

Art and Architecture  
Venice, CA, United States, 2019  
Resin, pigment, LEDs, aluminum,  
Spectrosonic Refrequencers  
8' (h) × 5' (w) × 42' (d)

-> Architizer+Awards  
Art and Architecture  
-> American Architecture Award  
Chicago Athenaeum Museum + the European  
Center for Architecture + Art  
-> AIA Los Angeles Residential Citation Award  
-> AIA California Residential Honor Award

The Infinite Room is a site-specific sculpture conceived as part of a building designed by Cooper Hewitt National Design Award recipient Tom Kundig of Seattle based Olson Kundig architects. Lit solely through an oculus, the smooth curvilinear geometry of the sculpture scatters natural light to create a borderless space. The interior shifts in appearance with changing light conditions, giving The Infinite Room an ephemeral quality. The space appears to continually iterate new versions of itself.

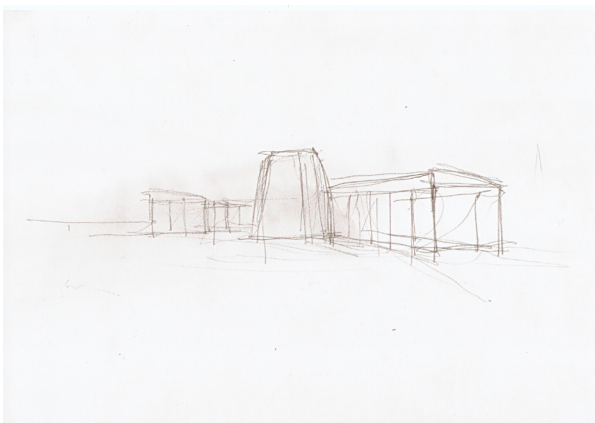
Girardoni's sculpture on the inside and Kundig's architecture on the outside set up experiential conditions that are deliberately in opposition to one another. Kundig's raw granite boulders, sourced directly from the site, anchor the building's western walls. The rocks' rough, grounding physicality is in stark contrast to Girardoni's pure white, ethereal space. As visitors move from the wide open setting of the natural site, through Kundig's rugged house and into Girardoni's light-filled Infinite Room, the focus shifts from a reflection on nature, to the nature of reflection.

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Top left:  
Exterior view of The Infinite Room (Metaspace 1)  
at Pieso Poagen with Tom Kundig, OK Architecture.

Top right:  
The Infinite Room (Metaspace 1) is part of the  
building's indoor and outdoor environment.

Bottom right:  
Concept study sketch.











Views of The Infinite Room (Metaspace 1).

Above:  
Visitors enter through a narrow opening.

Right:  
Inside, light passes through an oculus and scatters on the curved geometry of the space, creating a constantly shifting natural light atmosphere.













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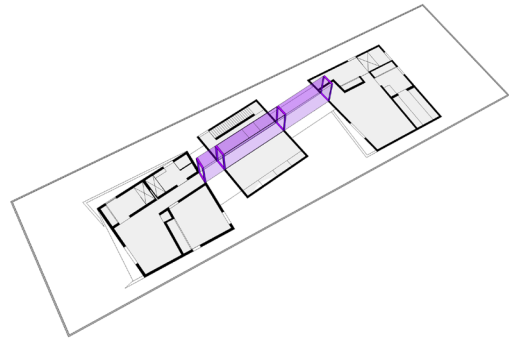
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Spectral Bridge House, Girardoni Studio's collaboration with architects Takashi Yanai and Steven Ehrlich of EYRC, is a home that doubles as an immersive art experience. The project embodies the Girardoni's philosophy of "art before architecture," in which they create site-specific projects that explore connections between art, design, technology, and architecture to pursue conditions that create experiential states of amplified presence and awareness.

The monolithic shapes of the three two-story living blocks are disrupted by irregular angles, creating in-between spaces that serve as the setting for the Girardonis' installation, Spectral Bridge. The installation connects the three structures, linking the first two with an interior bridge within a glass atrium and the rear two with an exterior glass bridge.

Spectral Bridge runs on a program timed to sunrise and sunset, slowly shifting through color sequences based on a year-long evolution of the spectrum. Visitors experience it from the inside as a series of spaces defined by lines of light, volumes of color, and ambient sound. The slowly evolving interplay of natural light and the monochromatic hues emanating from Spectral Bridge create an ever changing "lightscape." Viewed from the outside, the bridge reads as glowing physical volume, a light sculpture that unifies the architecture.



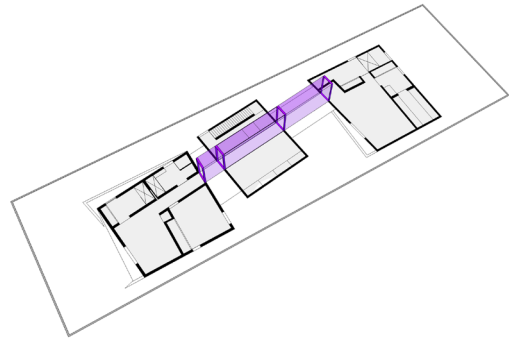


Left:  
Twilight view of Spectral Bridge House,  
Venice, CA, United States.

Right:  
Spectral Bridge during an evening sequence.

Bottom right:  
Plan view of Spectral Bridge. The bridge  
functions as a spine connecting the three  
structures as a constantly evolving expression  
of light.





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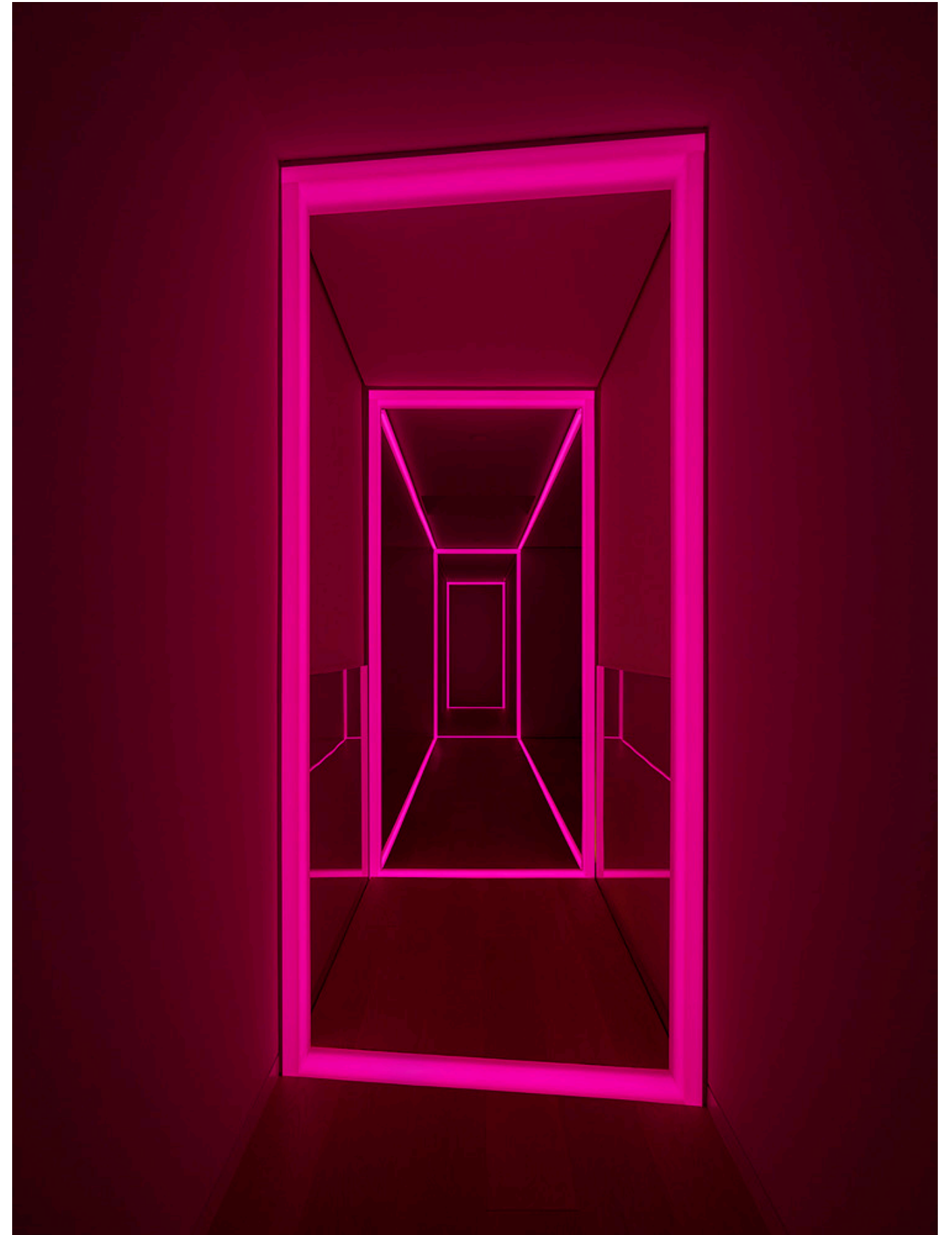
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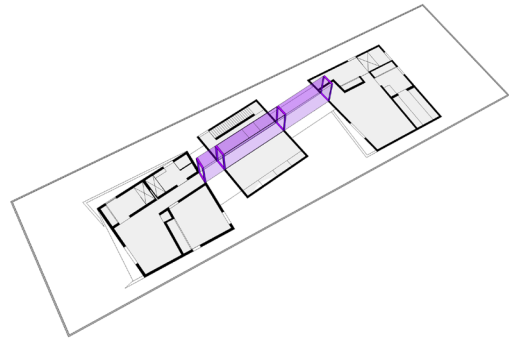


Daytime view of Spectral Bridge. The installation peaks into white light as the sun reaches its highest point above the horizon each day.









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