

Marriott HQ Sorenson Plaza

December 15, 2021



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Artist:

Joel Berman

Team:

Daniel Masse: Artist and Sculptor

Dieter Janssen: Architect

Bruce Logan: Industrial Design

John Ford: Rendering

Paul Fast: Fast and Epp Structural Engineer

Marcus Burwell: Graphic Design



Artist Statement

Three sculptural concepts are presented for the Sorenson Plaza project. Each concept is outlined below.

Introduction

While studying architectural glass design under Ludwig Schaffrath I came to embrace his philosophical approach to responsible creative design: when creating in an architectural setting one must be relevant first to the architecture, second to the users of the space, and finally to the community as a whole for a span of at least two hundred years.

My approach to the Sorenson Plaza project will be one of collaboration and inclusivity. The art will harmonize with the architecture to evoke an emotional response from those who encounter it. It will unify with the desires of the Sorenson family, align with the values of the Marriott organization, and fulfill its promise to be relevant in a lasting manner to the larger community. Lastly, and most importantly, the sculpture will honour and celebrate the life and memory of Arne Sorenson.



Artist Concept

Touching Time

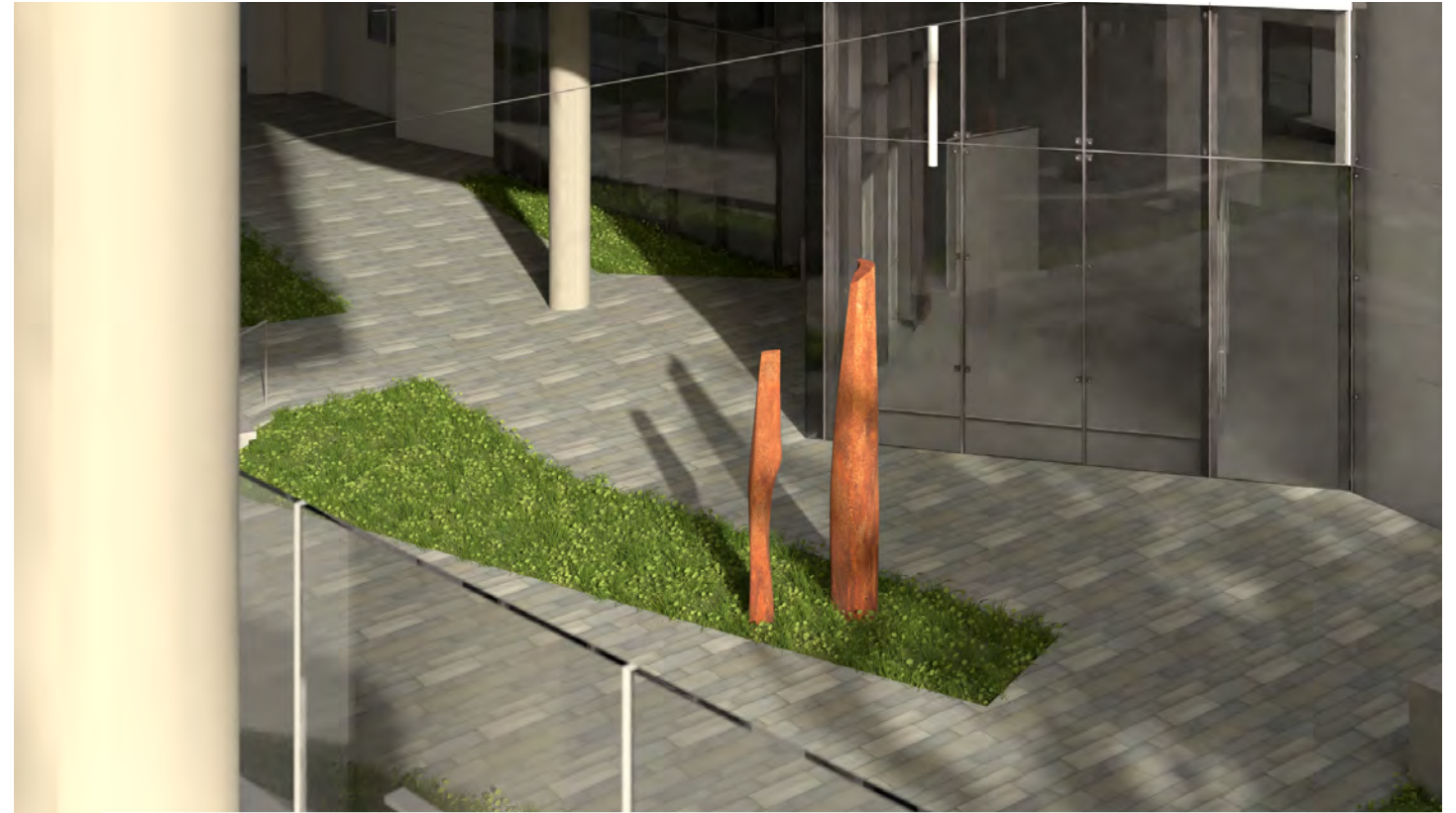
Reflecting on the majesty and grandeur of trees, those timeless titans whose leafy branches reach out to the heavens and beneath whose leaves the next generation of saplings is nurtured, I developed a sculpture concept entitled Touching Time. A metaphor for the visionaries and mentors in our lives, those whose integrity and nurturing compassion encourage us to grow and branch out, Touching Time honours the memory of Arne Sorenson who was the stalwart tree in so many people's lives.

The sculpture is an abstract expression of the essence and enduring strength of a mature tree nurturing the next generation. This expression is articulated in the depiction of two trunk shapes emerging from the same root. Parent and child. Past and future. An allegorical play on genealogy: the family tree.

The tree shapes are portrayed in Corten (weathering steel) and will be shape-welded into their abstract tree-trunk likenesses. Inspired by the forest paintings of early 20th century modernist artist Emily Carr the rust tone of Corten steel resembles aged bark, and the steel materiality speaks to strength and endurance.

Interactive or passive lighting external to the tree forms will complement the overall space and will add animation and creative illumination to the experience.





Artist Concept

Beacon

A second design in Corten steel, Beacon stands as the guidepost at the entryway to Marriott's headquarters. The structure conveys endurance and strength of character, symbolic of the strength that built the Marriott brand globally.

Atop the sculpture are a series of perforations. Through these perforations reflective glass or acrylic rods with faceted edges protrude reflecting and refracting delicate shafts of light. The light extending outward is representative of the expansion of Marriott's influence and reach. As the viewer's eyes are drawn to the light, so too are Marriott's guests drawn to and nourished by the ambiance and comfort of its lodgings and designed spaces.

The Beacon sculpture stands approximately 14' tall.





Artist Concept

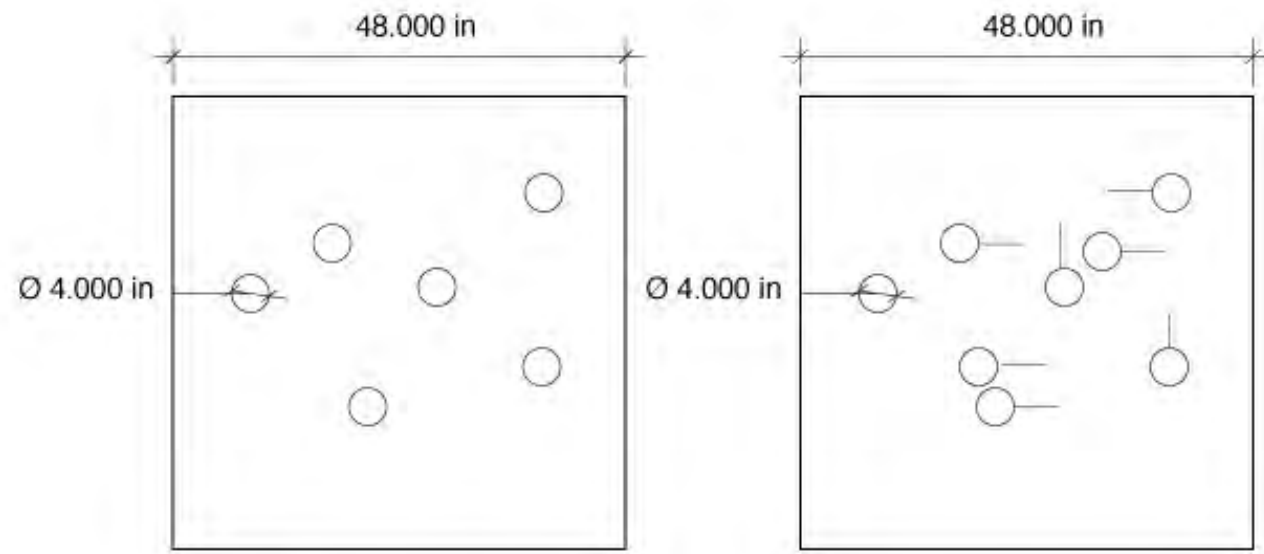
A Garden of Light

This sculpture is a celebration of light, light that illuminates and captivates. Arne Sorenson's character was the embodiment and articulation of vision. Only with light can there be vision. Marriott confidently carries the torch, illuminating the pathway forward.

Garden of Light consists of a medley of textured glass stalks growing from a garden. The stalks are composed of hollow tubes lit from within by interactive programmable LED lights. The movement of patrons within the space could be engineered to subtly activate the lighting, thus compelling the people within the space to become dynamic components of the art. The composition will be experienced as a bouquet of ethereal light gradually altering in hue and luminosity as people move about the space.

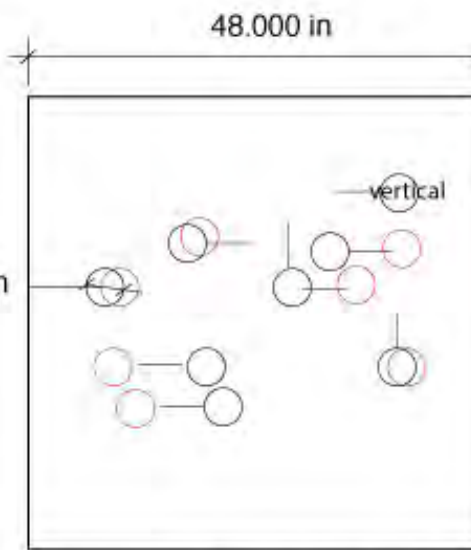
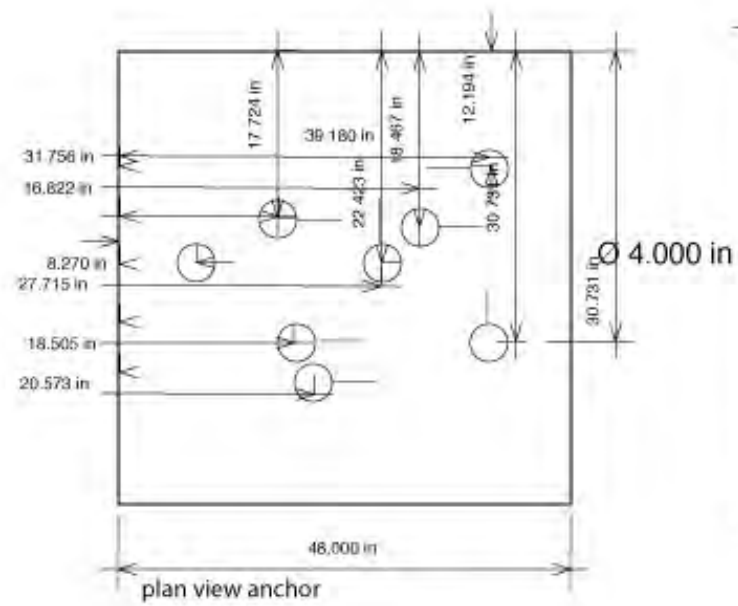
The borosilicate glass tubes, housed with stainless steel fixtures, are safety glass rated and stand within engineered collars at various heights from 4' to 12' in height.



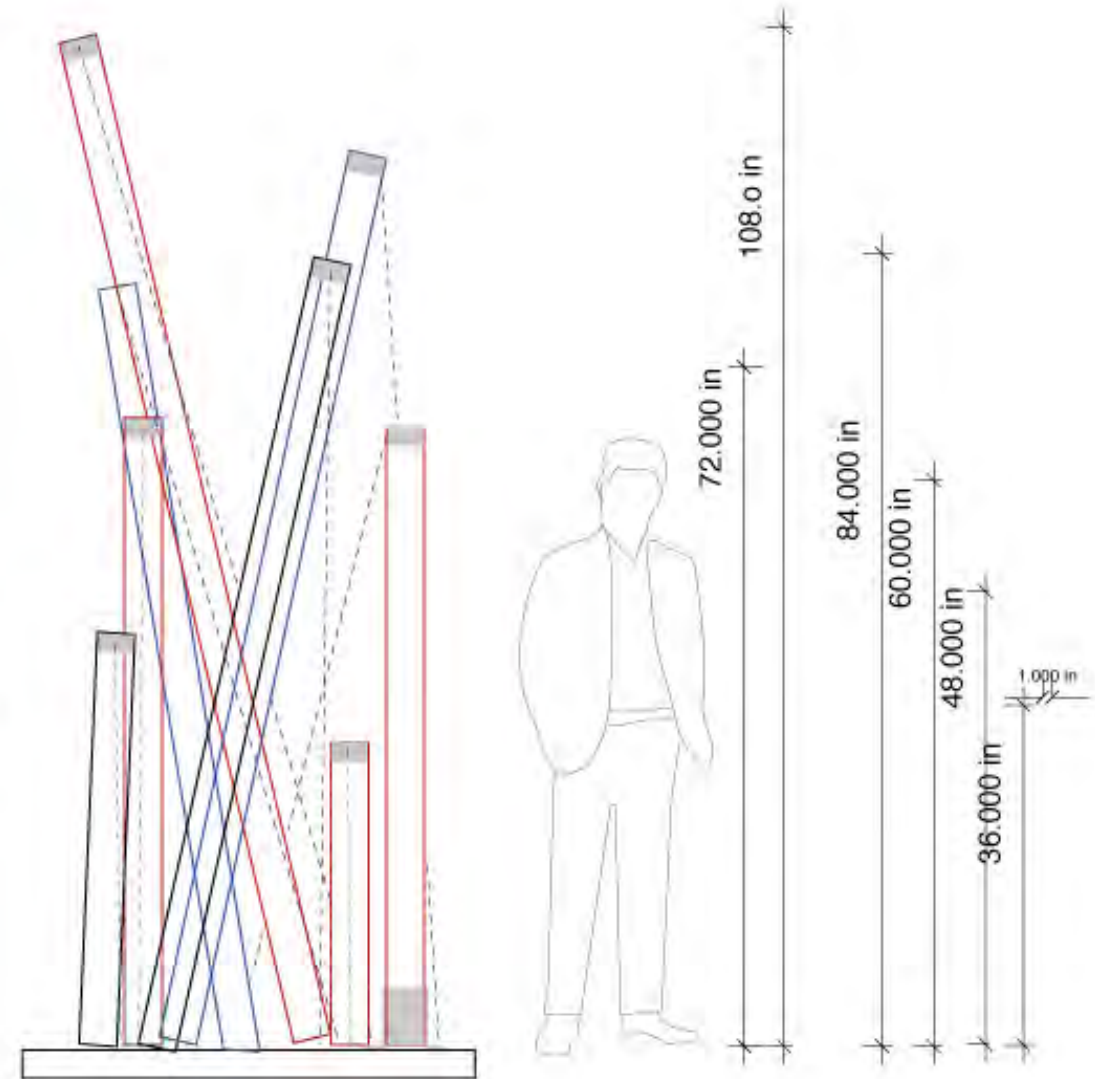


OPTION 1.

OPTION 2.



red circle indicated top of tube
Plan view top of tube

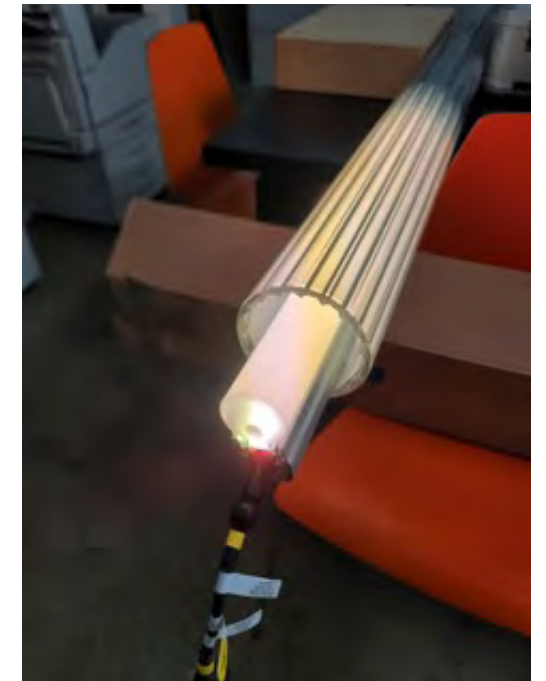


SCALE: 3/4"=1'

glass tube height:

- 32" 85.5"
- 44" 96"
- 65.5" 108"
- 68"
- 78"
- 80.5"







CV

Revolutionizing glass art today, the name Joel Berman is synonymous with innovative and creative glass design. Breaking the rules of convention Joel Berman has devoted more than 35 years to creating works of original art in glass and metal that explore texture, pattern, colour, shape and form, as well as developing new techniques in glass forming and graphic application on glass.

At the forefront of industry trends, Berman is recognized as industry-lead designer and is constantly seeking new ways to reinvent the world of glass design. Berman's recent work includes inventing a technique to recycle tempered glass, and developing a three-dimensional kiln-casting technique in which deeply embossed texture transmutes fluidly to clear transparent glass in the same panel.



Berman was first inspired by his grandfather, a watchmaker, from whom he inherited his love of art. He began working in glass in Winnipeg where he trained under Ernest Ashcroft, a graduate of Royal College of Art in London, England who instructed Berman in traditional leaded glass design and

fabrication. Continuing his fine arts education Berman studied at the Pilchuk Design Center under Ludwig Schaffrath and Johannes Schreiter. Schaffrath is considered among the founders of the contemporary architectural art glass movement which includes Klaus Moje of West Germany and Anne Warff of Sweden. After relocating to Vancouver to open his own studio, Joel Berman Glass Studios, in 1981, Berman also attended the Banff School of Fine Arts where he trained in architectural glass design under the direction of Johannes Schreiter. Berman also attended the University of Winnipeg and University of Manitoba.

During the 1980s and 90s Joel Berman Glass Studios forged a path for the commercial viability of handcrafted quality glass art. Berman's work in cast glass features prominently in numerous public art installations has received many awards and accolades. Internationally his work comprises of a host of high-

profile art installations including New York City's Chrysler Building; The Gap World Headquarters in San Francisco; the Hamid International Airport in Qatar; the offices of Morrison Foerster in New York; a cast glass facade at 11 Times Square in New York; Cleveland Clinic in Cleveland, Ohio; 4 World Trade Center in New York; and the Inside Ice sculpture for the James Richardson International Airport in Winnipeg.

Experience

President/Founder of Joel Berman Design	Jan 2019 - Present
President/Founder of Berman Glass Editions Inc.	October 2003- Present
President/Founder of Joel Berman Glass Studios International Ltd.	1981-March 2016

Team

Joel Berman: Artist
Daniel Masse: Artist and Sculptor
Dieter Janssen: Architect
Bruce Logan: Industrial Design
John Ford: Rendering
Paul Fast: Fast and Epp Structural Engineer
Marcus Burwell: Graphic Design

Process: Design Execution and Fabrication ---

Design and Pre-fabrication:

- Concept designs completed and approved.
- Engineer specification designs completed and approved.
- Produce full size drawings of Touching time tree sculptures, Beacon sculpture and Garden of Light including 3D scan and CAD.
- Modification of CAD patterns to Solidworks for fabrication.

Fabrication*:

- Submit engineered approved drawings to steel fabricator.
- Review and approve shop drawings.
- Source and stock materials.
- Fabrication or design of embeds (by others), armatures, and attachments.
- Fabrication of sections of each tree "facets or Beacon or Garden of Light.
- Each tree or Beacon if selected, will be choreographed between artist vision, model and within tolerances of welded and bent steel.

* *Rendering concepts subject to change.*

Weathering/Curing Patina:

- Each assembly will be "watered at intervals" in the fabrication yard to set the desired patina.

Installation:

- Each sculpture is to be set into predetermined and approved placing by means of either surface mounted to a concrete slab or site welded to a steel embed within the concrete slab. Mounting method to be determined by engineer.
- Corten steel will need to "watered" to continue curing process.

Lighting:

- Integrated lighting to be determined and coordinated during design process.

Process: Timeline

Final design, engineering, CAD and Solidworks:	4 weeks
Steel procurement:	4 weeks
Steel or glass fabrication:	10 weeks
Installation (shipping):	2 weeks
Glass Casting:	8-10 weeks
Lighting:	1 week
Contingency:	2 weeks

TOTAL:

23 WEEKS

(based on sign off approval Jan 1, 2022)