



## NEW COMMISSIONS

### Terminal 2 at San Francisco International Airport

Designed by project architect Gensler, the Terminal 2 renovation focused on creating a facility that provides travelers with an easy and memorable experience. Early in the design phase, Gensler took the lead on identifying priority areas for signature works of art and provided the San Francisco Arts Commission with early concept drawings that helped shape the public art program. Artists commissioned for the priority areas were selected based on their qualifications and previous experience working with architects to design large-scale integrated artworks.

#### Façade Screen

##### **Norie Sato**

*Air Over Under*, 2011

Laminated glass

Norie Sato's imagery was inspired by our relationship to clouds and flight. Specifically, her work delves into some of flight's inherent qualities: ephemeral, abstract, pictorial, natural, man-made, symmetrical and changeable. The artwork depicts the dual experience of being under or over clouds when flying in a plane. According to the artist, "*Air Over Under* is about perception, relativity and how our position and situations are never static."

The façade installation is comprised of a grid of 120 pieces of laminated glass panels approximately 4' x 10' each covering two 16' x 150' areas. Produced at Franz Mayer Studios in Munich, Germany, the laminated panels are comprised of one layer of glass with hand-painted glass enamels and another layer that includes a silkscreened pixilated image in white. The combined effect is of a photographic image that, depending on the viewer's distance or point of view, either looks clear or more abstract and atmospheric. The colors are subtle, and change gradually from blue to green on one side and from blue to purple on the other side.



North façade (detail).

### Entry Lobby Mezzanine Area

#### **Kendall Buster**

*Topograph*, 2011

Powder coated steel tubing and greenhouse shade cloth

*Topograph* consists of two 24'x 24'x16' conversant forms suspended on either side of the mezzanine above the departure lobby. The project reflects the artist's ongoing interest in the merging of natural and built environments and her investigations into forms that operate at once as landscape and architecture. Suggesting a topography map, the sculptures consist of stacked, shaped planes made from powder-



coated steel tubing and greenhouse shade cloth. This durable material and construction method allows for maximum volume with minimal weight and permits light to penetrate the structure. The suspended shapes create an illusion that the forms have decompressed and expanded and that the two visible sculptures might be fragments of a larger mysterious mass, like clouds. The sculpture may be interpreted in many ways, but the suggestion of immateriality—a frozen moment before a totally new form emerges—is the artist's objective.

## Post-Security Recompose

### **Janet Echelman**

*Every Beating Second*, 2011

Powder-coated steel, colored fiber, colored light, mechanized air flow, and computer programming

Artist Janet Echelman transforms the terminal with fictional nature that subtly engages viewers with real and imagined natural forces. Her sculpture installation cuts three round skylights into the ceiling, from which descend delicate layers of translucent colored netting to create three voluptuous volumetric forms. A series of shaded outlines below are embedded into the terrazzo floor, reflecting the precise shadows that would occur on the summer solstice if the sun could penetrate through the roof. During the day, sun streams through the skylights to



cast real shadows that interplay with the fictional shadows in the floor. At night, the artist's program of colored lighting makes the sculpture glow from indigo to purple, magenta to red-orange. Computer-programmed mechanized air-flow animates the fluidly-moving sculpture at different intervals throughout the day, as if the wind could magically flow through solid walls.

The artist achieved the sculpture's physical presence by braiding fibers and knotting twine into sculptural netting suspended from powder-coated steel armatures. Despite their large scale, more than 120 feet in circumference for a single form, her sculpture is experienced as ephemeral and weightless. Visually, the sculpture evokes the contours and colors of cloud formations over the Bay and hints at the silhouette of the Golden Gate Bridge. Aesthetically, the sculpture looks both backwards and forwards, drawing its color from the heyday of psychedelic music, the Summer of Love, and San Francisco's prominence in the beat poetry movement, while also referencing the contemporary Bay Area as a hub of innovation and interconnectivity for the world of technology.

## Children's Play Areas

### **Walter Kitundu**

*Bay Area Bird Encounters*, 2011

Plywood

Walter Kitundu created a group of interactive artworks that were designed to offer travelers of all ages a playful oasis. Using high-quality veneer plywood, which he then hand-stained, Kitundu created two benches shaped like bird wings that double as musical instruments. Serving as the backdrop for these musical benches, is a 26' 2" mural made of inlaid wood featuring local birds such as Red-tailed Hawks, Anna's Hummingbirds, herons, egrets, Northern Harriers and Burrowing Owls. The birds, which are printed on wood, are derived from photographs that the artist took in San Francisco. Behind the birds is an abstracted view of the city rendered in wood stains. The keys of the instruments are made from a tropical hardwood called Garapa. Each of the musical components of his installation are linked to a specific bird. When played left to right, a portion of the bird's song is heard, in a lower register. The instruments can also be played freely, and they are tuned so that they can be played together harmoniously.



**Charles Sowers**

*Butterfly Wall*, 2011

Dichroic acrylic, stepper motors and electronic motor controllers

Creating a delightful dance of rising and falling mechanical “butterflies,” *Butterfly Wall* is an interactive kinetic sculpture controlled by ten visitor-operated hand-crankes. Housed in a 12’ tall by 12’ wide by 1’ thick free-standing glass case, each fluttering butterfly rides on a loop of transparent belting strung floor to ceiling. When cranked, the 20 butterflies continuously descend their belts at a rate dictated by the air resistance of their spinning iridescent wings. Cranking faster than the descent rate of the butterflies causes them to rise towards the ceiling; cranking slower than this rate causes the butterflies to flutter back down or hover in one place.

