



34 West 27th St. FL9  
New York, NY 10001  
(212) 481-5759  
[www.soft-lab.com](http://www.soft-lab.com)

SOFTlab is a studio based in New York City led by Michael Szivos. The studio operates at the intersection of architecture, art, video, and interactive design. We approach projects by exploring contextual conditions and effects. By examining local conditions, we create interventions that become an extension of something existing on site that might not be readily apparent. We develop our work as a translation of these often dynamic phenomena on the site. In that way, our work forms an experiential contextualism, rather than a literal one. The specificity of the connection to the site is made through active engagement. This allows us to achieve projects which are unexpected, yet become appropriate as they unfold.

Through our public work we strive to strengthen the connections between people and the places they share by combining new ways to engage with making, agency, and community. The studio blurs the lines between design and production through our interest in both vernacular and advanced digital craft. We consider our projects open ended through their ability to elicit excitement in visitors and public to create their own interpretations through dynamic extensions of the site. In that way they become observer, participant, and author as they are contributing their own memories of the place.

In 2012 SOFTlab was awarded the Architectural League Prize for Young Architects & Designers, and previously in 2010 the studio was selected for the New Practices New York award by the AIA Chapter of New York along with 7 other young studios. The studio has produced a wide range of design projects and collaborated with various artists, designers, publications and institutions including MoMA, IBM, Adobe, The Metropolitan Museum of Art, New York Hall of Science, Eyebeam, New Museum, 3M, Vice Media, Intel, The New York Times, Van Alen Institute, EPFL, Pratt Institute, and Columbia University. The studio has exhibited work in galleries throughout New York City. The studio continues to work on many projects in New York while taking on new projects and clients in Europe and Asia.

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## Public Art



# Halo

Google Headquarters  
Mountain View, CA 2023

Located in the public space surrounding Google's new headquarters in Mountain View, *Halo* takes its formal inspiration from the pavilions typically found in Romantic English Gardens. Situated on a subtle hill in the landscape surrounding the new building, *Halo* is visible from the surrounding traffic thoroughfares. From this vantage point *Halo* is visible just above the tree line and acts as a pavilion in the round that has no front or back. As visitors approach *Halo*, the cylindrical form is pierced at the base by arches of varying sizes. These archways produce glimpses into the interior of *Halo* and unexpected cantilevers as they intersect the simple exterior form. While the exterior is clad with vertical aluminum tubes, the interior is formed by a crystalline structure clad in dichroic acrylic. The stark difference between the simple exterior and faceted interior gives the impression that visitors have entered a geode.

During the day sunlight entering from the open top of the cylinder reflects off of the iridescent facets onto the ground, painting it with shifting color. At night LEDs in the upper portions of the aluminum shine through perforations on the inner surface of the tubes creating an animated constellation of light that is filtered through the inner crystalline structure. The atmosphere created on the interior is meant to be an otherworldly place that visitors and google employees can escape to and that might foster new ideas, a place to recalibrate, or simply enjoy the magic of the sunlight as it filters through the structure.

Structural Engineering: ARUP





















# Cloud Gazing

Kansas City International Airport  
Kansas City, MO 2023

*Cloud Gazing* is an artwork commissioned by the Kansas City International Airport as part of the extensive public art programming in their new \$1.5 billion dollar terminal. *Cloud Gazing* is a series of cloud-like suspended forms along the 500-foot main connector linking the main concourses terminal. Inspired by the dream-like quality of watching clouds over the expansive planes of the Midwest and pareidolia, the tendency to see images in nebulous forms like clouds. The artwork consists of ten cloud-like forms suspended along the connector ceiling. Hanging nylon straps of varying and precise length hang down to give each cloud a three-dimensional billowing quality while obscuring vibrant images above each cloud. These images are made of four prismatic combinations of color that are interlaced together and UV printed on the acoustic tiles within the curved aluminum frame of each cloud. Together the straps and images produce a three-dimensional barrier-grid animation when visitors are walking down the center of the connector space.

The visible image shifts between the four interlaced images as visitors walk down the connector. When visitors travel on the moving walkways located on each side of the connector their constant speed and perspective animates each cloud with through the pattern interference created by the hanging straps and the vibrant patterns behind them. Depending on a visitor's orientation they will notice the animated shift between the interlaced images, the straps disappear exposing the pattern, or they will see this softer shift in colors. This animated pattern interference is an unexpected effect that animates the typical connector space in airports that are often forgettable. The combination of the perspective from the moving walkways works with the artwork to create a sensation that the clouds are moving. .













# Mirror Mirror

Waterfront Park  
Alexandria, VA 2019

*Mirror Mirror* was commissioned by the City of Alexandria's Office of the Arts. The artwork takes the form of an opened circle, 25 feet in diameter and 8 feet high, that visitors can walk inside and around. This structure in-the-round, like a lighthouse, is both a place to look outward at your surroundings and a beacon to be seen from afar and watched. The materials and interactive nature of the artwork reference the special type of lens used at Alexandria's own historic Jones Point Lighthouse – called the Fresnel lens – the most advanced lens technology of the 1800s, which used a series of prisms to concentrate the light source and direct it into a narrow horizontal beam that was projected outward.

Playing with the ideas of reflection and refraction of light, *Mirror Mirror*'s interior and exterior are clad with a mirrored surface that reflects the surrounding environment in unexpected ways. Through a panoramic array of mirrors and sound-responsive lights, *Mirror Mirror* visually blends the waterfront, the fabric of Old Town, and the activity of pedestrians in the new park. While the exterior is a monochromatic mirrored surface that reflects the urban environment, the river and visitors themselves, the interior's mirrored surface is tinted with the full color spectrum, providing another layer of vibrancy and interest. The artwork is also programmed to respond to sound with light, allowing visitors to interact with the artwork and affect its appearance using their voices and bodies. LED fixtures inside each of the artwork's vertical components are activated by sound and respond by producing light, transforming the front-facing panels from mirrored to transparent, while the interior panels remain mirrored, creating an infinite, colorful reflection and forest of light.





















# Spectral Grove

Pivot Park  
Philadelphia, PA 2019

*Spectral Grove* is a permanent outdoor public artwork at the entrance of Pivot Park in West Philadelphia. Commissioned by developer Wexford Science + Technology, the University City Science Center, and the Philadelphia Redevelopment Authority, *Spectral Grove* is situated at the juncture of 37th and Market Streets, an area which comprises the latest phase of uCity Square, a multi-block mixed-use development home to research labs, offices, and residential space.

*Spectral Grove* aims to recreate the connection between 37th Street, a pedestrian thoroughfare, and busy Market Street by emphasizing the new park situated at their meeting point. The sculpture simultaneously marks the park's entrance and invites visitors inside with a grove of archways, woven together from intersecting fins of powder-coated aluminum in 28 colors.

Instead of providing a single entrance, the installation feels more like a sparse forest, allowing pedestrians to visually engage with the structure while weaving through it. Each of *Spectral Grove*'s six columns is made from a gradient of two similar colors, so that their palettes appear to shift as visitors move around and through them. Below these gradients give each column a unique identity, while their fins intersect in the arches above, producing a cohesive woven canopy of open coffers rendered in different shapes and myriad color combinations. While appearing idiosyncratic, the canopy's latticing also gives the piece its structural strength, affording essential stiffness and tying each of the columns together.

Structural Engineering: ARUP

















# Lightweave

Downtown Doral  
Miami, FL 2021

*Lightweave* is a pair of interactive archway structures that frame two new walkways on the main pedestrian thoroughfare known as the “Paseo” at the heart of Downtown Doral. The project was commissioned as part of the planning for a mixed town center in Miami developed by Codina Partners.

The stainless-steel structure of *Lightweave* is inspired by the vibrancy and rhythm of the local community while addressing the pragmatic concerns of the weather in southern Florida. The form and structure of the archways come together with interactive light and sound to produce a pedestrian space that is constantly changing in playful and unexpected ways. The experience at night is like walking through a musical instrument. The form and color act as scaffolding for an unexpected symphony of light and sound that is activated by pedestrians as they walk down the Paseo.

The repetition of archways frames a processional corridor of nested thresholds for pedestrians. By rotating and connecting every other vertical column the archways act as a single stable structure and give the thresholds an alternating orientation. Each archway is topped with an ascending A frame that creates a subtle shift in scale and perspective from the downtown center to the larger residential buildings. Steel tension cables are woven through the structure and are clad in powder coated aluminum tubes. During the middle of the day the strong Florida sun casts cross hatched shadows of the structure, cables, and tubes on the path below. As the tubes and cables are woven through his structure, they create ruled surfaces that appear to curve. When approached from the side the tubes overlap and create moiré pattern as they overlap with each other and the palm trees flanking the walkway.





















# Ventricle

Southbank Centre  
London, UK 2016

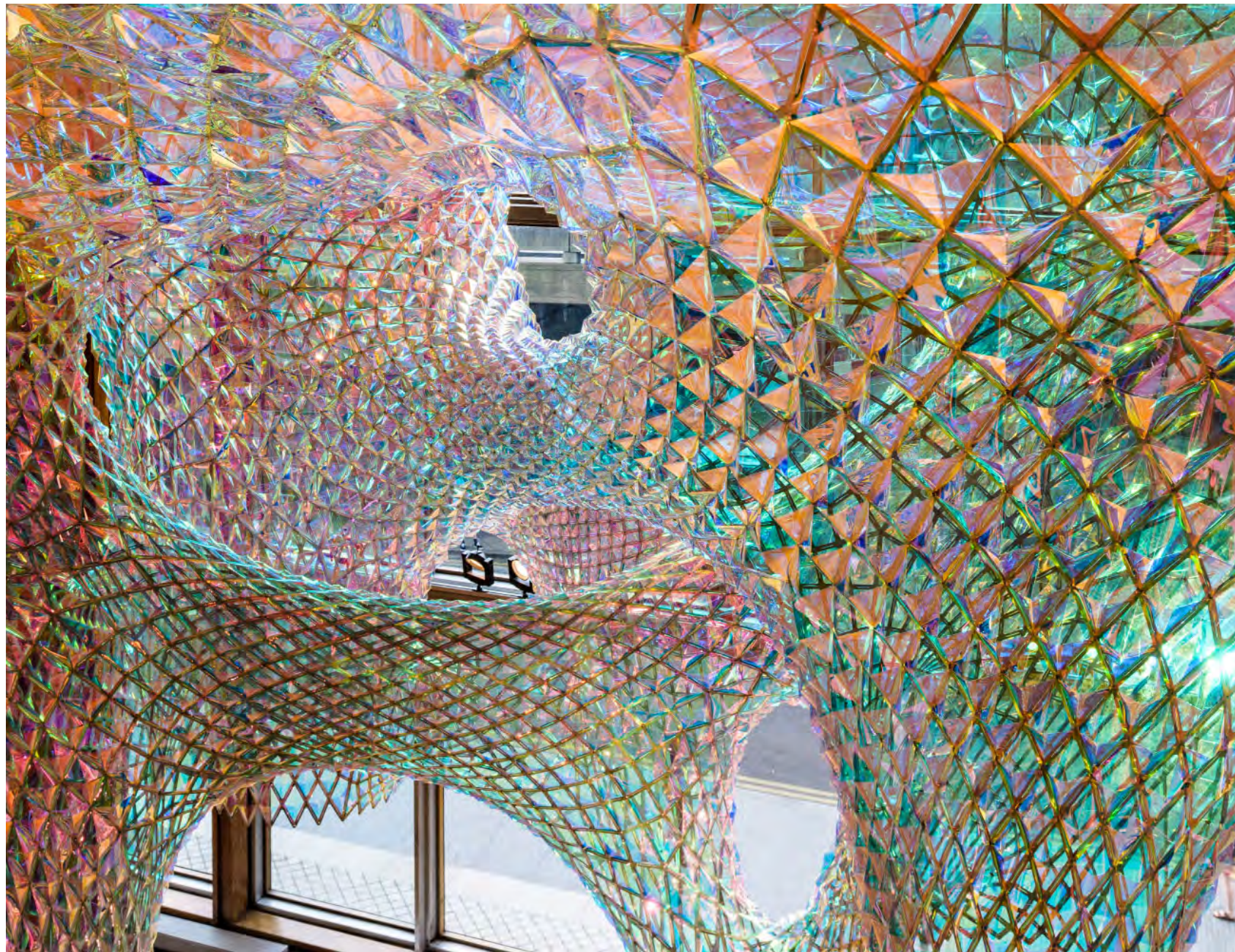
We were commissioned by the Southbank Centre in London to produce two pieces hanging in the double height spaces adjacent to the Royal Festival Hall.

*Ventricle* is a gravity formed pair of structures that hang in the interior of the Southbank Centre. Each lightweight aluminum structure is made of intertwined tubes and clad in 3M's Solar Mirror Film. The film is typically applied to photo-voltaic panels to increase the sunlight they receive. In this case we are taking advantage of the sunlight coming through the adjacent glass walls to use the film's ability to refract and cast light. The net-like hanging structures refract the light casting a woven landscape of color into the interior of the Southbank Center. Through the combination of entwined geometry and light, the installations are designed to create a visual vibrancy that comes from the embrace of geometry, materials, and light. Like the weaving of the many cultures found in London and around the world the structures are a reflection on the idea that working together through love and by embracing our differences leads to unimaginably wonderful results.

The geometry for each structure is designed using form-finding software to engineer the optimal hanging shape. The structure of each piece is made of thousands of uniquely laser cut aluminum pieces riveted together to form a large net. This net is clad in solar reflective film that redirects the spectrum of light depending on the angle it passes through the surface, both amplifying and colorizing the light in different shades.













# One State Street

Financial District  
New York, NY 2017

We were commissioned by One State Street to design a permanent wall installation to accompany the building's new lobby renovation. Our intent was to create an installation that is not distinguishable as a piece of wall mounted art but would act as a different type of material within the lobby.

We designed a crystalline structure that activates the lobby by casting a range of vivid light onto the smooth and neutral materials. As visitors approach the security desk the details of the lobby are reflected in the crystalline structure in fragmented and kaleidoscopic ways. The crystalline structure gives the wall a much more spatial and material-like quality. The lightweight aluminum structure is clad in 3M dichroic enhancing the variation of color and reflection depending on the angle it is viewed from giving the piece a different form and color from every angle. We worked with Focus Lighting to design a diffused back lit system of LED fixtures that allows for the piece to be lit evenly. Shifts in the color of the LEDs has dramatically different effects on the Dichroic film. Some colors cause the installation to have a much more monolithic color such as purple, while other colors produce variations between reds and greens. Blue for instance, makes the film completely transparent highlighting the aluminum structure. During the day sunlight leaks in lighting the piece from the outside, while at night it is back lit and acts as a lantern that can be seen from the street through the new floor to ceiling glass façade.

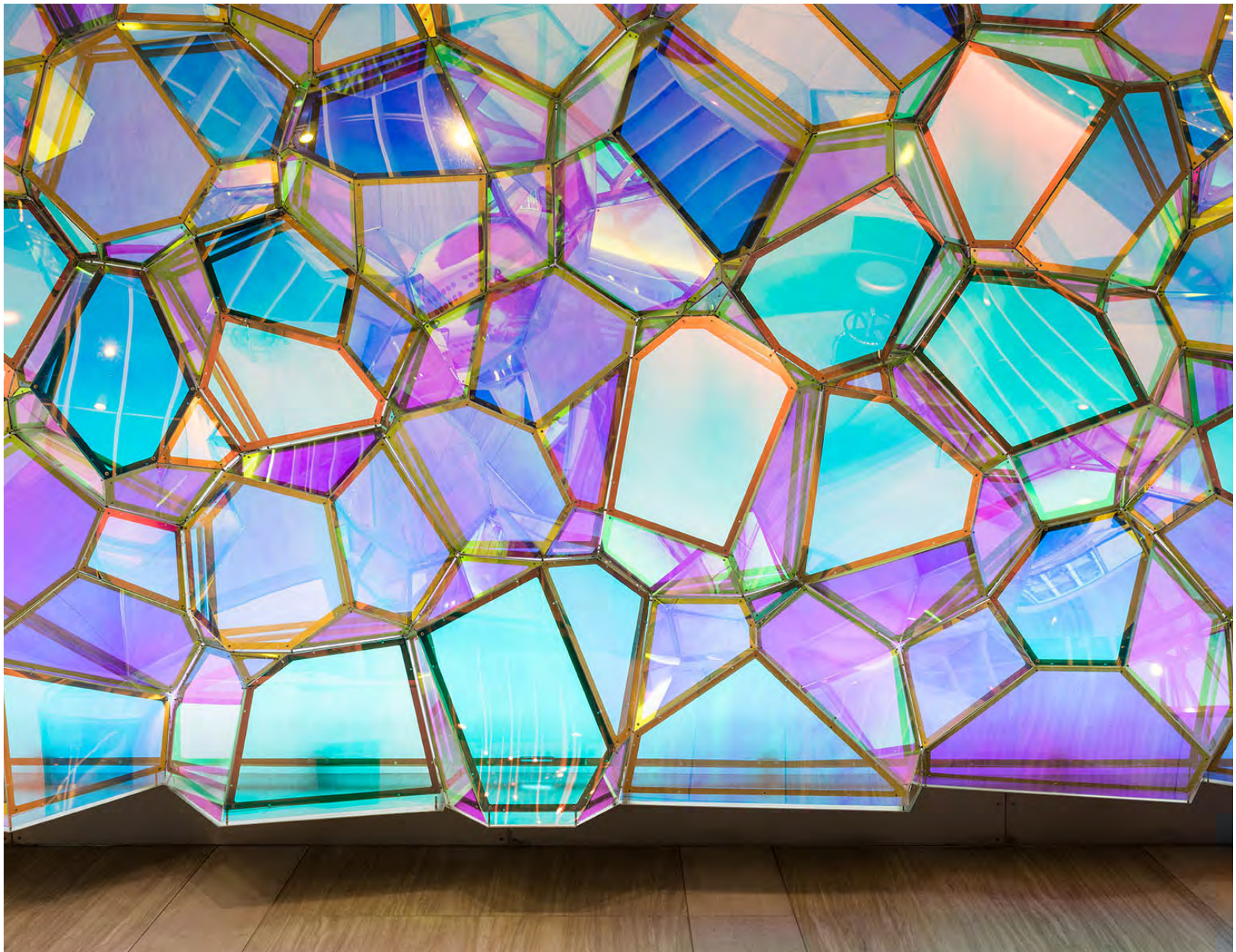
Lighting: Focus Lighting



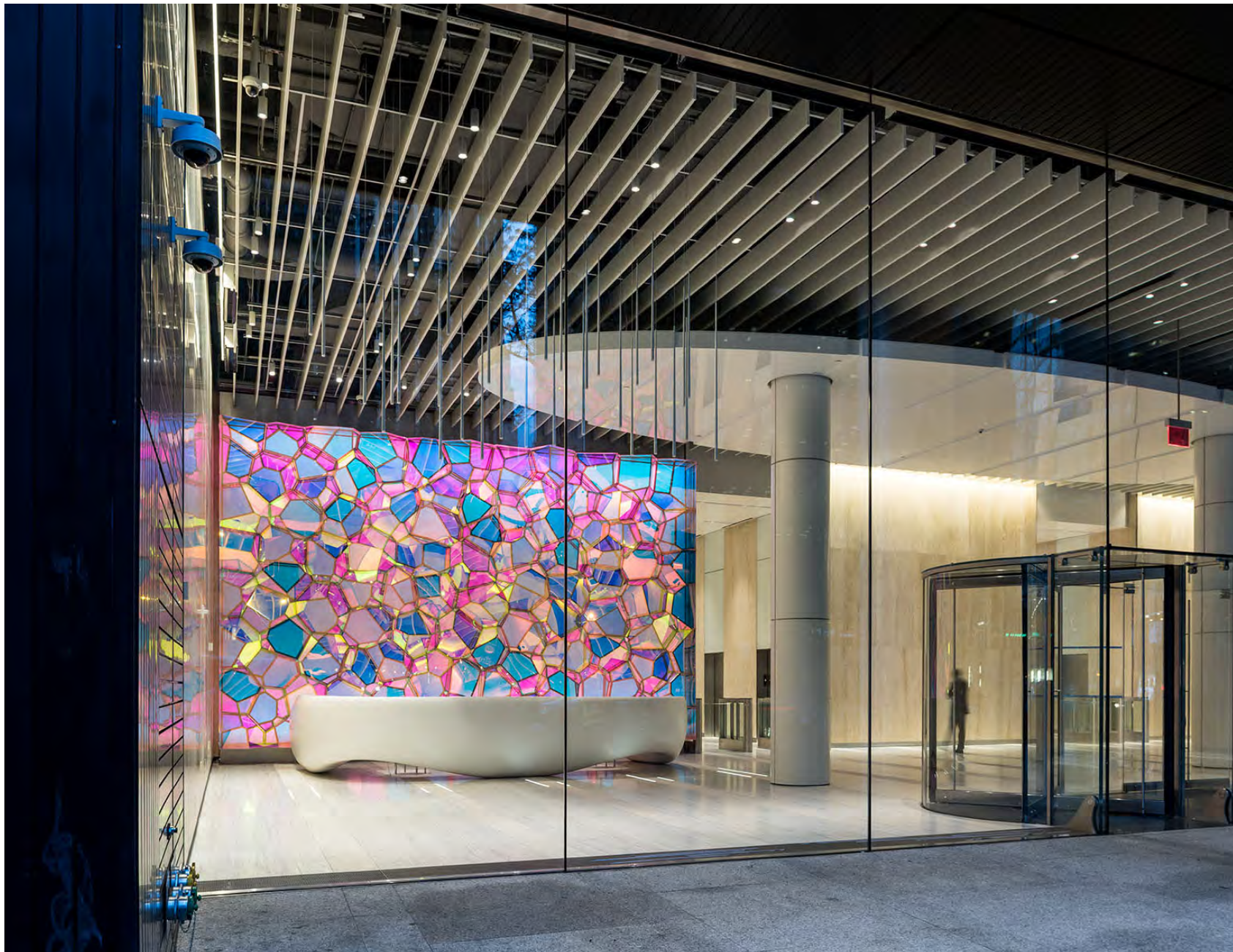














## Nest

Women's and Children's Hospital  
San Antonio, TX 2022

*Nest* was commissioned by University Health's SaludArte: Art of Healing program. The 8' x 8' x 18' suspended artwork hangs in the center of the grand stair as the keystone artwork in the main entrance lobby of University Health's new Women's and Children's Hospital. The gravity formed thin shell sculpture is made of linear pieces of laser cut aluminum that are assembled in a woven pattern much like a bird's nest. Inspired not only by how nests are constructed, but also as a place where birds lay their eggs and nurture their young. *Nest* was also conceived as an artwork in dialogue with Priscila De Carvalho's glass-based artwork "Mother Birds" to spatially reinforce the hospital's mission to care for mothers and children. The organic and natural form of *Nest* offers visitors many interpretations, a nest, an artery, a woven basket, or a child's toy. While the form's ambiguity can speak to a spectrum of groups, it was designed with the spatial experience of the surrounding stair in mind. The round artwork has no directional preference and looks different from all angles. As visitors ascend the grand stair, the branches in the middle of the form were designed to create surprising, framed views of the double height space, other people, and exterior activity through the glass façade of the entrance.









# Nova

Flatiron Plaza  
New York, NY 2015

*Nova* was commissioned by the Flatiron 23rd Street Partnership through a competition held by the Van Alen Institute. The installation takes its initial inspiration from the traditional gazebo (“I shall gaze”) as a pavilion within a landscape that looks out in all directions. We used the rich historical context of the Flatiron Plaza site to frame the various landmark buildings and pedestrians through a series of scopes. These scopes create a pavilion that is different from all sides at street level, but from views above looks like a seven-pointed star. The structure is made up of aluminum that gains its strength through a cell-like structure similar to soap bubbles. Each cell acts like both a stone and part of a three-dimensional truss. On the interior, the aluminum structure is clad in acrylic laminated with 3M Dichroic Film. The dichroic film along with the mirrored finished composite aluminum panels cladding the exterior turns each cone into a pedestrian scale kaleidoscope that remixes the surrounding buildings, urban context, and pedestrians in fun and unexpected ways.

The overall structure is made of a modular system we developed with the help of ARUP. Each cell is made of two-dimensional panels that get attached together to form a three-dimensional cell. Each cell acts like a stone. These cells come together to form a structurally stable dome in the center with each scope acting as an arch. The seven arches come together to create a very stable structure that has at its base a larger platonic half-sphere but also exhibits the nuances and idiosyncrasies of the cell-like system. This gives us both a very stable shape and a surface with many different angles to take advantage of the kaleidoscopic effects produced by the 3M Dichroic Film.

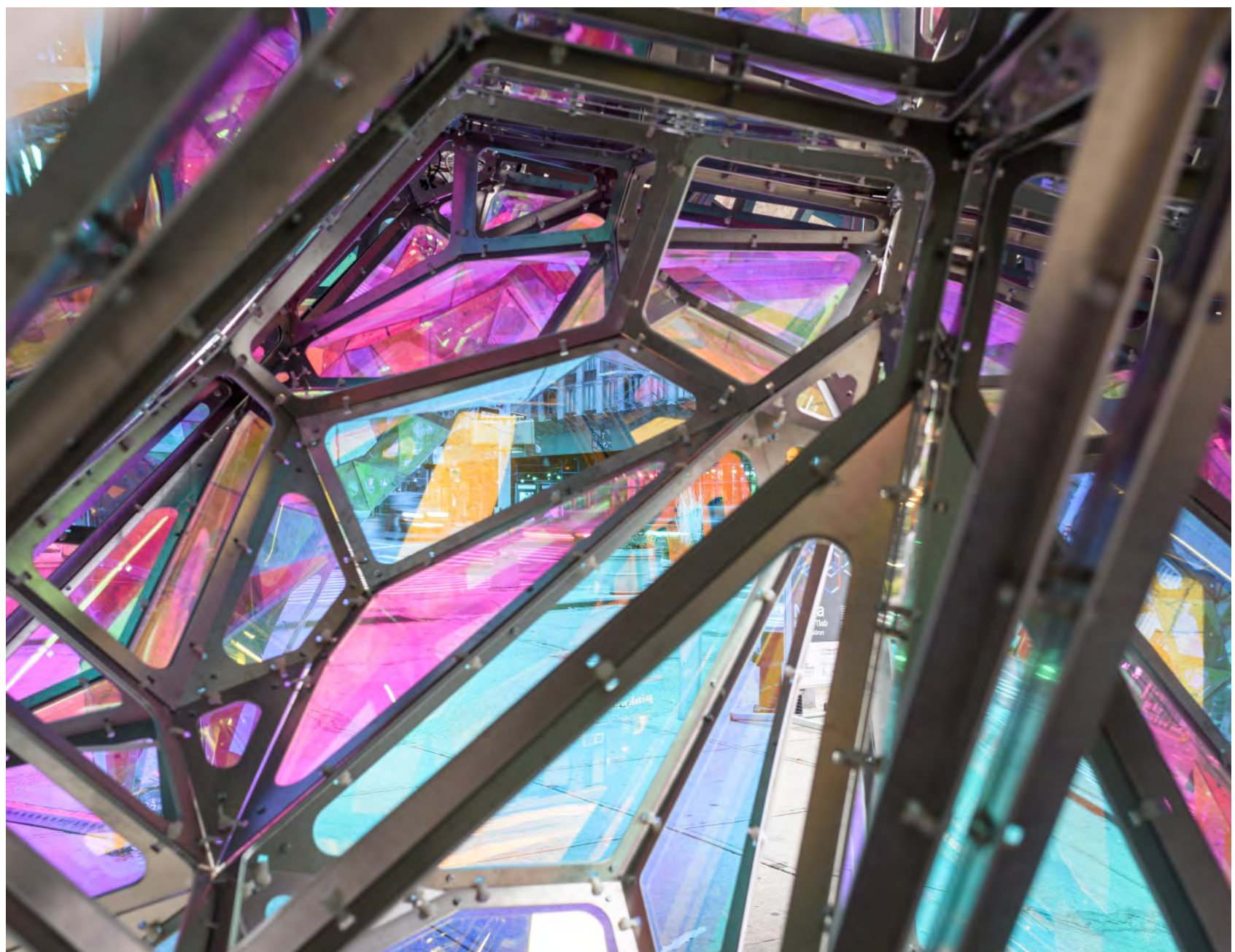
Supported by: 3M and ARUP

















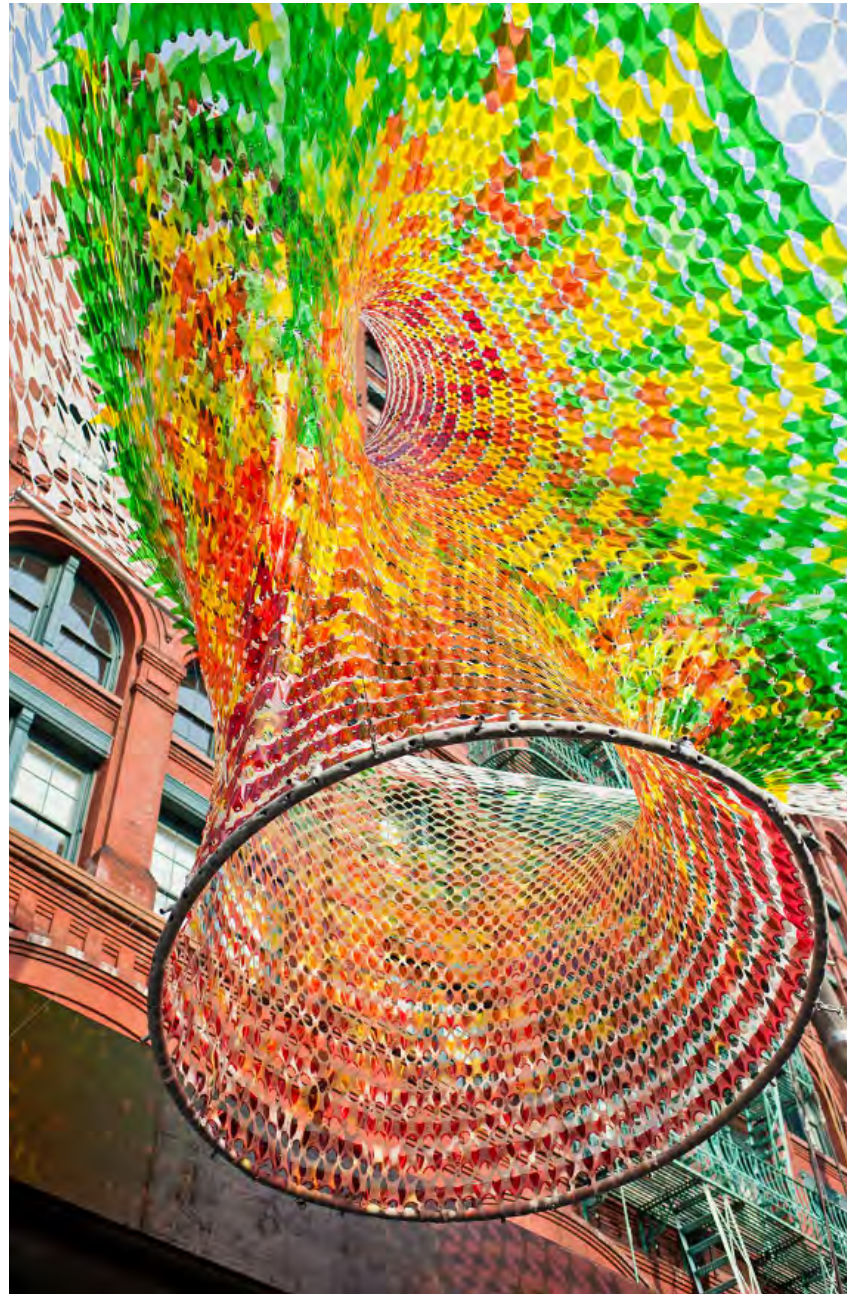




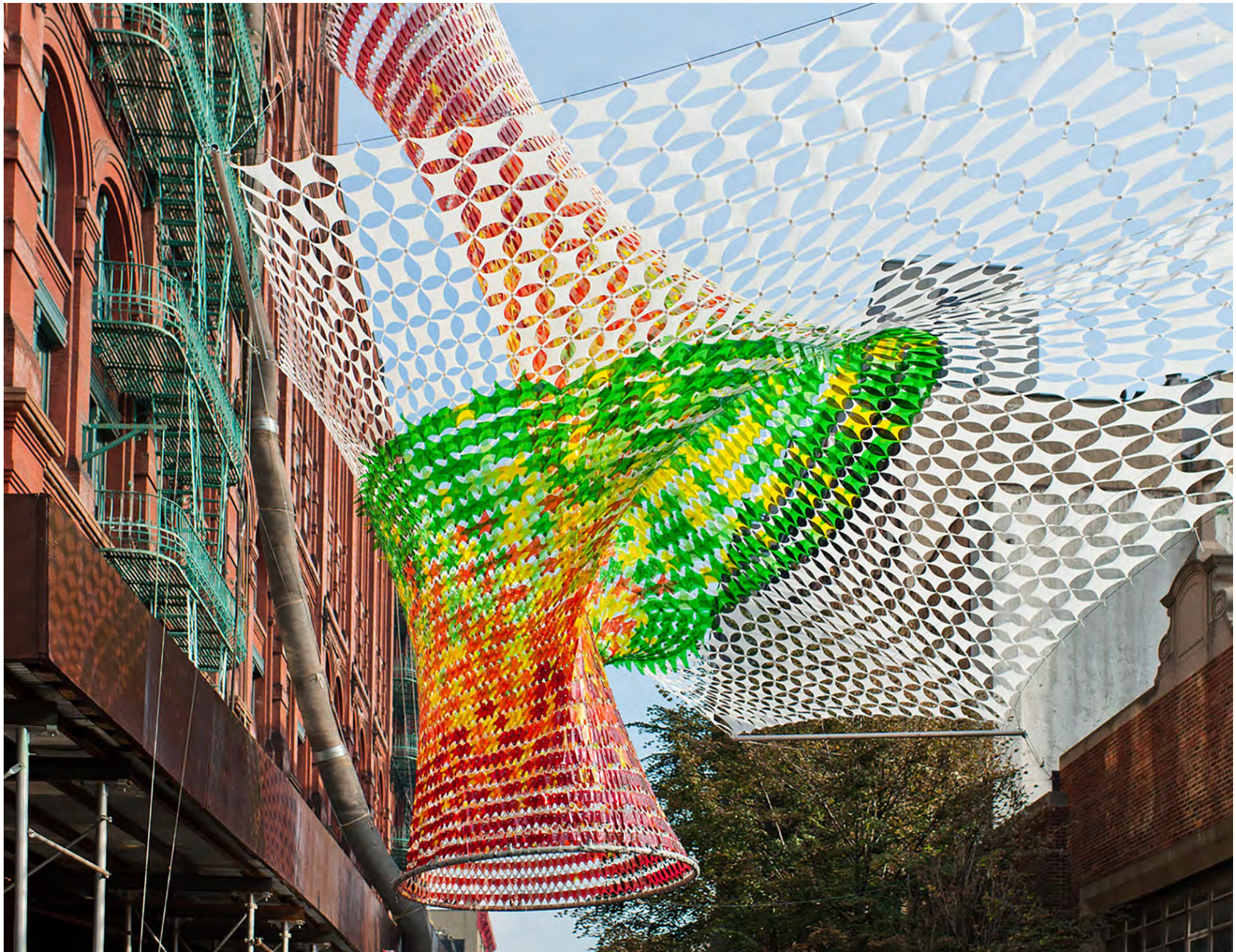
# Xtra Moenia

San Gennaro North Gate  
New York, NY 2011

Xtra Moenia was a site specific installation designed and produced by SOFTlab for the San Gennaro North Gate. The piece was commissioned by Two Bridges Neighborhood Council and produced by The They Co. The installation served as the North Gate to the annual San Gennaro Festival. We developed a form derived from two distinct oculi as a reference to one of the simplest and most effective classical architecture devices. One oculus points up while the other hangs down defining a zone on the street for pedestrians. The form was created using a minimal surface blending the two oculi together in a way that blurs their distinction. The final geometry was developed closely with our structural engineer, Arup, and the piece is completely held in tension from cables attached to the surrounding buildings. The shape is entirely site specific and can only find its true form when attached at specific points and tensioned with the proper lengths. Each piece is unique requiring custom software tools to be developed to fabricate the installation.









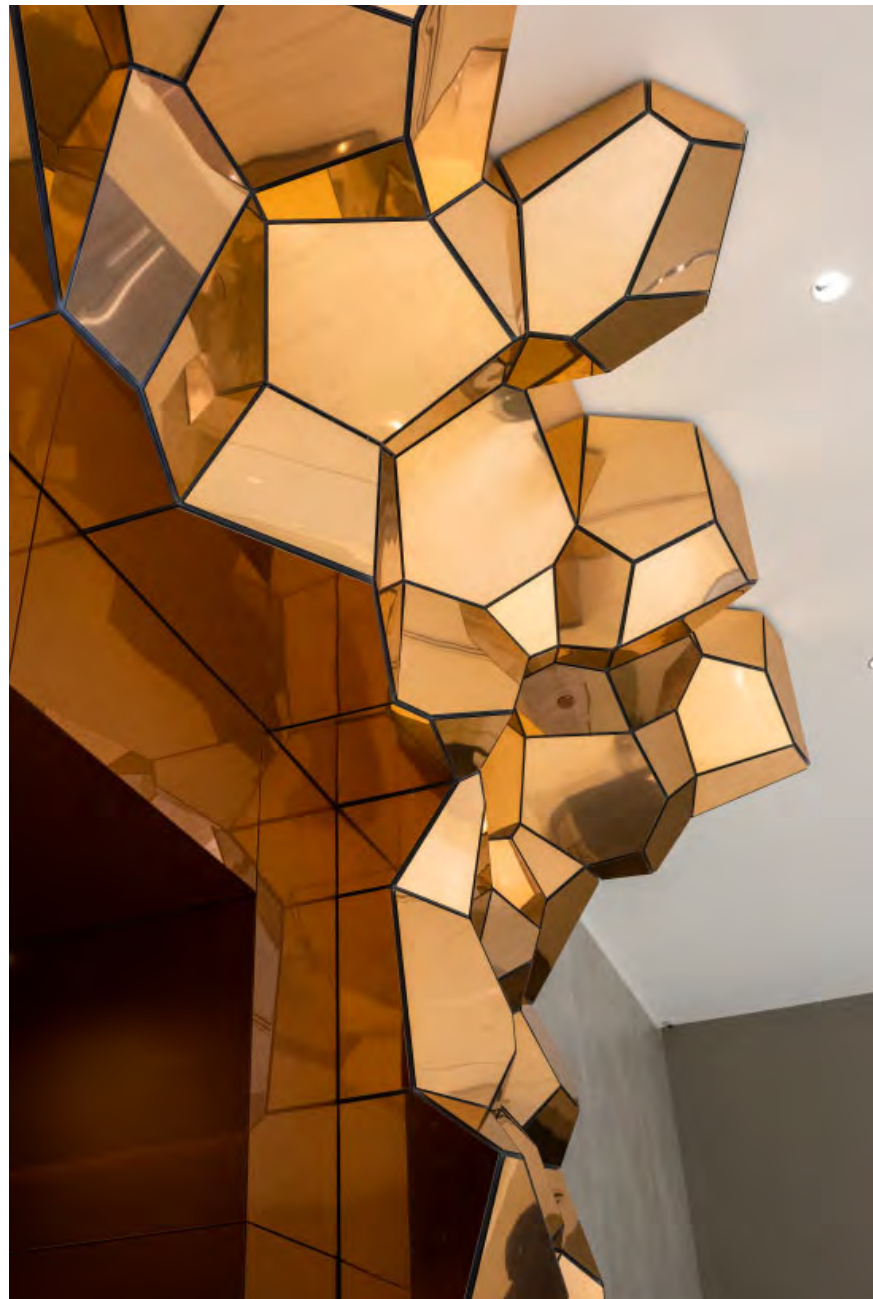
## Grotta Aeris

150 Fayetteville  
Raleigh, NC 2019

We were commissioned to create an artwork as part of a lobby renovation, designed by Gensler, in 150 Fayetteville | Wells Fargo Capitol Center in Raleigh, North Carolina.

Grotta Aeris is a crystalline structure clad in copper-finished composite panels, such that it becomes an extension of the central elevator bank, which itself is clad in copper-backed glass panels. The form of the piece is inspired by the crystalline growth of natural elements. Copper, like many other natural elements, will grow in a very structured way, but as it responds to its immediate environment, the overall growth pattern takes on a more organic form. The rigid edges of the piece retain the rule-based logic of crystalline growth, while the overall form is much more organic, like the grotto-like form of an outcropping of growing copper.

The piece spans from the floor to ceiling and frames the main entrance to the elevators. Its size, form, and prominence in the space might ordinarily give it quite a heavy feel, but the work is made to feel lighter by back-lighting it with a subtly changing animation. The lighting is exposed through the seams of the panels breaking down the crystal-like formation and inverting its solidity into surfaces and seams. The subtle changes in the lighting give what appears to be an inert rocky structure a living quality, as if it is undergoing a slow chemical reaction. The polished copper along with the changing light constantly reflects and redirects the movement of people through the lobby in unexpected ways. While the piece appears to grow out from the elevator core, it is the reflective surface of the copper panels that actually brings in the activity of the lobby and context, collapsing the surrounding activity into an unexpected three-dimensional kaleidoscopic image of the piece's surroundings.













# Sequin

Fahsion District Philadelphia  
Philadelphia, PA 2019

We are commissioned to design an artwork for the main entrance of a new retail development in downtown Philadelphia that spans three blocks. The main entrance is a four-story glass cube. Our installation will be along the full height interior walls of the glass cube.

One of the strongest features of the entrance is the vertical pedestrian movement within the cube through escalators as well as the movement outside of the cube, both pedestrian and vehicular, along Market Street. Our installation produces a three-dimensional iridescent surface using a series of custom shaped and bent colored aluminum fins along with mirrors. The goal is to produce a surface that changes based on the internal and external movement around the site. The main inspiration from the piece comes from color interference found in nature such as peacocks, certain fish and reptiles, and shells of stag beetles.

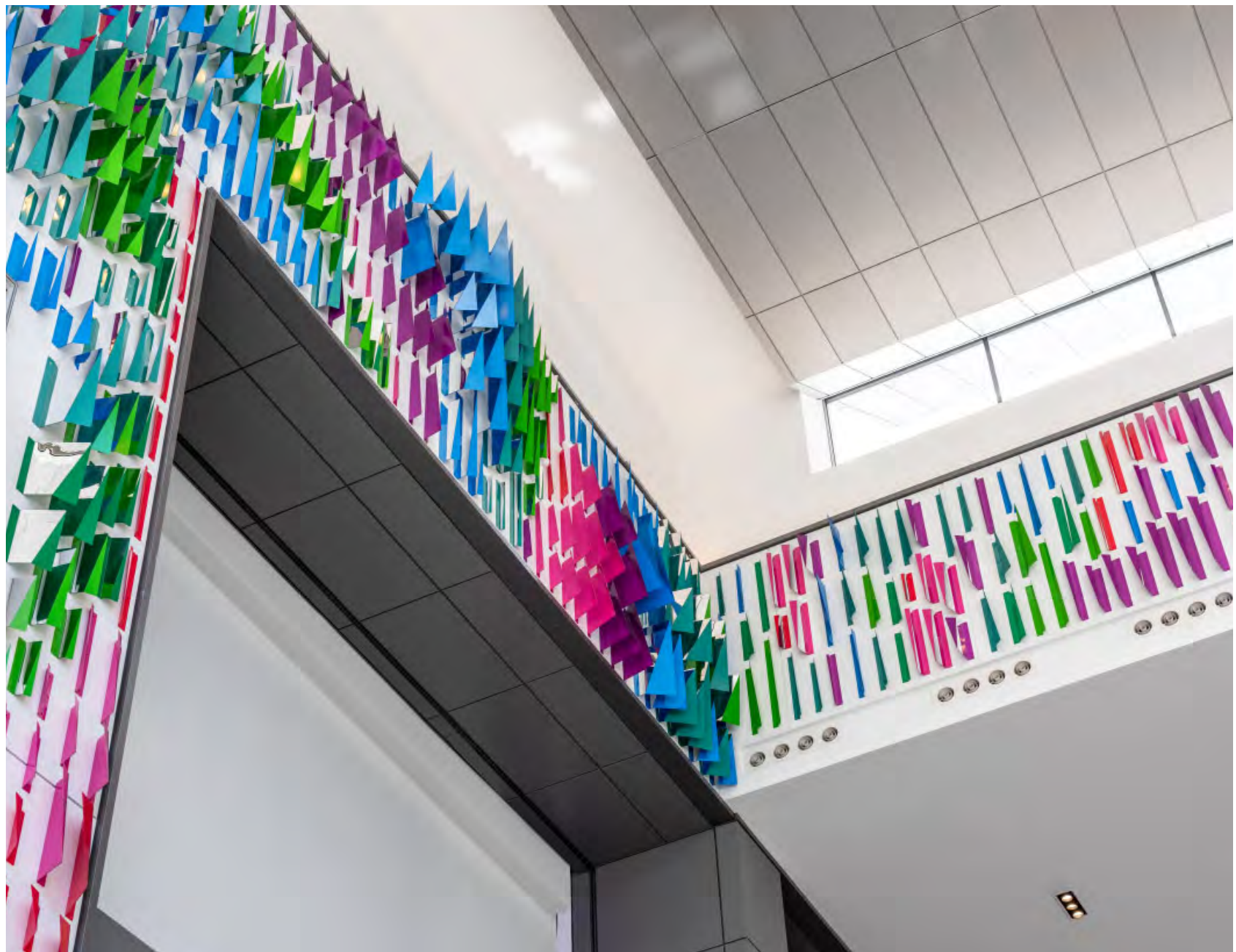
While iridescence is achieved in nature through microscopic differences in layered material, we are trying to achieve a modern version of the roof tiles in Antoni Gaudi's Casa Batlló where he achieves an iridescent quality through coloration which is activated by how the sunlight hits the curved roof. In our case, we are using precisely cut aluminum fins to produce a lenticular effect along with a defined color range. Much like the scales of a fish, neighboring fins become more visible as you begin to move past them. Mirrors laminated to a portion of the fins reflect the color on the backside of each neighboring fin further mixing the various colors and surrounding environment. The front and backside of the array of fins each have a unique spectrum of color, giving visitors a different experience as they enter and exit.













# Spectraline

21c Museum Hotel  
Lexington, KY 2016

We designed a custom permanent installation for the new 21c Museum Hotel Entrance in Lexington, Kentucky. The installation provides a stark spatial contrast to the renovated McKim, Mead & White building. The crystalline structure contextualizes itself through a site specific structure that appears to have grown from one corner of the entrance to the ceiling. The overall structure is made of laser cut aluminum clad with dichroic acrylic giving it a changing spectrum of color. During the day the color of the various facets change as people walk under the piece. Lit from within by LEDs, the large crystalline structures cast colored light onto the surrounding space, using it as a canvas. The installation acts as both a spectacular form and a giant lantern, creating a landscape of color, an otherworldly atmosphere. At night the piece is lit from within and acts as a beacon that can be seen on West Main Street through the glass front doors.









## Installations

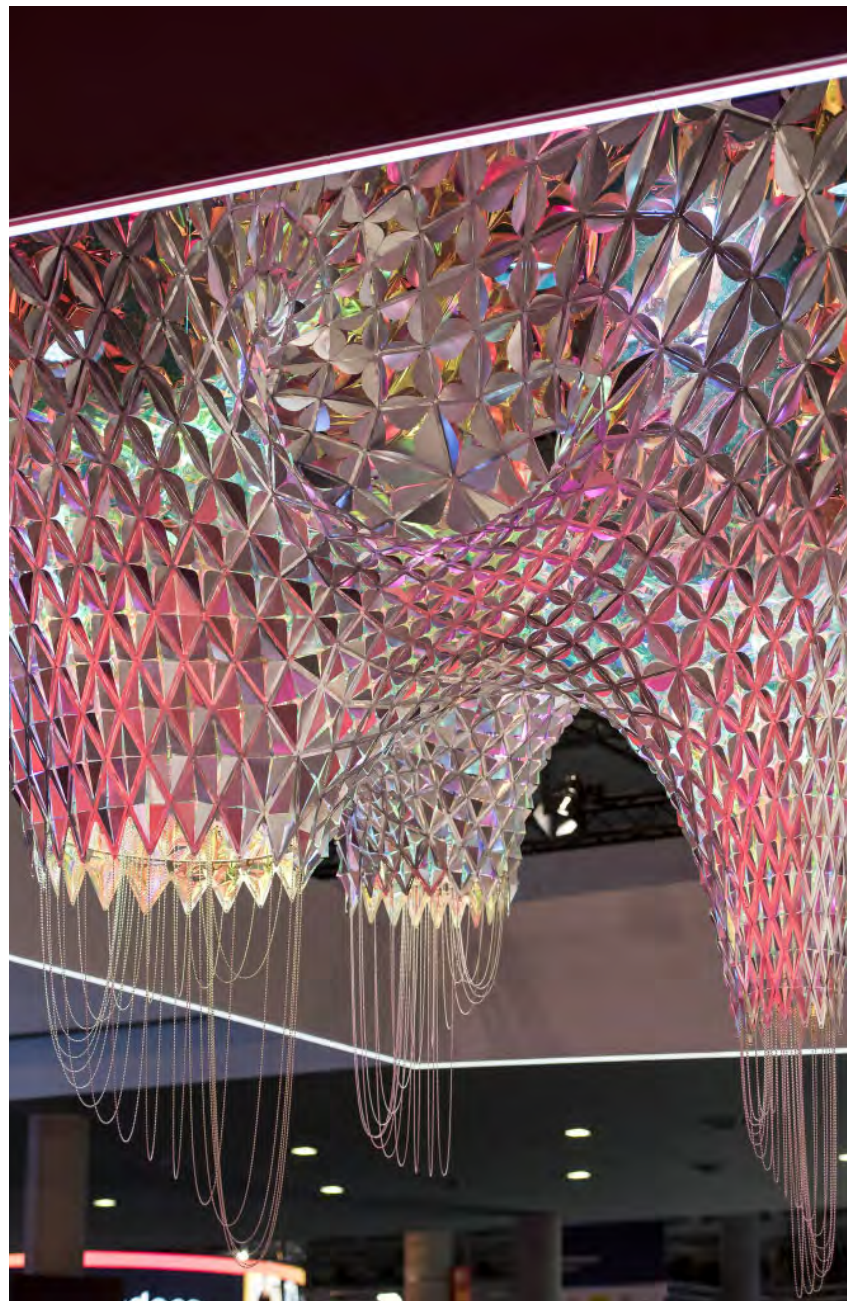


## IBM MWC17

Mobile World Congress  
Barcelona, ES 2017

We worked with IBM and their cognitive platform, Watson, to create a large-scale installation for the Mobile World Congress in Barcelona. We often use digital and computational processes to aid in the production, fabrication, and assembly of our projects, but in this case those processes made their way into the conceptual design as well through our collaboration with Watson. The design process involved the use of Watson's various APIs to aggregate thousands of images and articles about Barcelona and the architecture of Gaudi to make conceptual suggestions about form, color, and temperament during the design phase. This led to a form found installation made of an aluminum structural surface that was clad in a composite of aluminum petal-like panels and 3M dichroic film. The panels and the film were driven by suggestions about the organic detailing of Gaudi's work and the iridescent qualities he achieved through some of his mosaic tile work he applied to the roof and other surfaces of his architecture.

The installation also included the vertical movement of chain models that hung from each of the various zones created by the installation. These were activated by real-time data analysis provided by Watson about various topics related to Barcelona, technology, and the Mobile World Congress. Each chain model represented the sentiment Watson gathered by querying social media channels. The chain model was accompanied by a live interface that showed the installation upside down much like Gaudi's gravity driven models. The installation itself acted as a spatial representation of the changing data, while the interface used the upside-down 3D model of the installation as a graph to show more precise metrics and the social media that were driving them.













# Chroma Bloom

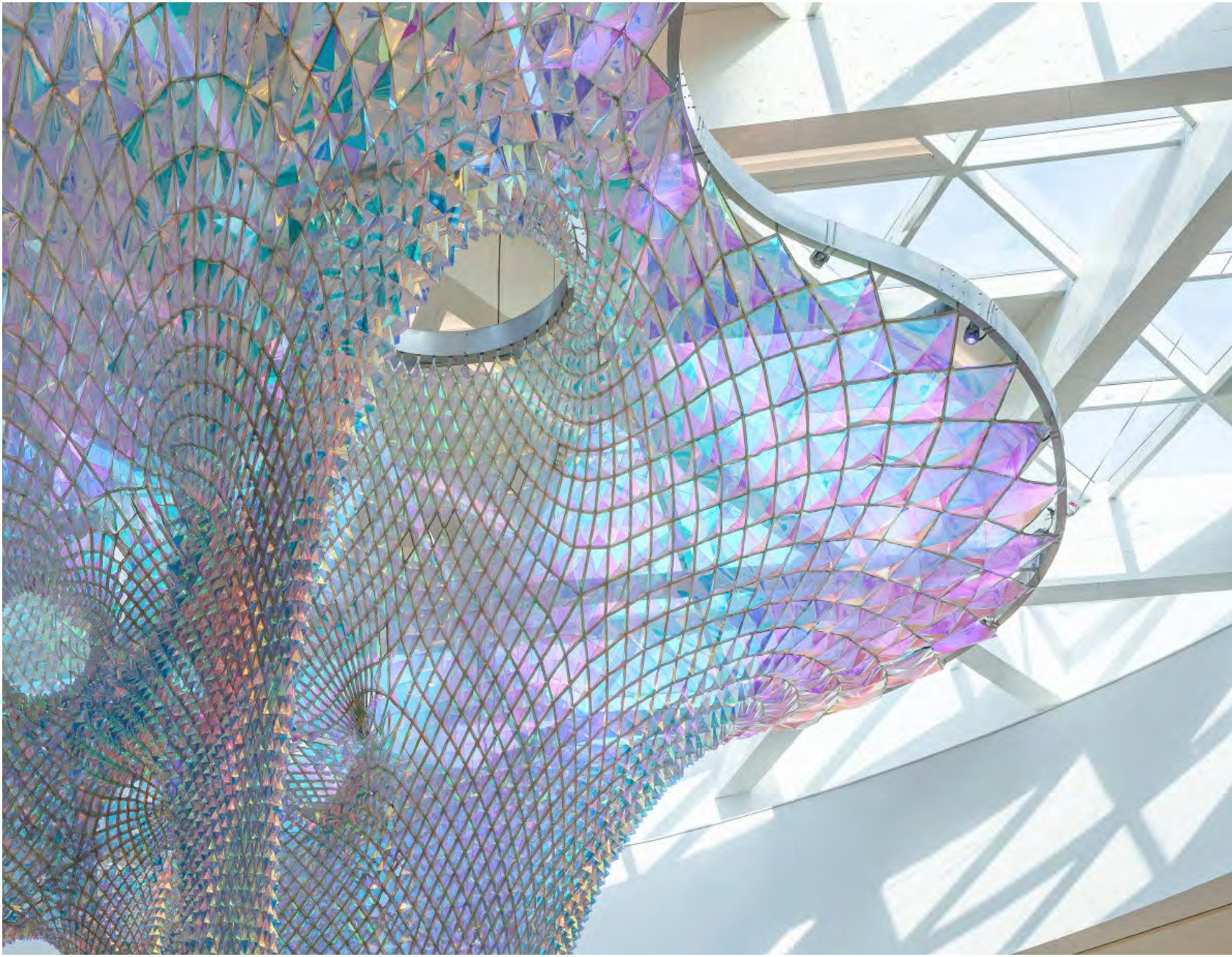
MixC Retail Complex  
Nanjing, CN 2023

Chroma Bloom was commissioned for the main five story atrium in the new MixC retail complex in Nanjing. The architectural design was inspired by the ripples of a Lotus Pond, We also took interpreted this theme through the Lotus blossom and how they can develop thousands of colorful petals. Chroma Bloom is made of over 16,000 uniquely shaped prismatic diamonds that filter light in unexpected and magical ways. Chroma Bloom filters the sunlight as it enters the atrium's expansive skylight showering the ground floor and mezzanines with colored light. From below visitors are immersed in an atmosphere created by rays of shifting color as if they are beneath the surface of a lotus pond looking up through a field of colorful petals. The large organic hanging artwork is reminiscent of ancient hanging gardens and has a form that looks different from every angle.

Each of the mezzanines give a panoramic view of the interconnected organic form. As visitors move along each level the artwork's shape is different from every angle and the diamonds cladding the flowing form shift in color depending on the angle they are viewed from. The interconnected form offers a network of surprising openings where visitors can see through the artwork across the atrium. Whether it is the underside of a lotus pond, the feathers of a sparrow, the roots of a mangrove, the shimmering and flowing ripples of the Yangtze River and the Qinhuai River, Chroma Bloom offers visitors many interpretations.













## Melissa WAF

Soho Flagship  
New York, NY 2014

We were excited to combine our exploration of technology and craft with the delicate nature of the We Are Flowers collection by Melissa. Nature often provides inspiration for our work and it has been a great opportunity to use one of nature's most beautiful elements as a building material. We used over 20,000 translucent flowers to create a large immersive hanging surface in the New York flagship. It is both precisely engineered and yet has the enchantment of a vibrant hanging garden. The surface was designed specifically for the Melissa Gallery in New York. We engineered a Mylar net that is made of over 4,000 unique pieces.

The engineered nature of the installation is tempered by the delicacy and exuberance of the thousands of colorful petals we have attached to the surface. These flowers are placed in a more natural arrangement to combine the flowers and structural surface in a way that resembles a natural canopy of flowers. This canopy hangs down into the gallery at specific places to make the installation more immersive and spatial. Although we used significant digital technology to develop this installation, we hope it remains mostly hidden in order for everyone to experience the magic of a hanging garden of flowers. We imagine this installation as an extension of the We Are Flowers collection by Melissa: technically innovative with attention to every detail, but first and foremost a design that expresses sensuality through its form and brings joy and color to the Melissa experience.

















# Plume

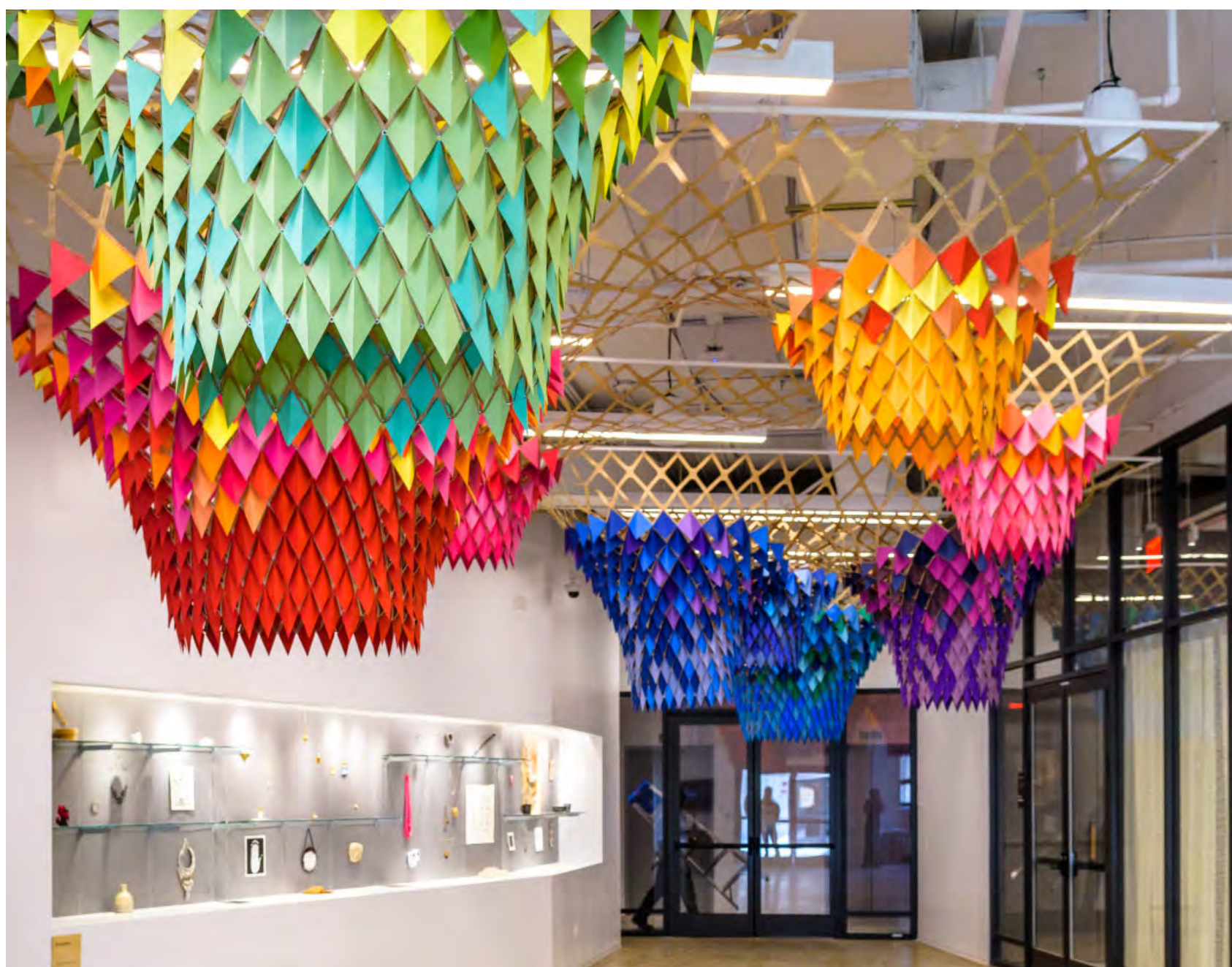
Etsy Headquarters  
New York, NY 2019

We were commissioned by Etsy to create a permanent installation for their new headquarters in Dumbo Brooklyn. The installation hangs above the public entrance for Etsy's new headquarters and just outside of the Etsytorium, their public speaking space. The goal of the piece was to create a spatial installation that was as immersive as possible while still leaving the main entrance open to traffic. We took inspiration from hanging gardens to create a series of net like structures clad in vibrant paper that hang down into the space. The structure was designed to fit within the lighting plan designed for the space so that it is seamless with the architecture of the space. By using natural materials like wood veneer and recycled paper along with digitally developed structural shapes and laser cut parts, the installation combines craft and technology in a way that is emblematic of the Etsy's commitment to craft, innovation, and sustainability.

The overall structural net is made of custom laser cut oak wood veneer that is hung from aluminum frames. The veneer net has details that accept the folded paper "petals." Each petal is unique and has custom tabs to fit into a particular veneer petal in the structure. The color of each paper petal is dictated by a vibrant gradient that starts at the entrance into the space. The paper is recycled handmade paper that we sourced from ShopWitty, an Etsy seller. Because ShopWitty makes the paper to order we were able to send them swatches and get the custom colors we needed to create the gradient spanning the installation. Overall the installation was a great opportunity to use materials in a way that is both innovative and sustainable.













# CHROMAtex

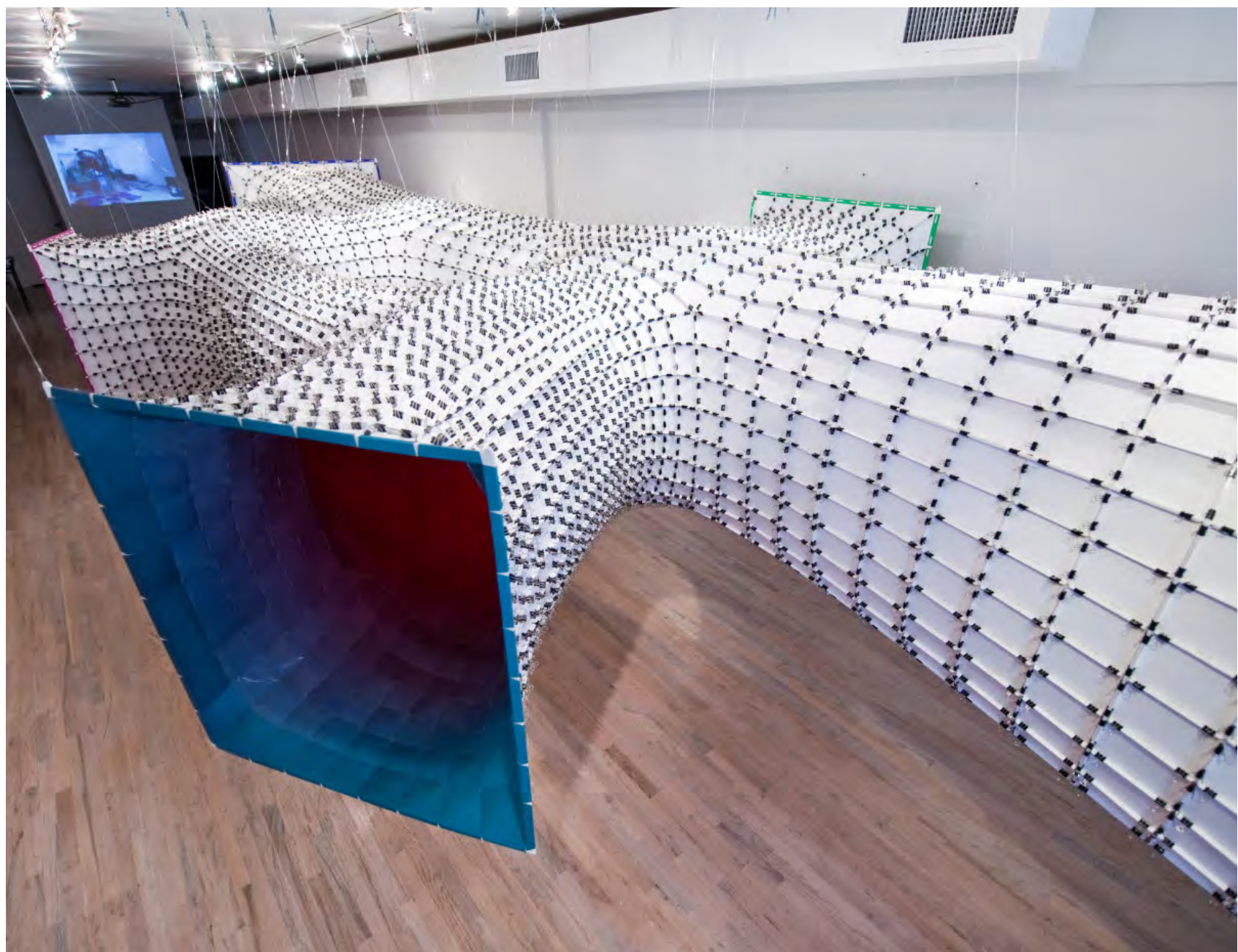
bridgegallery  
New York, NY 2010

*CHROMAtex* is a site specific installation designed and produced for the bridgegallery. The installation was designed to produce a complex environmental and spatial combination of six colors. The color is mixed within the form leaving a vibrant interior that is back lit by the gallery. Rather than creating a finished façade or skin that hides the method of construction, we chose to invert this relationship—the interior of photo glossy inkjet-printed paper appears very precise, finished, and smooth, while the exterior is roughly textured with an array of binder clips holding the panels together. The first thing a viewer sees is the method of fabrication. As a viewer moves around the piece, she discovers the finished effects produced by the construction. The interior is experienced through a series of portals designed to offer a specific glimpse into the piece starting from the front of the gallery. The installation not only responds to the protected interior of the gallery, but also to the busy street as it draws visitors in. The largest portal into the piece is attached to the front window of the gallery completely obscuring the interior. After viewing the colored interior through the main window, viewers enter the gallery to see an unexpectedly all-white exterior textured in thousands of binder clips. This contrast between interior and exterior creates a surprise in each portal that causes visitors to move around and explore the piece, blurring the line of what is initially thought of as an object or form, but slowly unfolds into effects and experience.

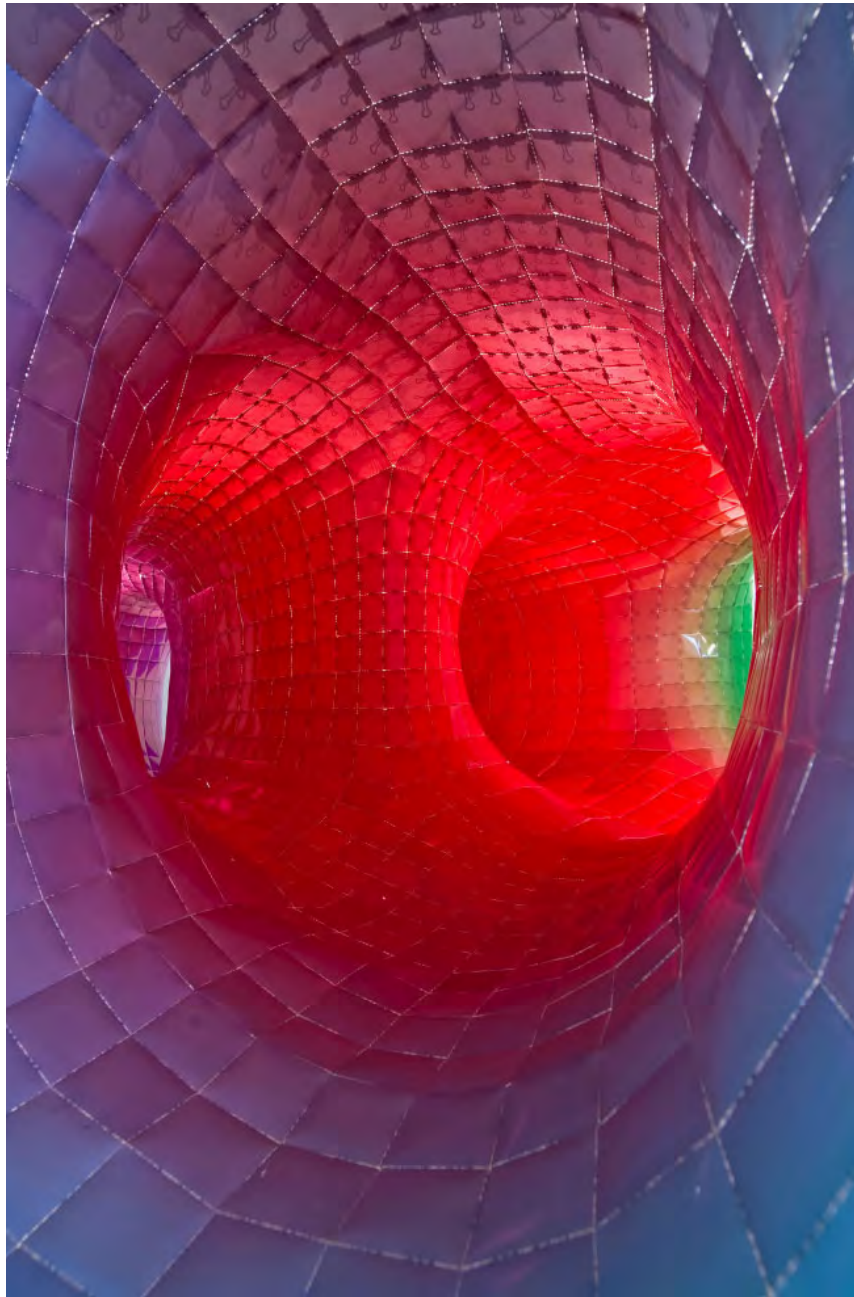
Collaborators: ARUP



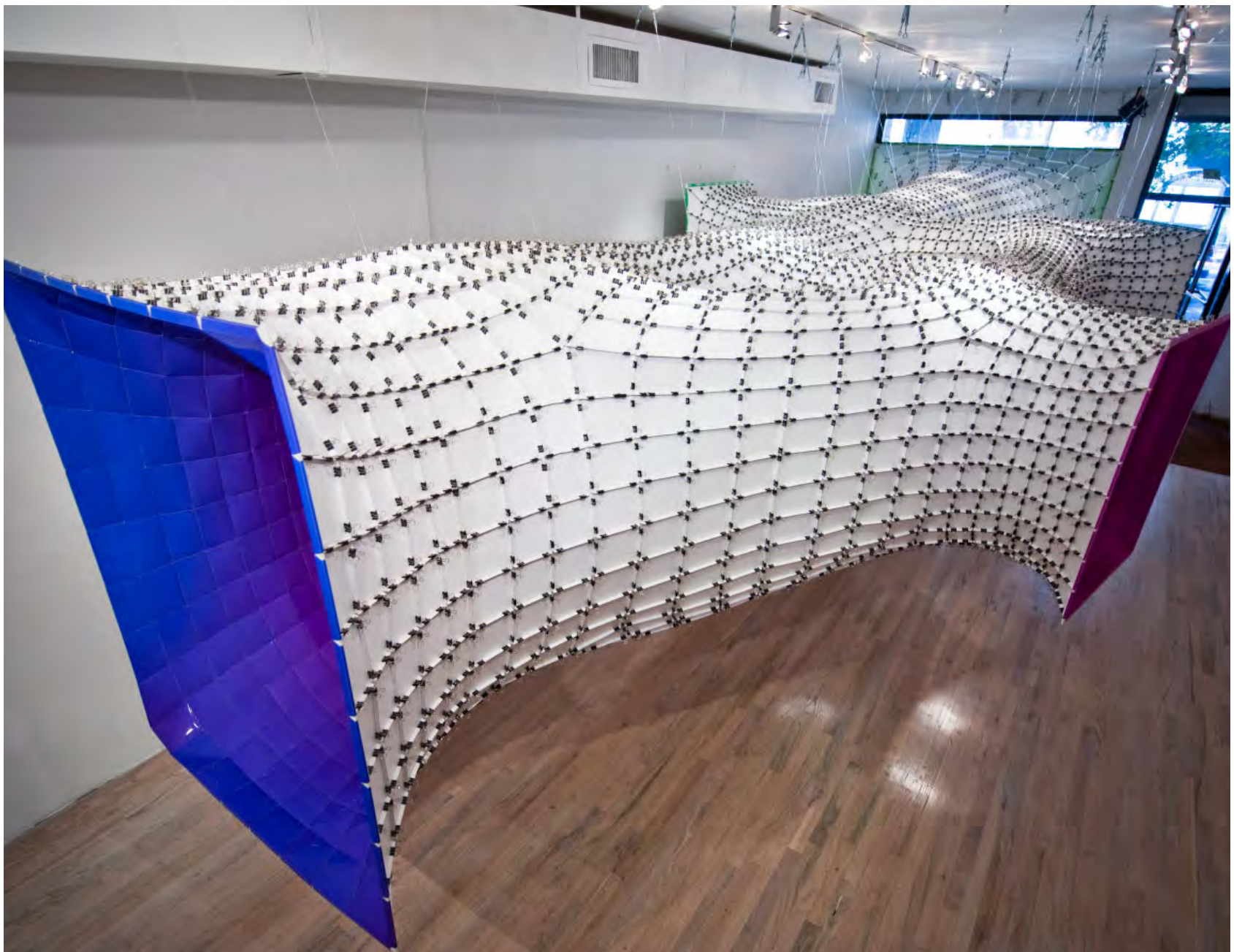


















## Shizuku

Elga Wimmer Gallery  
New York, NY 2010

This project represents a crossover of some of the various mediums we use and explore in the studio. We were asked by Kelsey Harrington to include our short film *Shizuku* in a group exhibition at the Elga Wimmer Gallery in Chelsea. We originally produced the film for the *le:60* film festival in Boston. The film includes live action video with camera matched CG elements. For the exhibition we also produced a full scale version of the CG elements to be displayed along with the video. The "drips" were made of laminated plywood sections and sanded to produce a smooth surface.











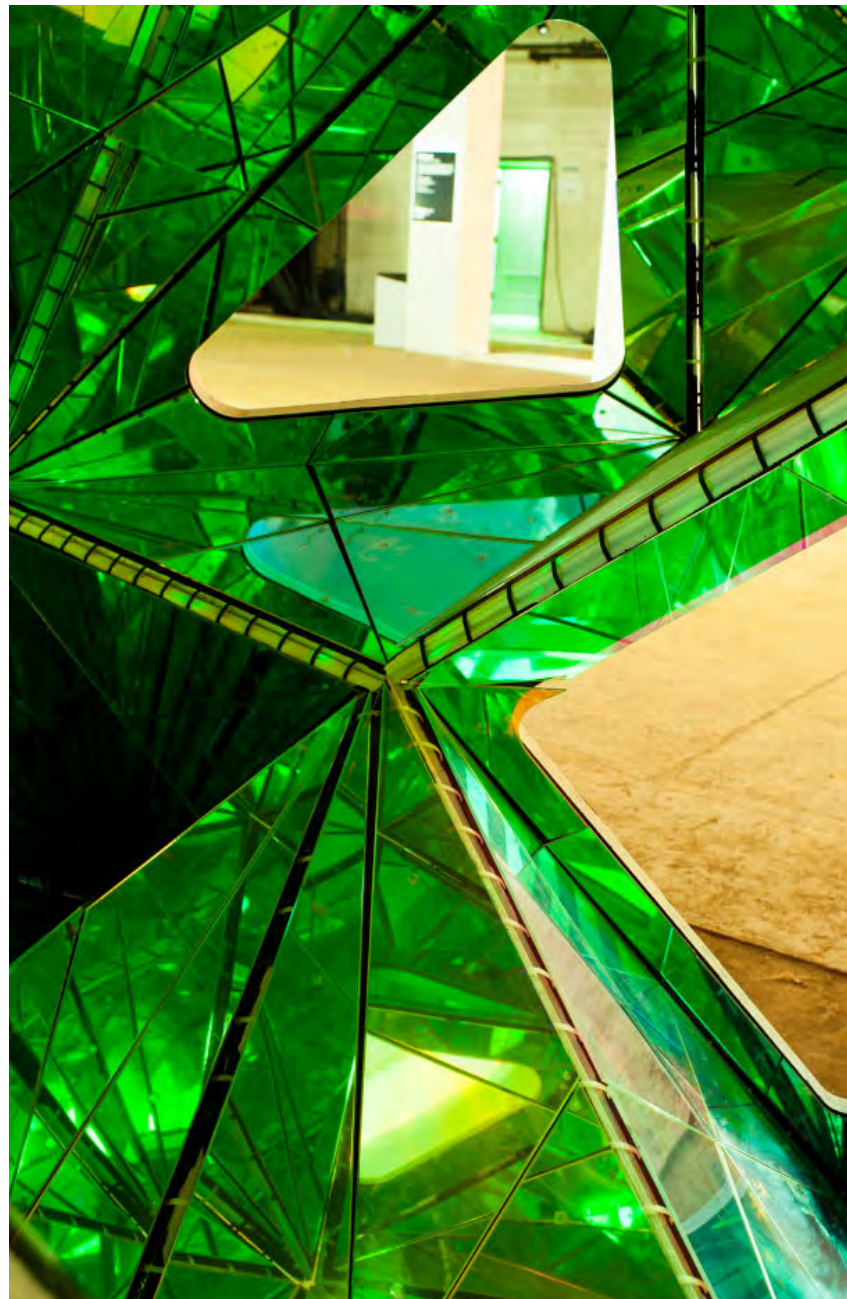


# R&Dazzle

Creators Project  
New York, NY 2011

We produced an installation for The Creators Project : New York 2011, a partnership between Vice and Intel. The two structures are made of plywood panels zip-tied together. The geometry is completely held together by the zip ties—there is no frame and the triangulation not only provides an irregular surface, but also a stable combination of points for each piece to rest on. In an effort to have viewers engage with a static object we designed an installation that is defined by impossible views.

The piece is graphically camouflaged so that the shape is discovered by viewers as they move around the piece. The interior of the piece is an inversion of the exterior. While the exterior uses a disguise as camouflage, the interior uses a hyper version of its surroundings to confound a person with the environment. The piece acts as an irregular kaleidoscope of color and light to produce fractured images of views that are irregular and impossible.









## pAlice

St. Cecilia's Convent  
New York, NY 2010

pAlice is site specific installation for the group show, system:system at St. Cecilia's Convent, curated by Adam Henry and Christina Vassallo. The piece connects all of the openings in the room with a singular surface, turning it inside-out and offering viewers reference to the exterior of the room without physical access to it. Viewers can also look inside the surface from the outside of the room and see a space that is the surface average of these openings without actually seeing the interior space of the room.

The name of the piece references the idea of an Alice Universe, which allows at least two topologically-distinct routes between any two points (doubly-connected), and if one connection or "handle" is declared to be a "conventional" spatial connection, at least one other must be deemed to be a non-orientable wormhole connection.

The piece approximates a highly precise piece of geometry, but is covered in mirrored panels that camouflage the form by reflecting the interior of the room, cladding the piece with the same texture as the interior of the room, completing the formal surface as an inversion of the room.











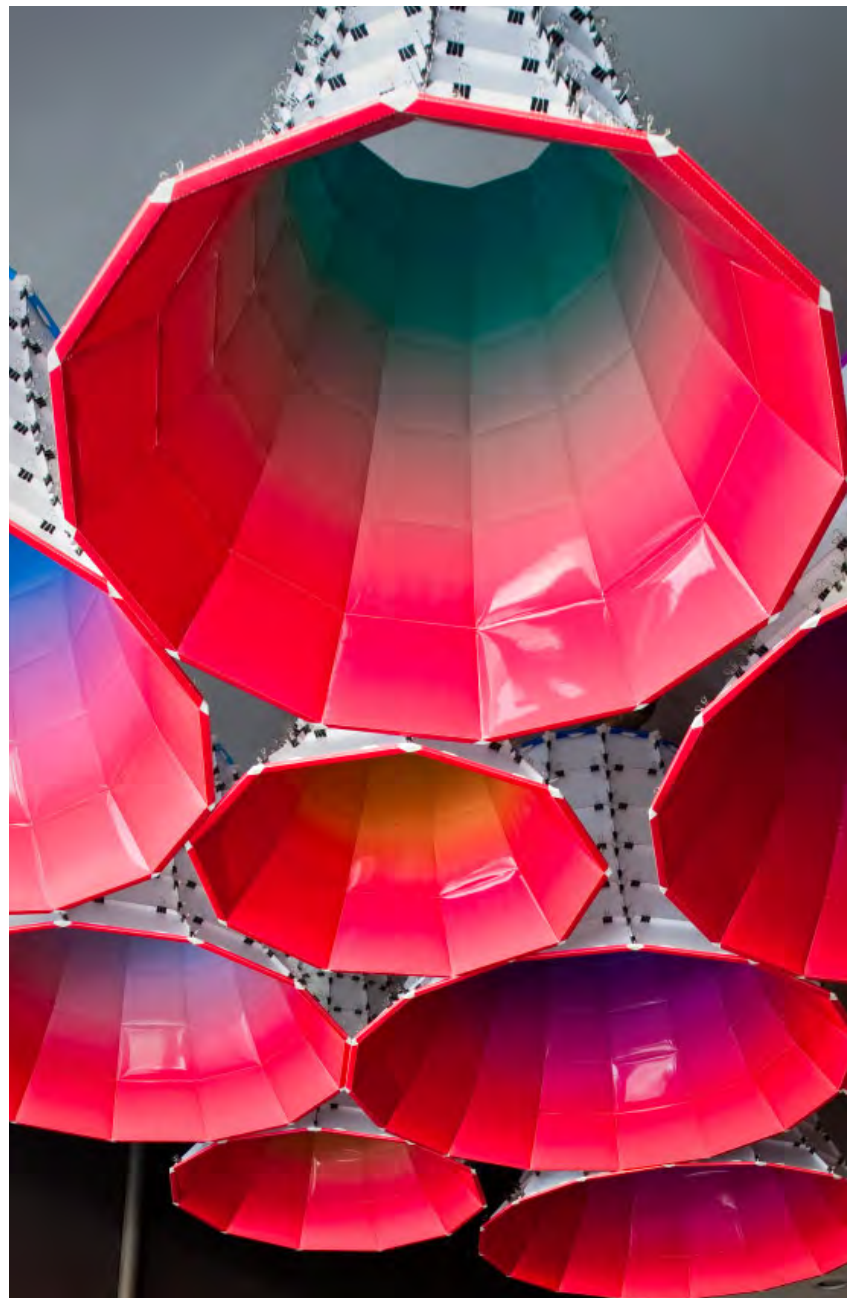


# CHROMAesthesiae

Devotion Gallery  
New York, NY 2010

CHROMAesthesiae is one of our first experiments with saturated gradients of color. Created for a gallery in Williamsburg, the series of ten funnels vary in size and each has a unique gradient. The bottom of each gradient is magenta and each transition to a different vivid color. As the cluster of funnels is viewed from obliquely approaching from the street, the funnels all appear to be the same color. As visitors enter the gallery they are surprised by the transition of color in each funnel. By using modularity to generate complexity through repetition, CHROMAesthesiae explores the production of spatial effects through simple strategies.

The funnels are basic catenoid shapes that allow them to be structurally stable as thin surfaces. The surface is not only light weight but allows the funnels to be made of a traditional 2D medium, paper, to create volumetric image. The piece was created using high-gloss printing paper, acrylic and binder clips.









# Behance

Behance Headquartes  
New York, NY

We were asked by Behance to design an installation for their new offices in NYC. The office space is on two floors connected by a central stair. The stair became the ideal site to produce an installation that extends to both floors and can be seen from anywhere in the office. The design of the office is very clean and contains a lot of white materials and finishes so we decided to create an installation that acts as a kind of three dimensional stained glass window that casts colored light throughout the space.

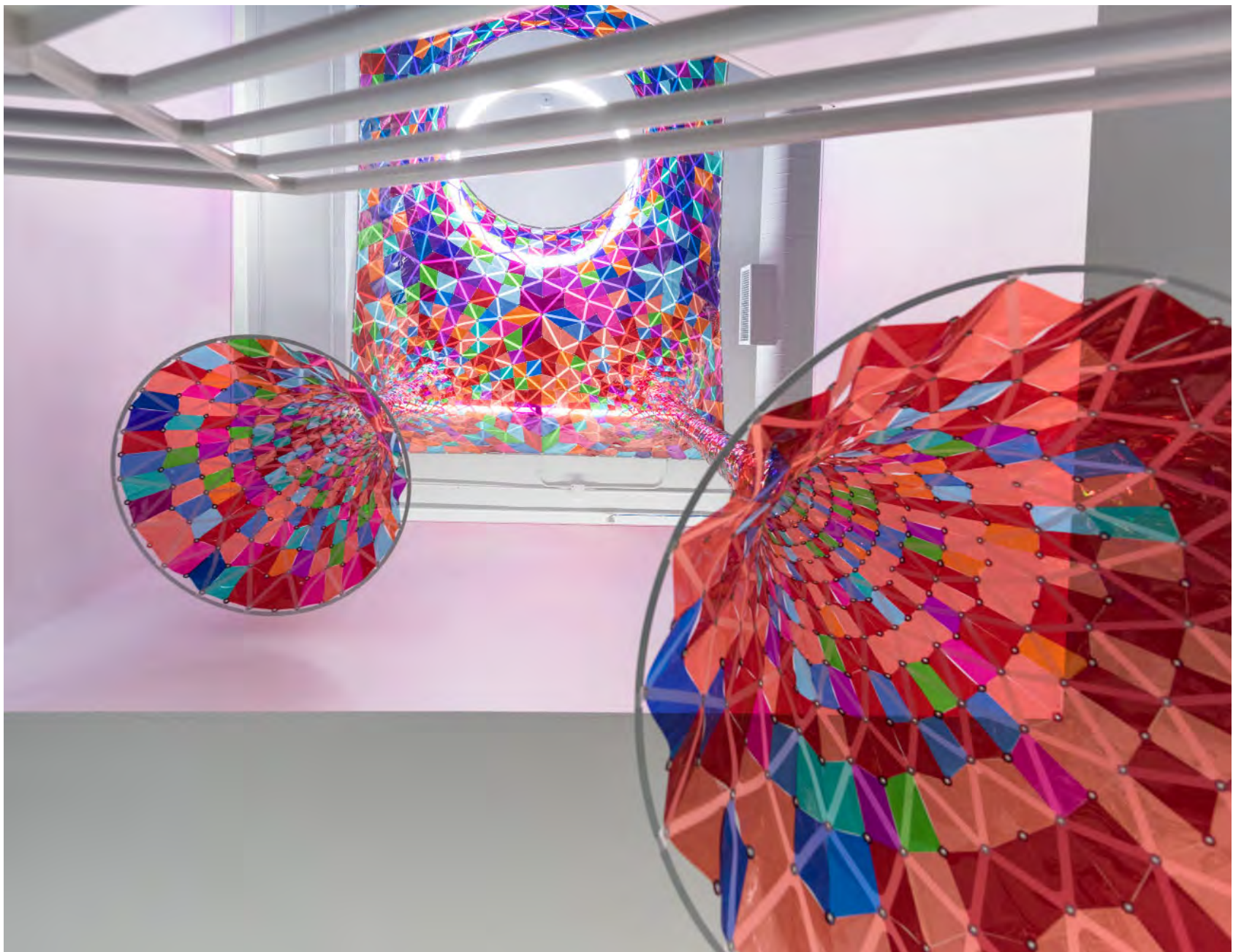
We used colors from Behance and Adobe's (Behance's parent company) brand palettes to create a transition from a red on one side of the stair to blue on the other side. We randomly mixed other secondary colors to make the piece more vibrant. At the top of the stair the piece frames a singular feature light fixture above the landing of the stair and hangs down to frame some of the communal office seating at the base of the stair.











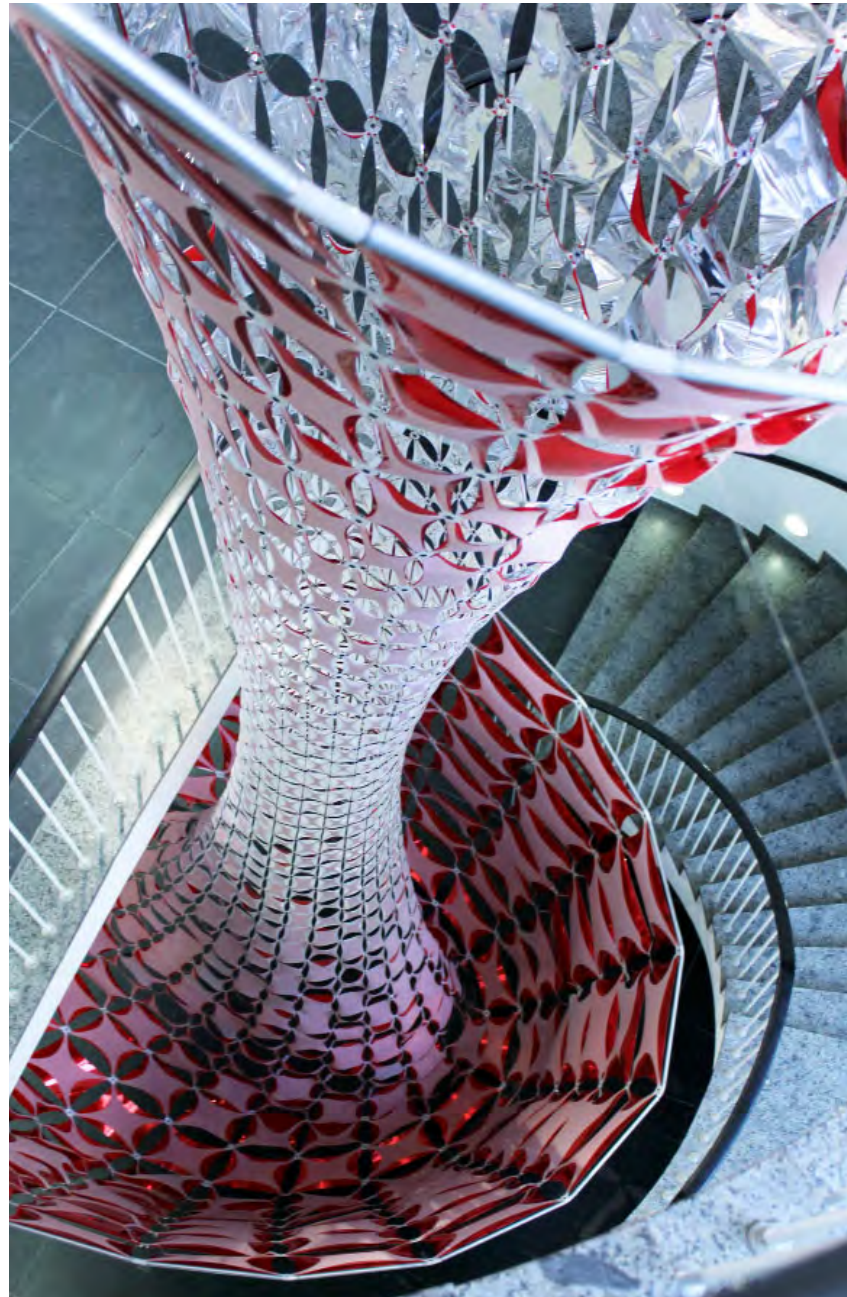


## **(n)arcissus**

Frankfurter Kunstverein  
Frankfurt, DE 2010

(n)arcissus is a site specific installation designed and produced by SOFTlab for NODE10. The piece hangs in the center of the stairwell at the Frankfurter Kunstverein in Frankfurt, Germany. The installation is 9 meters tall and is supported by two metal rings. One at the top of the stairwell and one attached to the lobby ceiling. The form of the piece is controlled by over 1000 custom panels and the 2 rings. The skin of the piece is made of three layers of Mylar. The shape of the panels changes from a square to an x shape based on the position of the panel in relation to the space. Two of those layers change in reverse to produce a gradated color on the outside.

The piece is meant to be seen as both an object and a spatial intervention. As a viewer enters the lobby it is unclear that the piece extends the height of the museum. It is not until the viewer enters the piece on the lobby or ascends the stairs that the extent of the piece is revealed. Both experiences are radically different due to the double skin. From the lobby the interior of the piece is reflective and produces a very narrow vertical space where the viewer is confronted with their distorted reflection produced in hundreds of changing panels. As a visitor moves up the stairs and through the galleries the piece ties the three floors together through a translucent gradated shape produced through the tension of the hanging surface.

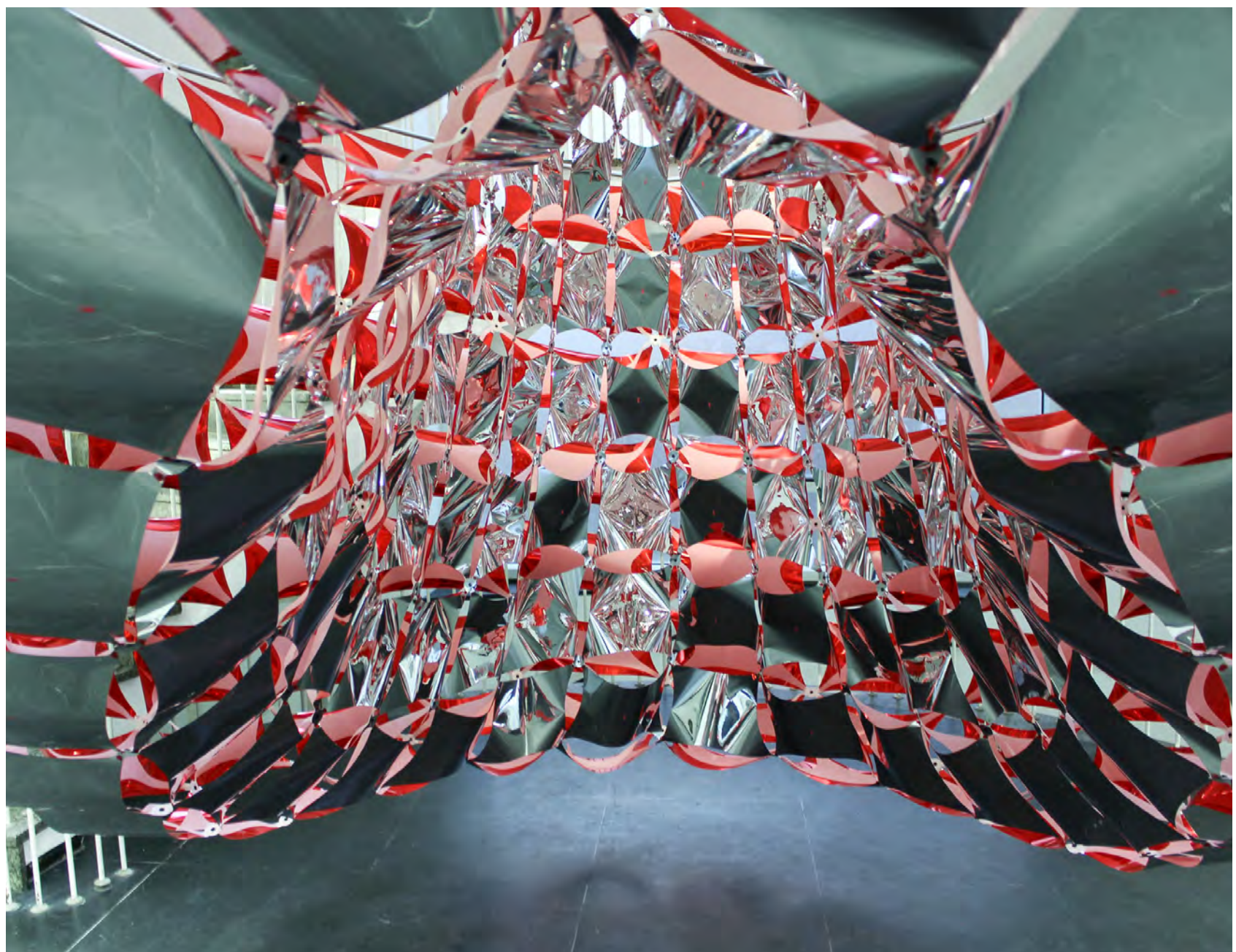






Abstrakt  
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Interactive



# Nautilus

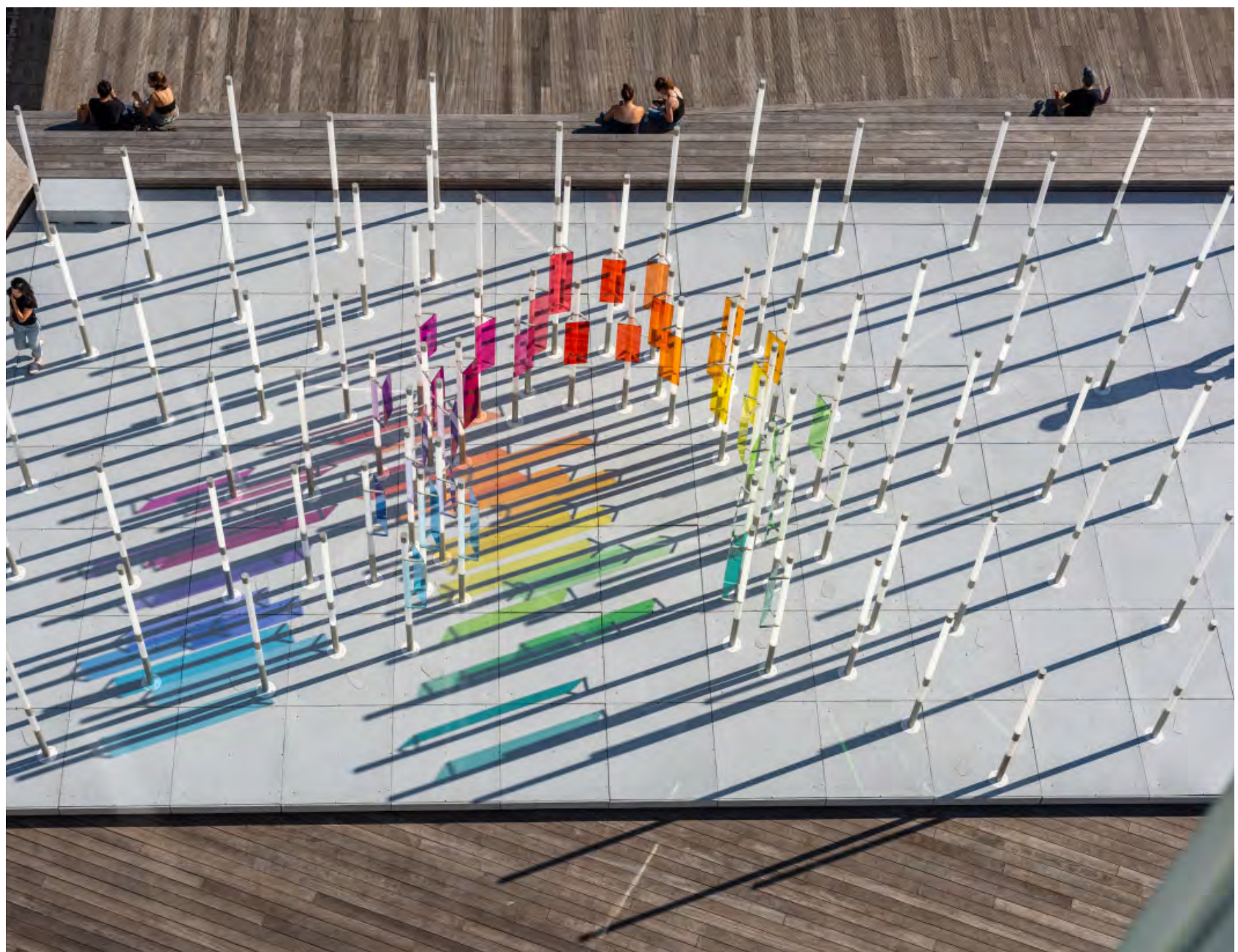
Pier 17 Southstreet Seaport  
New York, NY 2019

*Nautilus* is an interactive installation created by SOFTlab in partnership with Lincoln and Atlantic Re:think. The installation is a field of 96 touch activated poles that when activated, create a symphony of sound and light. While a single touch produces one melody, simultaneous interactions with the installation create a complex, layered chorus. Each pole also contains a series of lights that respond to the array of tones created by the installation. Located at Pier 17 in Manhattan's historic Seaport District, the site-specific installation's most like elements blend the piers edge with the surrounding docked ships.

The installation is inspired by Lincoln's new crossover vehicle, the 2019 Lincoln Nautilus. *Nautilus* represents the idea that the vehicle puts the driver in control by monitoring the environment in ways outside of the spectrum of what we see and sense. While the field of poles gives the installation an environment for people to explore and walk through, it is also evocative of the constellation of idiosyncratic events the Lincoln Nautilus measures and analyzes. While this environmental intelligence greatly improves safety, we chose to design an installation that focuses on how these sensors also provide a fun and enjoyable experience. The installation acts as a touch interactive environment that allows people to come together to produce an unexpected symphony of light and sound. As a person touches the middle portion of a pole it activates a tone based on metrics of their touch. As that tone is played, lights in the surrounding poles react with a pulse emanating from that pole. When multiple people activate poles the installation plays them in sequence. The installation acts like a large network, reacting to various inputs from the people and the environment much like the Lincoln Nautilus.











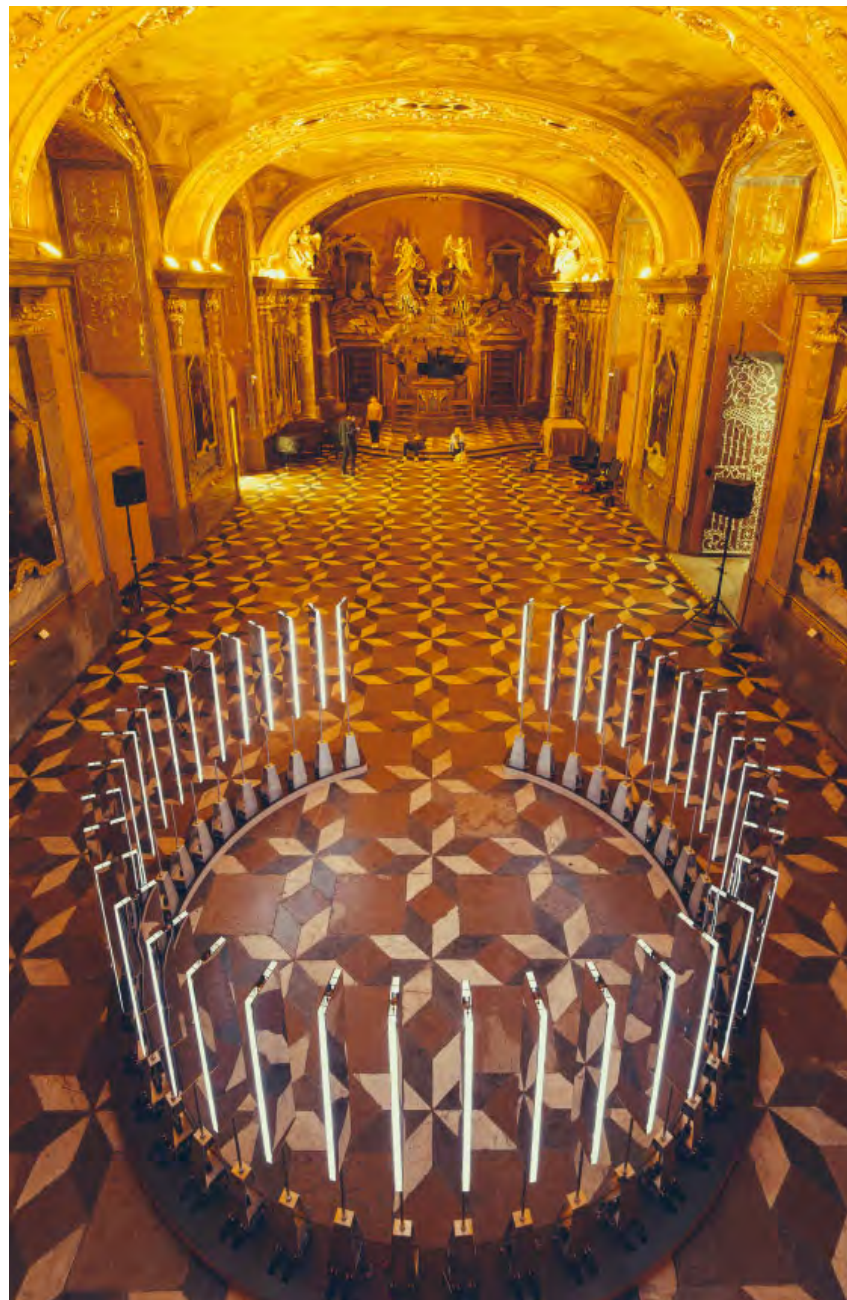


# Iris

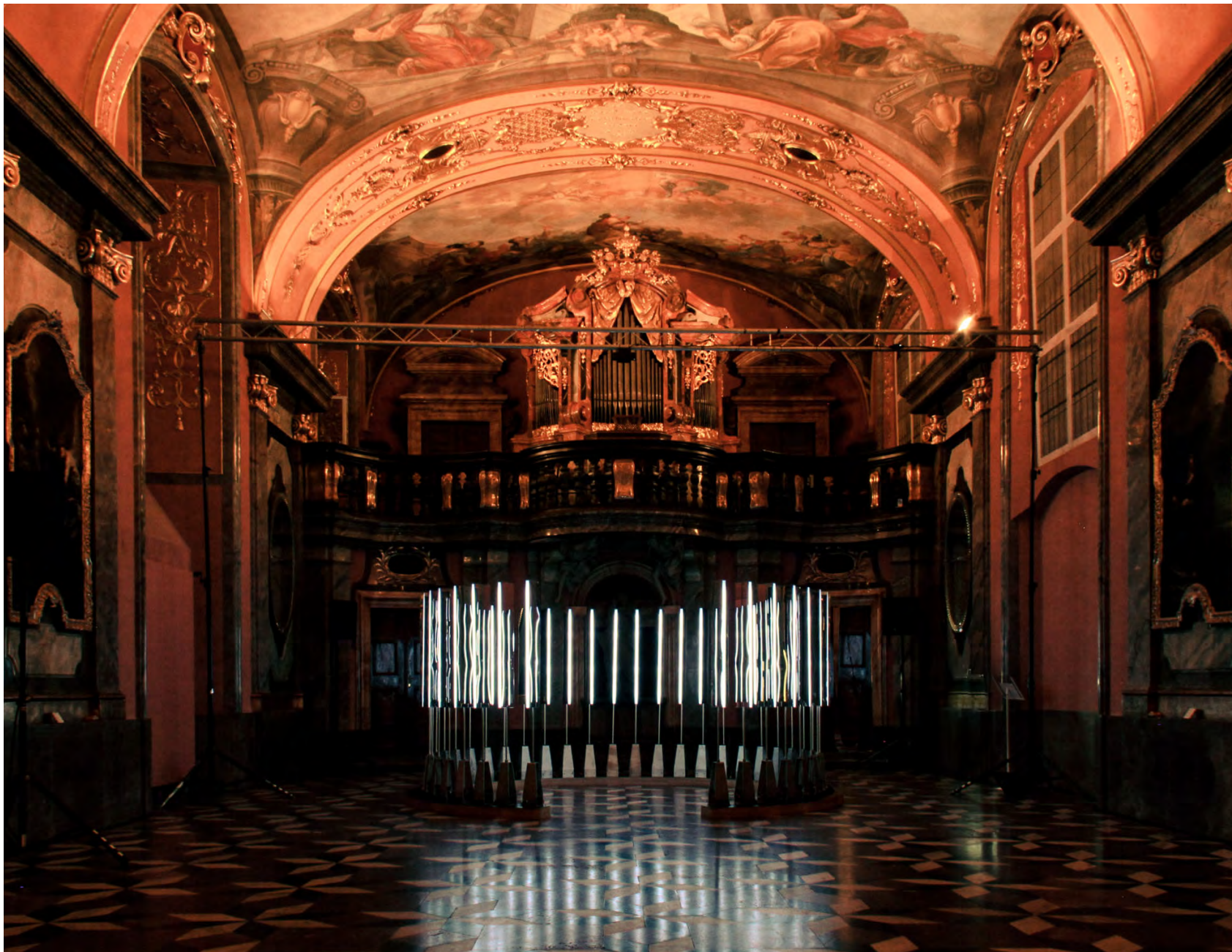
Klementinum Mirror Chapel  
Prague, CZ 2018

*Iris* was commissioned for Signal Festival in Prague. The installation is an interactive array of responsive mirrors and LEDs that creates a circular enclosure within the Mirror Chapel. The mirrors rotate in response to the movement of people in the circular space, while the LEDs respond to ambient sound. The circular array can be thought of as a lens that reflects both light and sound. The installation is meant to blend or confuse light and sound through its capacity to focus and unfocus these mediums. As the mirrors rotate, they open the perimeter allowing not only direct views of the Mirror Chapel, but also creating a *Mise en abyme*, mixing the surrounding chapel, viewers, and light in a vertically fragmented, recursive, and panoramic image.

Both the intricate nature of the Mirror Chapel's architecture and its use as a classical concert hall drive the design of the installation. A mirrored object in the round reflects the ornate surroundings externally while reflecting the viewer infinitely on the interior of the circular enclosure. This reflective enclosure is disrupted as people approach for a closer look. In this way, it is curiosity and sound that activate the installation. A closer look has the potential to produce a delightful bewilderment as the exterior leaks in while space and sound become multiplied in unexpected ways. In that sense, *Iris* is not an object, image, or artifact on its own, but relies on the existing space as the medium. As it bends, multiplies, and conflates light and sound it calls into question the lenses (both mechanical and cultural) that limit or expand our spatial experiences.













# Infinity Field

IconSiam  
Bangkok, TH 2020

A field of fifty vertical mirrored chambers on the seventh floor plaza of Iconsiam, a mixed-use development on the banks of the Chao Phraya River in Bangkok, Thailand. The mirrored chambers occupy the space between a series of reflecting pools and the main entrance. The random placement of the vertical elements along with their reflective surfaces provides a forest-like arrangement of shifting reflections for visitors to pause, wander through, or simply pass by.

As visitors pass through the mirrors during the day they encounter a field of reflections that mix reflections of their surroundings, themselves, and the Bangkok skyline. As visitors approach the inside of the forest of mirrors they become part of a mise en abyme (“placed into abyss”) or image within an image. The Droste effect produced by the mirrors reflected off one another produces an ever changing infinite reflection. At night the mirrored chambers are lit from within with LEDs that respond to sound. The chambers are clad in one way mirrored glass and when they are lit from within the repeated nature of their outward reflection is inverted, creating an infinite field of light in each chamber.













## Currents

IBM Watson Headquarters  
Atlanta, GA 2017

Using the Weather Channel's air quality API we designed an interactive wall for the lobby of the new IBM Watson headquarters in Atlanta. The interactive wall acts as a physical example of how the partnership between IBM and the Weather Channel can lead to creative innovations in technology in ways we've never anticipated before.

The tiled form of the wall is inspired by weather patterns. Each folded aluminum tile is folded and rotated to represent a field of vectors driven by currents of flow. Through a user interface integrated into the wall visitors can select various cities based on the lowest, highest, and trending air quality across the globe. The Air Quality Index of various cities is analyzed and used to visualize a global air flow map. This air flow vectors are used to control the back lit LED grid. Each folded panel is back lit by a specific color generated by the average Air Quality Index. Each LED in the grid is covered by a diffuser and a white powder coated aluminum panels that both reflects and catches light. The folding of each panel is designed to give the diffused light a three-dimensional quality as it shields and bounces light off its neighbors. The changing directionality of the panels reveals the back lit LED visualization in different ways depending on where a viewer is standing. This lenticular-like effect of the panels creates variable "hotspots" along with the visualization, creating an analog effect that works in tandem with the digital visualization. Through the composite of diffused LEDs and the folded aluminum panels the wall gives light a tactile almost material like quality, meant to go beyond a typical LED grid or screen. By giving the light both material and three-dimensional qualities along with the visualization, the wall appears to almost breath. Similar to the planet, the wall is meant to evoke a system that is less of an object but a dynamic mix of both material in many states that all influence one another.









# Bounce

Rabbit Rabbit  
New York, NY 2023

*Bounce* is an interactive installation for the gallery and project space Rabbit Rabbit in NYC. The installation explores and blurs the boundaries between digital and physical space. The gallery's three walls are lined with leftover OSB, displays, and offcuts from previous exhibitions in the gallery. This "pile" of physical objects creates an informal terrain along the walls. Four projectors mapped to these three walls project a physics simulation of circles and rectangles of random size and color as they interact with each other and the physical terrain. Located in the East Village at the corner of 13th Street and Avenue A, the inconspicuous gallery is behind a typically graffitied façade in the city. A panel with arcade buttons mounted to the exterior wall of the gallery allows passersby to add or delete shapes from the digital projection. The installation is meant to be interacted with and experienced through the two large windows and door of the gallery when it is not open to the public. The view through the windows is meant to provide a fun, quirky, and animated surprise behind a typically graffitied façade in the city. While this unexpected landscape of scraps and color causes many pedestrians to turn, pause, or interact with the exterior arcade buttons, the hope is that the installation also captivates people to consider what inventive and fun possibilities lie ahead as the boundaries between the digital and physical worlds become more and more ambiguous.









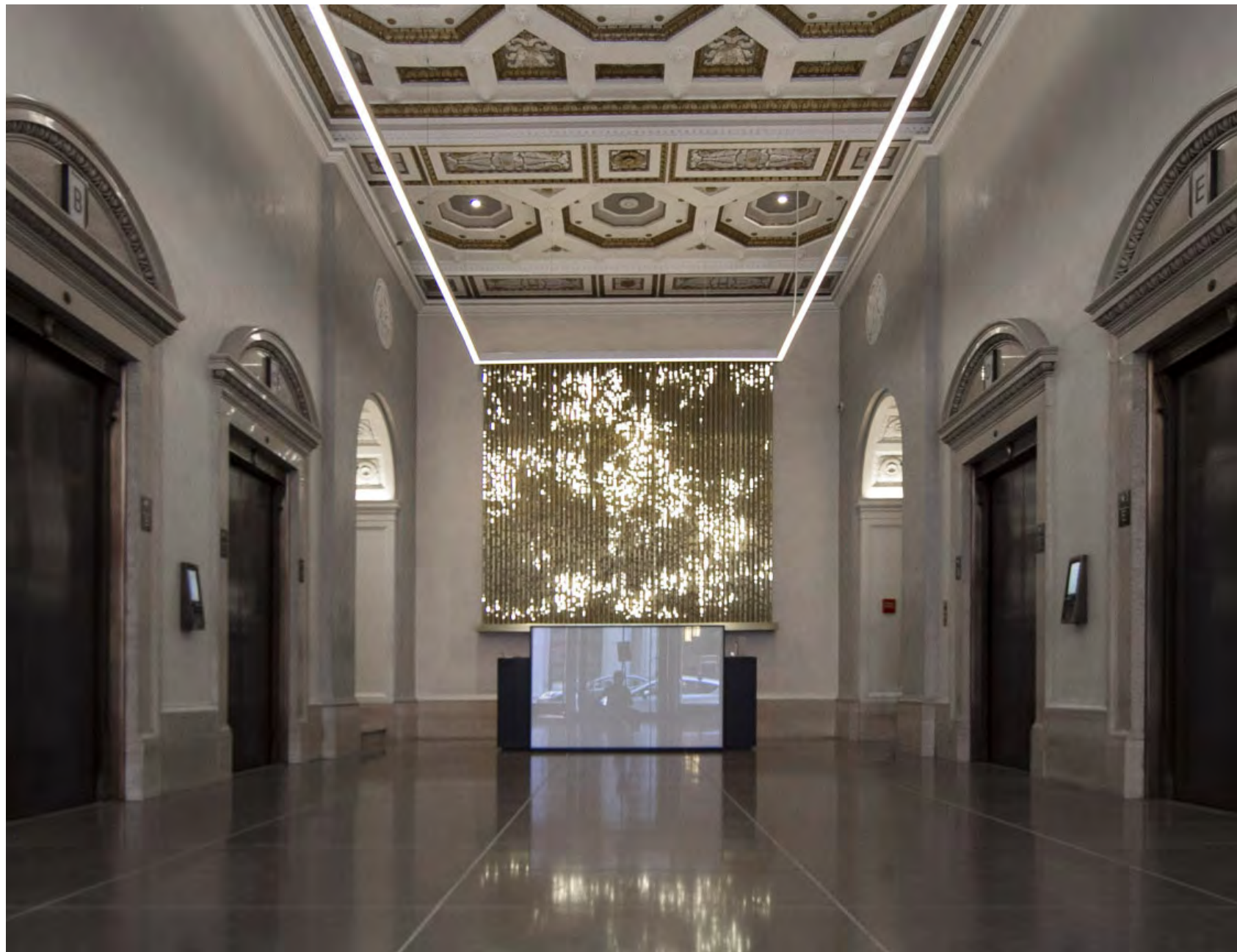
# Stratus

315 Montgomery  
San Francisco, CA 2018

Stratus, in the historic lobby of 315 Montgomery in San Francisco, commissioned by Vornado Realty Trust. Stratus, on view from the street 24 hours a day, consists of a layered array of brass tubes that contrast with the ornate architecture of the lobby in its simplicity. The brass tubes are punctuated by a cloud-like pattern of laser-cut holes; each tube houses a custom LED and diffuser assembly and is programmed with a subtle light pattern that simulates air flow. The two layers of brass tubes are staggered, giving the animated light a three dimensional effect, which is enhanced as the light from one tube reflects off of its neighbors. During the day the assembly comes together in the shape of a light organ, while at night, the tubes fade into the background and the cloud-like LEDs appear to flow through the back wall of the lobby. 315 Montgomery Street, part of the Bank of America complex, is a 16-story office tower in the financial district of San Francisco which was originally built in 1922.









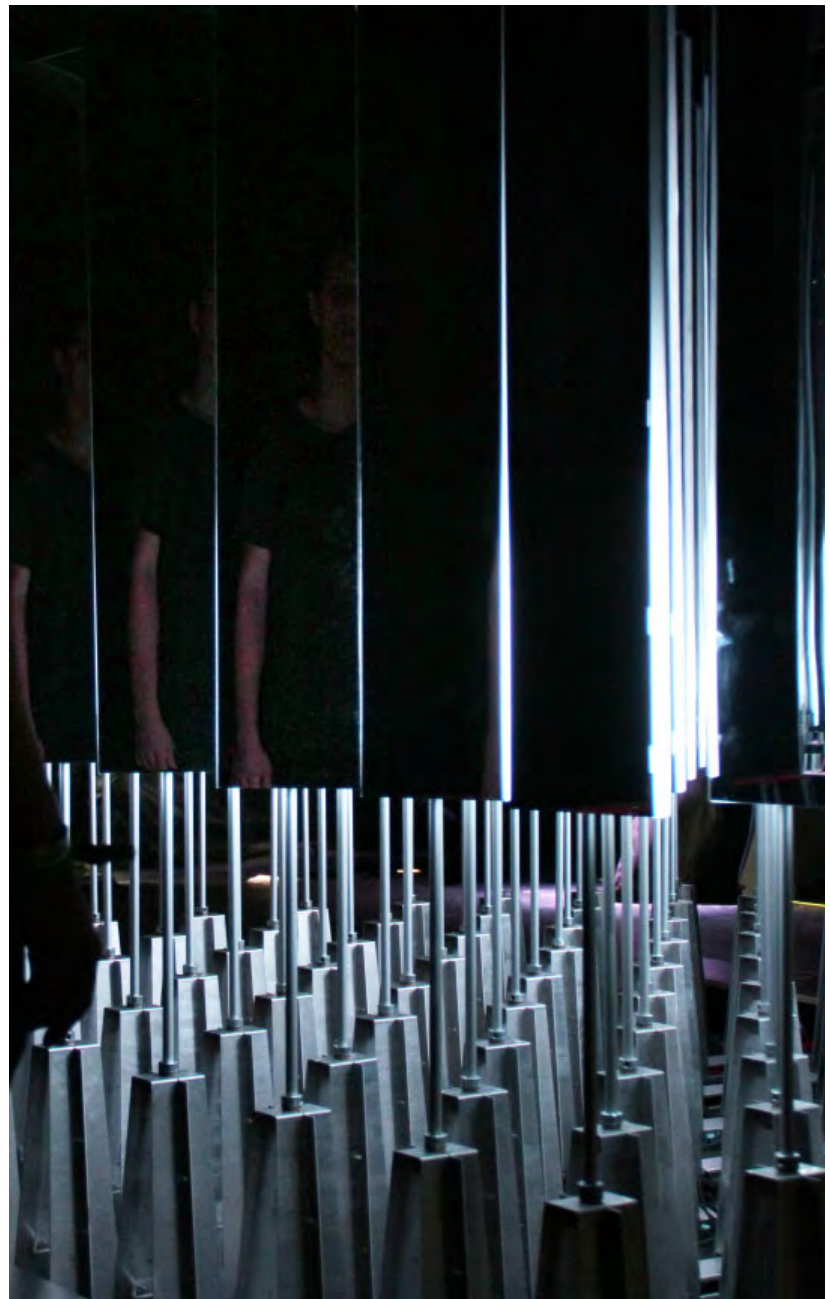
# Volume

HP Lab Randall's Island  
New York, NY 2017

*Volume* is an interactive cube of responsive mirrors that redirect light and sound to spatialize and reflect the excitement of surrounding festival goers. The paired down details of the installation are meant to foreground the use of light and sound as fundamental building elements of space. The installation redraws the line between what is considered ephemeral vs. physical as the installation remixes space and the character of the festival goers while gazing back at them with empathy and exuberance.

The installation was inspired by the ability of light and sound to form space through reflection and their dependence on atmosphere. Although we often consider this space empty, the air around us is a material made of many particles. Small changes in this volume of transparent material allows light and sound to move through space. The mirrors in our installation represent these particles acting in harmony to challenge and enhance what we see. *Volume* is made of a grid of 100 mirrored panels that each rotate individually. An array of depth cameras above track people as they move around the installation. Using a weighted average of the various people being tracked the mirrors rotate to face the nearest person. Individually addressable LEDs along the sides of the mirrored panels respond to the ambient sound in the space around the installation.

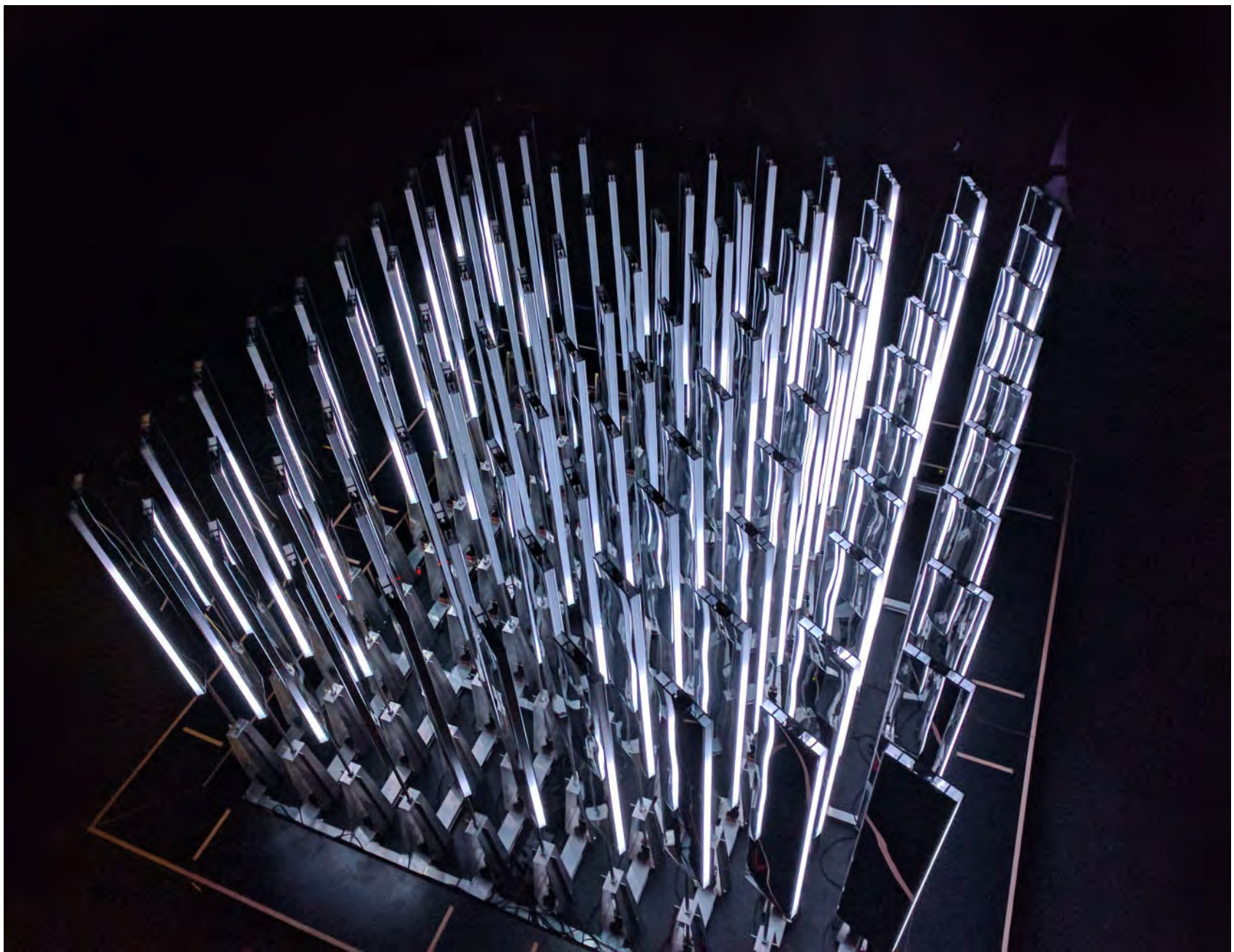
*Volume* was commissioned by HP for The Lab, an interactive experience combining many bespoke installations by various NYC based artists at the Panorama Music Festival in NYC.



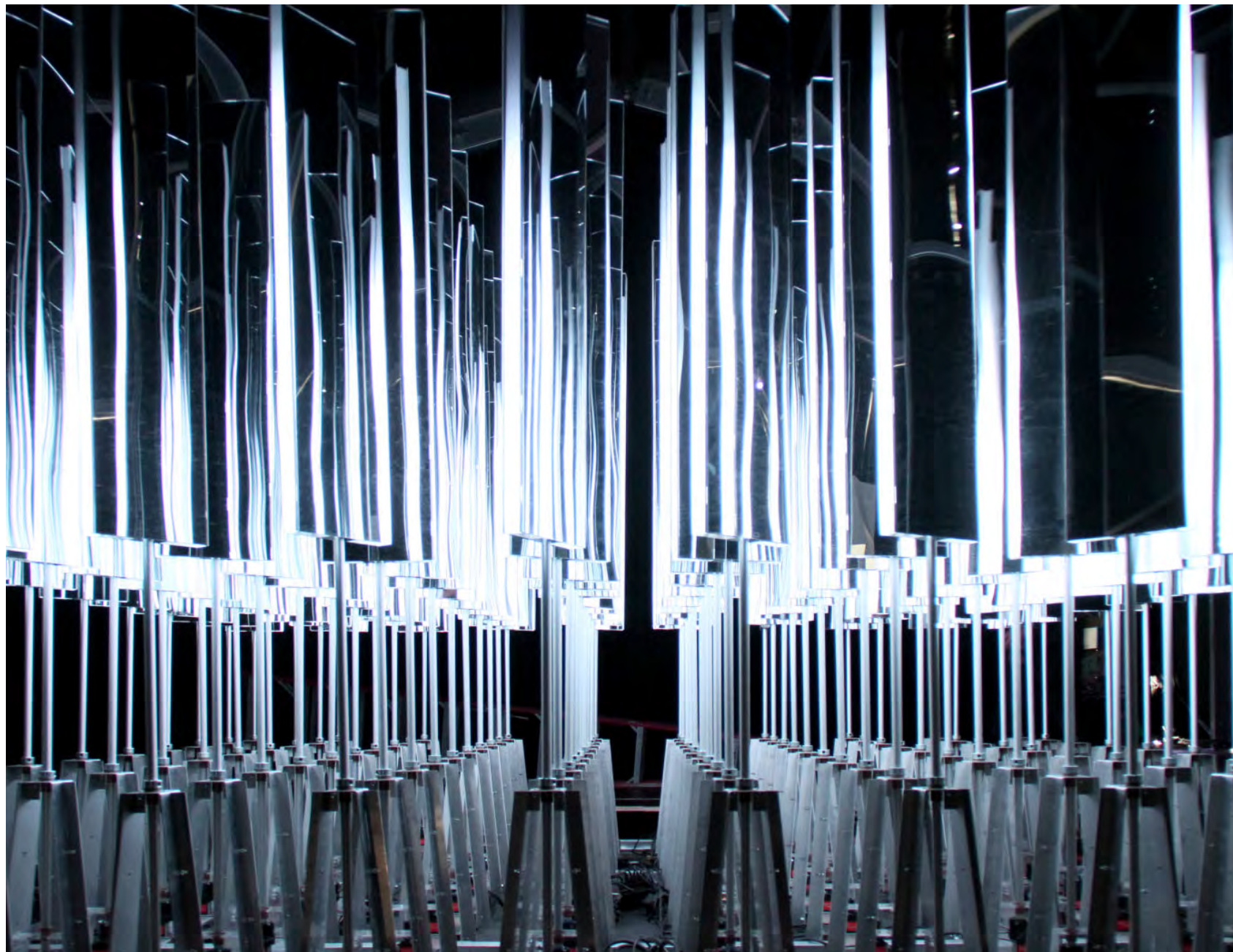














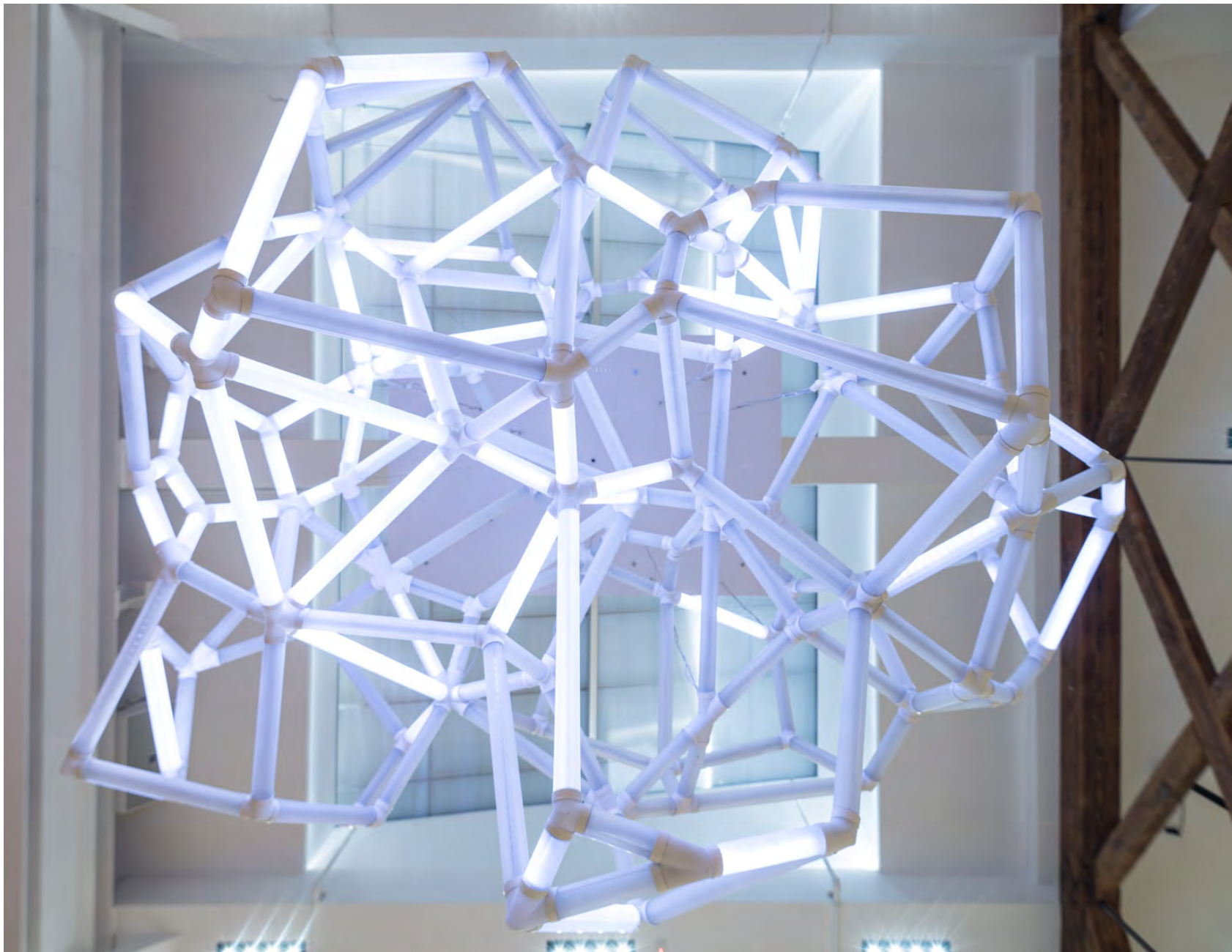
# Cumulus

RAB Lighting Gallery  
New York, NY 2015

Cumulus is an interactive installation that reacts to sound with light. The cell like structure is meant to create behaviors that mimic the deliberate yet erratic behavior of lightning. Overall the piece is much lighter than the overall volume it occupies. Much like sponge the structure relies on redundancies and connections that cannot be achieved from a grid, giving it a soft cloud like shape. The irregularity of the network like structure imbues the piece with a playful personality as it reacts in unpredictable ways to environmental sound. Various behaviors were programmed including a trail that cycles through the structure, waves, and pulses, each responding to the amplitude and various ranges of surrounding sound. Each time sound in the space reaches a certain volume the piece activates. The most interesting behavior was similar to our initial intent, lightning. This behavior seeks a path through one of the next connecting segments. The duration of the path is dictated by the volume of the sound that activates it. This simple algorithm creates a wide range of effects from long lightning like strands created through sporadic low frequency sounds to a staticky chatter when people are talking underneath it.









# Rise

Hollywood Blvd  
Los Angeles, CA 2014

We were commissioned by Rise Nation in West Hollywood to produce a permanent installation to add to their workout experience. Rise Nation is the first of its kind climbing conditioning studio founded by celebrity trainer Jason Walsh. The ceiling installation extends the typical training soundtrack found in high-impact workouts into an immersive spatial environment. While the lights are on in the training studio the irregular surface of the installation invokes the feeling of being under a rocky terrain. Once the workout begins and the lights are turned down the installation comes alive through a large array of internal LEDs. At first glance the installation appears to just be a rocky surface, but the precise gaps between the panels allow the reflected light from the LEDs to pass through in irregular ways to create an animated surface that ranges between simple fades to a field of lighting. The LEDs are programmed with various behaviors to accompany the different soundtracks played during workouts.

The installation serves as both a sculptural ceiling under normal conditions and a high intensity interactive light field during workout sessions. The installation is made of a custom aluminum frame that was designed in a modular way to be flat packed and easily assembled on site. The "grid" is made of 160 cells. Each cell is made of an unique aluminum pieces that were labeled and detailed from a computer model of the installation.













# Considering the Quake

Center for Architecture  
New York, NY

We helped the Center for Architecture showcase how design for earthquakes can not only be a pragmatic precaution but also an opportunity for innovation. Considering The Quake: Seismic Design on Edge was an exhibition first held in Toronto. We designed the exhibition for when it was hosted by the American Institute of Architects at the CFA in New York.

Along with the overall exhibition designed we also produced an interactive installation in collaboration with ARUP. This installation was a center piece of the exhibition and acted as a way for the audience to not only physically engage with the content, but also as an educational element that visitors were able to learn from. The installation visualized the effects of an earthquake and some of the considerations that are taken into account while designing buildings in seismic regions. A foam layer represented depth change in a soft material similar to soil. This layer not only has its own period put also effects the overall length of each pipe. Each pipe had a weight that has been calibrated at various heights in a graph throughout the grid. These weights alter the natural period of the pipes so that there is a variation between different pipes.

Visitors were invited to create and adjust their own seismic wave, tuning the installation to see various zones of resonance within the grid of pipes. As visitors adjusted the wave these zones would move or dissipate as you find periods coincident with the various pipes. As with a building, each pipe resonated at more than one frequency.

Collaborators: ARUP & Pentagram







Center for Architecture

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# Light House

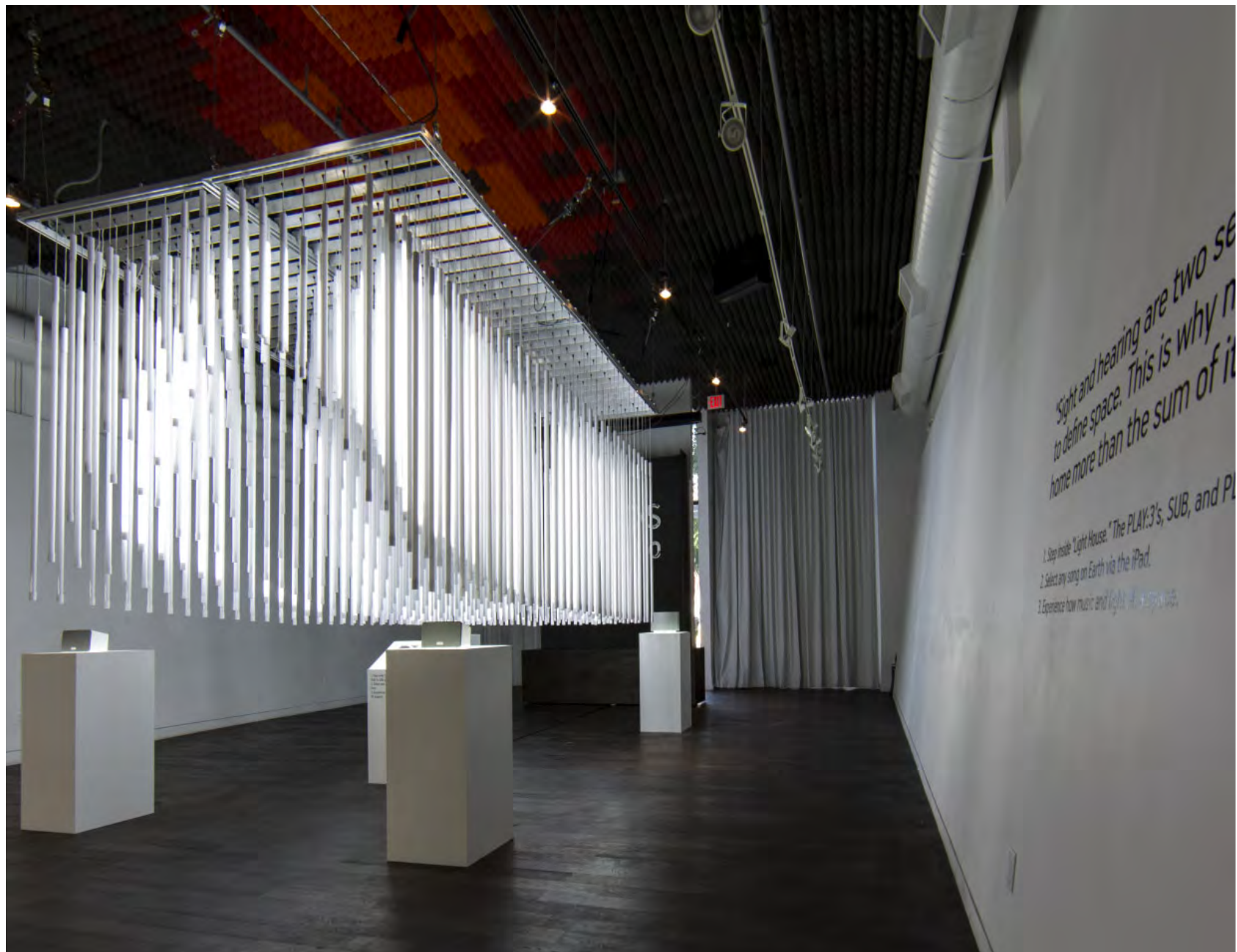
Sonos Studio  
Los Angeles, CA 2013

We were commissioned by Sonos to create an interactive light and sound installation that responds in real-time to Sonos components. The installation is a grid of 600 fluorescent light tubes at varying heights and lengths to create an occupiable interior volume. Sound is gathered from Sonos components in 4 channels through Max/MSP and sent to processing where various behaviours are programmed to respond to the amplitude of the 4 channels. The state of each bulb is then sent to an array of arduino boards that control custom built chips with relays for each individual bulb.

The installation uses light to spatialize sound. It was a great opportunity to use two very spatial elements together to “build” an interactive but very paired down space. The piece acts as a “light organ” that actually visualizes sound from the surrounding components as it passes through the space. Through a simple user interface the behavior of this visualization can be easily changed and adjusted. Through the pared down use of simple fluorescent tubes the grid of lights becomes an array of vertical pixels. Although the piece is technically complex the goal was to produce something that was visually simple. It is this simplicity that allowed us to use light as an architectural detail. The ability to focus on light, animation, and interaction as a building materials.







## Environments



## Innisfree

Retail Flagship  
Seoul, KR 2016

We were commissioned by Innisfree to produce a permanent installation for their flagship store in Myeongdong Seoul. Innisfree is a skincare company that uses green tea leaves from Jeju Island in almost all of their products. We extended their use of natural materials through our material choices in an interior installation that mimics a hanging garden. The main canopy structure is made of laser cut white oak wood veneer to match the fixtures in the store. The canopy hangs below a backlit ceiling that mimics sunlight coming through a greenhouse. The veneer lattice-like structure allows the even light from the greenhouse roof to filter into the store. Specific “open” zones were mapped out in the store that are framed by portions of the installation that hang lower. When the surface becomes vertical the veneer structure is with petal-like elements that give the installation a plant-like feel. These petals are made of recycled tangerine paper that is used in the packaging for Innisfree products. This collaboration with Innisfree was a great opportunity for us to extend our use of materials. The combination of natural materials with what is a very precise and mostly digital process produced a surprisingly welcoming installation.

We also designed the façade treatment for the store that extends the installation onto the exterior by using similar petal like elements. These were made out of powder coated aluminum and dissolve towards the street. Random petals have LED light fixtures behind them to give the façade more of a presence at night.











# The Lake & Stars

Pop-up retail for BOFFO  
New York, NY 2011

Rather than thinking of our store as a pop-up or an installation, we are thinking of it as a store within a store. We are using the existing space to insert a store that amplifies one of the most basic mechanisms of retail, optics. The garments will be displayed in a way that allows visitors to view specific details of the construction and form. The level of detail in the garments will be amplified and/or multiplied through a custom built kaleidoscopic view cones. The view cones will be covered in a matte black tactile material that is soft to touch and absorbs any extra light, preferencing the vibrancy inside the viewing cones. The inside of the store will be completely clad in a white glossy skin so it receives as much light from the viewing cones as possible. We are working with Focus Lighting to shine focused light through the viewing cones to provide a multi-colored kaleidoscopic light in the space.

As viewers move around outside the store and look through the viewing cones they will block the focused light causing the interior of the store to constantly shift in color and light. We are subverting the natural tendency of the window display by only showing glimpses of the piece and using the curiosity of visitors to activate the space. We are building a human scale kaleidoscope of light and color that changes based on how people move through the space. Rather than explicitly designing a color palette or specific form, we are designing an apparatus that will map how people shop and interact with the garments.











# Gimme More

Eyebeam  
New York, NY 2013

We designed the exhibition for Gimme More at the Eyebeam in Chelsea, which showcased 7 installations created by Swiss design EPFL+ECAL Lab. The work is quite exciting and magical, so we decided to keep the overall exhibition design simple. We thought of immersing the projects in a fog or mist so they are revealed as you move through the space. From far away a viewer only catches glimpses of the work through the light they emit and people interacting with them. But as one moves closer and around the temporary barriers, the projects reveal themselves. We produced the minimal amount of walls to define the work, while still keeping the space open. These walls were made of hanging sheets of Tyvek that were wrapped around suspended cardboard tubes to give the divisions volume. The Tyvek was back lit to reveal its cloud-like texture.

We also worked with Pentagram who designed the overall identity for the exhibition. The fibrous texture of the Tyvek and the exhibition signage comes together through custom-designed light fixtures within each Tyvek and cardboard hanging wall. These light fixtures back light the signage and accentuate the material texture to create a glowing field of hanging walls within the industrial space.

Collaborators: Pentagram









## 3M LifeLab

SXSW  
Austin, TX 2015

We worked with 3M and BBDO to create the 3M LifeLab at SXSW. The structure was not simply a space that showcased 3M products, but was created using some of the amazing materials created by 3M. We designed a multi-functional structure that acted as a ceiling, spatial divider, and custom interior display elements. The modular structure was designed to turn the interior of the 3M pavilion into a kaleidoscopic prism using 3M's dichroic film. As visitors move through the space and the sun passes over the tent during the day the color and reflectivity of the film changes. All of the interior elements were laminated with glossy white Di-Noc, a 3M architectural finish. The Di-Noc captured the light cast by the sun through the dichroic film above creating a dynamic landscape of light that changed throughout the day. The exterior of the tent was clad in a custom surface made of triangles of Scotchlite fabric that were held together using zippers. It is one of the first times the retroreflective material was used at an architectural scale.

The various elements and details in 3M LifeLab were designed to work together to create a cohesive and dynamic experience echoing the same work that goes into the material science used to develop many of 3M's products. We thought of the interior as an atmospheric material created through light and program that visitors would walk through. The detailing of all these elements was driven by the need to deploy the structure very quickly and retain a tactility that is both playful and innovative. To do this we used over 3000 3M cable ties to construct the display and bar elements as well as the complex dichroic ceiling. The modular structure was made of aluminum pipe that snapped together quickly using over 1200 unique 3D printed joints and sockets. We developed a custom joint detail that allowed each modular element to go together in a matter of minutes by simply snapping the lengths of powder coated pipe together.









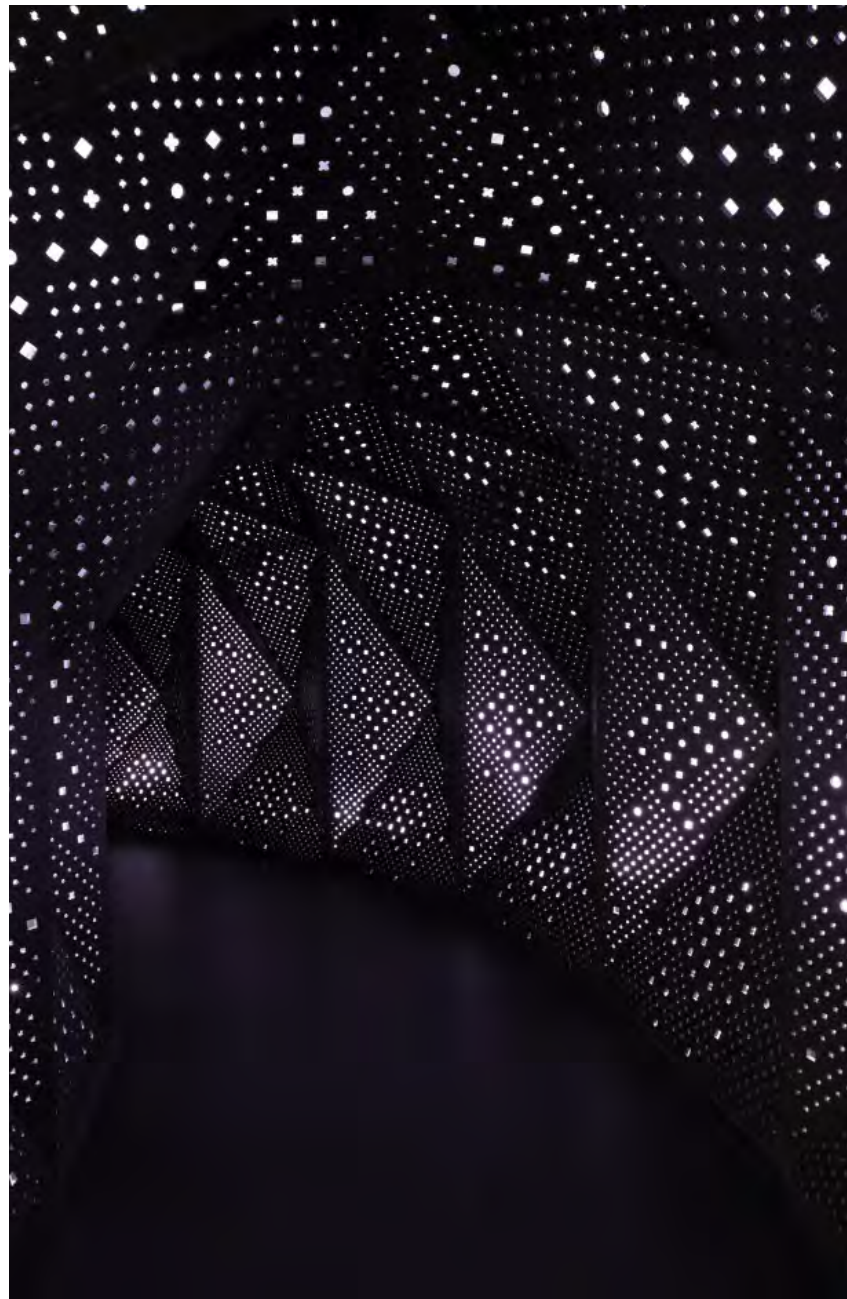




# Museum of the Future

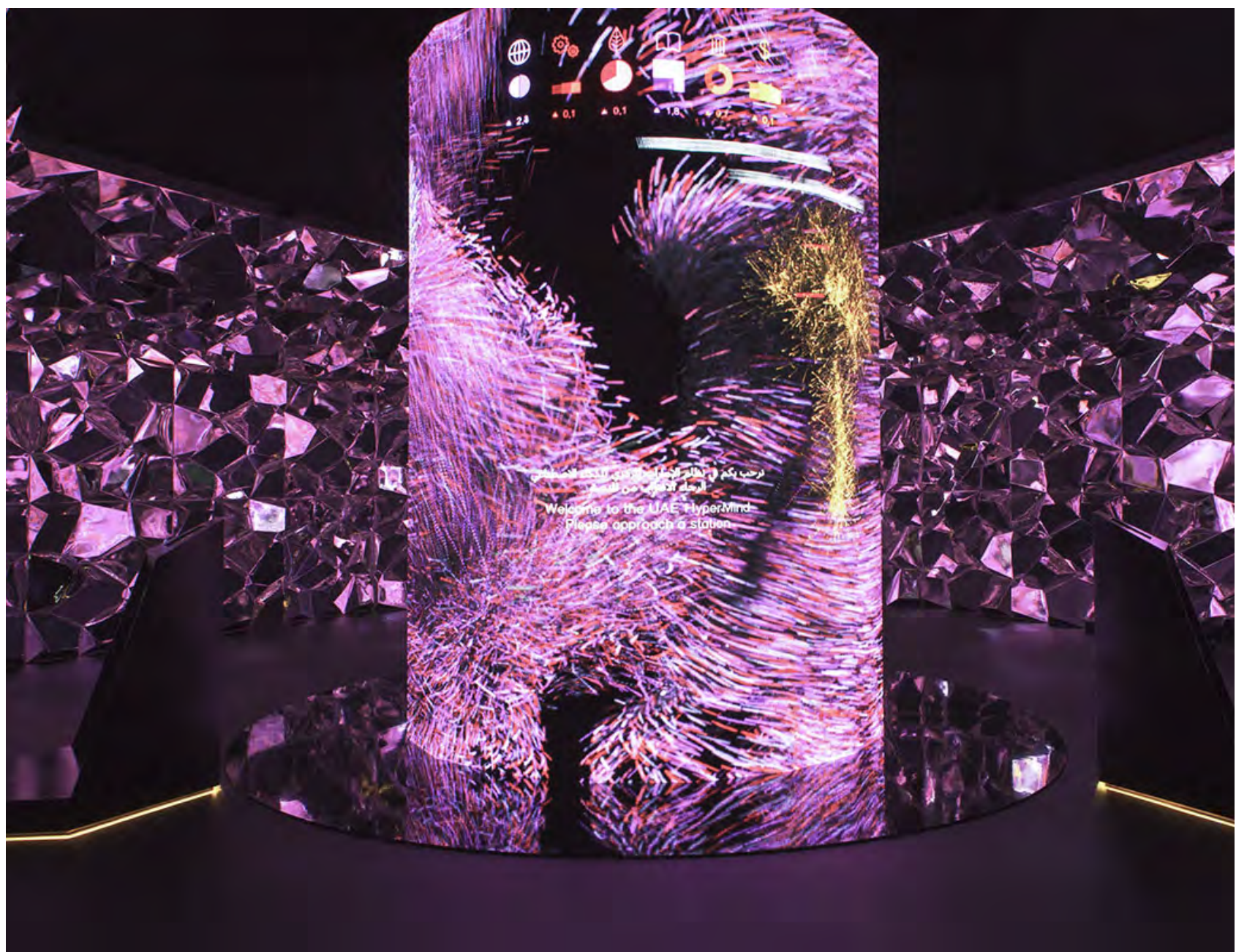
World Government Summit  
Dubai, UAE 2015-2017

We worked with a team lead by Tellart for this year's Museum of the Future exhibition at the World Government Summit in Dubai. SOFTlab provided the overall interior design of the exhibition along with any architectural elements. This year's theme was Climate Change Reimagined. We developed the overall architecture of the exhibition and with the larger team on speculative urban models that dealt with future climate change. Various environments were designed to showcase future food cultivation and distribution, water desalination, and a "city kit" or self-building infrastructure for urban development. The overall exhibition included integrated sound, visual, and interactive media developed by an amazing team including Marshmallow Laser Feast, Spacehubs, Idee und Klang, LUST.















## Pentagram Remixed

7th Ningbo International Design Biennial  
Ningbo, CN 2017

We collaborated with Pentagram on the exhibition design of their 40th anniversary retrospective as part of the 7th International Graphic Design Biennial at the Ningbo Museum of Art in China. Their work is displayed over several rooms, divided thematically into History, Scale, Motion, Narrative, Marks, Print, and Diversity.

For History and Scale, 40 posters are displayed horizontally on red bases and arranged in a grid, creating a timed field of work, history, and personality that insists on movement to experience. For Motion and Narrative, two films play in opposite open rooms. The Marks and Print rooms are symmetrically related despite their vastly different content. Each room contains a long, dramatic black-stained wood table in the center. The Marks table has a red tabletop with 400 petri dish-like glass discs printed with red Pentagram-designed logos, camouflaging on the tabletop. The visitors choose discs and place them over lights embedded within the table to project the logos onto the walls. The room becomes an ever-changing arena of the various “marks” presented in a unique, interactive, and analog manner. The Print table has a milled black tabletop so that each of 50 books rests perfectly within it. Each book’s orientation points an imaginary desire line at a spot on the room’s walls where the books are mounted. The books become sculptural objects that require tracking to explore their content. Lastly, the Diversity room is a data visualized explosion of Pentagram’s portfolio. Each page is extracted on a thin plastic sheet with a vacuum-formed P, slightly distorting the graphics. The partners then ranked the projects based on 40 attributes, which generated a rolling cloud-like surface to be explored by walking through and around.









标志

# Glas Trösch BAU

Neue Messe München  
Munich, DE 2013

When we were asked by Glas Trösch to design their booth for the BAU 2013 we noticed that the typical booth is very much defined by the grid of parcels that are allotted. We were interested in creating a design that stands out against the other booths by moving away from the typical box filled parcel. As we explored ways to break away from a box we recognized that a booth without edges has the potential to have a more omni-directional space, one that does not have sides, a front, or a back. We tried to blur the edges or thresholds so that it would be easier for visitors to “wander” into the booth.

As we started to think of a booth without edges we went to an extreme of imagining a booth made of mist or fog. For us the most compelling transformation of glass is atmospheric and how the two might combine through condensation. The idea that glass can mist and become foggy was our inspiration. We created a sense of mist through a series of curved curtains that are layered to create various degrees of transparency from the outside of the booth. The curtains act as a cloud over the booth with a plan that acts like a generator of currents or turbulence within the booth. The goal was to have people meander through the various zones as if searching through mist. The curtains all start in a landscape on the south side of the booth. This landscape is a large scale installation that includes a large array of colored glass sheets. This colored glass sheets are meant to act as another visual filter along with the curtains above. As visitors pass by this large array of glass the colors mix and change in perspective giving the booth a quality like a sunrise. The landscape mixed with the cloud like curtains is meant to evoke a naturally changing atmosphere much like clouds over a mountain during sunrise.











# Archtober

Center for Architecture  
New York, NY 2016

We worked with the Center for Architecture and Pentagram to create the Archtober lounge this year. The lounge serves as the space within the Center for all information about the various events and open houses during the month-long event. The overall space is made of a cell-like cardboard structure. The structure is clad in panels colored with the branding created by Pentagram. The logo is anamorphically projected on the irregular structure. As pedestrians walk past the street front window framing the lounge the logo comes into alignment.

Collaborators: Pentagram







# Tender

Williamsburgh Savings Bank  
New York, NY 2012

Every year the Architectural League of New York puts on the Beaux Arts Ball, and in 2012 SOFTlab was invited to design the environment and create a large-scale installation for the event, held in the Williamsburgh Savings Bank in Brooklyn. We chose the theme “Tender” for its linguistic versatility as a noun, verb and adjective. The existing bank hall is quite extraordinary with a 63-foot-high vaulted ceiling and subdivided patron and teller zones, so we sought to condense the space to create a more intimate party atmosphere. We designed a net filled with mylar balloon “pillows” over the main gathering space and dance floor. From the entrance the suspended balloons appeared very solid, but as visitors moved through the space intentional voids gave glimpses of the ornate ceiling above.

The pillowed surface also drew visitors up to the main mezzanine granting a completely different view of the piece from above. To create an exchange among the visitors we worked with Natasha Jen from Pentagram to create a field of hanging tickets, each of which contained a graphic time code on one side and an iridescent material on the other that changed as the tickets naturally rotated. The tickets allowed admittance to a sound installation in the basement vault created by David Rife of Arup, where we designed linked seating elements of nylon net filled with shredded paper. The reflective surfaces of the pillows and tickets created both a canopy and a cloud, constantly changing in response to the cool blue lighting and the interaction from the visitors.











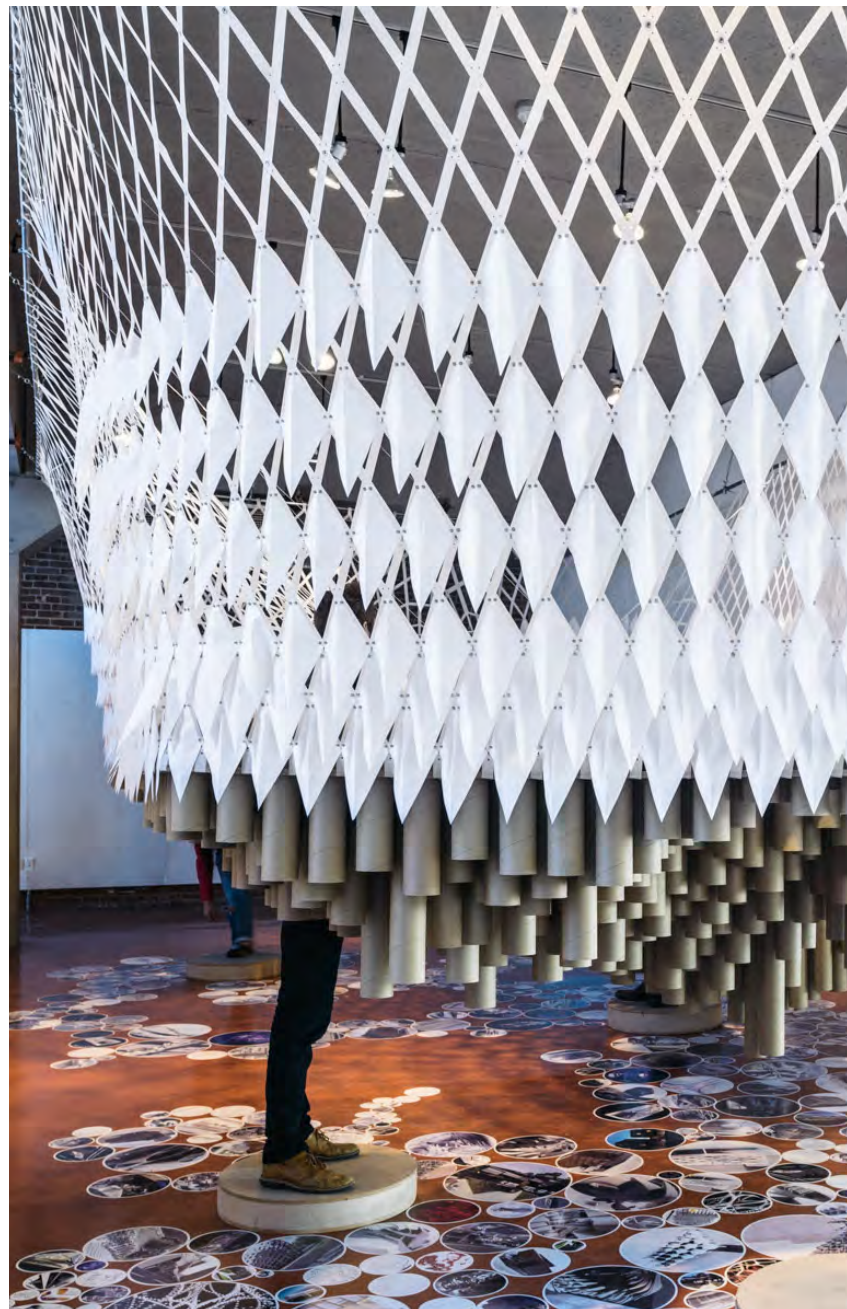
## GAUD14

Pratt Institute's Hazel and Robert H. Siegel Gallery.  
New York, NY 2014

Pratt Institute's Graduate Architecture & Urban Design exhibition of student work has been curated, designed, and fabricated by a group of students in a course taught by Michael Szivos for the past 6 years. This year the students produced a large scale installation in the Hazel and Robert H. Siegel Gallery.

This year's exhibition featured architectural models floating on floating platforms. The platforms were suspended by an engineered surface that acted both as a single structural surface and a cloud like filter. The underside of each platform was creating using attenuated cardboard tubes to create a surface that guided visitors to specific locations on the platform where they could view the interior of the surface. Once inside these viewing zones visitors were able to view the models at what would be considered street or person level (although a more realistic view, an over overlooked vantage point for models). The images of student work from Spring 2013 to Fall 2014 were arranged under the field of cardboard tubes as if they are being projected from the tubes. The work was packed together in clusters showcasing the variety and organic nature of how work is produced within the culture of the school.

The hanging installation was made of custom cut laser cut Mylar panels. This surface acts as one piece, only forming its final shape in tension through the weight of the model platforms. The surface weighs under 20 lbs while suspending a weight of over 500 lbs. The bottom of the surface is clad in custom tyvek panels to obscure the models. This encourages the exploration and overall engagement of visitors with the interior of the piece. The interior experience is not only a surprise, but a unique way to view the physical output of students in an isolated and continuous environment.















34 West 27th St. FL9  
New York, NY 10001  
(212) 481 -5759  
[www.soft-lab.com](http://www.soft-lab.com)