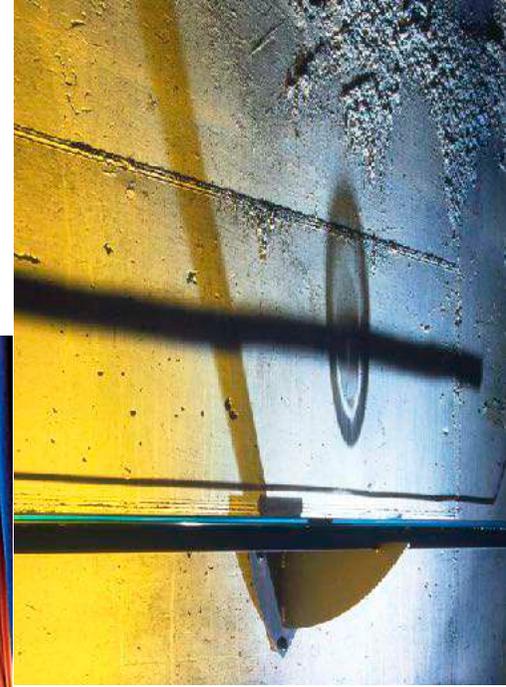
Stair Banquet



Bar Lounge



Entrance Stair



Drinks Shelf



Bar Detail

Carolines on Broadway Main Theater

vitraUSA : Offices and Assembly Plant

Allentown Pennsylvania : 1990

Swiss furniture manufacturer Vitra opened this 44,000 sq.ft. assembly plant to service the United States office furniture market. The facility incorporates 6,000 sq.ft. of sales and management offices with open plan showroom areas for the companies innovative office furniture and retail display product offering.

A modular industrial warehouse was constructed to house the assembly plant and offices. This structure acts as a palette for the new design interventions and details. Interior spaces are successively changed in scale related to the Vitra Office, Vitra Edition and Vitra Shop product lines.

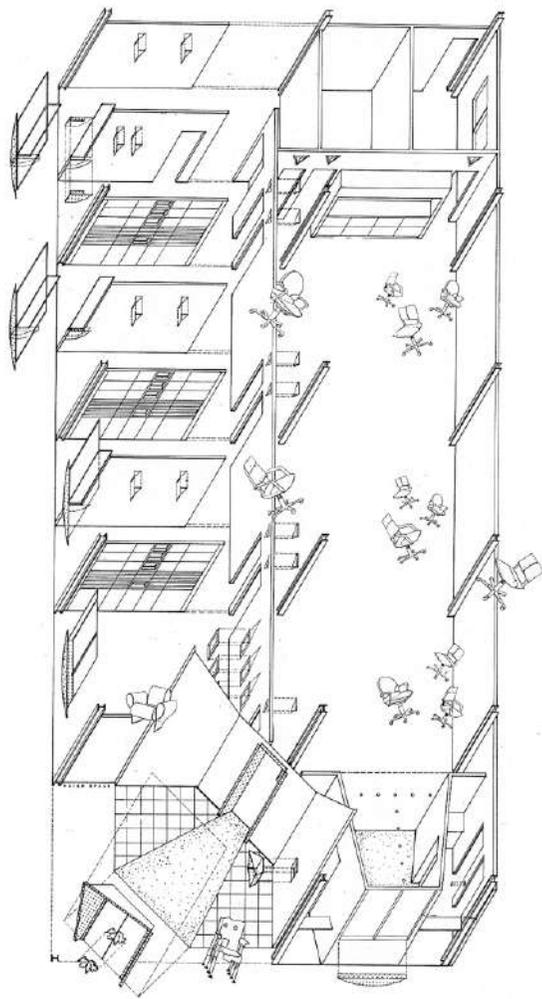
[05]

vitraUSA : 1990

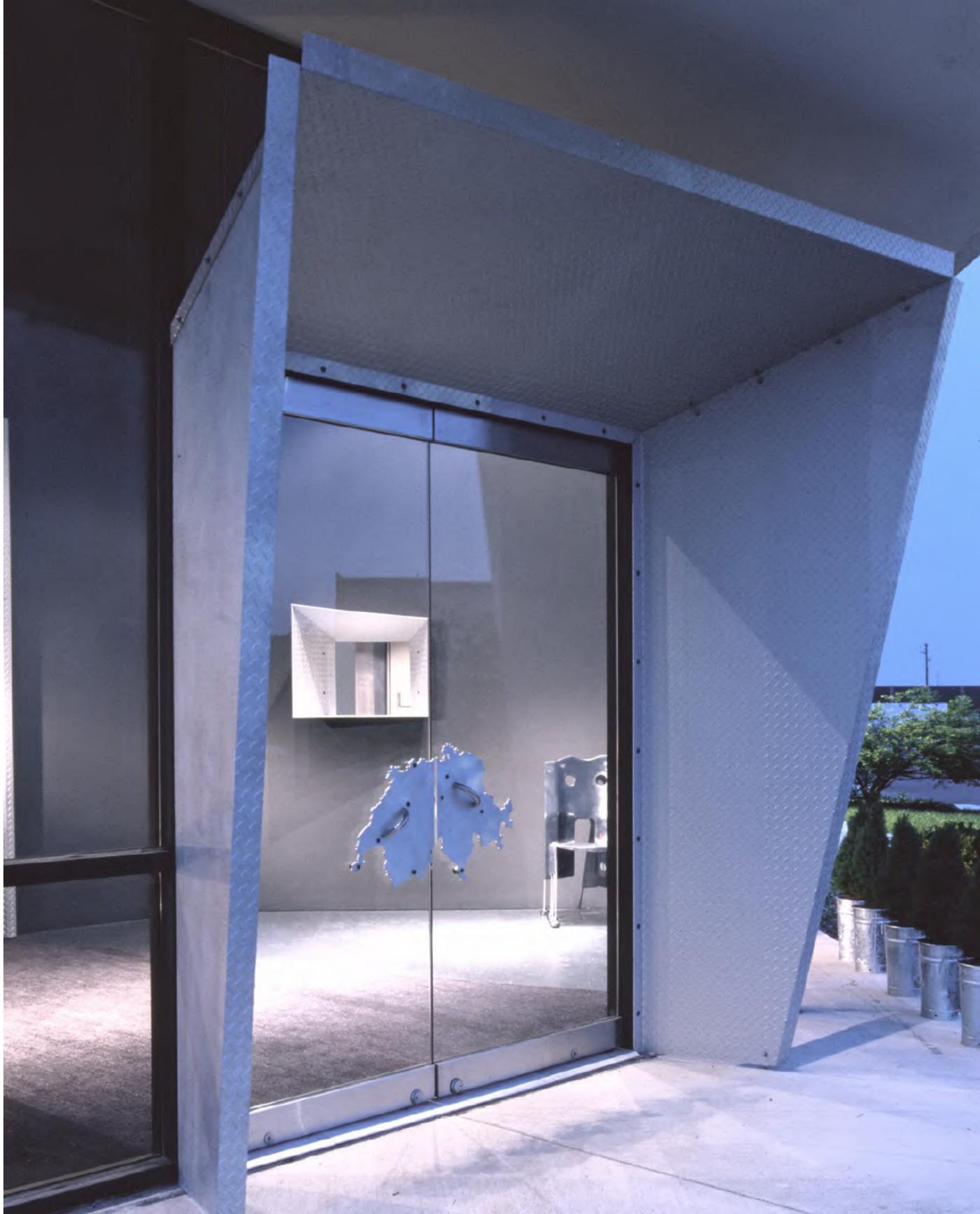
Conceptually, the idea of viewing the products in series, generated spatial forms that became the entrance, display and offices areas. Each space explores tapering interior forms with forced perspectives enhancing the sense of interior scale.

The project was featured in Interiors Magazine September 1990 issue and multiple US, UK and European design magazines.





Entrance





Reception



Vitra Edition



Offices



Entrance



Meeting Room



Conference Room



Brooks Brothers : New York : 1999

Located on Fifth Avenue, this 23,500 sq. ft. retail space is the flagship store for Brooks Brothers.

A structural glass curtain wall rises three stories above the sidewalk, serving as a transparent 'vitrine' for the architectural interior. This open continuation of the street, invites customers to participate in a shopping environment that is both visibly urban and sophisticated, putting both merchandise and patron on display.

Entering under a suspended canopy of structural aluminum and acid etched glass, the interior opens up to a thirty-five foot high atrium which introduces the shopper to the open plan sales areas, and the monumental stair. The stair, detailed in thermal and honed limestone with glass balusters and pearwood handrails, invites the shopper to experience the mid and upper levels.

Throughout the interior a series of pearwood columns and interchangeable display panels are organized as an architectural 'colonnade'.

[06]

Brooks Brothers : New York : 1999

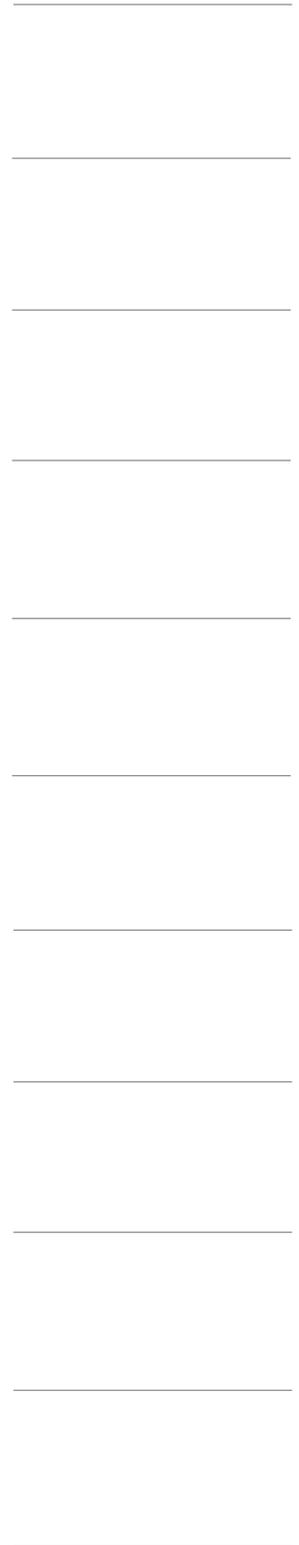
An 'image' wall, with display niches and changeable graphic wall panels, presents the new Brooks Brothers identity as it rises through the open atrium.

Anchoring the 2nd floor are specialty shop areas for shoes and accessories and an exclusive Men's suits and Formal wear lounge. These speciality areas present product along arc shaped pearwood paneled walls. Backlighting is employed to float wall and colonnade fixtures within the space and emphasize the multi-layered nature of the overall design.

The project was published extensively and featured in Interior Design Magazine and Visual Merchandise and Store Design Magazines and received the following awards:

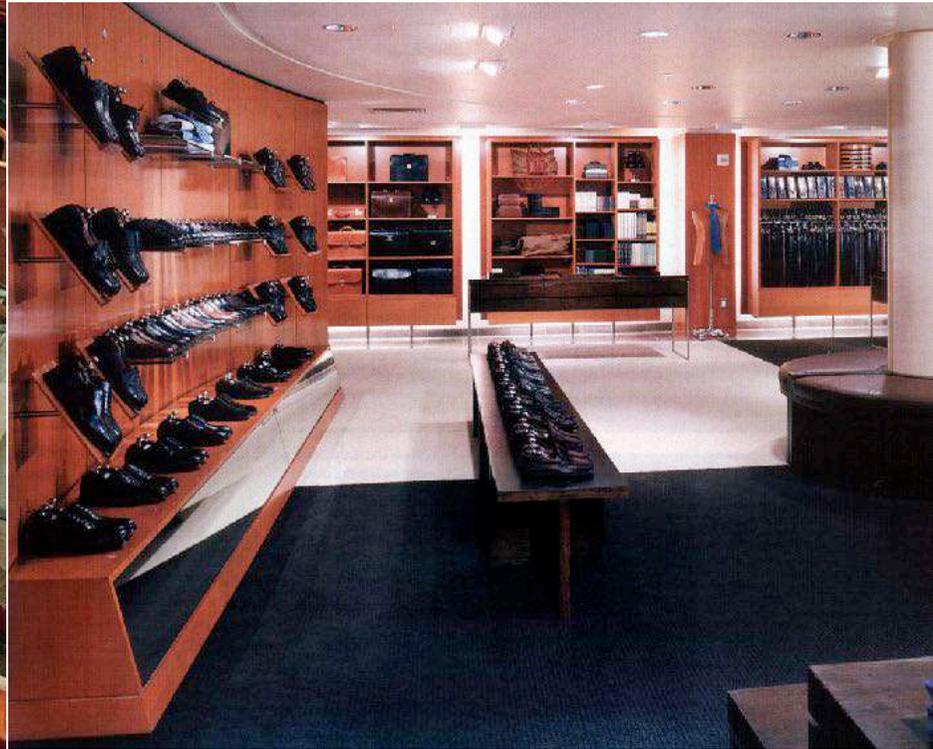
2000 NASFM : Retail Design Awards
Outstanding Merit Award

2000 NY Society of Registered Architects
SARA Design Awards : Merit Award





Facade



Shoes and Accessories

Stair Atrium



Bespoke Mens



Ground Floor

Corning Museum of Glass
Gallery Expansion Studies

New Glass Galleries : 2003–2007

A series of comprehensive feasibility and planning studies examining the development of three sites within the Corning Museum of Glass Houghton Park Campus in Corning, New York. These studies were initiated to identify locations for the expansion of museum activities as they related to the need for New Contemporary Glass Galleries.

The studies included a new South Field Gallery addition, an Infill Gallery addition adjacent to the 1980 Birkerts building and the Steuben Roof Gallery addition to the existing Steuben factory.

Including site context studies, architecture concept studies and interior gallery visualization, the project proposals reinforced a curatorial initiative for open and flexible exhibit space, and a conceptual link to the Houghton Park Campus as an historical architectural continuum.

[07]

Corning Museum of Glass Gallery Expansion Studies 2003–2007

South Field

The South Field Contemporary Glass Galleries addition links directly to the existing Sculpture Galleries, which occupy the original single story international style Corning Glass Center Building. The proposed 37,000 sq.ft of additional gallery space is located on three floors of the new structure. Each floor is further divided into smaller open galleries, including the Ramp Gallery, each suitable for individual or group exhibitions. A link bridge connects the upper floor galleries back to the Glass Innovation Center circulation path.

Formally, the structure cantilevers out over the access road to act as a portal by day and a beacon by night. The exterior skin of the building expresses the molecular structural pattern of glass.

The proposal includes a reflecting pool to present new contemporary glass outdoor installations which employ static or floating water elements.

The Infill Galleries

The Infill Galleries addition links the Contemporary Sculpture Galleries, Art and History Building and the Glass Innovation Center, by forming a new infill hub structure. The proposed additional gallery space is located on three floors of the new structure and in a new gallery space above the existing Sculpture Galleries.

Formally, the structure is a neutral series of stacked boxes, with each facade equipped with automatic operating daylight control louvers. The horizontality of each facade, link the elevations back to the Glass Innovation Center and provide a foil for the expressive exterior facets of architect Gunnar Birkerts (1980) Art and History Building.

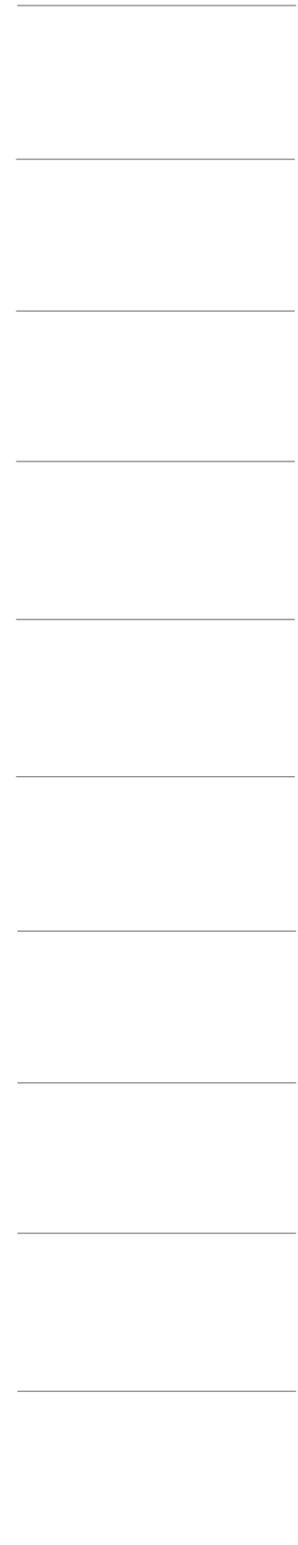
A series of framed volumes penetrate the facades to present featured works from the permanent collections or special exhibitions.

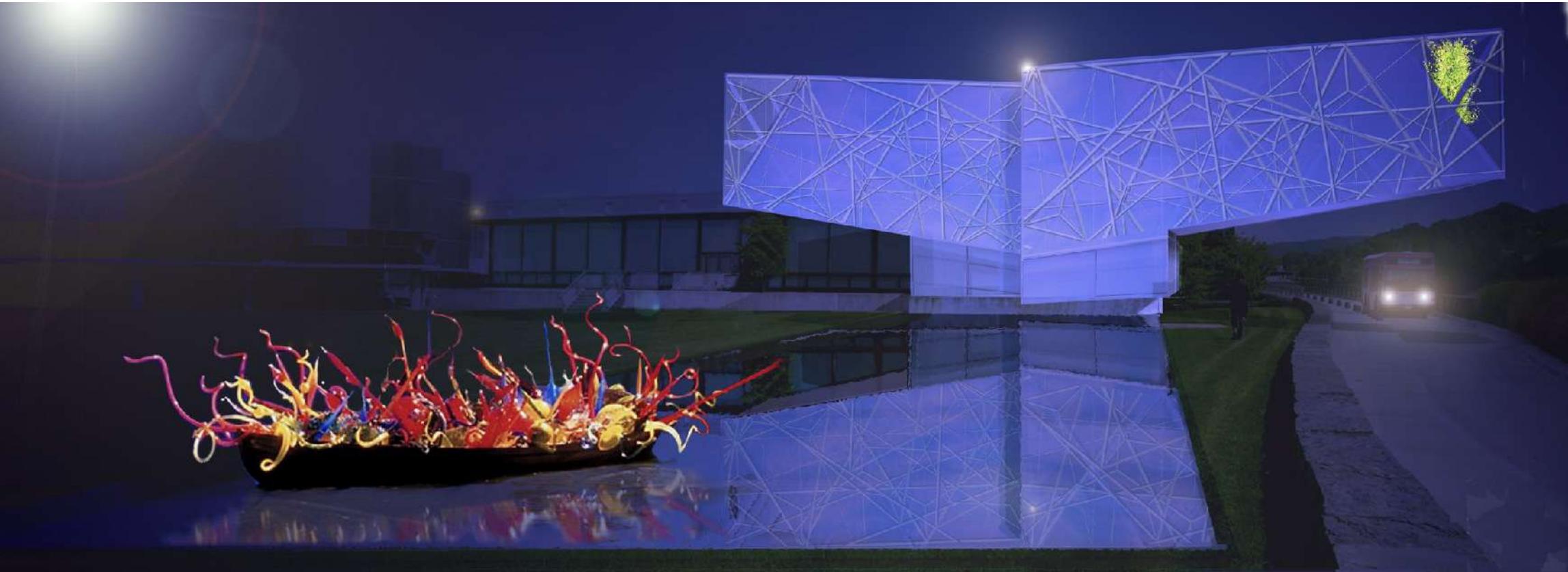
The Steuben Roof Gallery

The Roof Gallery addition links to the Innovations Center admissions lobby by means of an introduction gallery. The additional gallery space is located in a new structure proposed as a Roof Gallery or 2nd Floor addition above the existing Steuben Glass factory and office.

Formally, the structure is a singular volume, with the facades equipped with automatic operating exterior daylight control louvers. The horizontality of the facade, links the elevation back to the Glass Innovation Center.

A series of framed volumes penetrate the facades to present featured works from the permanent collections or special exhibitions.





South Field Contemporary Glass Galleries



The Infill Galleries

The Ramp Gallery



The Steuben Roof Gallery

Sessay : Concept
 Inspired by the topography of North Yorkshire, the proposed Sessay Hub echoes the natural landscape of wolds and moors, rolling pastures and drystone walls, bathed and mottled by northern light. The planning, orientates the major building elements in response to site, solar orientation, function and landscape. The tripartite 'spoke' elements of the plan converge into a single homogeneous place at the 'hub' center.

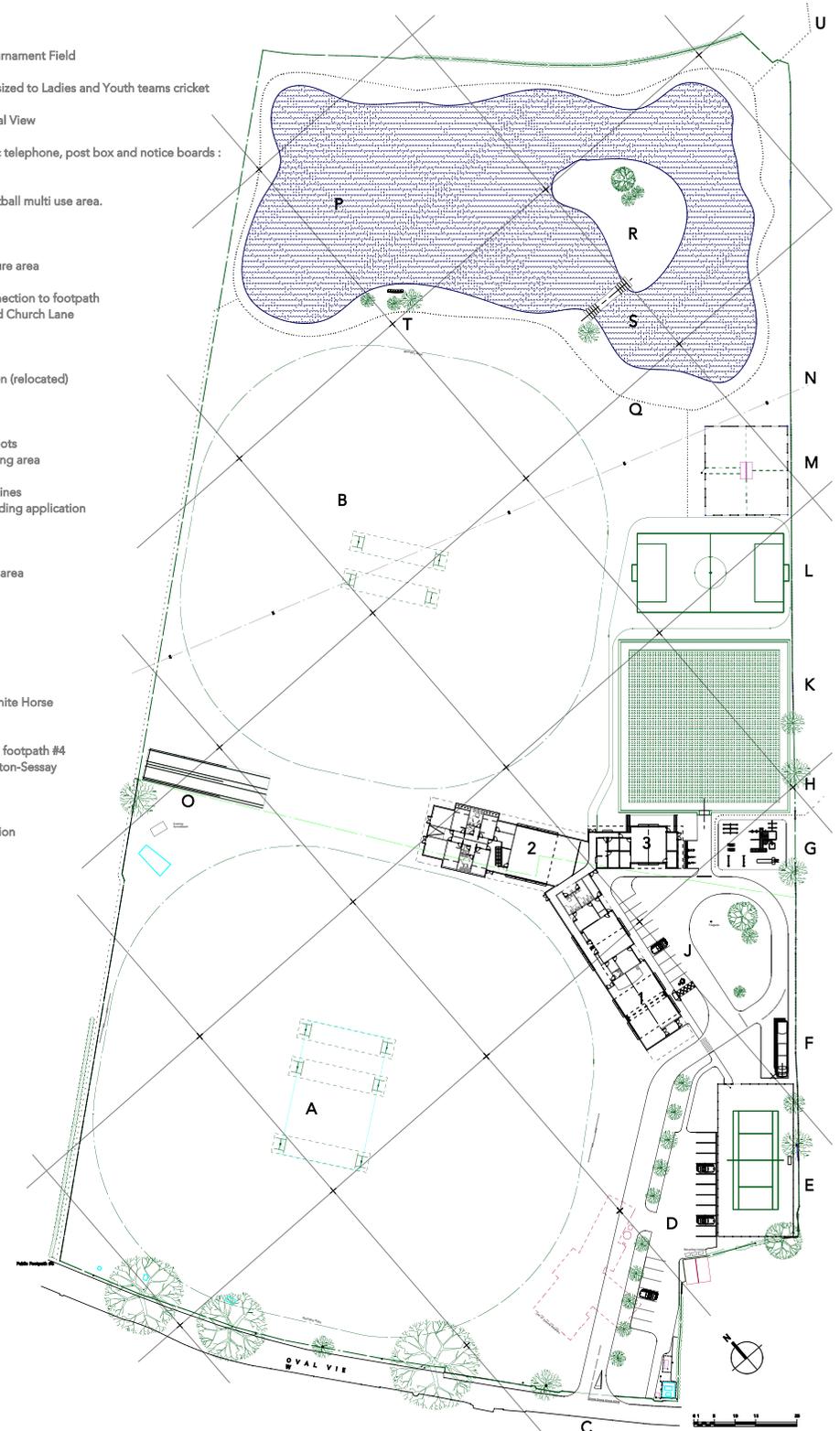
[08]

Sessay Hub : 2014-15

Sessay : Site
 The proposal confirms the need for the limits of the site to be expanded to the full extent of the purchased arable land to the northeast. The requirements to maintain operation of the existing cricket pitch and Village Hall, demand a phased strategy to site development. Relocation of the bowling green, in an initial phase, becomes essential to 'unlocking' the expanded site. Opening up the northeast site boundary, enables the efficient planning of the site access drive, discrete parking areas and the relocated bowling green, required playing fields and allotments. A children's play area is planned within direct view of the Village Hall. The new secondary cricket pitch, sized to youth and women's tournaments, is maximized in the remaining area. Anchoring the site to the northeast is a pond and nature area utilized for site water management. A perimeter nature walk and viewing area towards the Kilburn White Horse, links to the site to existing public footpaths.

- Sessay Site**
- A Cricket Pitch : 1st Team and Tournament Field
 - B New Cricket Pitch : Boundaries sized to Ladies and Youth teams cricket
 - C Main site entrance/exit from Oval View
 - D Public Parking : Access to public telephone, post box and notice boards : Access to Recycling centre
 - E Hardcourt Tennis/netball/basketball multi use area.
 - F Motor Coach Parking (2)
 - G Children's play/outdoor adventure area
 - H Re-routed footpath #7 with connection to footpath #6 towards The Old Rectory and Church Lane
 - J Members and Visitor Parking
 - K Sessay Bowls Club bowling green (relocated)
 - L Five-a-side football pitch
 - M Allotment area : 4 x 100sq mt. plots with storage shed and composting area
 - N Relocated 3x.1 11kv O/H powerlines to underground service per pending application
 - O Cricket Nets
 - P New retention pond and nature area
 - Q Pond perimeter footpath
 - R Pond nesting island
 - S Footbridge to island
 - T Viewing area towards Kilburn White Horse and Hambleton Hills
 - U Connection of pond footpath to footpath #4 towards Highfield Farm and Hutton-Sessay

- Sessay Hub
 Community Hall and Sports Pavilion**
- 1 Sessay Village Hall
 Community Rooms
 Kitchen
 DDA Toilets
 - 2 Cricket Club
 Cafe/Lounge/Bar
 Changing Rooms
 Access to Viewing deck
 - 3 Bowls Club
 Reception
 Shop
 Offices





North Yorkshire Landscape and Hambleton Hills



View towards Village Hall and Sessay Hub entrance

Sessay Hub
International Design Competition
Community Hall and Sports Pavilion



RIBA
Architecture.com

Sessay Hub : Community Hall and Sports Pavilion

Each 'spoke' of the tripartite planning embodies the principle of 'served' versus 'service' spaces. The interior spaces respond to this principle in height, volume and rhythm, enabling the public gathering spaces and the interspersed functional areas to develop into a distinct, efficient and unified architecture. The Village Hall pavilion combines the Main Hall, Community Rooms and Kitchen. Public and DDA access is either direct from the parking area or alternately through the reception area, facilitating club or independent events. Both the Main Hall and Community Rooms can be sub-divided with movable partitions.

The Main Hall is designed to be flexible and accommodate formal and informal meetings, games and primary school activities. The stage is in modular sections and can be removed and stored or set for school plays or pantomimes. The Cricket club pavilion cafe, bar and lounge take advantage of views towards both cricket fields. A unique second floor viewing deck, supplements the East and West verandas. Changing facilities provide for multiple combinations of use for segregation of male, female, home and visiting teams.

The Bowls Club pavilion is planned as a multi-use club room for members teas and gatherings. with adjacent office, shop and kitchenette, An exterior terrace for viewing is proposed with retractable awnings and direct access for club members to the new bowling green. Three distinct zones are assigned for the utility and mechanical services, enabling seasonal control and energy management.

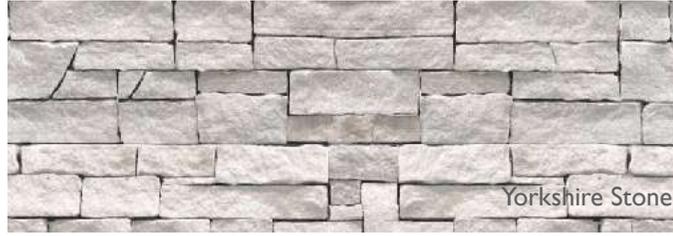


View towards Main Hall and Cricket Pavilion with the Kilburn White Horse in the distance

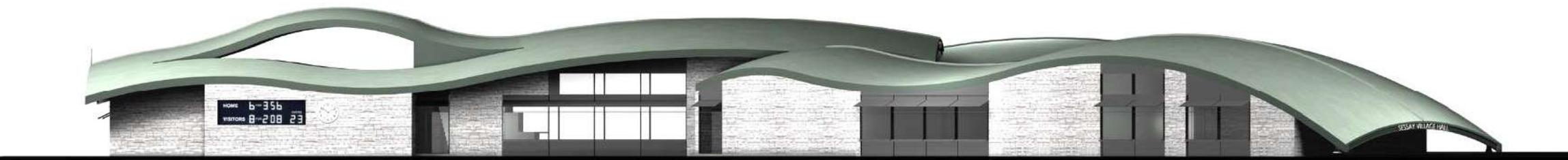


Sessay : Structure and Materials

The principal structure is a lightweight pre-fabricated modular building employing structural insulated panels (SIPS). These panels support the exterior Yorkshire hand-dressed rough-hewn limestone stone veneer laid in an ashlar pattern evoking drystone walls. Reticulated diamond shaped pre-patinated metal roof shingles form the lightweight roof skin over a glulam beam and purlin roof system. This approach to structure and materials responds to the need for an environmentally friendly and thermally excellent exterior envelope. The lightweight structural composition of the building, combined with off-site manufacturing, aids in reducing site construction time and cost.



North West Elevation



North East Elevation

Sessay Hub International Design Competition
Community Hall and Sports Pavilion



RIBA Architecture.com

Knoll Design Center : New York :
1979-1981

The Knoll Design Center project included and centralized many Knoll corporate functions within a 70,000 sq.ft. renovation of a 7 story Cast Iron Loft building in the Soho Historic District of Manhattan. The project included Landmark restoration of the building, planning and design of 20,000 sq.ft. of corporate office interiors, planning and design of a 13,000 sq.ft. furniture showroom space.

Three strategies were established for the development of the project.

An adaptive re-use strategy for re-programming the building, a restoration strategy for returning the building back to its original state as part of the Soho Historic Landmark District, and an archeological approach to historic design details in a dialectic with the new design interventions.

A detail concept for the interior architecture was established at the outset whereby discoveries in the building process would be allowed to remain and exist in juxtaposition with the new work.

[09]

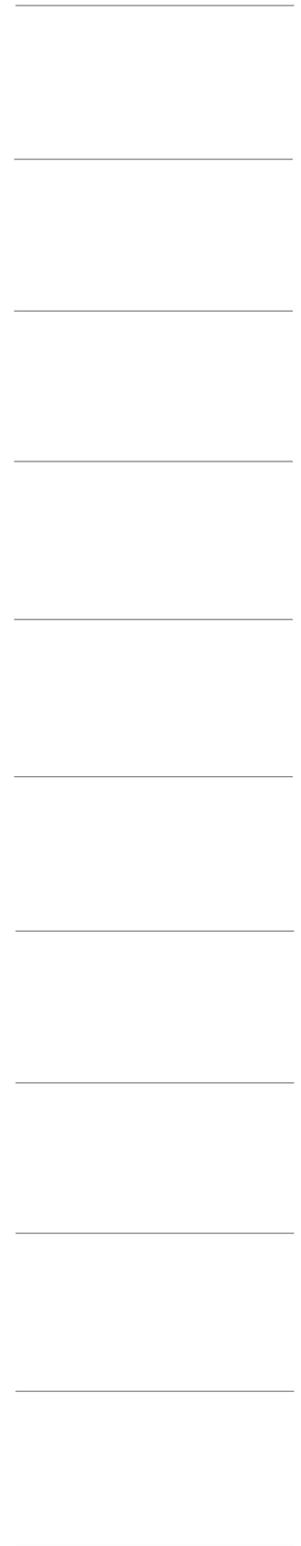
Knoll Design Center : New York : 1981

The approach, to old and new details, attempts to enhance the procession through the space. The placement and detailing of the major display platform attempts to give understanding to the 'new' suspended away from the old.

Architecturally the idea of 'suspension' is closely linked to lightness. Emotionally, it should achieve the idea of a simplistic journey.

The project was expanded and redesigned in 1992 as part of the KnollGroup. A new entrance and integrated window display elements were added to provide product and showroom areas open to the public. The detailing of these new elements referenced, at a smaller scale, the original suspension display details employed for the main stairway to the expanded lower level.

Published internationally, the Knoll Design Center was nominated for a 1982 National Trust Historic Preservation Award and featured in the September 1982 issue of Progressive Architecture with the subsequent renovation being featured in the May 1992 issue of Interior Design Magazine.





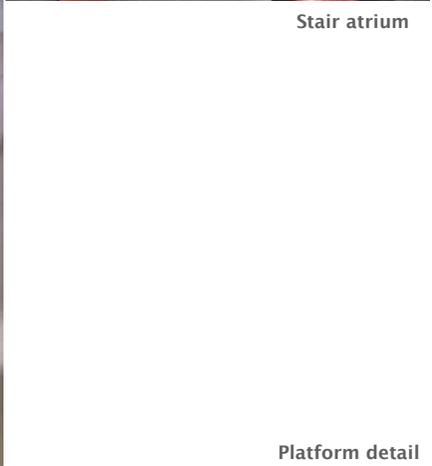
Entrance and Reception



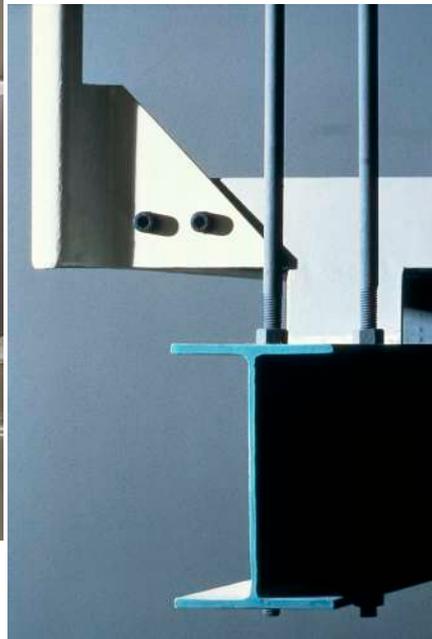
Stair atrium



Stair atrium



Platform detail



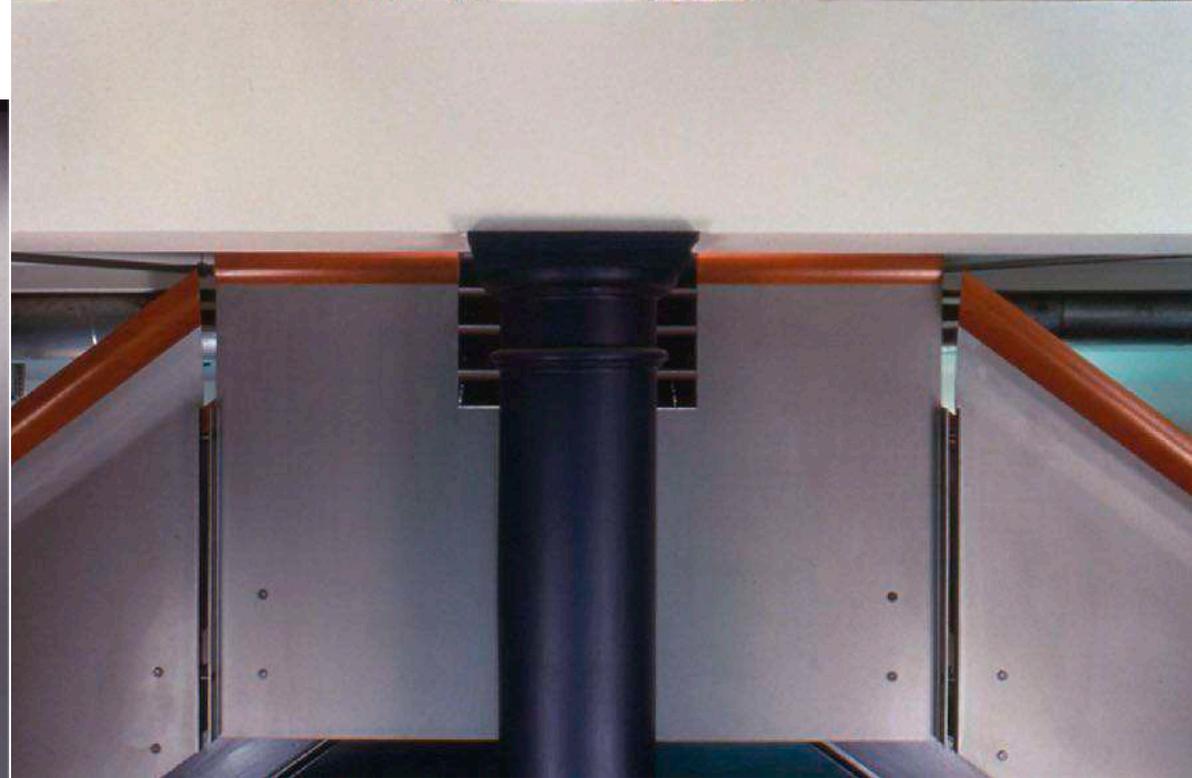
Window display



Conference loft



Platform detail



Stair landing

Design Products Selections

Tracing the furniture, lighting, and glass design projects of Paul Haigh, these projects were designed in the context of a changing cultural environment and in response to an evolving post industrial landscape over the evolution of the HAIGHArchitects studio.

The projects explore furniture, lighting, and glass design in relationship to the manufactured object. Each project is defined by form, materials and processes responsive to a complex manufacturing environment and marketplace.

Ideas range from products based on the nature of materials to technologically expressive product inventions that can be viewed as fundamental to conceptual exploration, innovation and sustainability.

Included are comprehensive research driven projects, individual furniture collections for major manufacturers, and award winning international design competition entries. The projects strive to be flexible, open and progressive solutions in their search for stimulating solutions to often mundane problems.

[10]

Knoll : Haigh Table Collection : 1980

Expressing a philosophy of maximum design economy, this design for Knoll represented a collection of residential and contract tables of exceptional versatility and visual appeal.

The extruded aluminum structure consists of interchangeable legs and rails. Combinations of these elements extend into a product line of over 60 table sizes with a selection of top surfaces in plastic laminate and glass.

Structural die-cast zinc corner brackets draw together the frame system, neoprene corner elements provide a softness of touch at the corner joinery. Colored gaskets at the perimeter of the top surface express scale and proportion.

The project was published extensively and featured in multiple international publications.

Bieffeplast : Tux : Italy : 1984

A collection of stacking chairs and tables in steel with epoxy coated finishes.

Initially designed as an entry and subsequent award winner in the 1984 Progressive Architecture International Conceptual Furniture Competition, this project was produced commercially by Bieffeplast in Italy and distributed worldwide.

The chair represented a formal design approach to a mass produced cafe chair that respected the parameters of production in a changing post-industrial era.

The project received the following awards :

1984 PA International Conceptual Furniture Competition : Award

1985 IDMagazine Annual Design Review : Award

Design Products : Furniture

Ottoman Empire : Canada : 1989

'...thin end of the wedge' Table Collection

The '**...thin end of the wedge**'; table series consists of lounge dining/conference and occasional tables. This aptly named table series explores the relationship between the leg and top in a number of distinct and separate explorations.

The etagere is steel construction with a clear coated sand blasted finish. The dining/conference is aluminum construction with a machine ground top surface and sand blasted structure.

The project received the following awards :

1989 ID Magazine
Annual Design Review : Award

1990 Virtu 5
International Design Competition : Award

IFDA : glance : Japan : 2002

glance is a wood product expressing the idea of structural lightness in a repetitively manufactured furniture element.

Identical slats are held in compression by lateral rods to create the '**side glance**' chair.

The combinations and configurations of the slats are proposed as a public seating version '**public glance**' and a bench version '**private glance**'.

glance was selected as a finalist in the IFDA 5th International Furniture Design Competition: 2002 and manufactured for the IFDA by Interiors Center Japan.

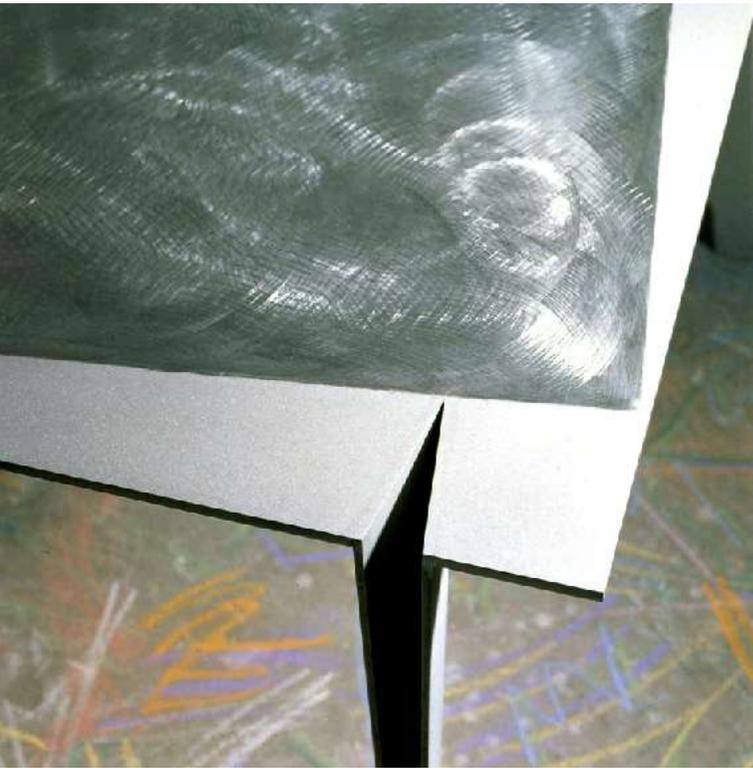
IFDA : springboard : Japan : 2011

springboard sidechair/armchair/stacking chair.

The 'slotted' springboard back design embodies passive ergonomics derived directly from the intrinsic nature of laminated wood technology.

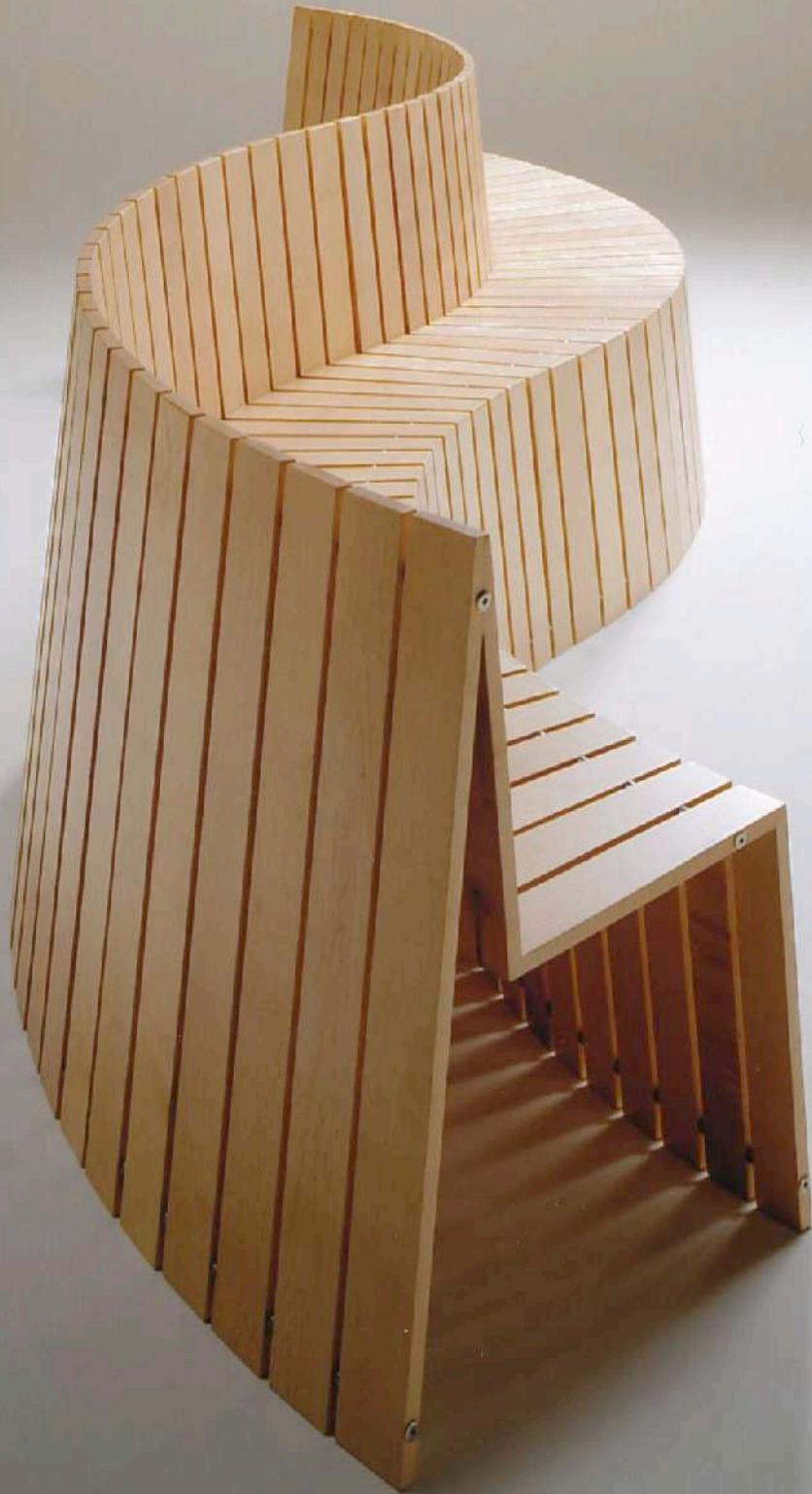
The design emphasizes adherence to sustainable manufacturing tenants by reducing the scale of the product, re-cycling content through design for disassembly and the re-use of locally sourced wood products.

springboard was selected as a finalist in the IFDA 8th International Furniture Design Competition 2011 and manufactured for the IFDA by Interiors Center Japan.



Ottoman Empire : Canada : 1989 '...thin end of the wedge' table

IFDA : glance : Japan : 2002



Bieffeplast : Tux : Italy : 1984

IFDA : springboard : Japan : 2011



Knoll : Haigh Table Collection : 1980



Rogaska

Drape Bowl : 2013 Edition

'Drape' utilizes advanced techniques in the hand blown glass process to create a graceful rim of cascading glass. The 2013 Edition, manufactured by Rogaska Crystal in Slovenia, represents a new edition of Drape originally designed for Steuben in 1998.

The product was widely published and recognized with a Good Design Award by the Chicago Athenaeum Museum of Architecture.

The Drape Bowl is in the permanent collection of the Corning Museum of Glass.

Rogaska

Droplet : 2013 Edition

Continuing the conceptual exploration of achieving poetic frozen moments in hand blown glass making as embodied in the Drape Bowl, the Droplet plate captures the timeless illusion of a drop of liquid radiating ripples in a surrounding pool.

The ambiguity of a fluid sculptural centerpiece combined with a practical serving plate make this design appropriate for both informal and formal occasions.

The 2013 Edition, manufactured by Rogaska Crystal in Slovenia, represents a new edition of Droplet originally designed for Steuben in 1995.

The Droplet Plate is in the permanent collection of the Corning Museum of Glass.

[10]

Design Products : Glass

Cooper-Hewitt National Design Museum GlassLab Design Performance

Ambiguous Pitchers : 2008

A glass volume was formed, pinched, fused and cut to form a pitcher, through manipulation, with off-hand technique, the form of the original 'reading' of the design evolved into a new functional definition. The question is which is the handle and which is the spout?

The **Ambiguous Pitcher** series is in the permanent collection of the Corning Museum of Glass.

GlassLab objects were featured in the exhibition Making Ideas: Experiments in Design at GlassLab

Cooper-Hewitt National Design Museum GlassLab Design Performance

Hedgehog Bud Vase : 2008

Conceived as a GlassLab performance piece, the Hedgehog Bud Vase utilizes several of available GlassLab processes. Hot glass is drawn into tubular sections which are closed off and then 'flame-worked' to form multiple bud vase vessels. Simultaneously, a hot glass gather is hand-formed into a 'body' shape. The performance culminates with the frantic placement and hot fusing of as many bud vessels as possible onto the body.

The **Hedgehog** bud vase is in the permanent collection of the Corning Museum of Glass.

Design Miami : GlassLab Design Performance

Smashed Fragment : 2012

Smashed Fragment explores glass objects that encapsulate 'smashed' or 'fragmented' colored glass within clear molten glass. The resulting forms are re-shaped by blowing and hand forming. Bowls, plates and drinking glasses are created as specific GlassLab objects, each unique in expression and scale.

The **Smashed Fragment** series is in the permanent collection of the Corning Museum of Glass.







lassLab : Smashed Fragment : 2012



Rogaska Crystal : Droplet : 2013



GlassLab : Hedgehog Bud Vase : 2008



GlassLab : Ambiguous Pitchers : 2008



ArtemideUSA/Rezek : 2010

slice

slice is a wall and/or ceiling mounted ADA compliant ambient light fixture equally suitable for residential and commercial applications.

slice combines the effects of ambient reflected light from surrounding surfaces with the interjection of a thin line of light refracted through an acrylic diffuser. This **slice** of light, in clear or blue optical fluorescent acrylic, adds scale, accent and linear focus to the light source.

Architecturally scaled, **slice** offers opportunities for expressive lighting solutions within contemporary residential and commercial interiors.

Vistosi : 2017

abacus collection

The **abacus** collection features glass blown shapes suspended within a space defining light frame with integrated linear LED lighting modules illuminating the glass shapes.

The optical properties of the glass shapes are expressed in a variety of hand blown techniques including reticello, battuto, bollinato, and incalmo.

Applications include combinations of single or multiple chandelier cages, single pendant mounting frames or wall mounted frames.

Overall scale is suitable for conference, hotel and public space applications.

[10]

Design Products : Lighting

Vistosi : 2018

Lucciola

Lucciola invokes nature in a collection of small scale blown-glass and aluminum lighting fixtures.

The bioluminescence of the firefly is echoed in the glass and colored components.

Modular assemblies create wall, ceiling, table and pendant fixtures with pivoting and adjustable mountings for multiple arrangements. Components are modular and inter-changeable between fixture types.

Glass diffusers are proposed in transparent, ribbed and gradated color. Single glass diffusers for wall type fixtures are produced by bisecting a single mould blown shape.

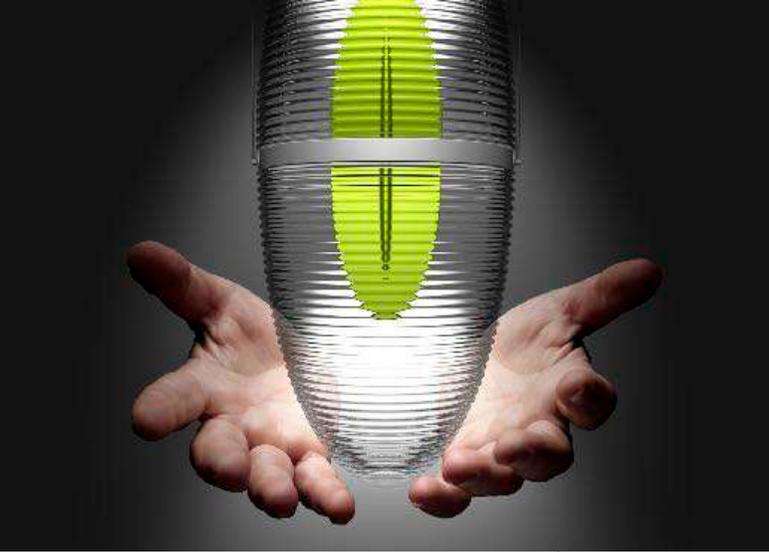
Desall : 2014

Convesso

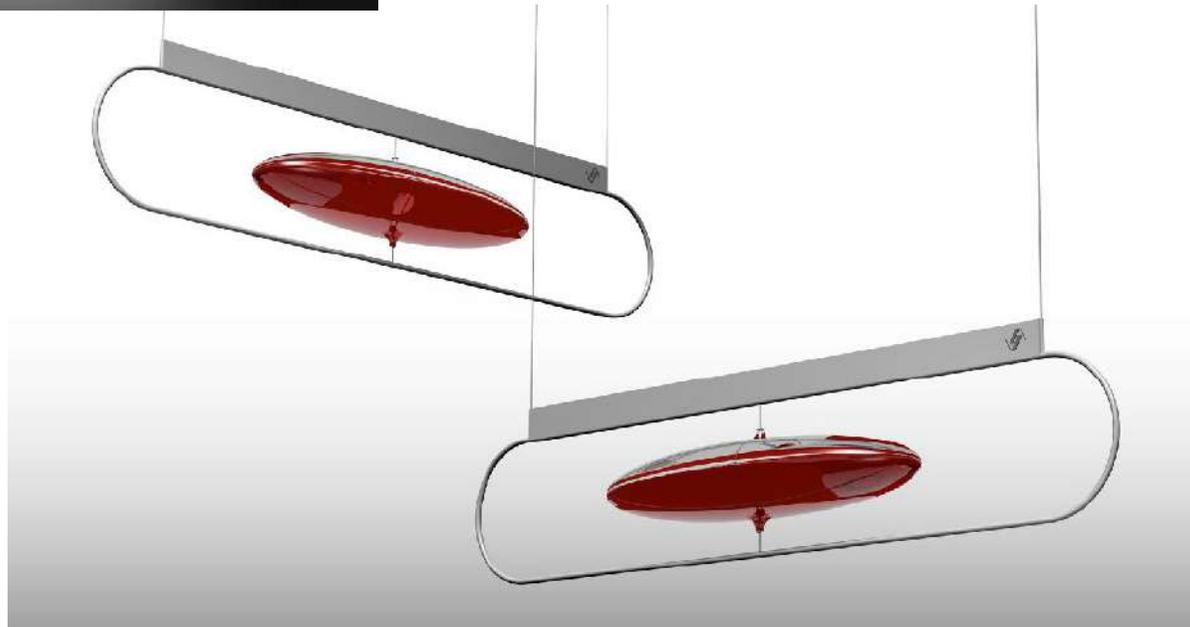
Convesso marries a cubic form with a spherical form to create a curved convex volume. The optical characteristics of the convex faces create a lens effect, magnifying the light source and internal structure of the fixture.

An extended face forms a flange to adjust the tilt/swivel functions integrated into the mounting base. Each compositional element enhances the dialogue between hard and soft, playful and precious, creating a minimal yet exclusive offspring.

The **Convesso** family comprises of single and multiple light fixture assemblies for wall, floor, soffit, ceiling, suspension, and a table reading lamp with a USB charging option.



Vistosi : [Lucciola](#) : 2018

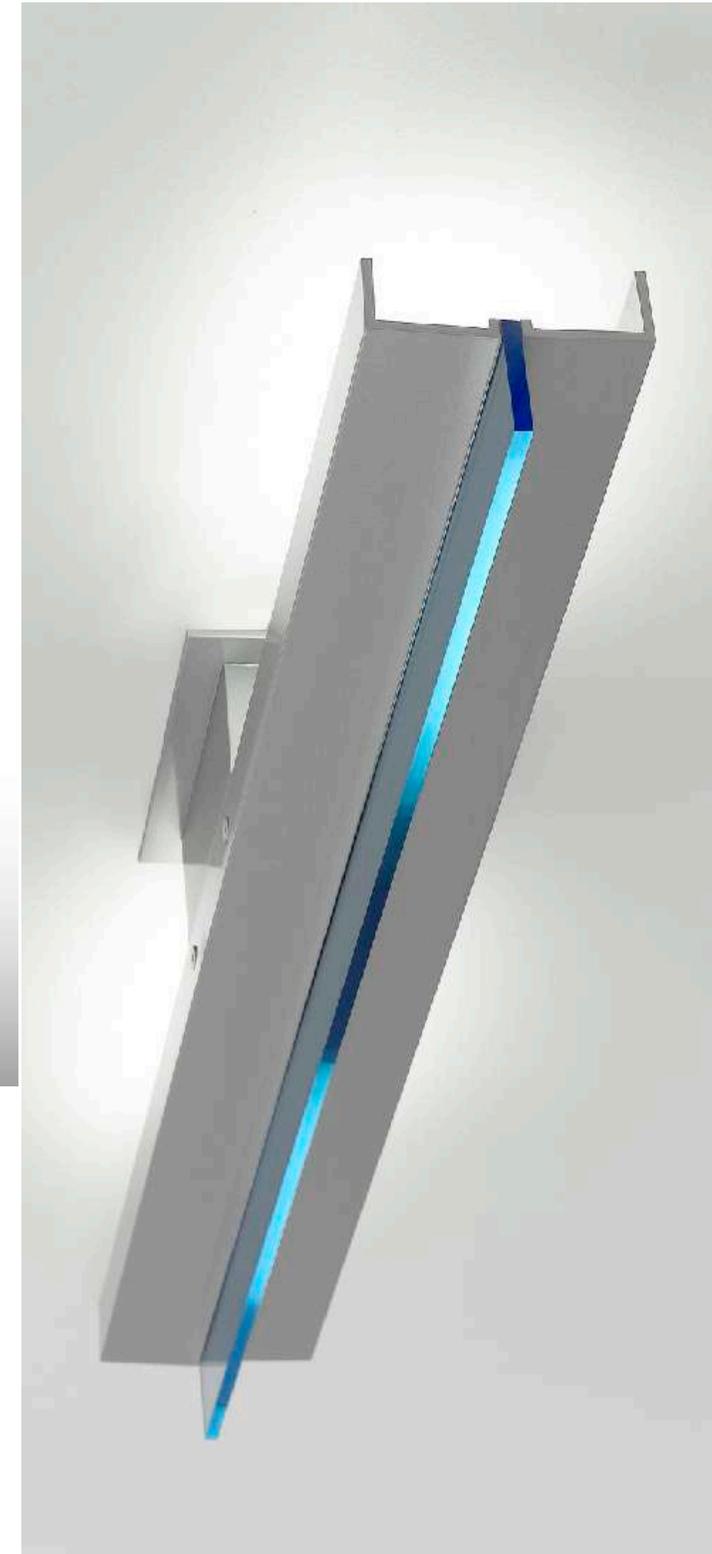


Vistosi : [abacus](#) : 2017



Desall : [Convesso](#) : 2014

ArtemideUSA/Rezek : [slice](#) : 2010



[H A I G H]

