



“Be patient toward all that is unsolved in your heart and to try to love the questions themselves like locked rooms and like books that are written in a very foreign tongue. Do not now seek the answers, which cannot be given you because you would not be able to live them. And the point is, to live everything. Live the questions now.” —Rainer Maria Rilke



Florida Orchestra 1980





RAINER MARIA RILKE

*LETTERS  
TO A  
YOUNG POET*

TRANSLATED BY REGINALD SNELL

“Be patient toward all that is unsolved in your heart and to try to love the questions themselves like locked rooms and like books that are written in a very foreign tongue. Do not now seek the answers, which cannot be given you because you would not be able to live them. And the point is, to live everything. Live the questions now. Perhaps you will then gradually, without noticing it, live along some distant day into the answer.”

–Rainer Maria Rilke











HARVARD - RADCLIFFE  
CLASS OF 1987





香港大學  
THE UNIVERSITY OF HONG KONG



















































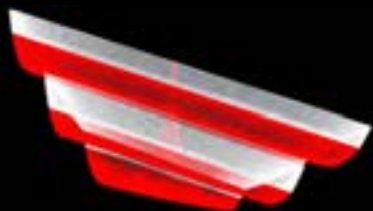




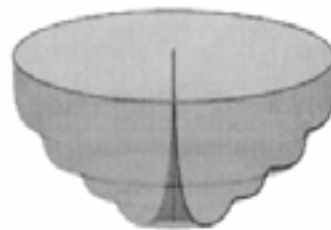


0 mph ←

→ 90 mph







### Typical form

A net consists of bars which join knots to form cells.

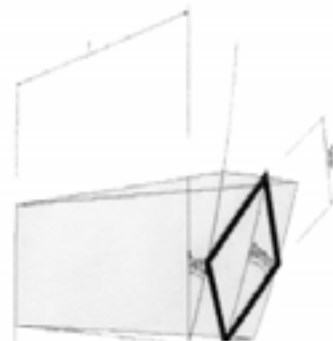
The goal is to calculate the shape in which one of Janet's nets hangs between under self weight. To simplify the solution, we restrict ourselves to axisymmetric nets with vertical axis of revolution.

The nets are made like a basketball net with the bars running diagonally, not along the meridians and lines of latitude. Thus the hoop stress and meridional stress are related through the cell geometry.

To find the hanging shape we set up the differential equations for the meridional equilibrium and normal equilibrium. These are simple to solve as an initial value problem, but what we really need is a boundary-value solution where we specify the  $(r,z)$  at the center point and at the outside edge.

The goal is to calculate

### Terminology



### The Equations

$$-W \sin \beta - \frac{\cos \beta \sigma_h}{r} + \sigma_a \beta' s = 0 \quad \text{Normal equilibrium}$$

$$ds r W \cos(\beta) - r d\sigma_a - dr \sigma_a + dr \sigma_h = 0 \quad \text{Meridional equilibrium}$$

$$\tan^2(\gamma) = \frac{\sigma_h}{\sigma_a} \quad \text{Not in static equilibrium}$$

$$\sin \gamma = \frac{2 \pi r}{\text{bar nk}} \quad \text{Where the net angle is given by}$$

$$\cos(\gamma) = \frac{ds}{db} \quad \text{and the relation between s and b is}$$

$$\sin(\beta) = \frac{dr}{ds} \quad \text{and the meridian slope is given by}$$





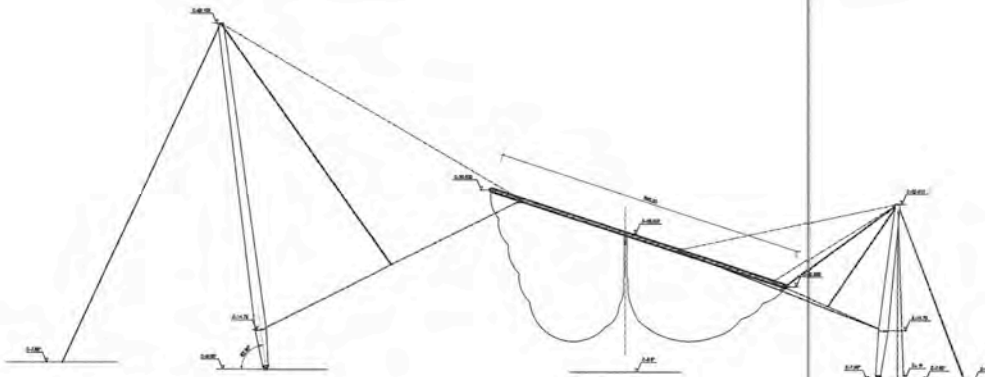


3 **IN AND OUT BAITED NET SECTION**  
SCALE: NTS

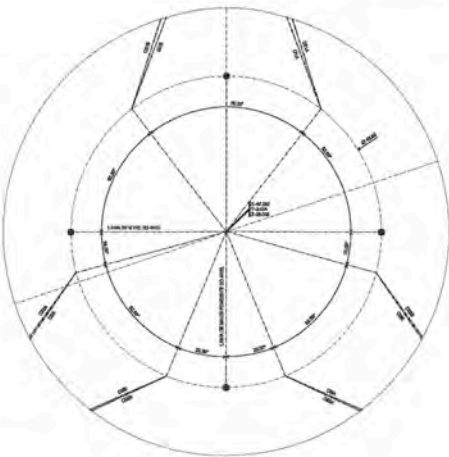
2 **TRIPLE BAITED NET SECTION**  
SCALE: NTS



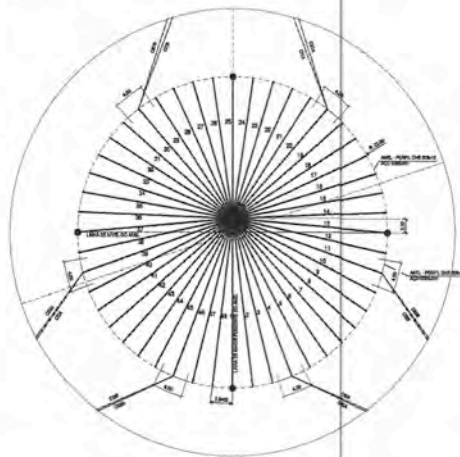




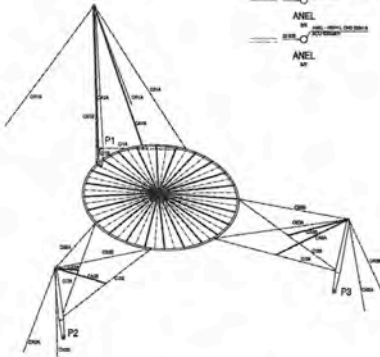
VISTA POR UM PLANO PARALELO AO PLANO VERTICAL QUE CONTÉM A LINHA DE MAIOR PENDENTE DO ANEL.  
Em 1/200



ANEL - VISTA PLANIFICADA  
(raios não representados)  
Em 1/200



RAIOS - VISTA PLANIFICADA  
Em 1/200



PERSPECTIVA  
Em

CARAC. CARACTERÍSTICAS			
CAROS	TIPO	QUANTIDADE (un)	VALOR
DE REUNIÃO-CR		40	1500 150
SUPERIORES	CR	40	1500 150
	CR-CH	24	500 50
INFERIORES	CR	24	500 50
	CR-CH	12	170 19
ABRILHATEIRA	CR	12	170 19
	CR-CH	6	170 19

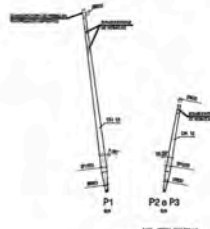
Os dados e dimensões são válidos apenas para o sistema aqui descrito. Qualquer alteração deve ser autorizada pelo autor do projeto.

CAROS	TIPO	VALOR
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150

Os dados de referência são válidos apenas para o sistema aqui descrito. Qualquer alteração deve ser autorizada pelo autor do projeto.

CAROS	TIPO	VALOR
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150

NOTA: Este é um projeto preliminar e não deve ser utilizado para a construção de qualquer estrutura sem a aprovação do autor do projeto.



NOTA:  
Este é um projeto preliminar e não deve ser utilizado para a construção de qualquer estrutura sem a aprovação do autor do projeto.

MATERIAIS:  
Este é um projeto preliminar e não deve ser utilizado para a construção de qualquer estrutura sem a aprovação do autor do projeto.

CAROS	TIPO	VALOR
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150
CR-CH	25	150

COMPARATIVO TÉCNICO DAS CARAS			
CAROS	TIPO	VALOR	TOTAL
CR-CH	25	150	150
CR-CH	25	150	150
CR-CH	25	150	150
CR-CH	25	150	150
CR-CH	25	150	150
CR-CH	25	150	150
CR-CH	25	150	150
CR-CH	25	150	150
CR-CH	25	150	150
CR-CH	25	150	150

COMPARATIVO DAS CARAS COM AVALIAÇÃO DAS RECOMEN

Pols - Matozinhos	
Projeto	
Execução	
Verificação	
Assinatura	
Assinatura	

afassociados

Escultura na Praça Cidade S. Salvador

Definição geométrica da estrutura

Projeto	02 00 01 02	PE01
Execução		
Verificação		
Assinatura		
Assinatura		

















## Portugal

Portugal, officially the Portuguese Republic, is a country located in Southwestern Europe, on the Iberian Peninsula. It is the westernmost country of mainland Europe, and is bordered by the Atlantic Ocean to the west and south and by Spain to the north and east. Apart from continental Portugal, the Portuguese Republic holds sovereignty over the Atlantic archipelagos of Azores and Madeira, which are autonomous regions of Portugal. Source: wikipedia.org



The Sea Anemone | by Mário Eloi Castro























WLSM 70











# Experimentation

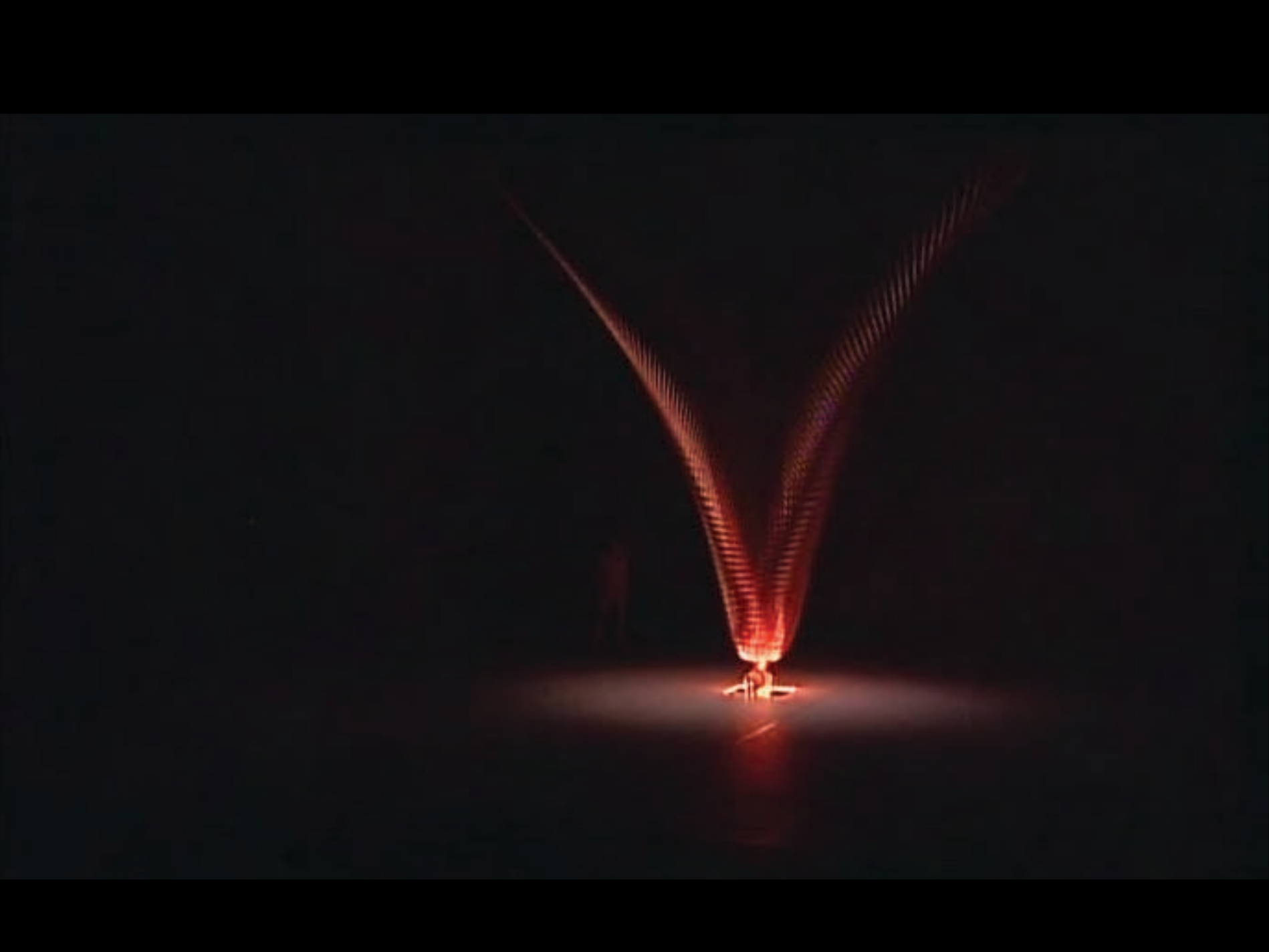












Meaning



## Countries of the Americas

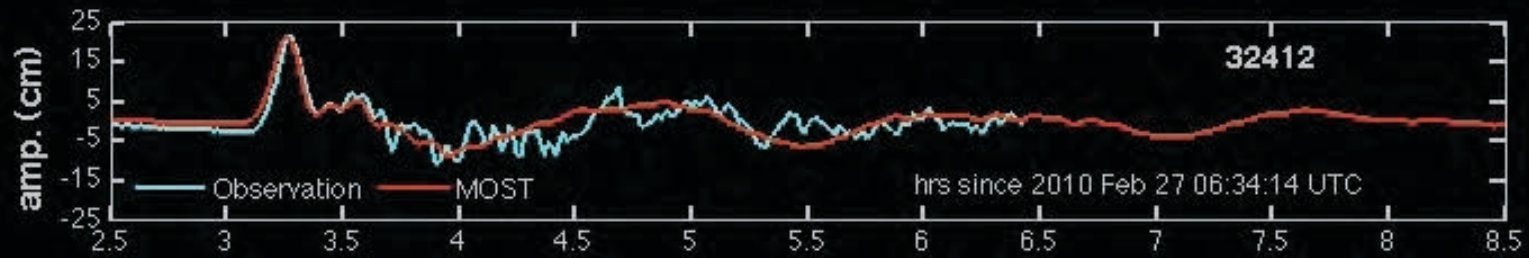
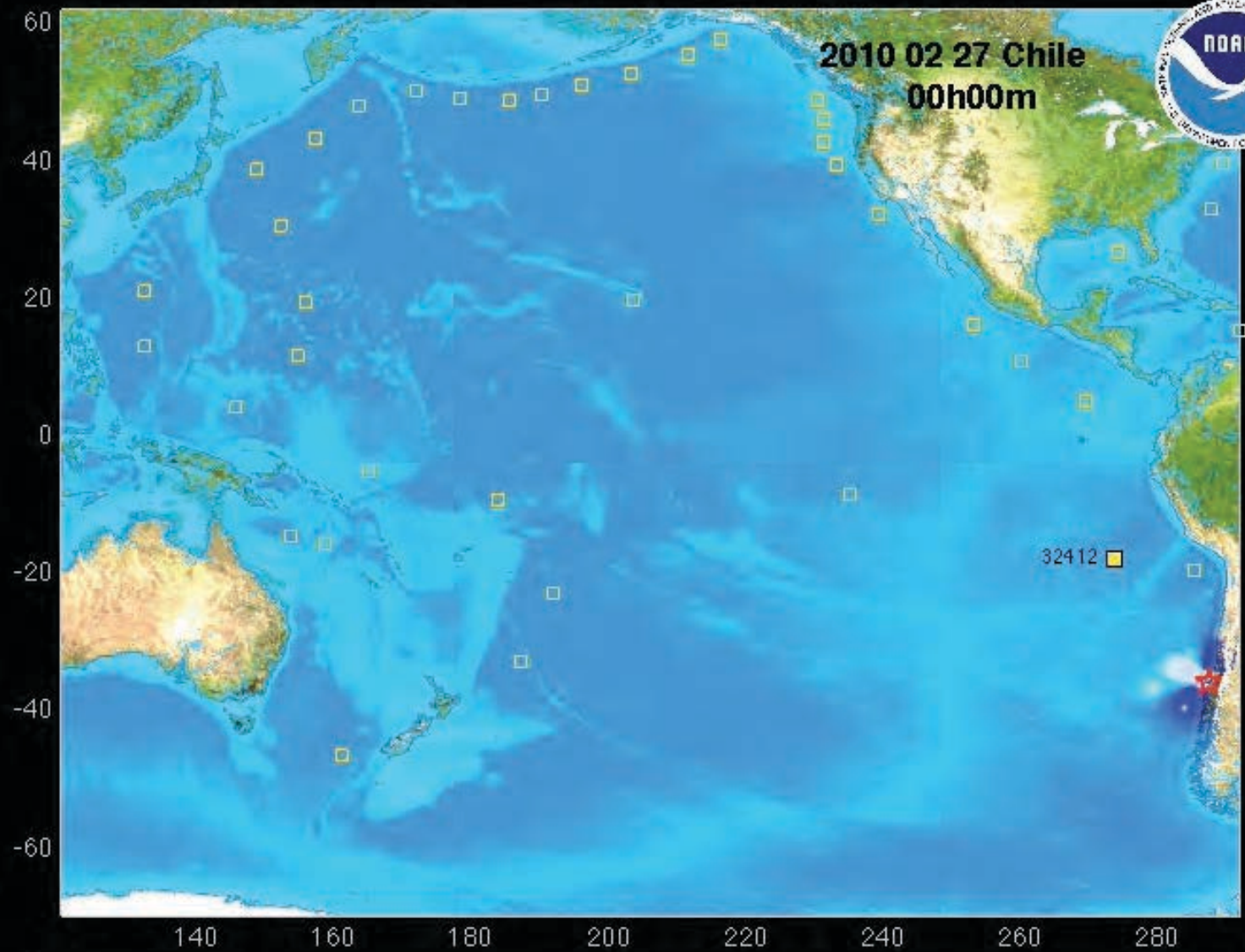
---

Antigua & Barbuda  
Argentina  
Bahamas  
Barbados  
Belize  
Bolivia  
Brazil  
Canada  
Chile  
Colombia  
Costa Rica  
Cuba  
Dominican Republic  
Ecuador  
El Salvador  
Grenada  
Guatemala  
Guyana  
Haiti  
Honduras  
Jamaica  
Mexico  
Nicaragua  
Panama  
Paraguay  
Peru  
St. Kitts & Nevis  
St. Lucia  
St. Vincent & The Grenadines  
Suriname  
Trinidad & Tobago  
Uruguay  
United States of America  
Venezuela



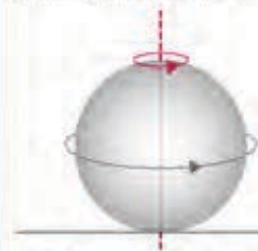


2010 02 27 Chile  
00h00m

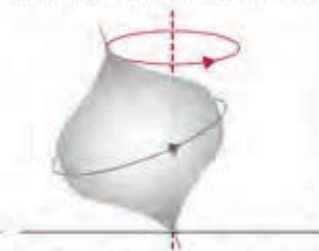




Rotation of a perfect sphere



Rotation of a spinning top, and Earth



The Earth is not a perfect sphere. It is pinched in slightly at the poles and bulges at the equator. As such, it rotates with a wobble just like a spinning top. However, changes in the distribution of mass can affect this spin.

Arms out,  
slower spin



Arms in,  
faster spin

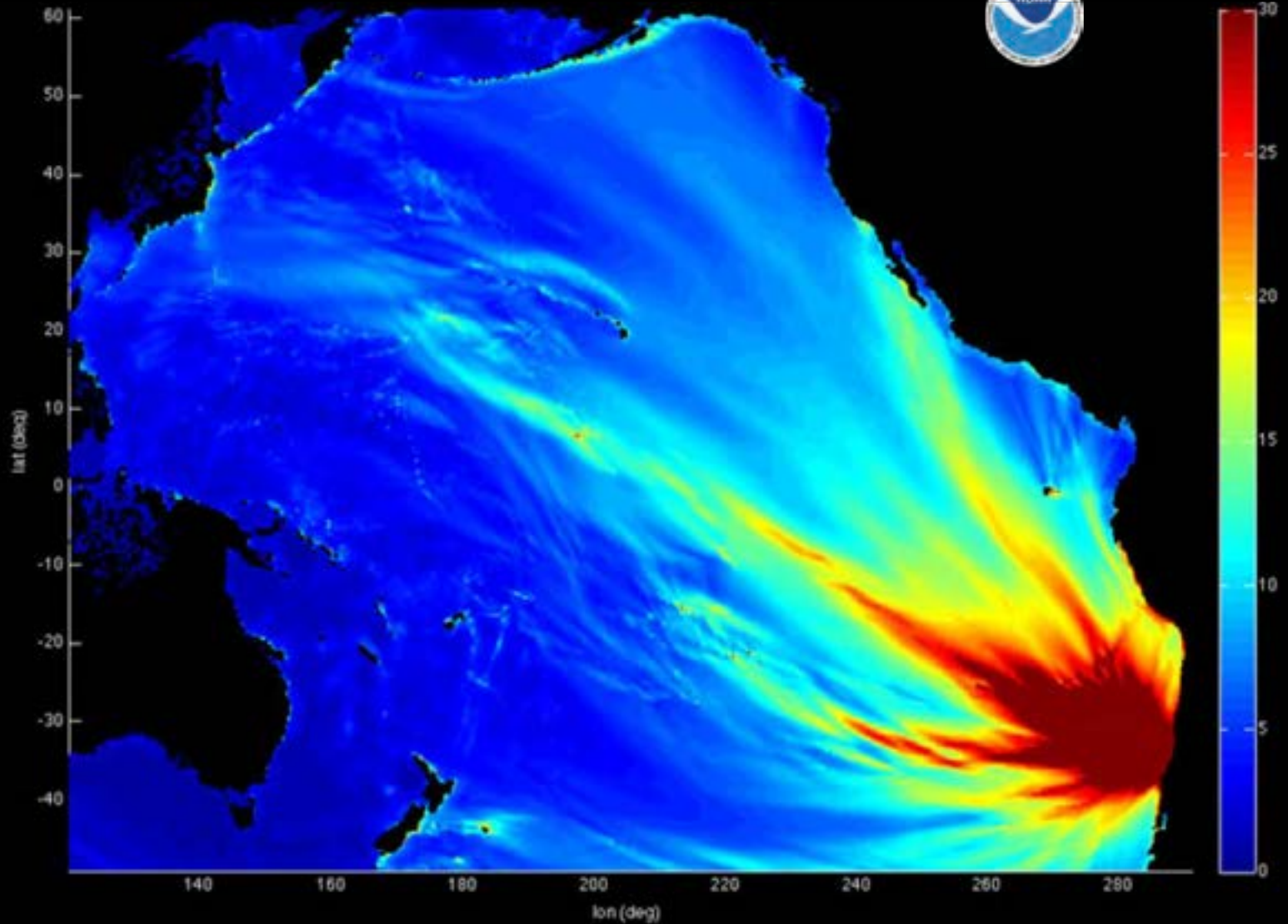


In the same way a skater speeds up a spin by pulling in their limbs, a quake can make the Earth rotate faster by nudging some of its mass closer to the planet's axis. Movements in atmosphere and oceans can have a similar effect.



Day shorter by  
**0.00000126**  
**seconds**

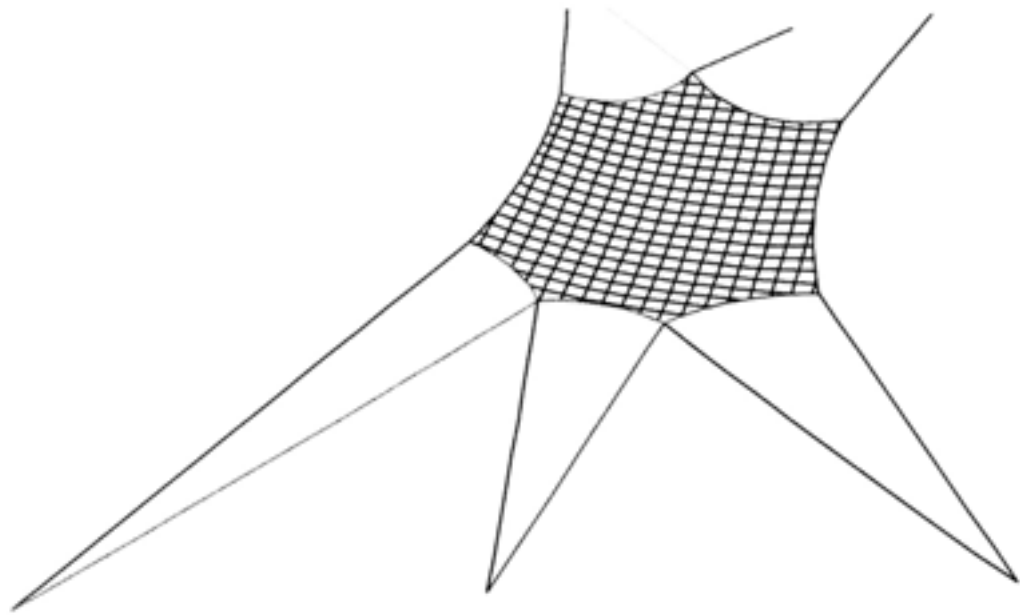
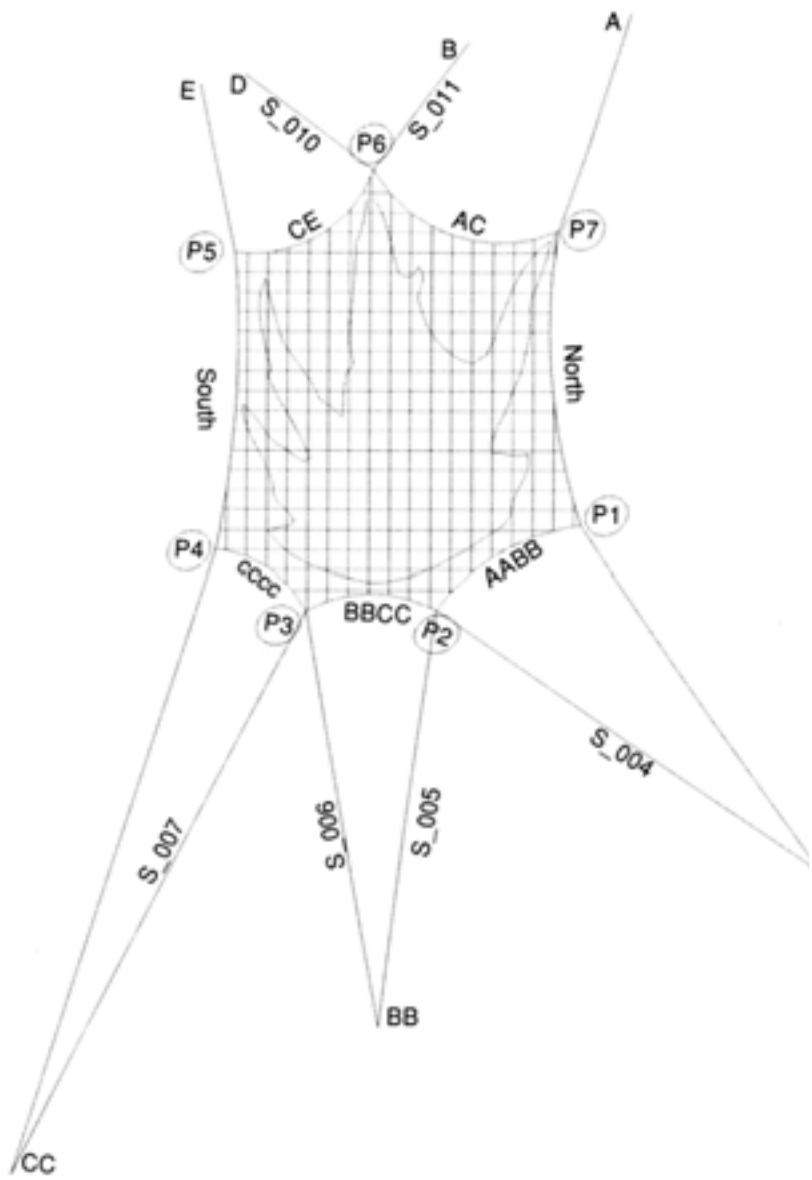
Nasa calculates the quake in Chile shifted mass to such an extent that it changed the rotation rate to shorten a day by about 1.26 microseconds, or one millionth of a second. Source: Nasa, British Geological Survey



Chile 2010 Maximum Amplitude (cm)

















Sydney





Amsterdam





Amsterdam, 2013













Shanghai



Santiago, Chile





Montreal



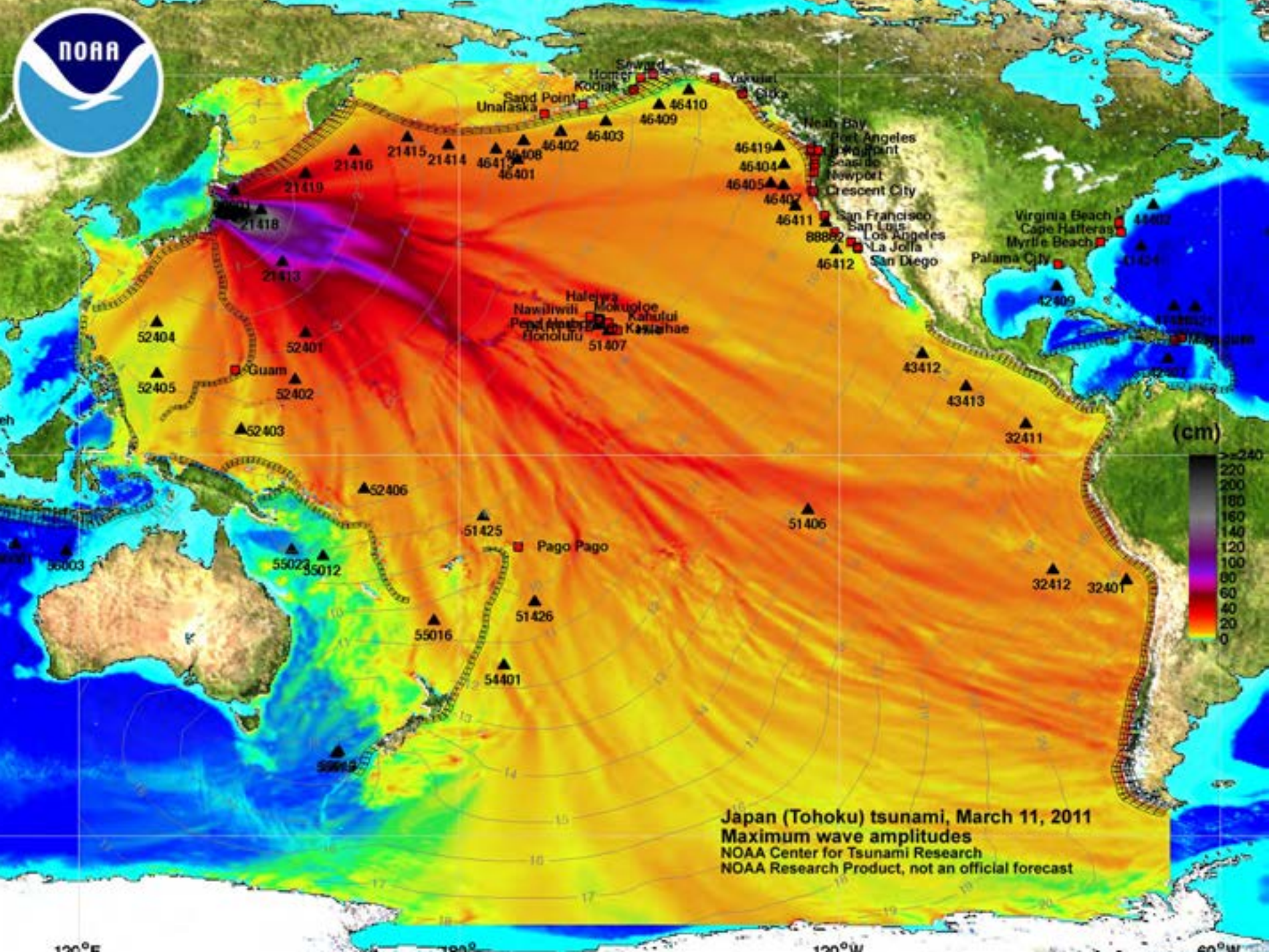






Hong Kong





(cm)



Japan (Tohoku) tsunami, March 11, 2011  
Maximum wave amplitudes  
NOAA Center for Tsunami Research  
NOAA Research Product, not an official forecast

120°E 100° 120°W 60°W

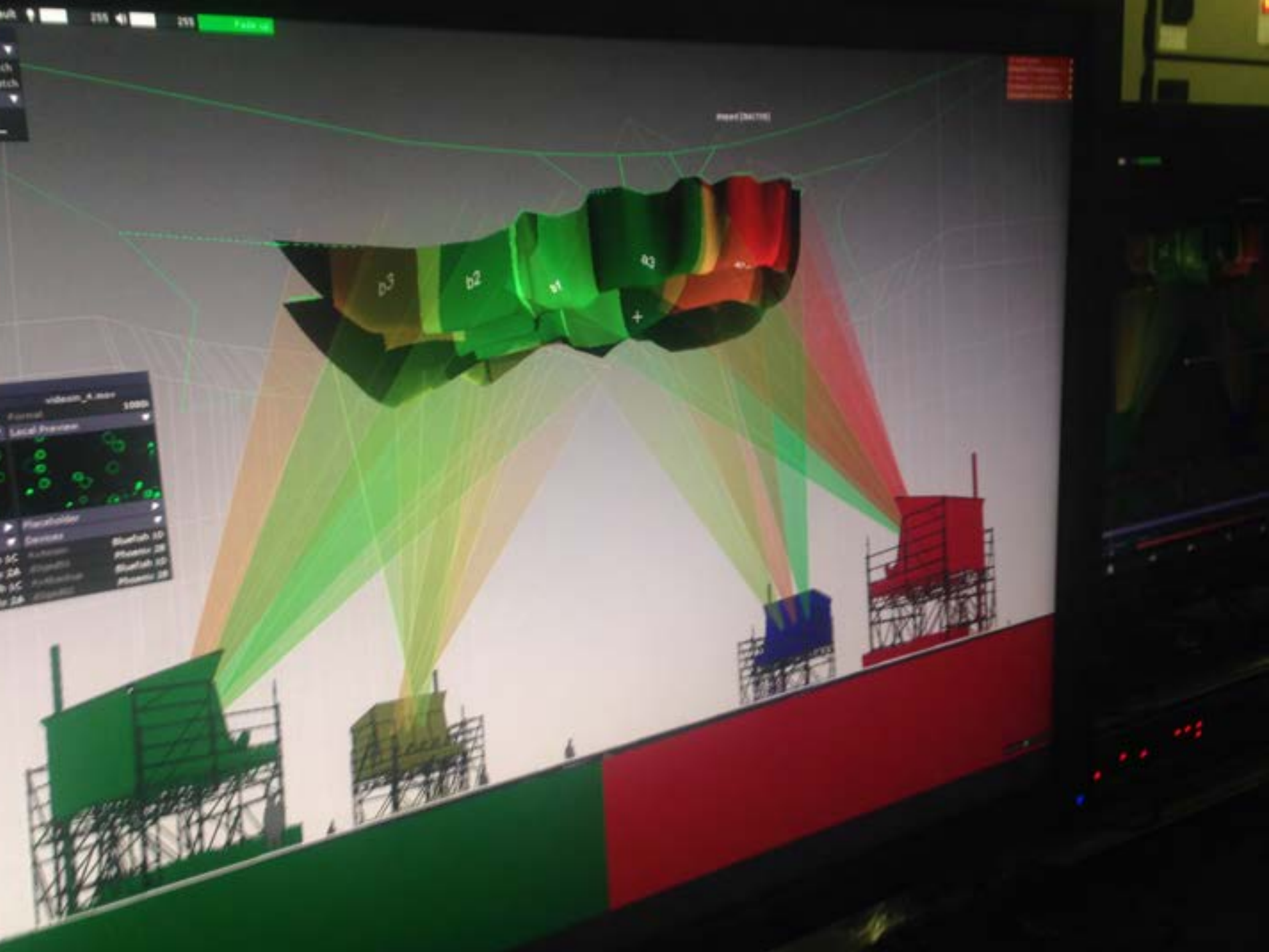












vibeam\_4\_max  
Position 1000  
Lateral Position  
Paraboloid  
Densities

SC	Bluefish 1D
DA	Phoenix 2B
SC	Bluefish 1D
DA	Phoenix 2B

Wind (M/S)

P2

P2

P1

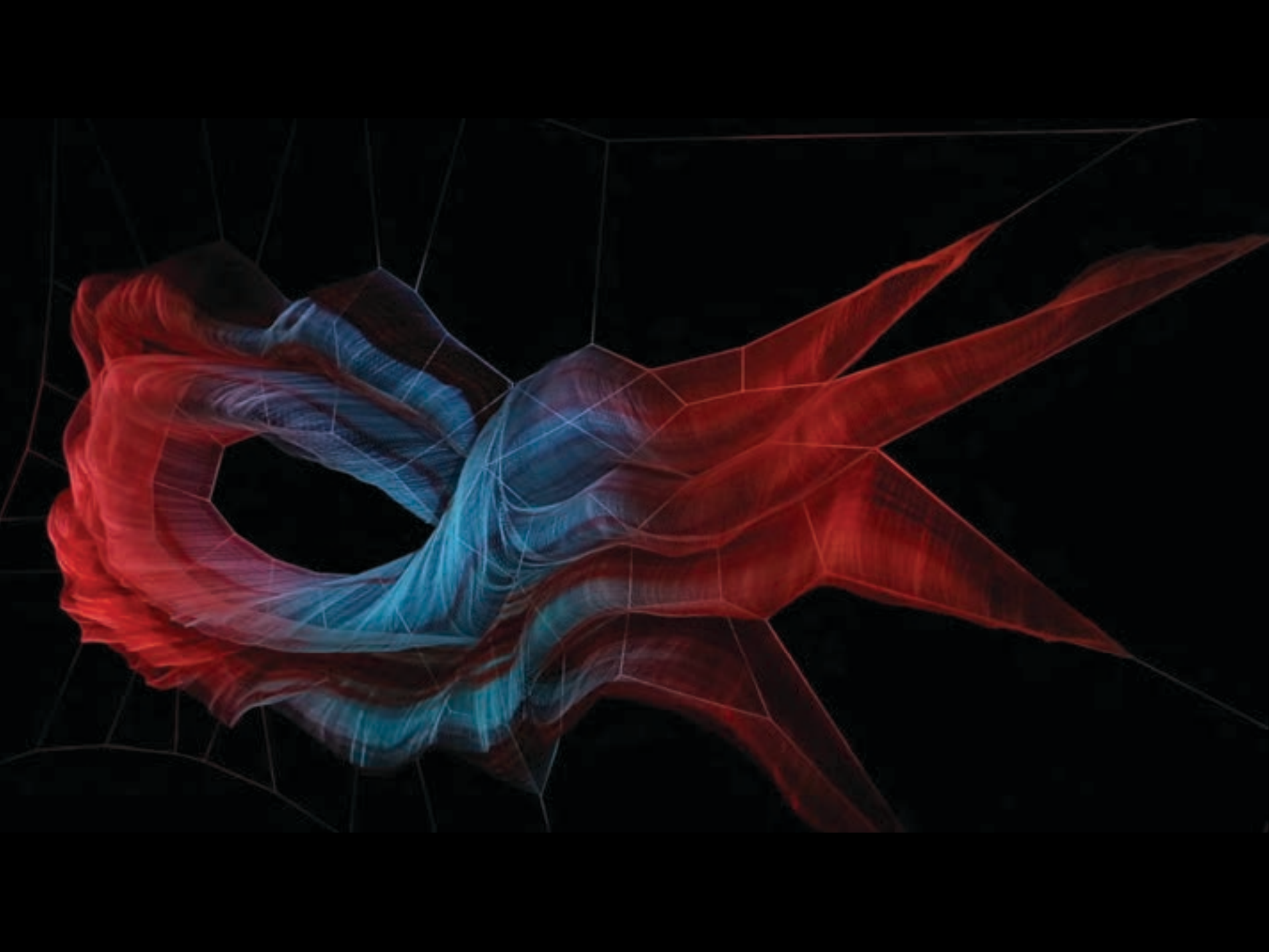
P3

+















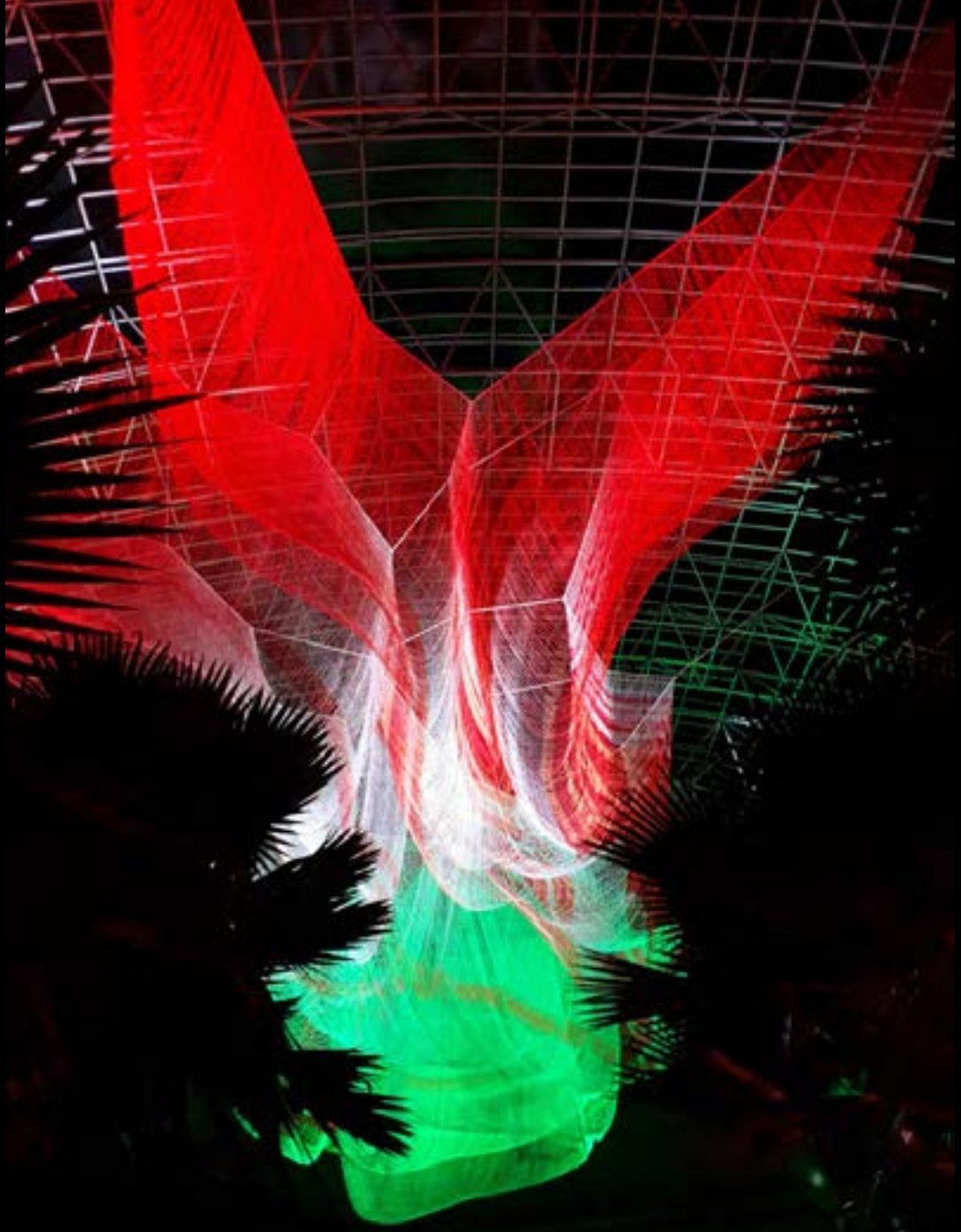








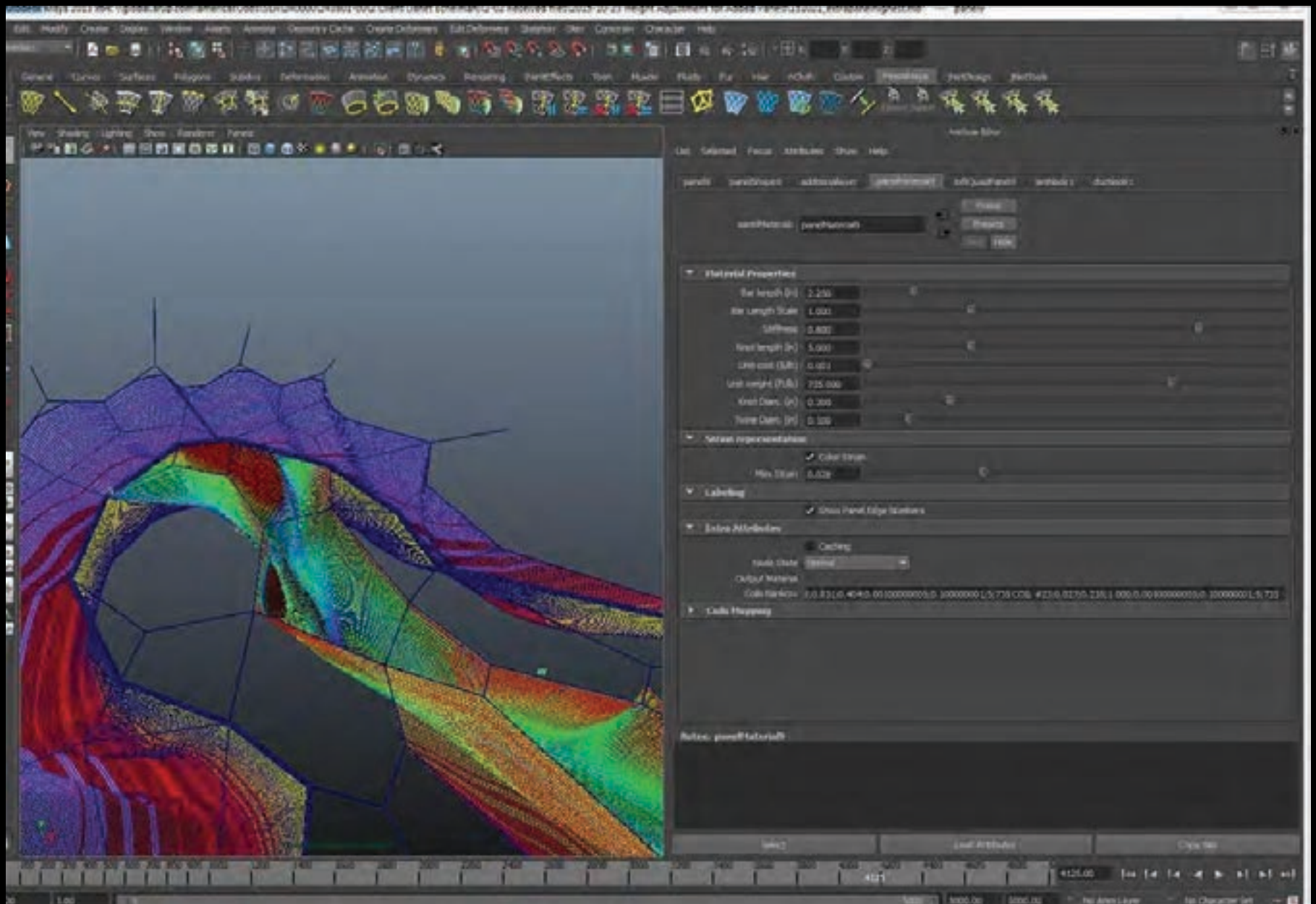




Mexico City































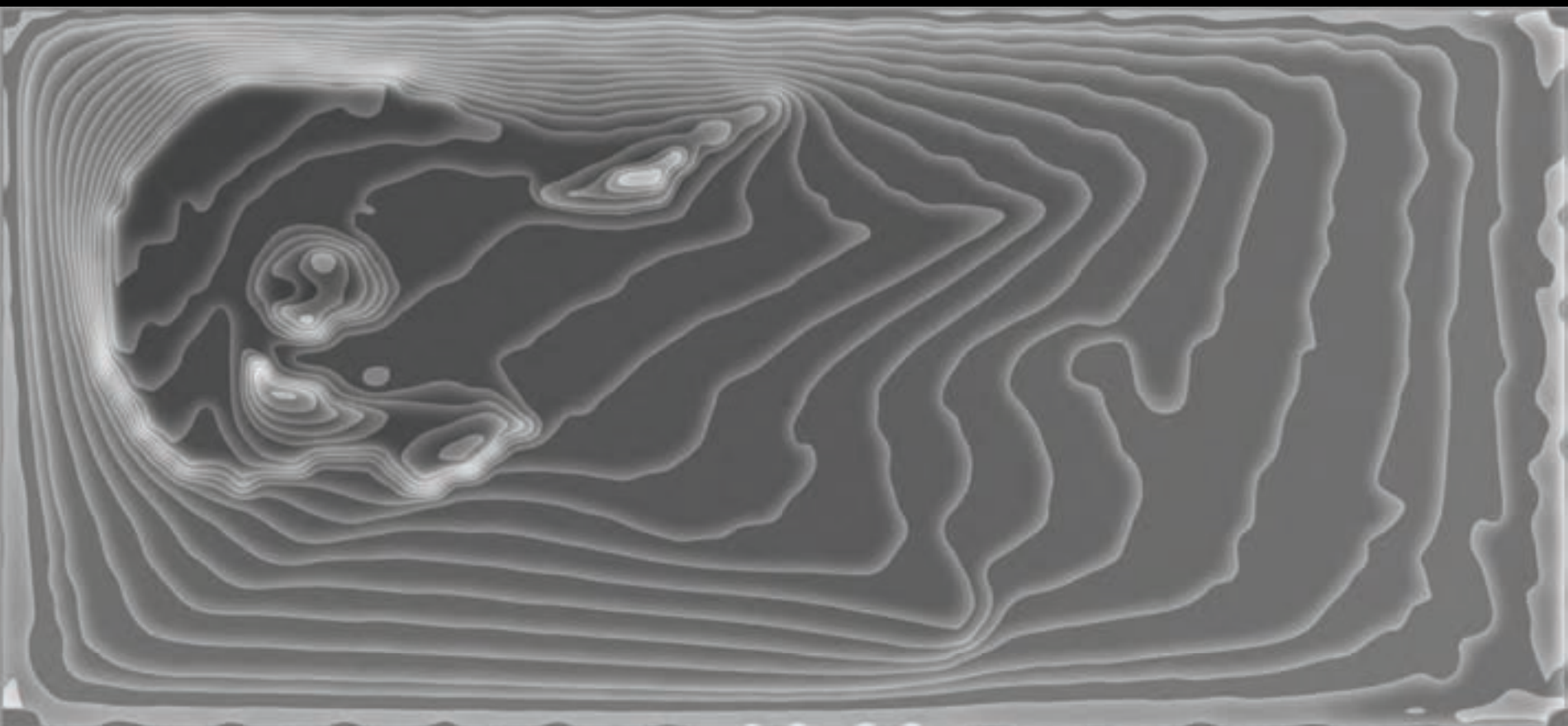




















**michelleobama**  
Renwick Gallery...

**FOLLOWING**

49.5k likes

3d

**michelleobama** The First Lady and the #NordicVisit spouses enjoyed a bit of WONDER today at the @Smithsonian's #RenwickGallery.

load more comments

**suxiaoqiankite** Its beautiful

**clyeardie** We visited there last fall! Loved the museum☐

**whitelion857** That is breathtaking!

**kayden319** @katyanngilmore this reminds me of your amazing art!!

**katyanngilmore** @kayden319 yes, huge fan of Janet echelman !☐

**sararuthee** @katyanngilmore at first glance I thought this was yours ;)

**mjshanahan20** Wow

**jasonwaskey** @ewaskey why haven't we seen this?



Add a comment...







**dnlreynolds**  
Renwick Gallery

FOLLOW

janet\_echelman, felemaye, witkoochocinco, lethals shooter, ardamarge, drlovegrove, arehmet, shutterproofphotography and aluinsqui like this

17h

**dnlreynolds** Fishnet gazing at Janet Echelman's light-shifting Japan tsunami, which mirrors the map of energy released across the Pacific Ocean after the 2011 natural disaster. #renwickgallery



Add a comment...





valeasciutti

FOLLOW

stephijvm, marwahsella, elenairrera, 12h  
tommyandlottie, shopcocomarie,  
marshawilia and juanalacontenta like  
this

valeasciutti Melting with art, as we become  
part of the exhibition #renwickgallery  
#washingtondc



Add a comment...





Lifestyle

# The stunning art luring Instagrammers to the Renwick

A

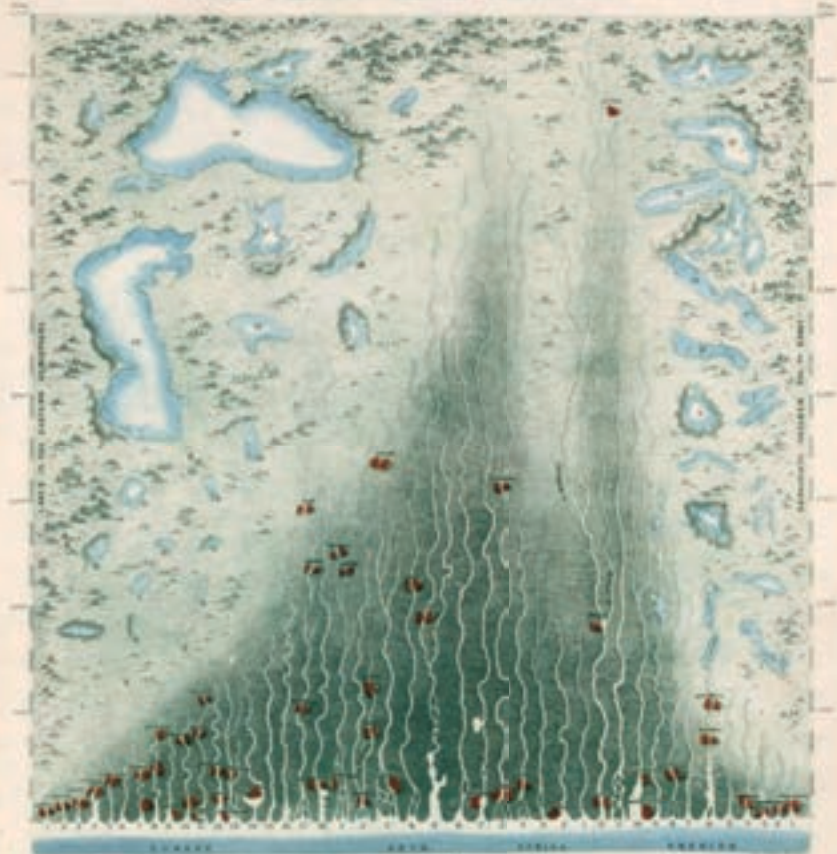


Some visitors lie on the floor to view Janet Echelman's suspended mesh sculpture, which depicts the energy levels released across the Pacific Ocean during the March 2011 earthquake and tsunami in Japan. (Ishani Sharma)

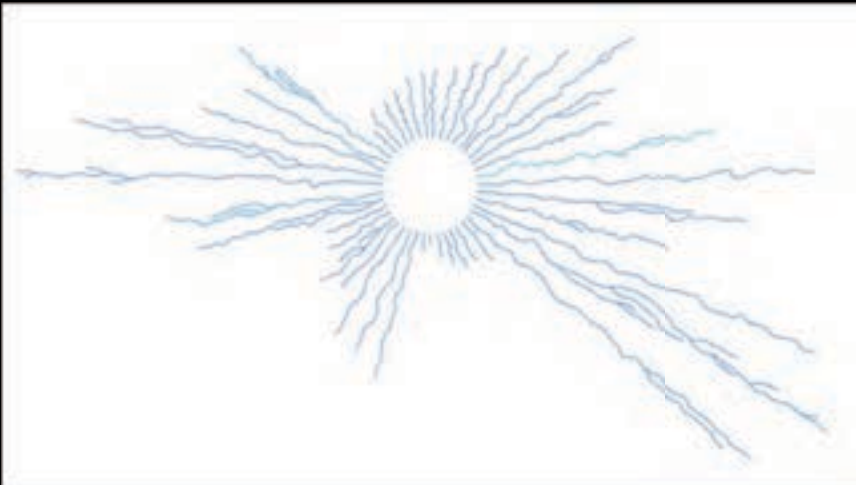
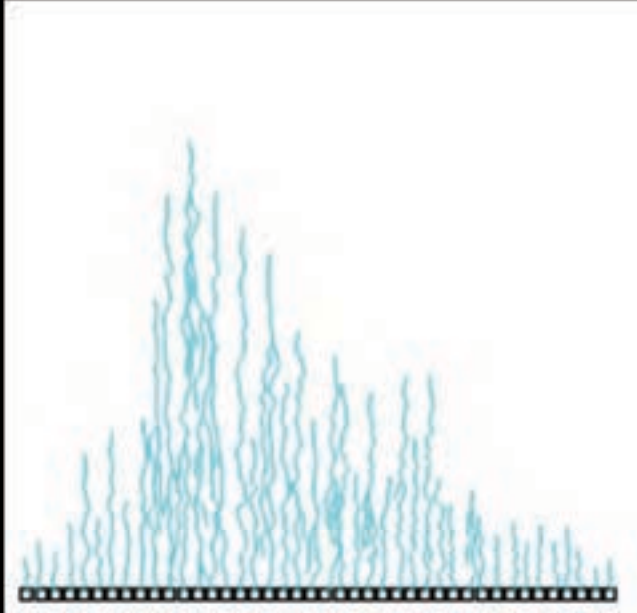


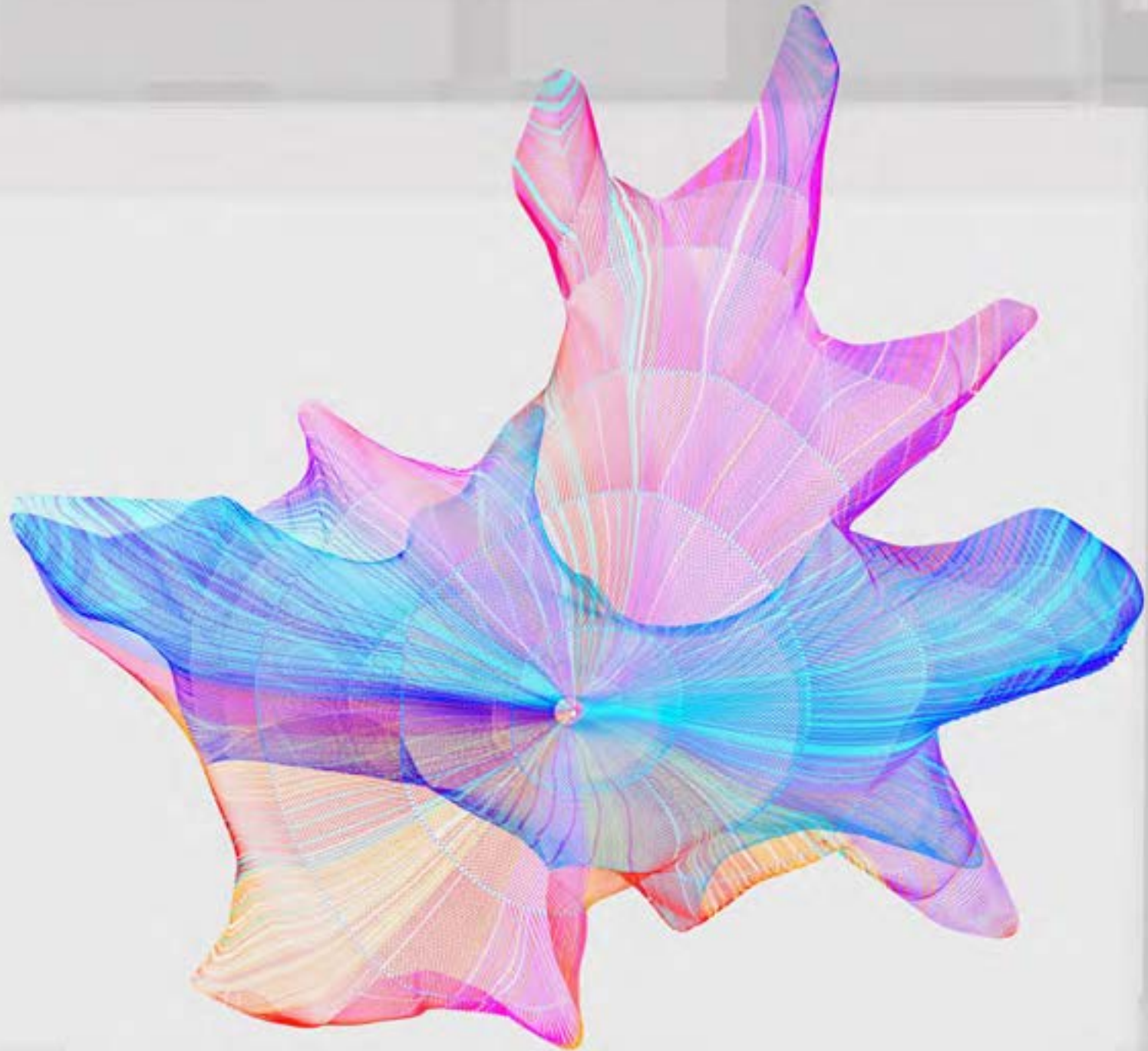


PANORAMIC PLAN OF THE PRINCIPAL  
**RIVERS AND LAKES.**



RIVERS		LAKES	
1. St. Lawrence	2. St. Lawrence	1. Superior	2. Michigan
3. Hudson	4. Delaware	3. Huron	4. Erie
5. Susquehanna	6. Potomac	5. Ontario	6. St. Clair
7. Chesapeake	8. James	7. St. Lawrence	8. Ontario
9. York	10. Rappahannock	9. Erie	10. Ontario
11. Roanoke	12. Pamlico	11. Ontario	12. Ontario
13. James	14. York	13. Ontario	14. Ontario
15. Rappahannock	16. Pamlico	15. Ontario	16. Ontario
17. James	18. York	17. Ontario	18. Ontario
19. Rappahannock	20. Pamlico	19. Ontario	20. Ontario
21. James	22. York	21. Ontario	22. Ontario
23. Rappahannock	24. Pamlico	23. Ontario	24. Ontario
25. James	26. York	25. Ontario	26. Ontario
27. Rappahannock	28. Pamlico	27. Ontario	28. Ontario
29. James	30. York	29. Ontario	30. Ontario
31. Rappahannock	32. Pamlico	31. Ontario	32. Ontario
33. James	34. York	33. Ontario	34. Ontario
35. Rappahannock	36. Pamlico	35. Ontario	36. Ontario
37. James	38. York	37. Ontario	38. Ontario
39. Rappahannock	40. Pamlico	39. Ontario	40. Ontario
41. James	42. York	41. Ontario	42. Ontario
43. Rappahannock	44. Pamlico	43. Ontario	44. Ontario
45. James	46. York	45. Ontario	46. Ontario
47. Rappahannock	48. Pamlico	47. Ontario	48. Ontario
49. James	50. York	49. Ontario	50. Ontario
51. Rappahannock	52. Pamlico	51. Ontario	52. Ontario
53. James	54. York	53. Ontario	54. Ontario
55. Rappahannock	56. Pamlico	55. Ontario	56. Ontario
57. James	58. York	57. Ontario	58. Ontario
59. Rappahannock	60. Pamlico	59. Ontario	60. Ontario
61. James	62. York	61. Ontario	62. Ontario
63. Rappahannock	64. Pamlico	63. Ontario	64. Ontario
65. James	66. York	65. Ontario	66. Ontario
67. Rappahannock	68. Pamlico	67. Ontario	68. Ontario
69. James	70. York	69. Ontario	70. Ontario
71. Rappahannock	72. Pamlico	71. Ontario	72. Ontario
73. James	74. York	73. Ontario	74. Ontario
75. Rappahannock	76. Pamlico	75. Ontario	76. Ontario
77. James	78. York	77. Ontario	78. Ontario
79. Rappahannock	80. Pamlico	79. Ontario	80. Ontario
81. James	82. York	81. Ontario	82. Ontario
83. Rappahannock	84. Pamlico	83. Ontario	84. Ontario
85. James	86. York	85. Ontario	86. Ontario
87. Rappahannock	88. Pamlico	87. Ontario	88. Ontario
89. James	90. York	89. Ontario	90. Ontario
91. Rappahannock	92. Pamlico	91. Ontario	92. Ontario
93. James	94. York	93. Ontario	94. Ontario
95. Rappahannock	96. Pamlico	95. Ontario	96. Ontario
97. James	98. York	97. Ontario	98. Ontario
99. Rappahannock	100. Pamlico	99. Ontario	100. Ontario





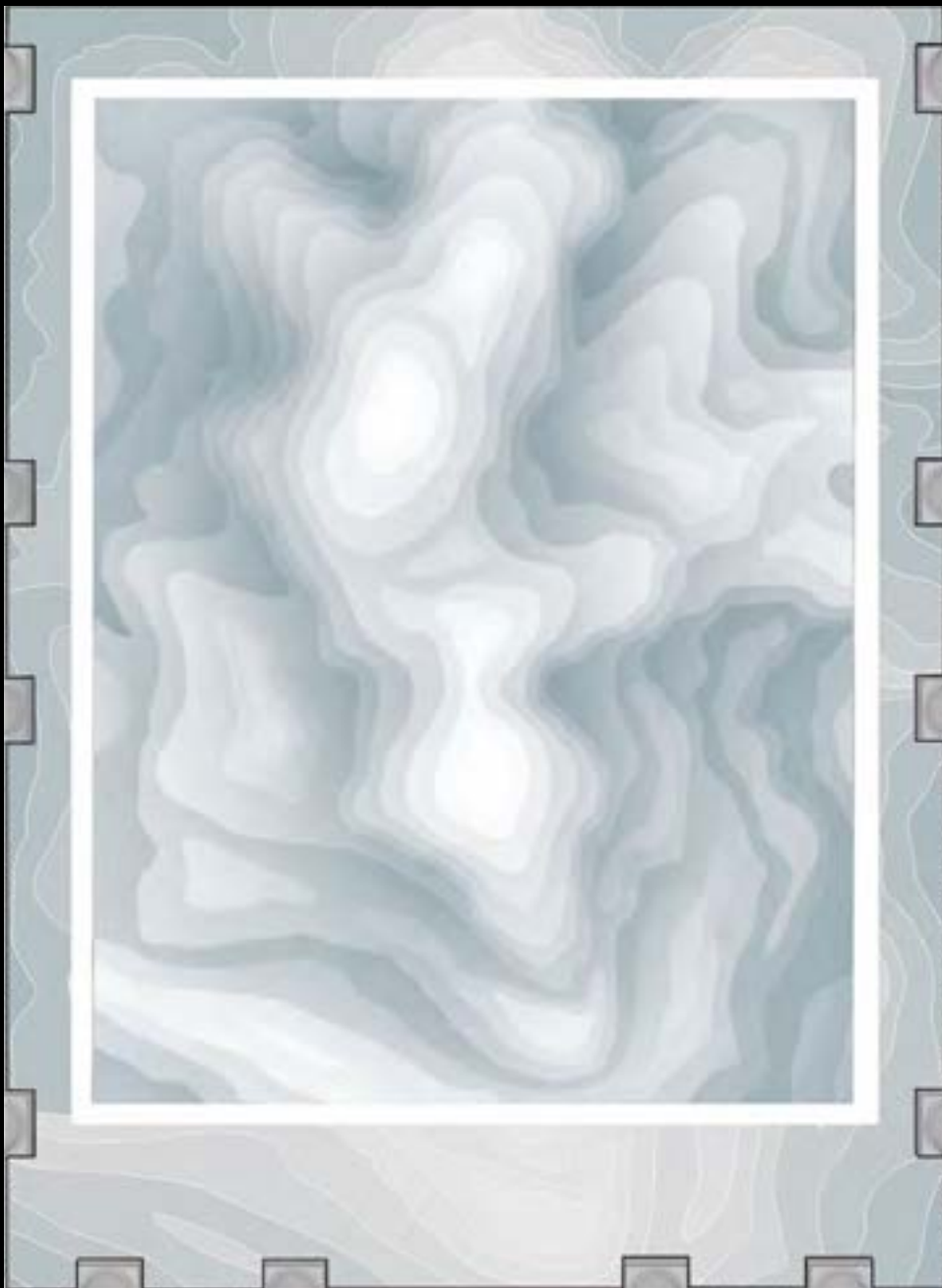






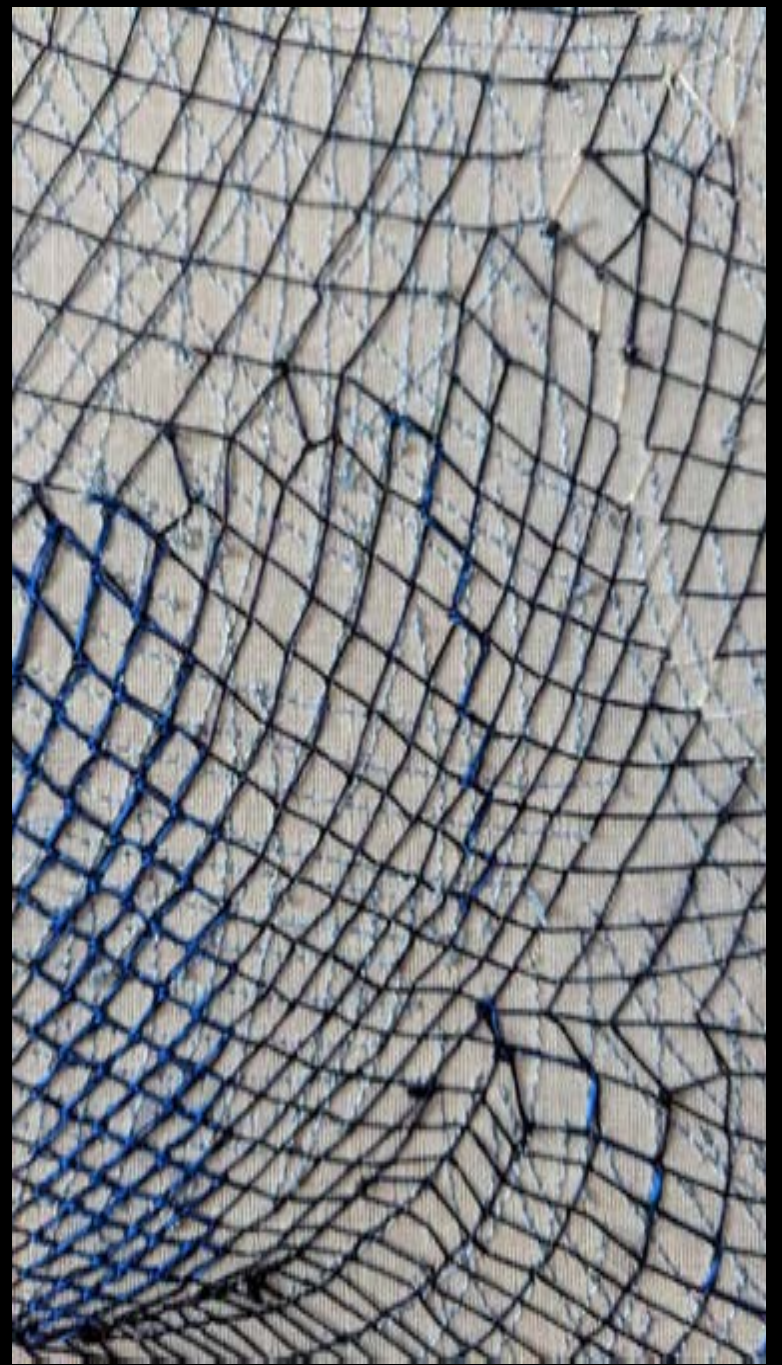












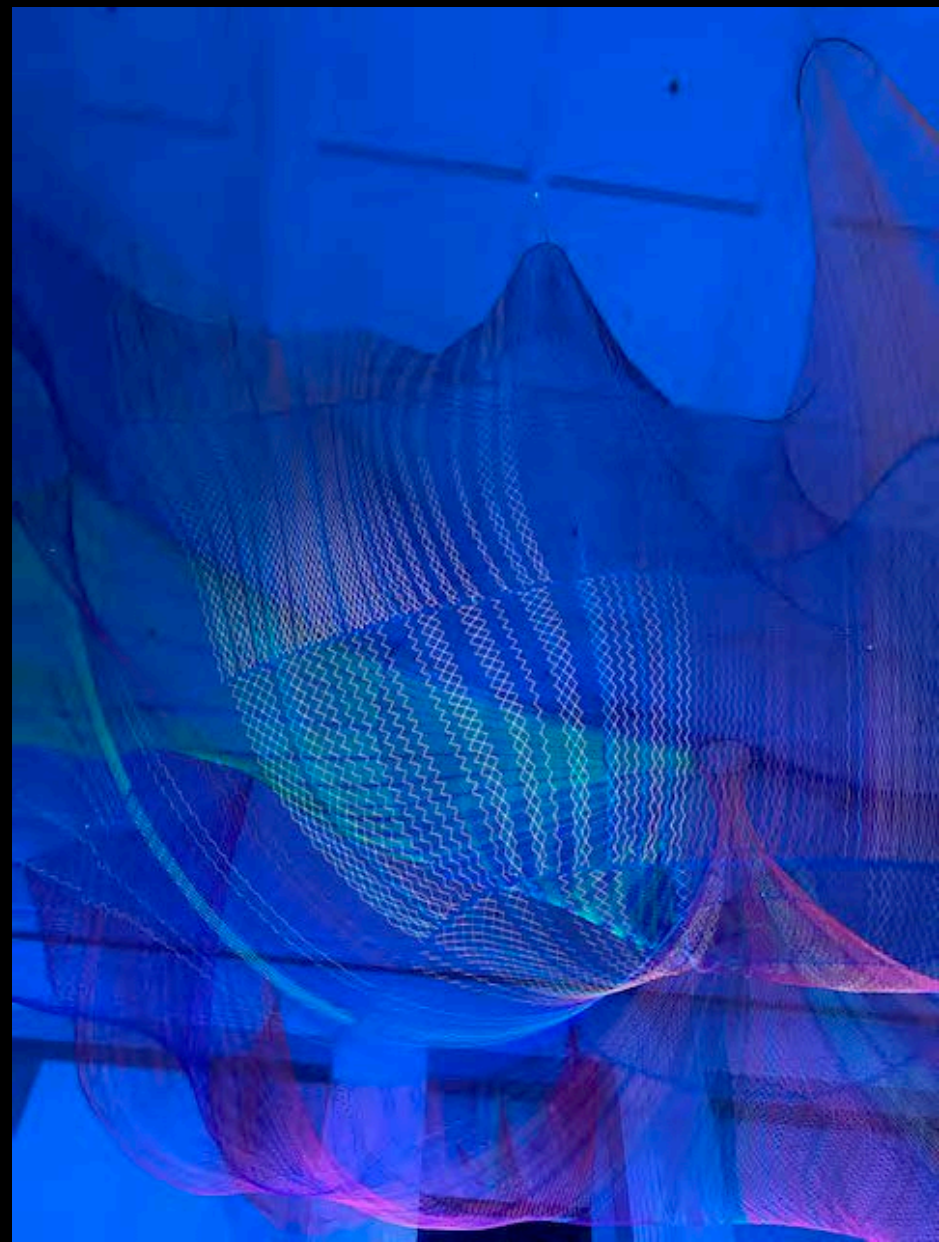














*“Every person deserves the chance to live a healthy, productive life.”*



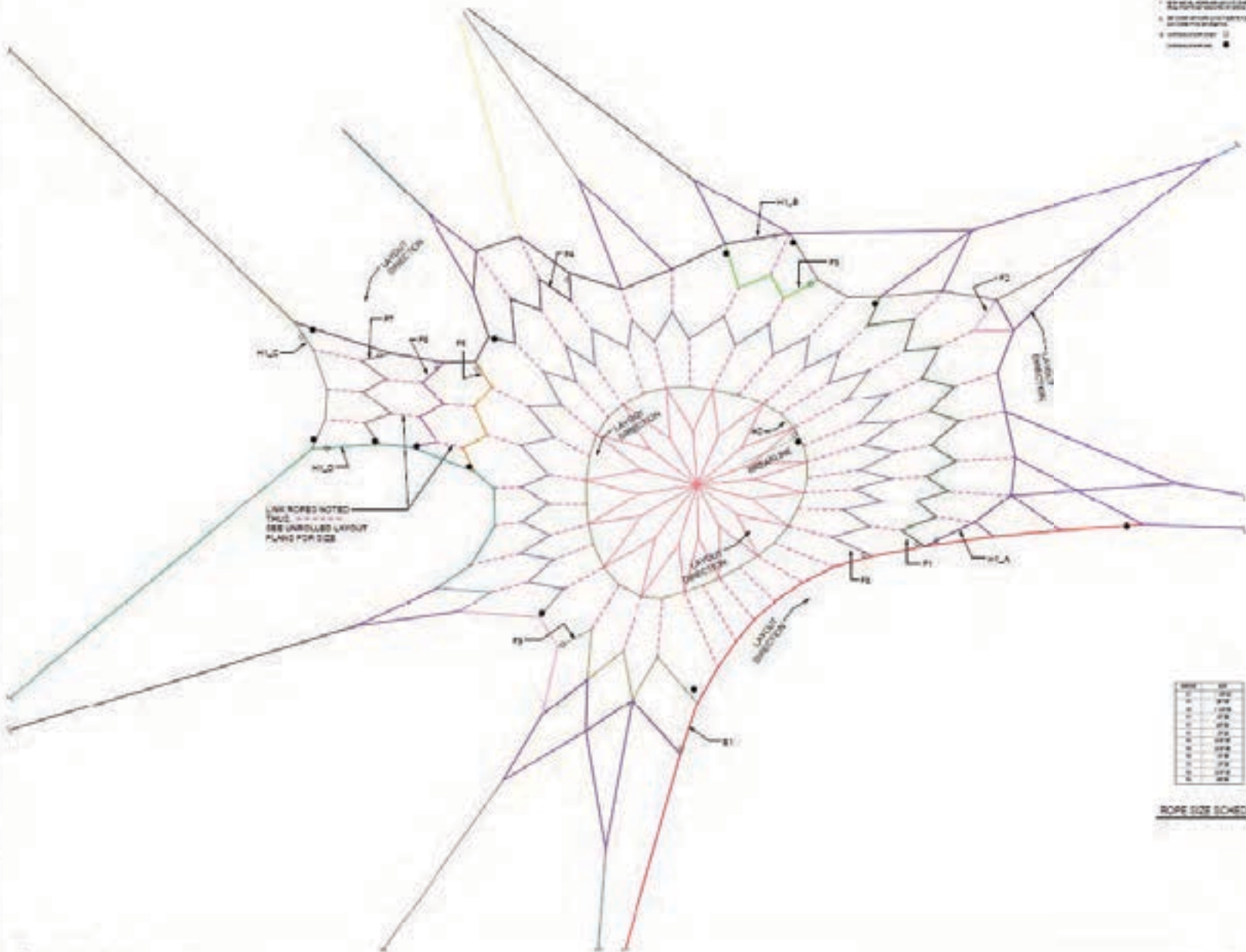
Time	7:00	7:05	7:10	7:15	7:20	7:25	7:30	7:35	7:40	7:45	7:50	7:55	8:00	8:05	8:10	8:15	8:20
Saturation	47	47	47	47	47	47	47	45	44	44	44	44	47	45	45	44	45





THIS DRAWING IS THE PROPERTY OF ARUP AND IS NOT TO BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING, RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL SYSTEM.

- KEY
- 1. TOP OF COVER NET LAYOUT
  - 2. HULL
  - 3. HULL DECK
  - 4. HULL DECK TO LIFE LINE
  - 5. LIFE LINE TO LIFE LINE
  - 6. LIFE LINE TO LIFE LINE
  - 7. LIFE LINE TO LIFE LINE
  - 8. LIFE LINE TO LIFE LINE
  - 9. LIFE LINE TO LIFE LINE
  - 10. LIFE LINE TO LIFE LINE
  - 11. LIFE LINE TO LIFE LINE
  - 12. LIFE LINE TO LIFE LINE
  - 13. LIFE LINE TO LIFE LINE
  - 14. LIFE LINE TO LIFE LINE
  - 15. LIFE LINE TO LIFE LINE
  - 16. LIFE LINE TO LIFE LINE
  - 17. LIFE LINE TO LIFE LINE
  - 18. LIFE LINE TO LIFE LINE
  - 19. LIFE LINE TO LIFE LINE
  - 20. LIFE LINE TO LIFE LINE
  - 21. LIFE LINE TO LIFE LINE
  - 22. LIFE LINE TO LIFE LINE
  - 23. LIFE LINE TO LIFE LINE
  - 24. LIFE LINE TO LIFE LINE
  - 25. LIFE LINE TO LIFE LINE
  - 26. LIFE LINE TO LIFE LINE
  - 27. LIFE LINE TO LIFE LINE
  - 28. LIFE LINE TO LIFE LINE
  - 29. LIFE LINE TO LIFE LINE
  - 30. LIFE LINE TO LIFE LINE
  - 31. LIFE LINE TO LIFE LINE
  - 32. LIFE LINE TO LIFE LINE
  - 33. LIFE LINE TO LIFE LINE
  - 34. LIFE LINE TO LIFE LINE
  - 35. LIFE LINE TO LIFE LINE
  - 36. LIFE LINE TO LIFE LINE
  - 37. LIFE LINE TO LIFE LINE
  - 38. LIFE LINE TO LIFE LINE
  - 39. LIFE LINE TO LIFE LINE
  - 40. LIFE LINE TO LIFE LINE
  - 41. LIFE LINE TO LIFE LINE
  - 42. LIFE LINE TO LIFE LINE
  - 43. LIFE LINE TO LIFE LINE
  - 44. LIFE LINE TO LIFE LINE
  - 45. LIFE LINE TO LIFE LINE
  - 46. LIFE LINE TO LIFE LINE
  - 47. LIFE LINE TO LIFE LINE
  - 48. LIFE LINE TO LIFE LINE
  - 49. LIFE LINE TO LIFE LINE
  - 50. LIFE LINE TO LIFE LINE
  - 51. LIFE LINE TO LIFE LINE
  - 52. LIFE LINE TO LIFE LINE
  - 53. LIFE LINE TO LIFE LINE
  - 54. LIFE LINE TO LIFE LINE
  - 55. LIFE LINE TO LIFE LINE
  - 56. LIFE LINE TO LIFE LINE
  - 57. LIFE LINE TO LIFE LINE
  - 58. LIFE LINE TO LIFE LINE
  - 59. LIFE LINE TO LIFE LINE
  - 60. LIFE LINE TO LIFE LINE
  - 61. LIFE LINE TO LIFE LINE
  - 62. LIFE LINE TO LIFE LINE
  - 63. LIFE LINE TO LIFE LINE
  - 64. LIFE LINE TO LIFE LINE
  - 65. LIFE LINE TO LIFE LINE
  - 66. LIFE LINE TO LIFE LINE
  - 67. LIFE LINE TO LIFE LINE
  - 68. LIFE LINE TO LIFE LINE
  - 69. LIFE LINE TO LIFE LINE
  - 70. LIFE LINE TO LIFE LINE
  - 71. LIFE LINE TO LIFE LINE
  - 72. LIFE LINE TO LIFE LINE
  - 73. LIFE LINE TO LIFE LINE
  - 74. LIFE LINE TO LIFE LINE
  - 75. LIFE LINE TO LIFE LINE
  - 76. LIFE LINE TO LIFE LINE
  - 77. LIFE LINE TO LIFE LINE
  - 78. LIFE LINE TO LIFE LINE
  - 79. LIFE LINE TO LIFE LINE
  - 80. LIFE LINE TO LIFE LINE
  - 81. LIFE LINE TO LIFE LINE
  - 82. LIFE LINE TO LIFE LINE
  - 83. LIFE LINE TO LIFE LINE
  - 84. LIFE LINE TO LIFE LINE
  - 85. LIFE LINE TO LIFE LINE
  - 86. LIFE LINE TO LIFE LINE
  - 87. LIFE LINE TO LIFE LINE
  - 88. LIFE LINE TO LIFE LINE
  - 89. LIFE LINE TO LIFE LINE
  - 90. LIFE LINE TO LIFE LINE
  - 91. LIFE LINE TO LIFE LINE
  - 92. LIFE LINE TO LIFE LINE
  - 93. LIFE LINE TO LIFE LINE
  - 94. LIFE LINE TO LIFE LINE
  - 95. LIFE LINE TO LIFE LINE
  - 96. LIFE LINE TO LIFE LINE
  - 97. LIFE LINE TO LIFE LINE
  - 98. LIFE LINE TO LIFE LINE
  - 99. LIFE LINE TO LIFE LINE
  - 100. LIFE LINE TO LIFE LINE



LINK ROPES NOTED IN THIS DRAWING SEE UNROLLED LAYOUT PLANS FOR SIZE

NO.	SIZE
1	1/2"
2	3/4"
3	1"
4	1 1/4"
5	1 1/2"
6	1 3/4"
7	2"
8	2 1/4"
9	2 1/2"
10	2 3/4"
11	3"
12	3 1/4"
13	3 1/2"
14	3 3/4"
15	4"
16	4 1/4"
17	4 1/2"
18	4 3/4"
19	5"
20	5 1/4"
21	5 1/2"
22	5 3/4"
23	6"
24	6 1/4"
25	6 1/2"
26	6 3/4"
27	7"
28	7 1/4"
29	7 1/2"
30	7 3/4"
31	8"
32	8 1/4"
33	8 1/2"
34	8 3/4"
35	9"
36	9 1/4"
37	9 1/2"
38	9 3/4"
39	10"
40	10 1/4"
41	10 1/2"
42	10 3/4"
43	11"
44	11 1/4"
45	11 1/2"
46	11 3/4"
47	12"
48	12 1/4"
49	12 1/2"
50	12 3/4"
51	13"
52	13 1/4"
53	13 1/2"
54	13 3/4"
55	14"
56	14 1/4"
57	14 1/2"
58	14 3/4"
59	15"
60	15 1/4"
61	15 1/2"
62	15 3/4"
63	16"
64	16 1/4"
65	16 1/2"
66	16 3/4"
67	17"
68	17 1/4"
69	17 1/2"
70	17 3/4"
71	18"
72	18 1/4"
73	18 1/2"
74	18 3/4"
75	19"
76	19 1/4"
77	19 1/2"
78	19 3/4"
79	20"
80	20 1/4"
81	20 1/2"
82	20 3/4"
83	21"
84	21 1/4"
85	21 1/2"
86	21 3/4"
87	22"
88	22 1/4"
89	22 1/2"
90	22 3/4"
91	23"
92	23 1/4"
93	23 1/2"
94	23 3/4"
95	24"
96	24 1/4"
97	24 1/2"
98	24 3/4"
99	25"
100	25 1/4"

ROPE SIZE SCHEDULE



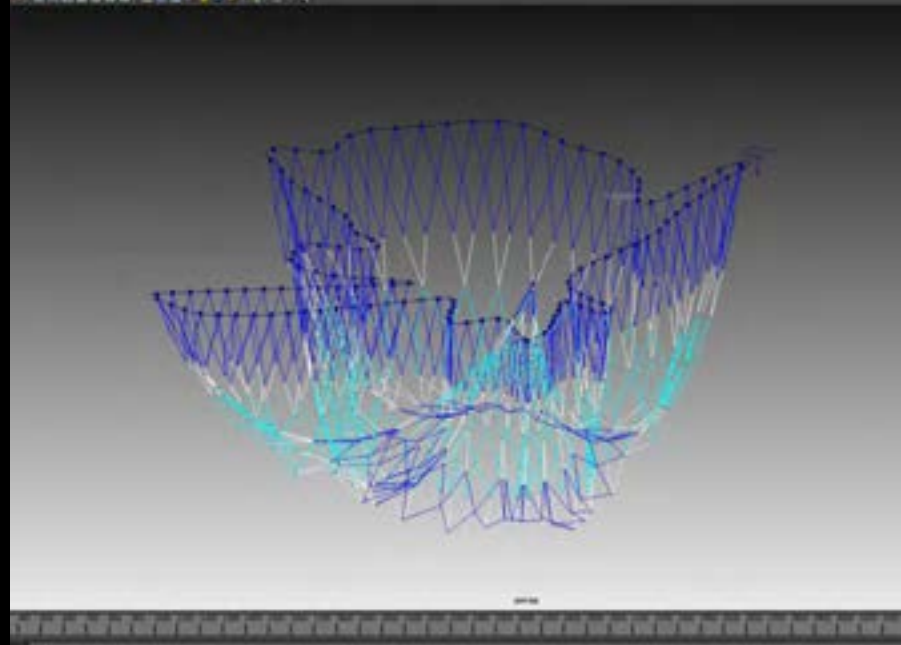
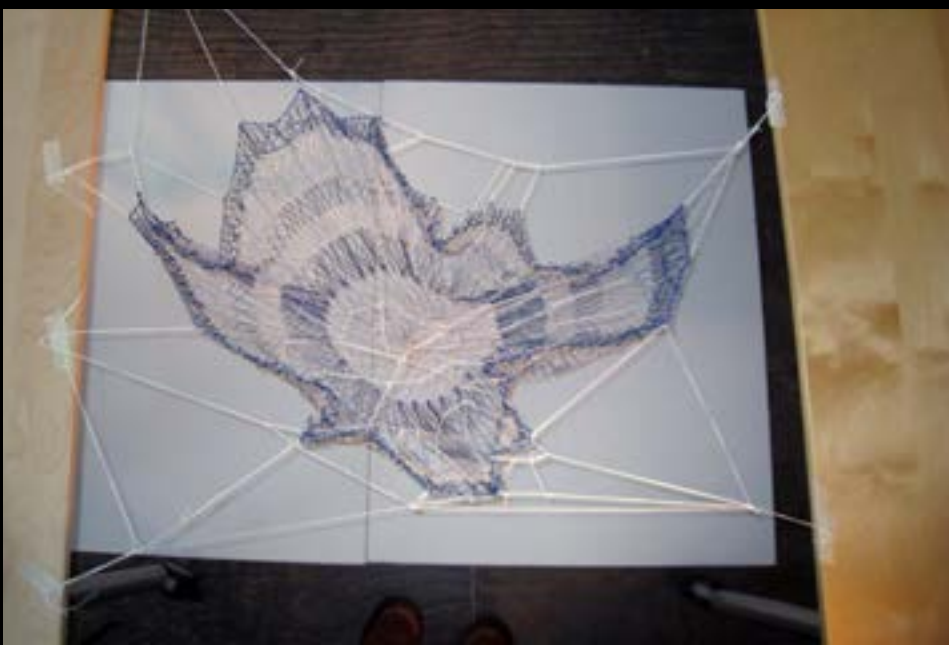
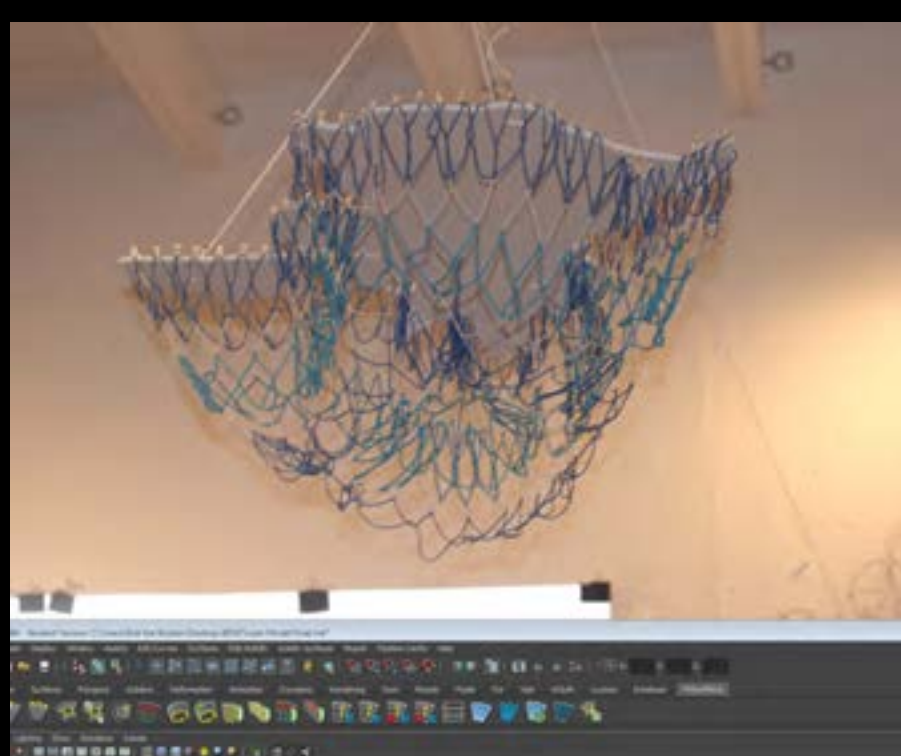
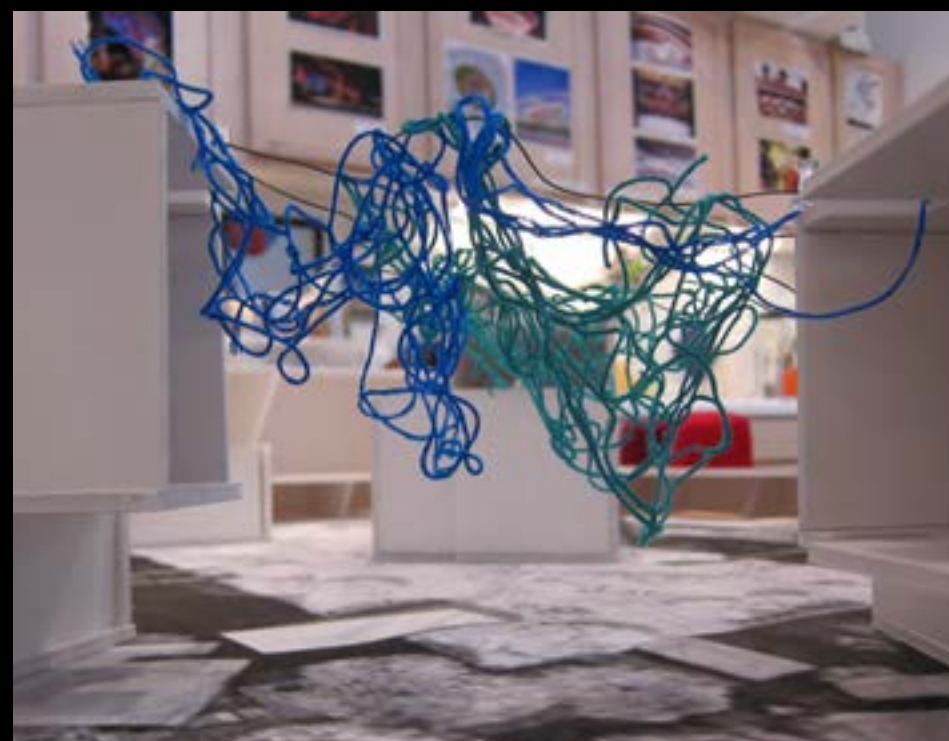
**ARUP**  
 CONSULTANTS  
 1111 MARKET STREET  
 SUITE 1000  
 SAN FRANCISCO, CA 94102  
 TEL: 415.774.2000  
 FAX: 415.774.2001  
 WWW.ARUP.COM

PROJECT NO. 1000000000  
 SHEET NO. 1000000000  
 DATE: 10/10/00



DESIGNED BY: [Name]  
 CHECKED BY: [Name]  
 APPROVED BY: [Name]  
 DATE: 10/10/00











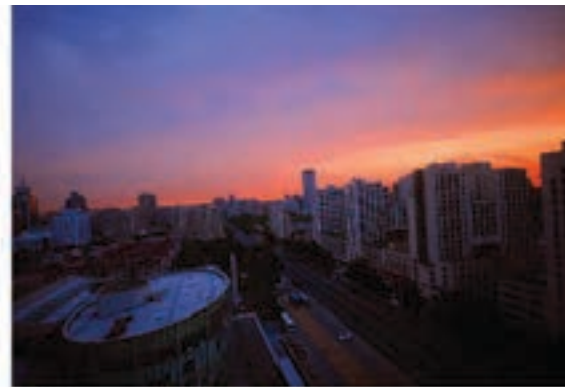




Washington DC - 4:11am PST



Seattle - 6:15am PST



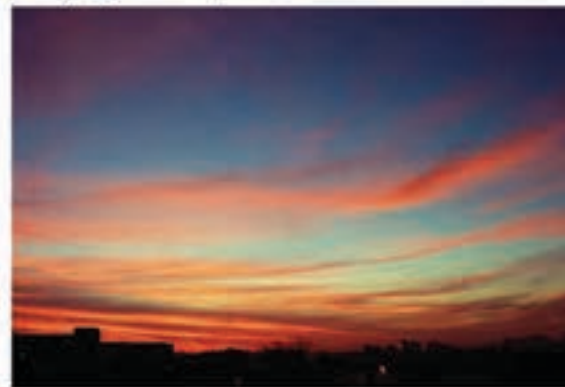
Beijing - 3:18pm PST



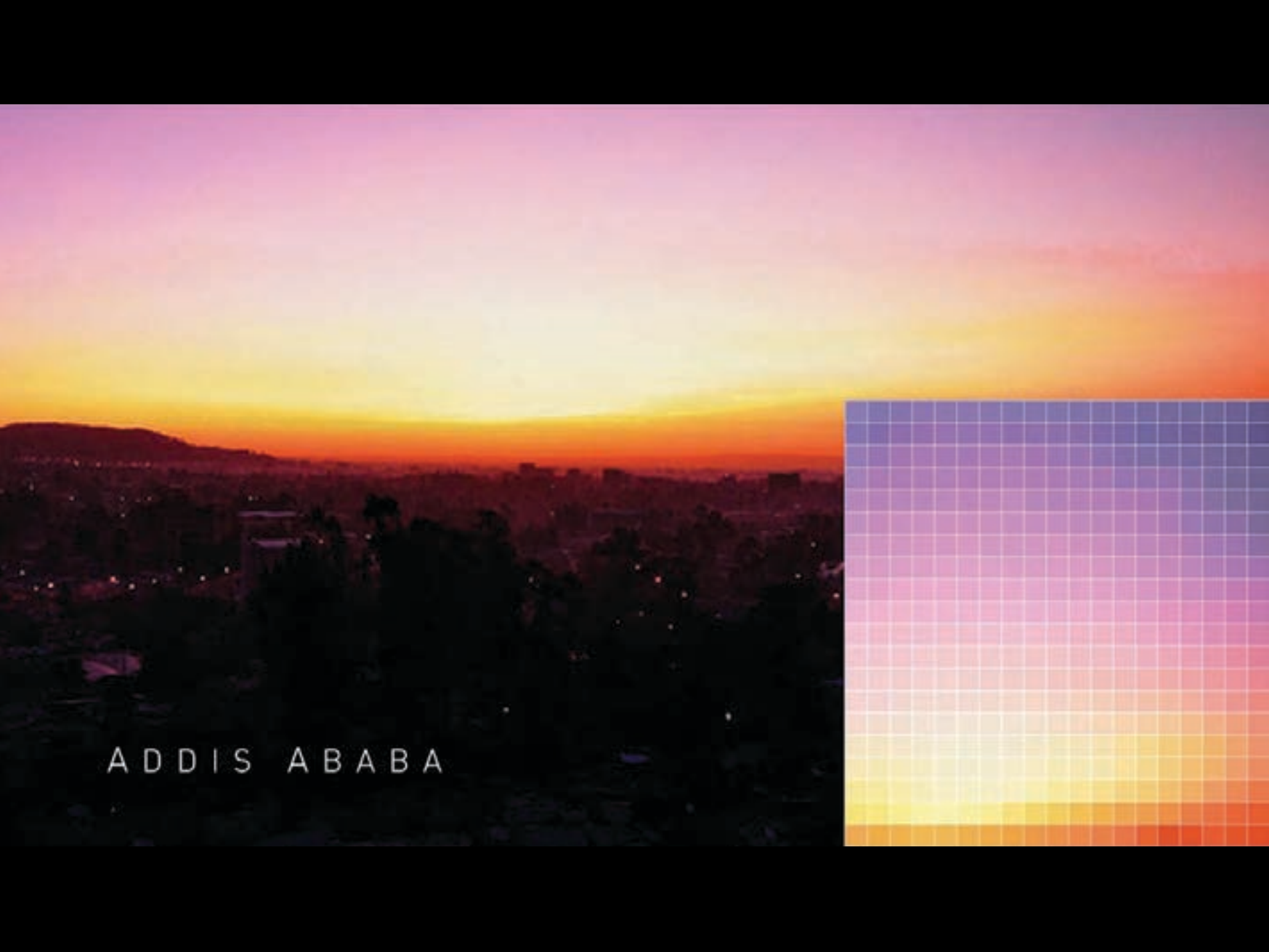
New Delhi - 5:55pm PST



Addis Ababa - 10:29pm PST



London - 11:02pm PST



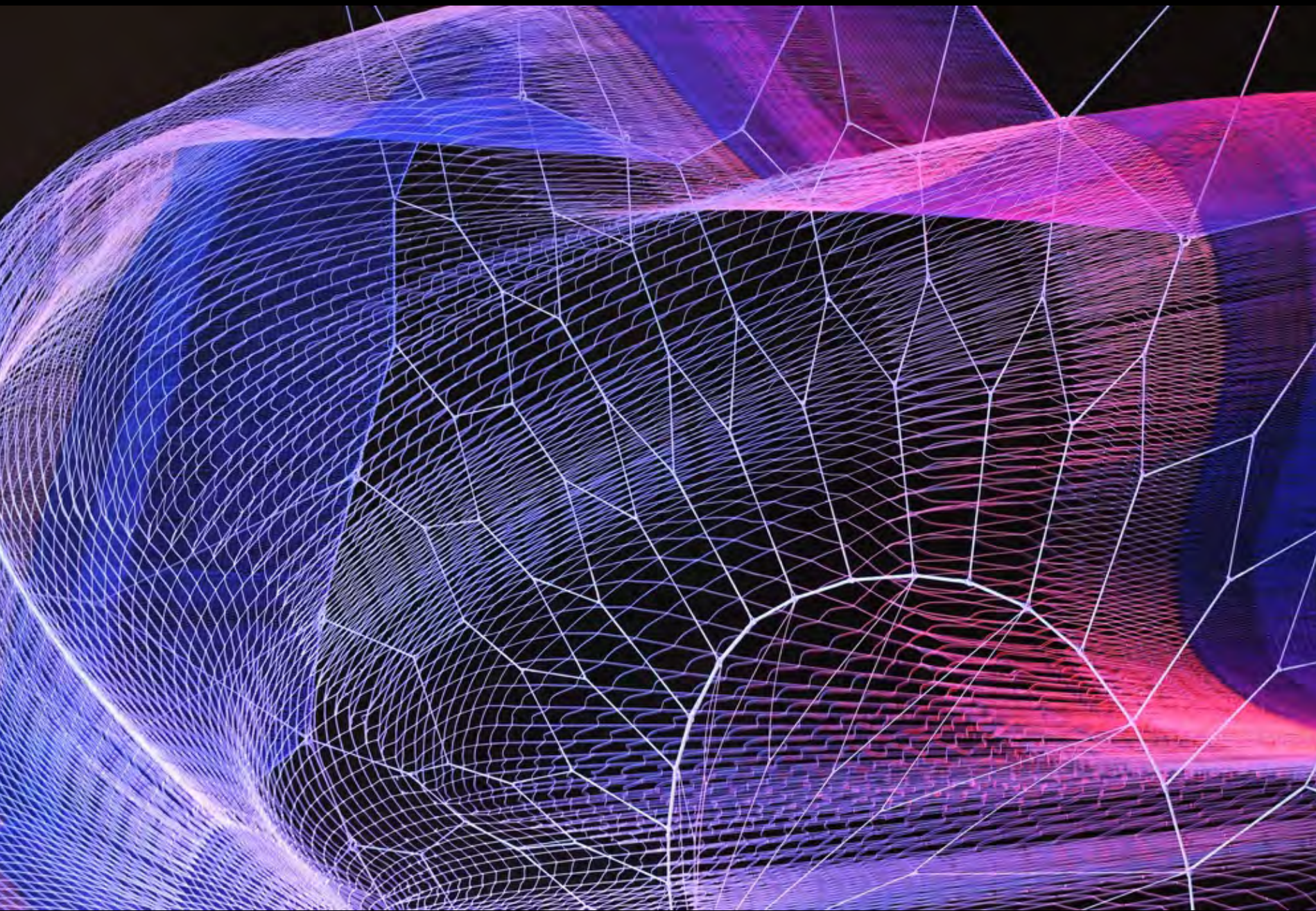
ADDIS ABABA













History











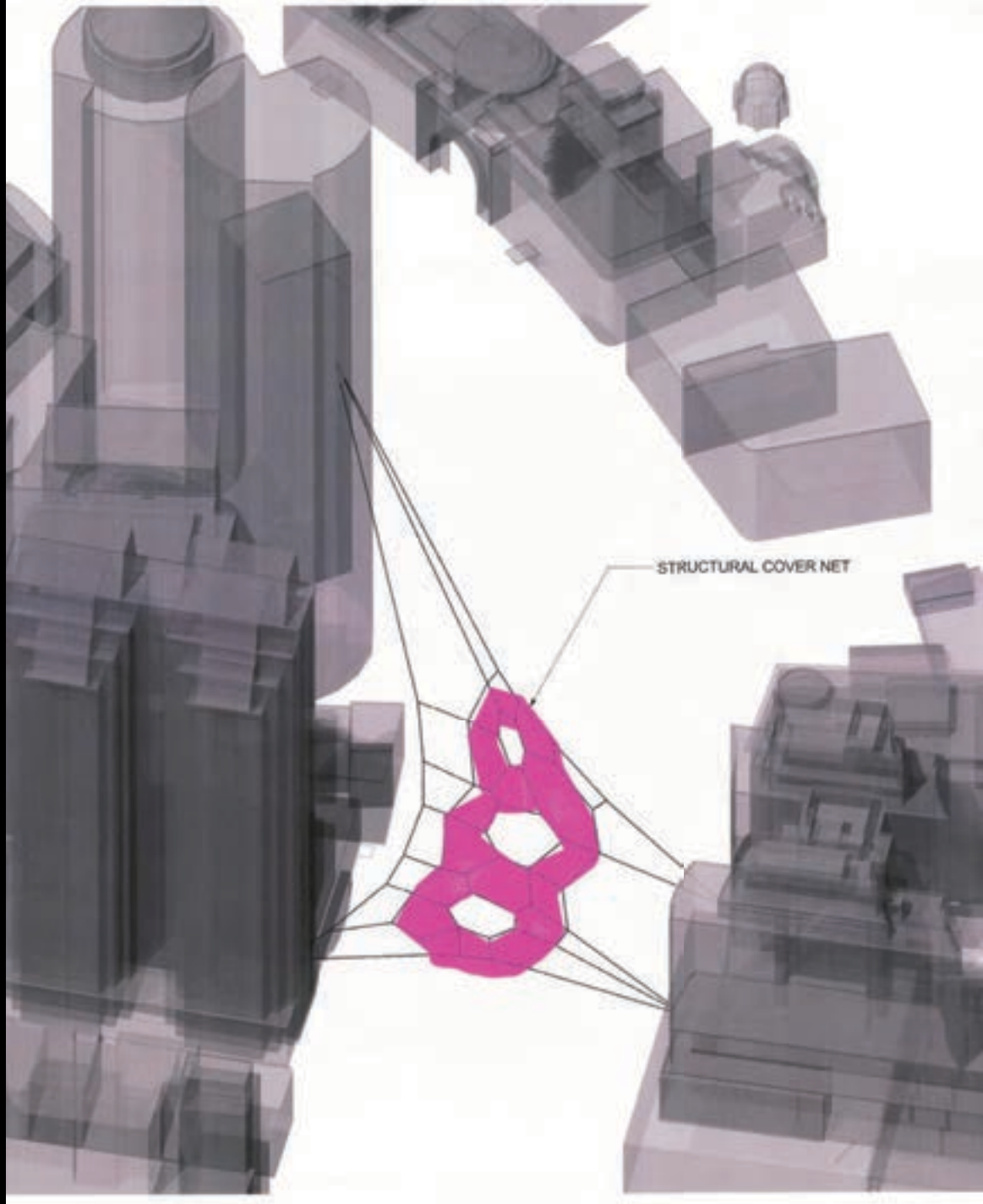


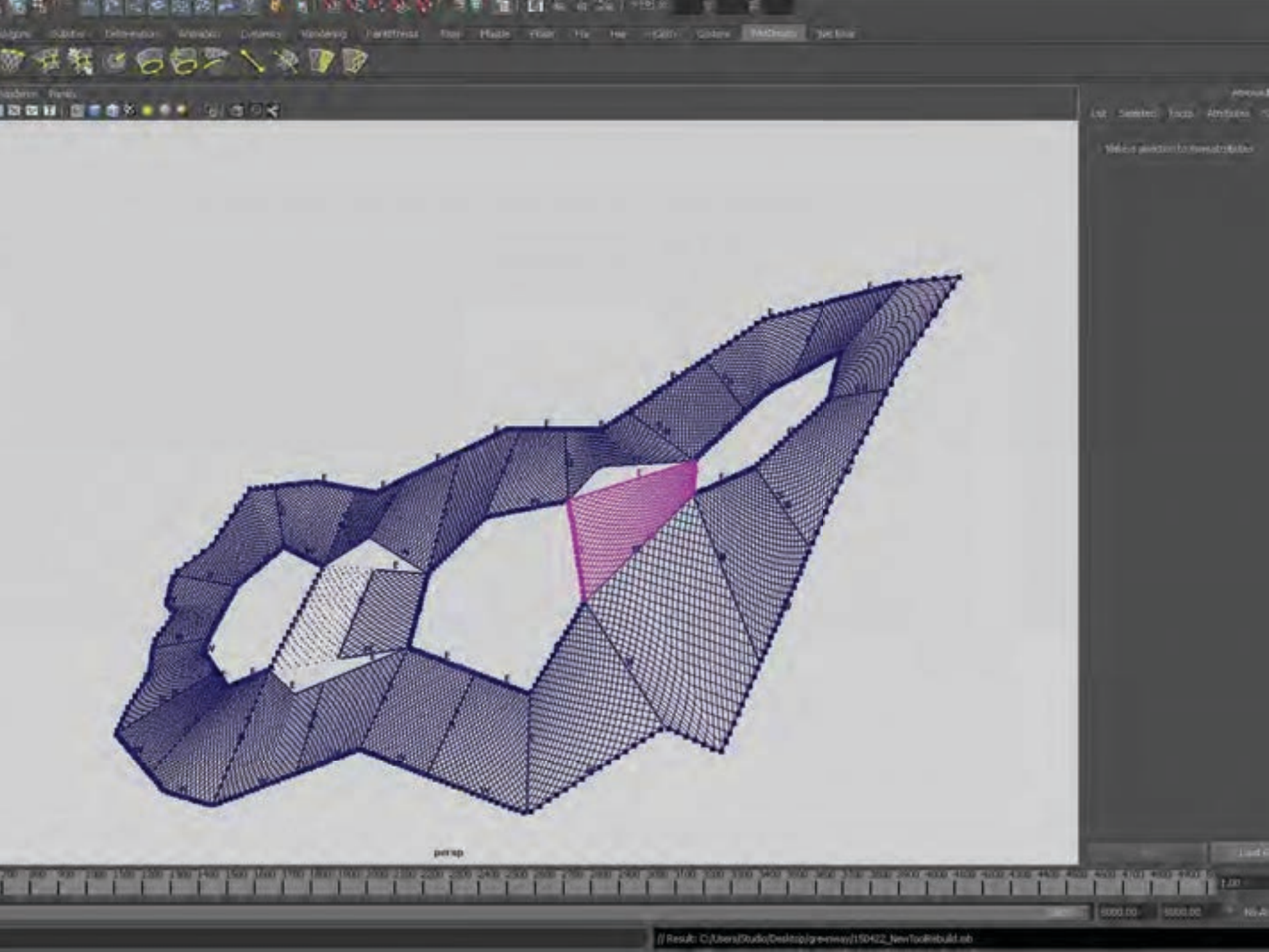




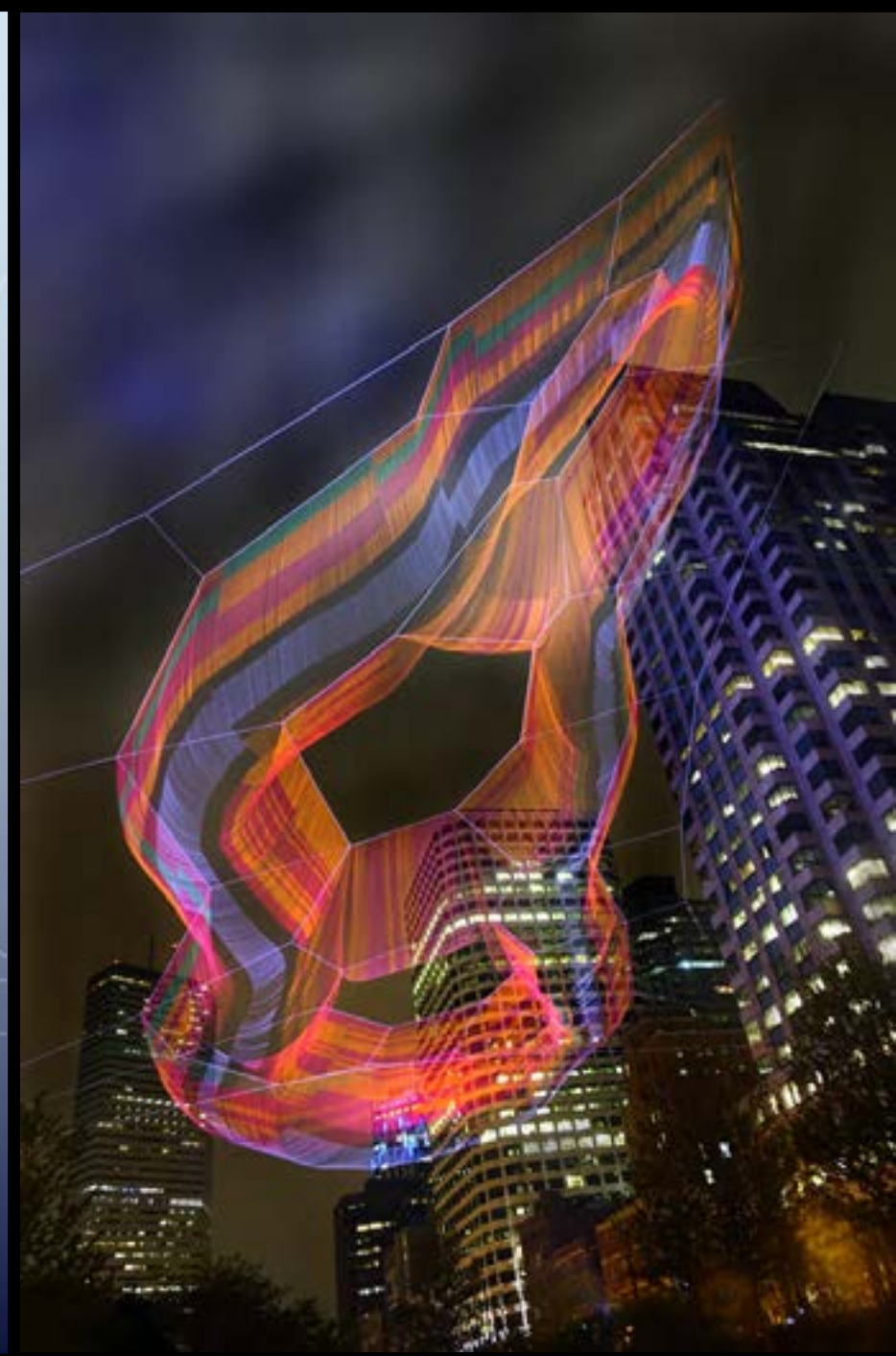
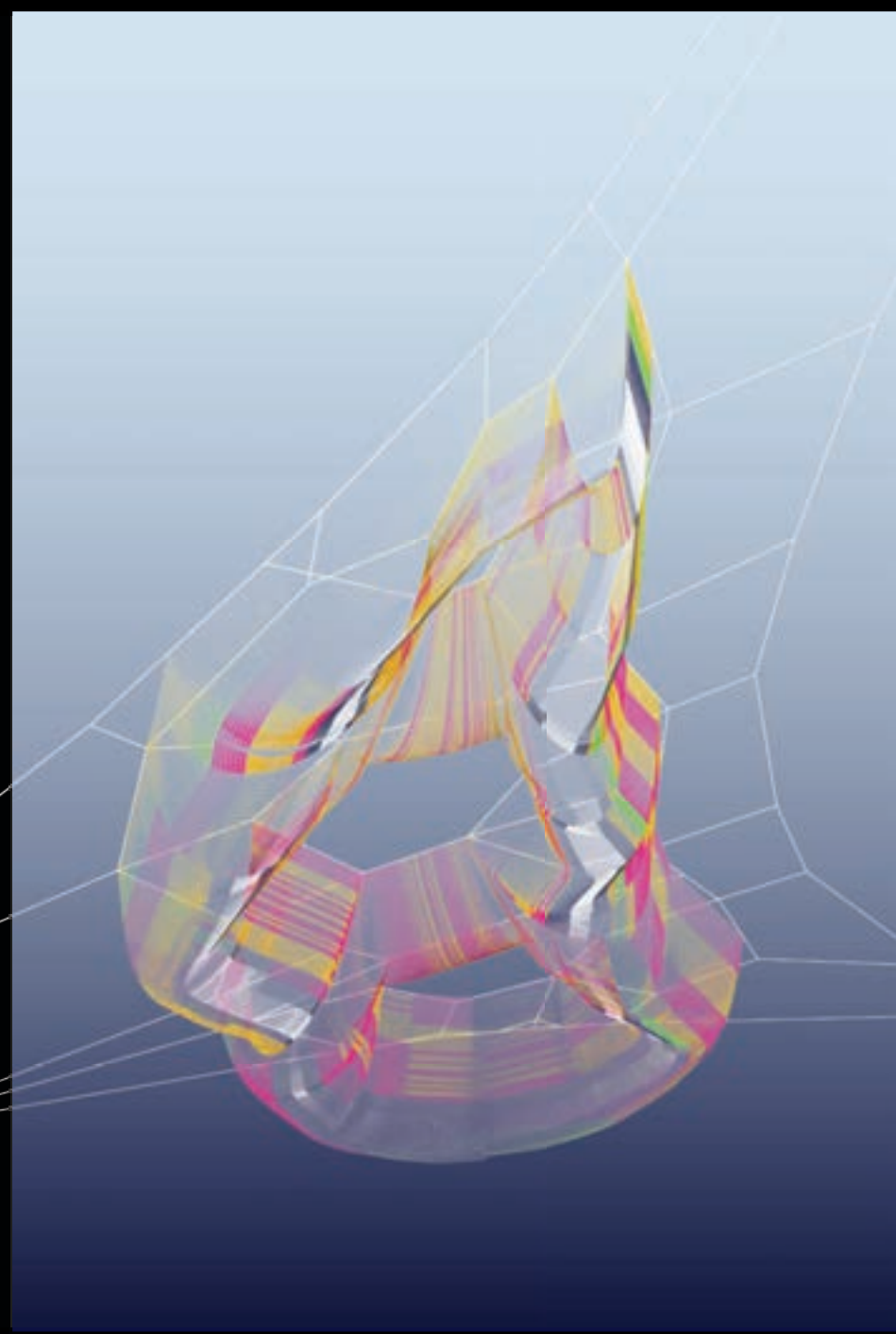


TRIMOUNTAIN.

















OMEGA PANEL PRODUCTS  
**LAMINATORS INC.**  
Thank you for choosing Omega Panels!  
LaminatorsInc.com • 800-523-2347

OMEGA PANEL PRODUCTS  
**LAMINATORS INC.**



OMEGA PANEL PRODUCTS  
**LAMINATORS INC.**

CELEBRATING  
**40+**  
YEARS OF  
OPERATION

**PLEASE** refer to  
instructions prior to fabrication  
or installation.

Thank you for choosing Omega Panels!  
Call 800-523-2347 immediately if no instructions are with  
this product or download instructions in pdf format from:

[www.LaminatorsInc.com](http://www.LaminatorsInc.com)

Omega-Lite<sup>®</sup> Thermally<sup>®</sup> Omega-Plt<sup>®</sup>  
Omega Foam-Plt<sup>®</sup>

Failure to follow our fabrication and installation guidelines will void your warranty.

OMEGA PANEL PRODUCTS  
**LAMINATORS INC.**

40+

PLEASE refer to  
instructions prior to fabrication  
or installation.

Thank you for choosing Omega Panels!  
Call 800-523-2347 immediately if no instructions are with  
this product or download instructions in pdf format from:

[www.LaminatorsInc.com](http://www.LaminatorsInc.com)

Omega-Lite<sup>®</sup> Thermally<sup>®</sup> Omega-Plt<sup>®</sup>  
Omega Foam-Plt<sup>®</sup>

Failure to follow our fabrication and installation guidelines will void your warranty.





MEASUREMENT TECHNOLOGY

MODEL: LCI-00x  
800-834-1908

LCI-00x

5.22  
4.15

ALM DIA USB

PWR IN

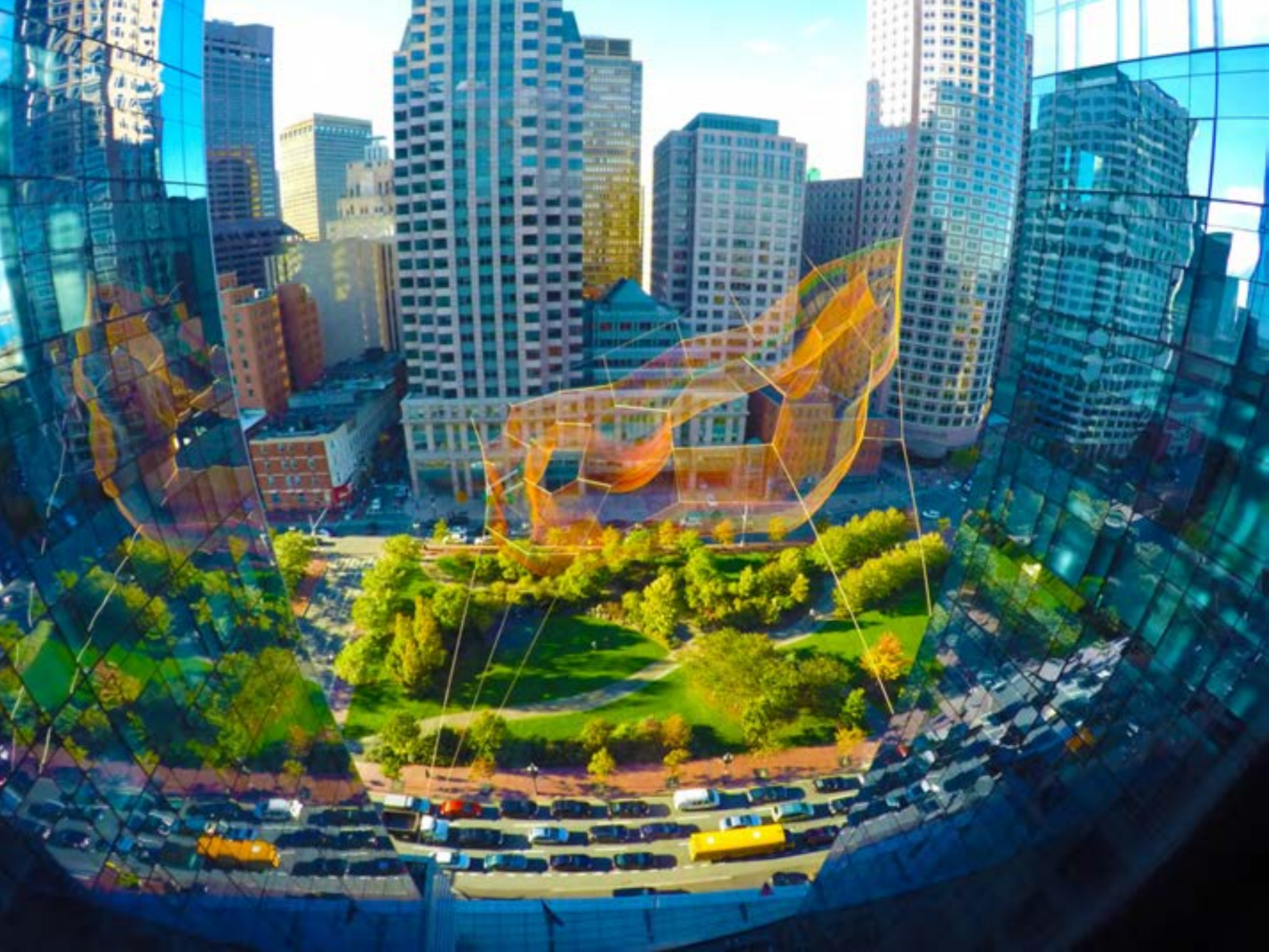
OFF ON

POWER

DATA

ALARM







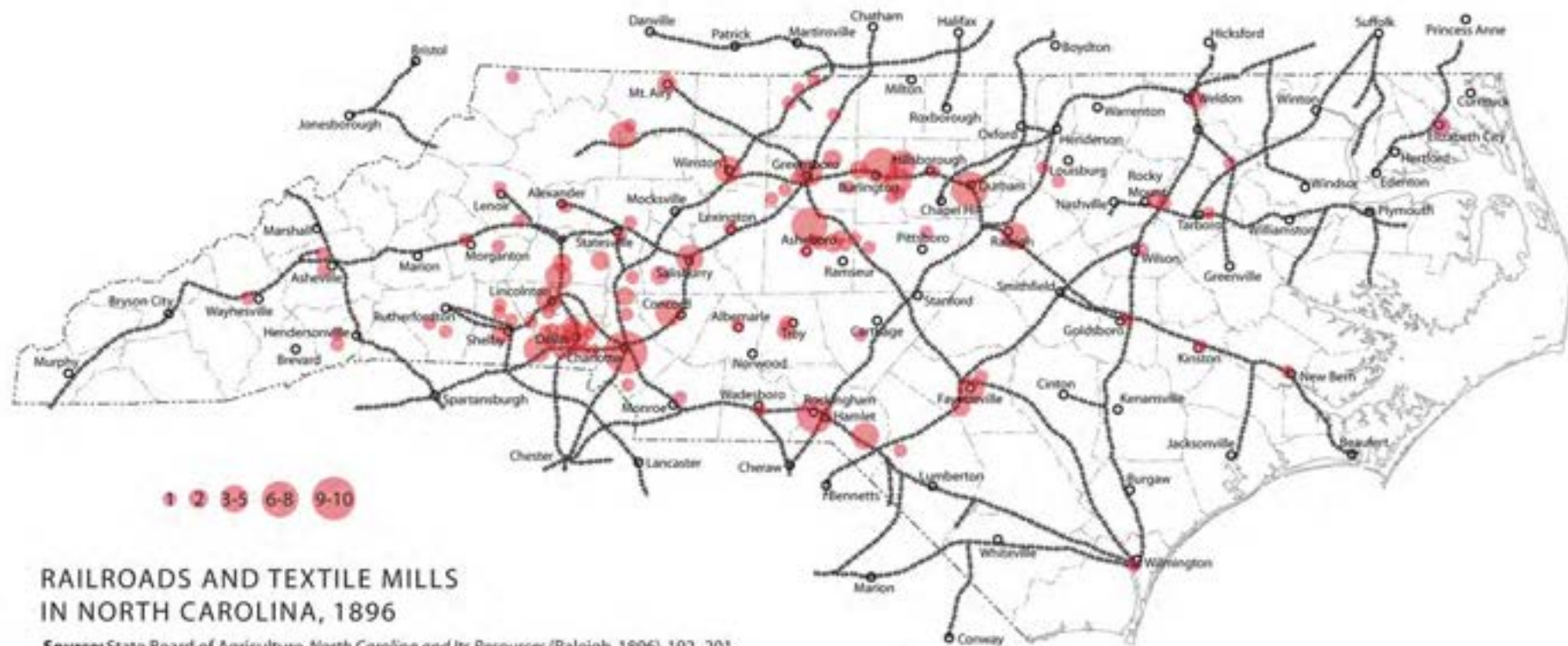








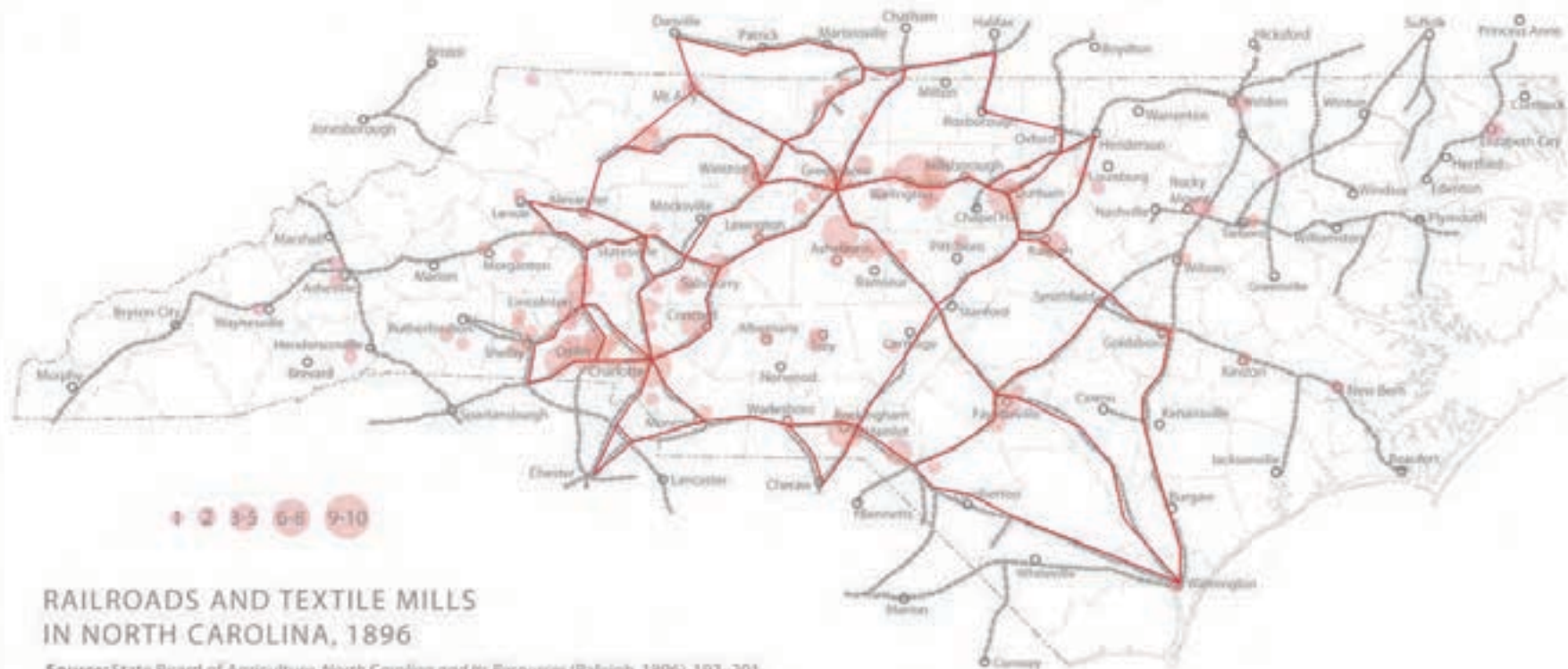


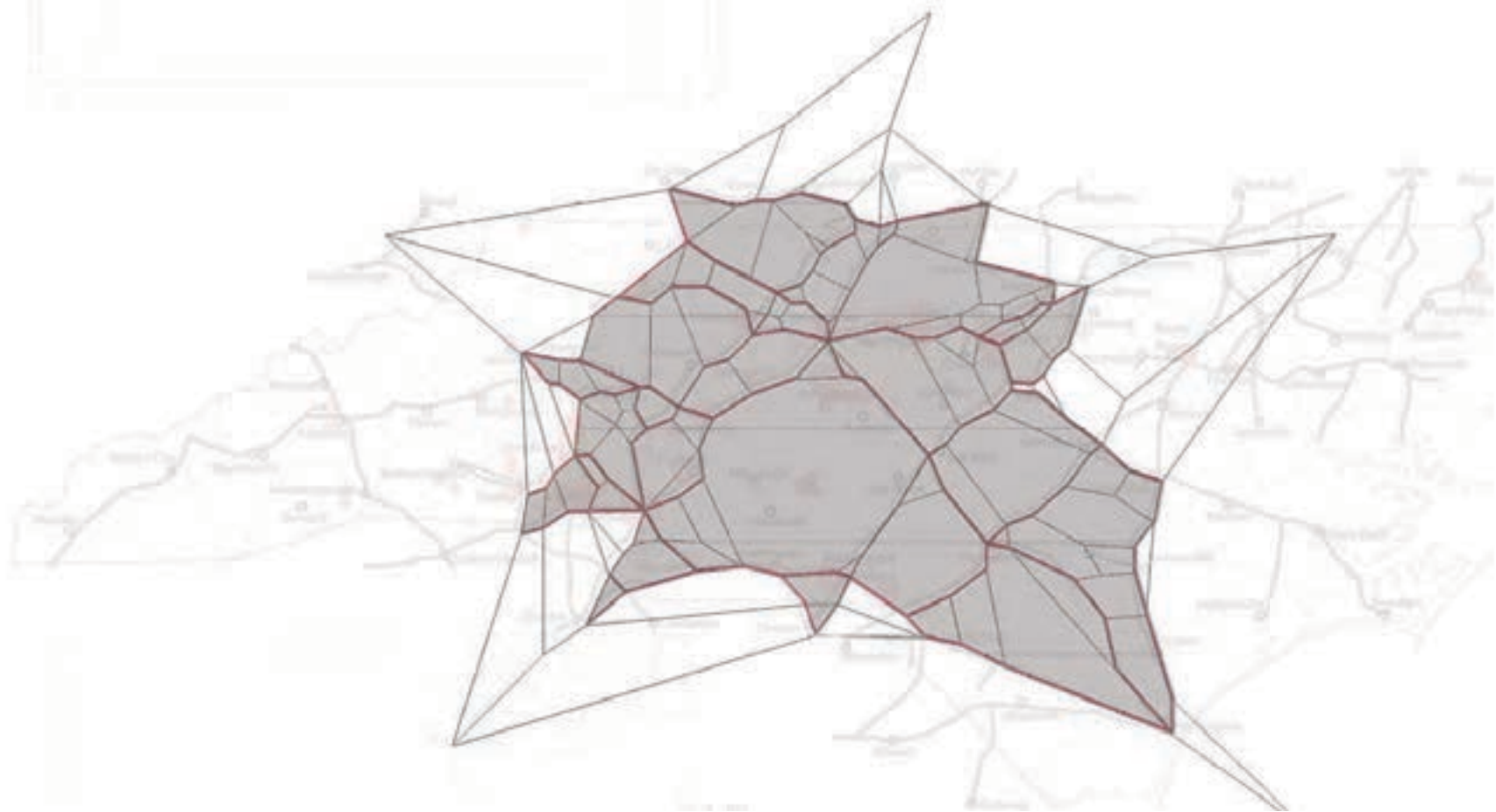


## RAILROADS AND TEXTILE MILLS IN NORTH CAROLINA, 1896

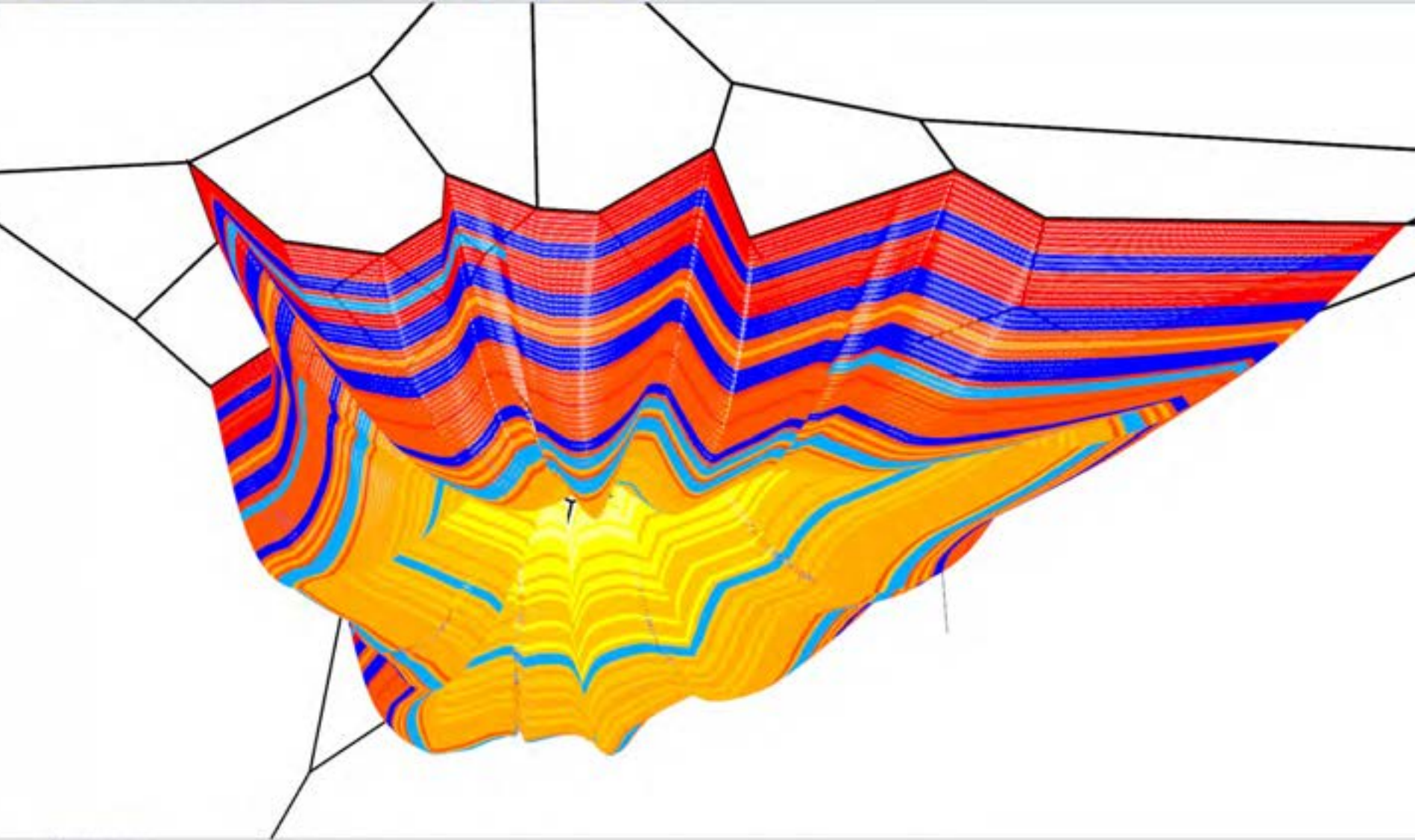
Source: State Board of Agriculture, *North Carolina and Its Resources* (Raleigh, 1896), 192-201.



















One Hour

Participation





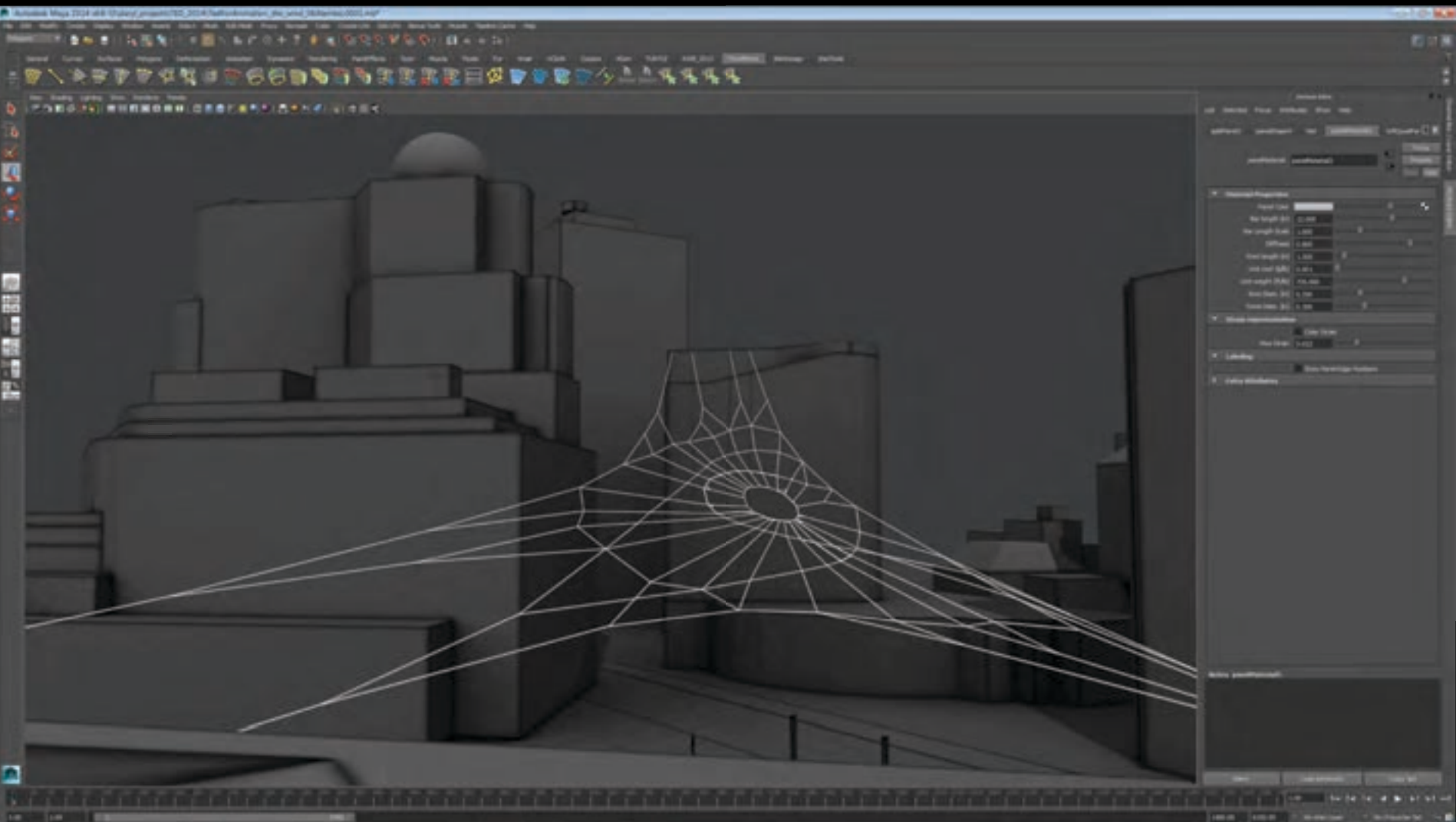




















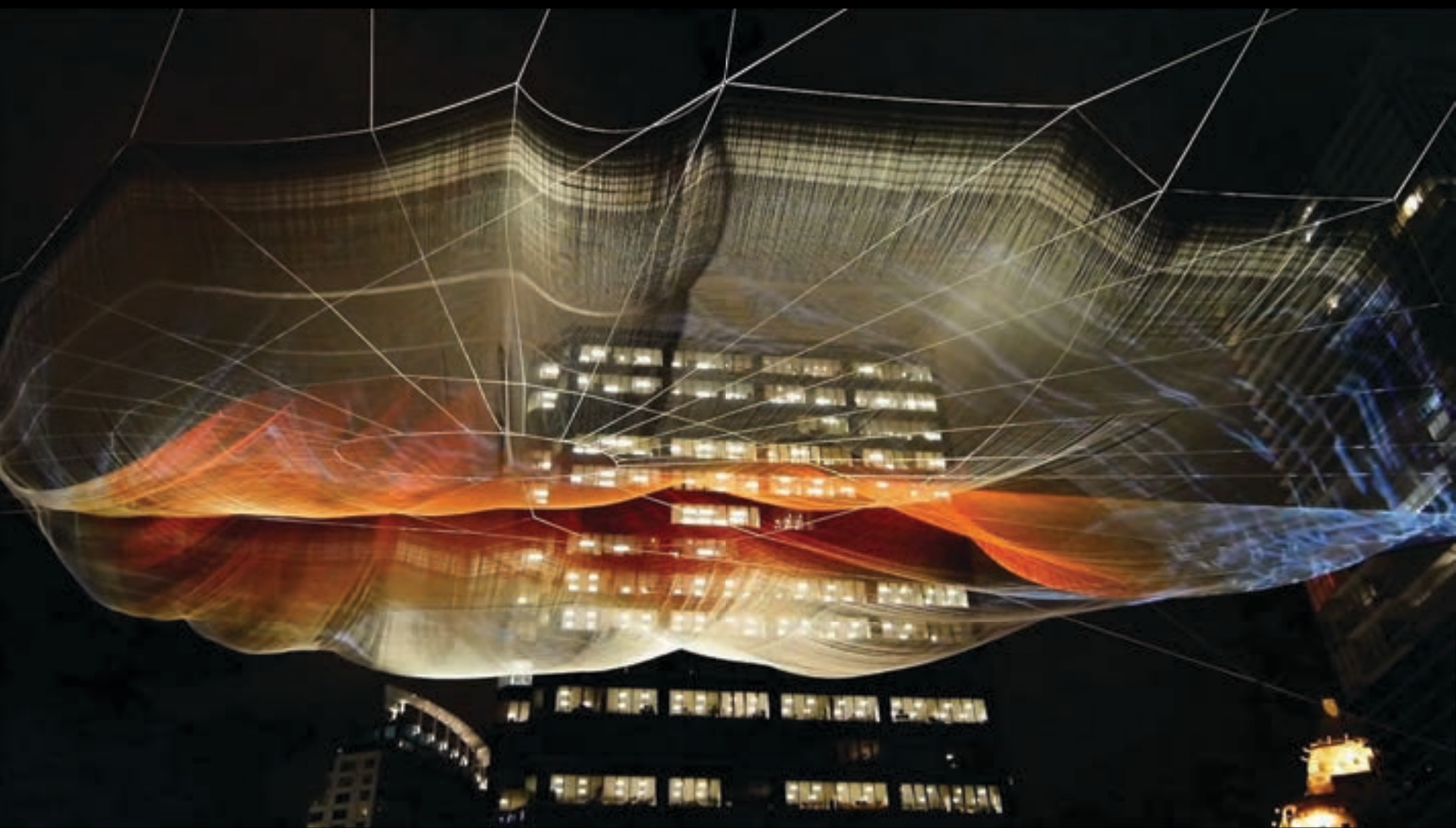












# New Challenges

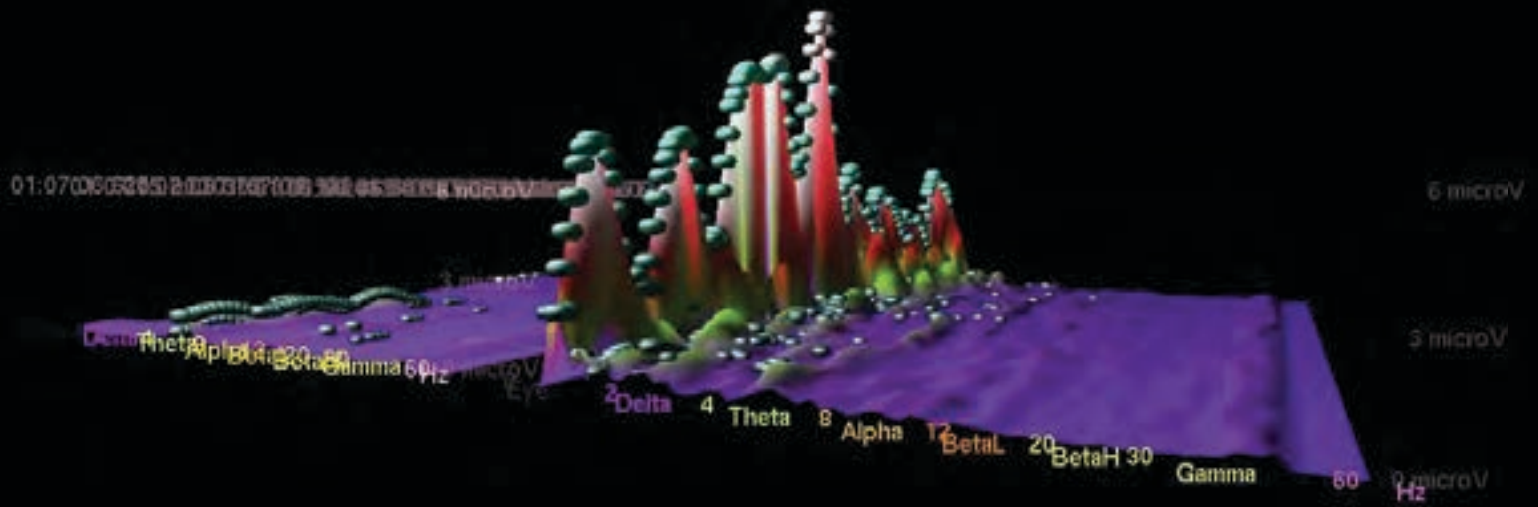




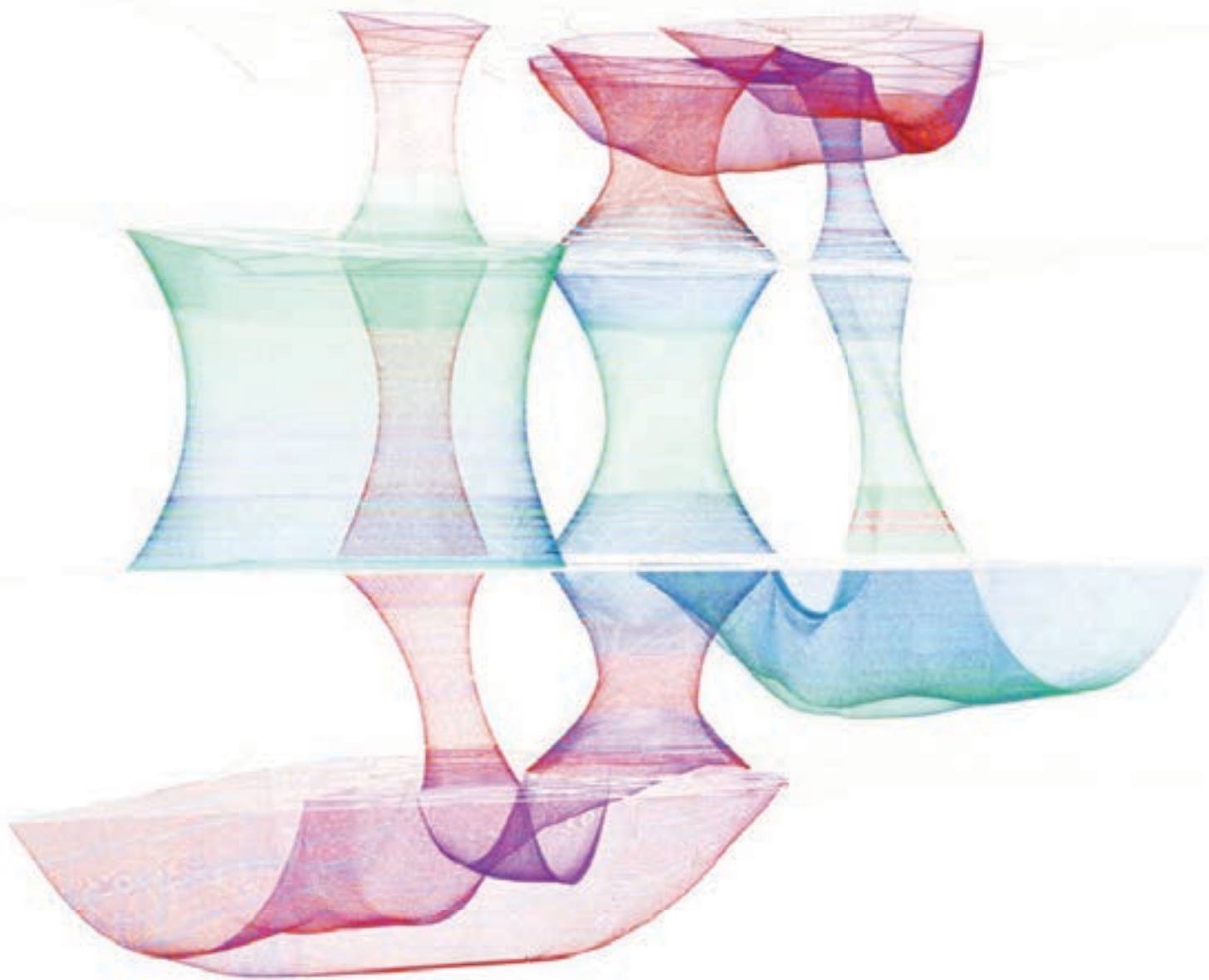
SOM, Sunset Strip, West Hollywood California

Normal View    Option    01:07:06.716    8.58612995    0.2141 Hz Res    L Peak: 1.34190 microV    1.10062 Hz    512 Wave FFT  
L8 Brain    X 2    Front    Left    Right    Top    R Peak: 2.69977 microV    0.70912 Hz    128 Hz Sampling

01:07:06.716    8.58612995    0.2141 Hz Res    L Peak: 1.34190 microV    1.10062 Hz    512 Wave FFT  
R Peak: 2.69977 microV    0.70912 Hz    128 Hz Sampling  
Sun 20/09/2010 13:09:28.27 PM  
Tue 20/09/2010 09:31:48 PM  
Gen Start    Rec    Play    Pause    Loop  
Zero    Start    Max    Max-Zero  
Start    Max    Max-Start  
00:05:33.208    Current: 01:07:06.491

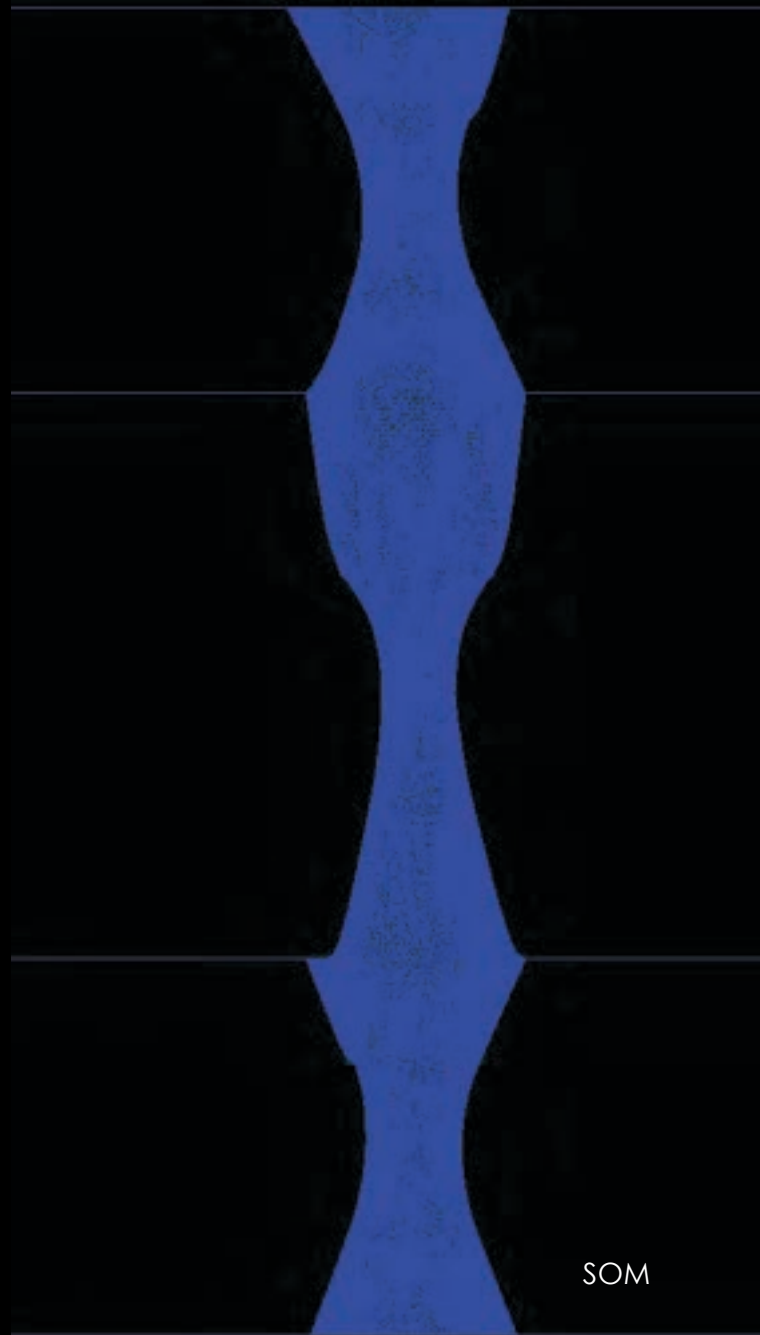
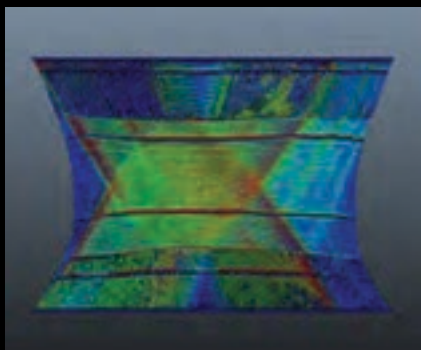
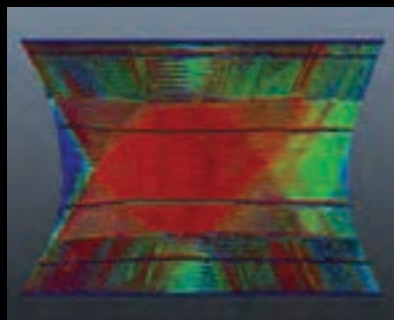
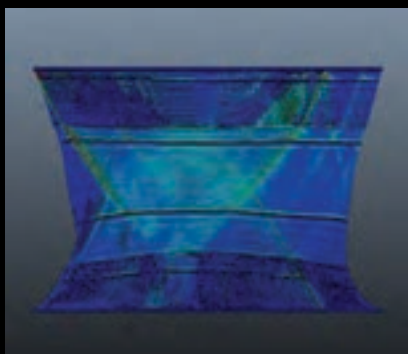
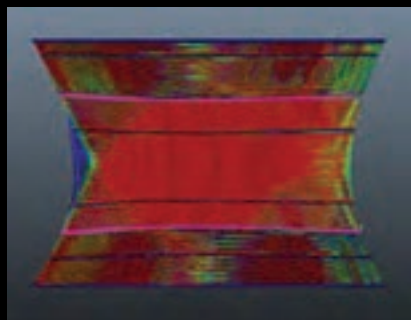
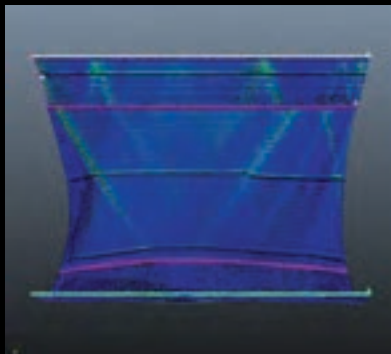
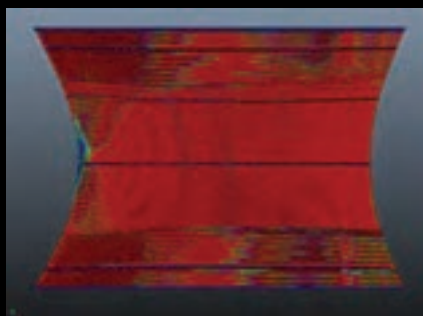




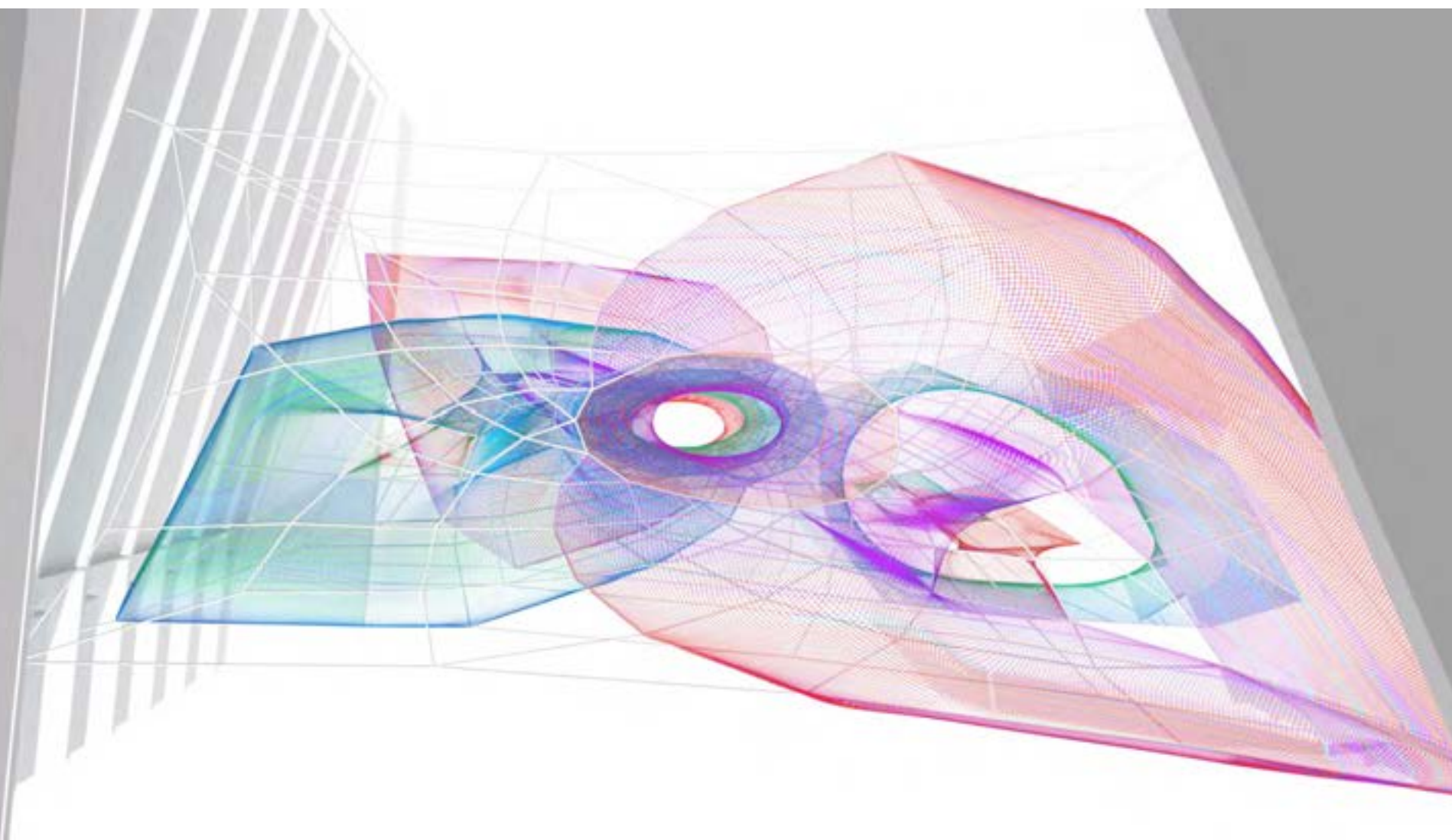




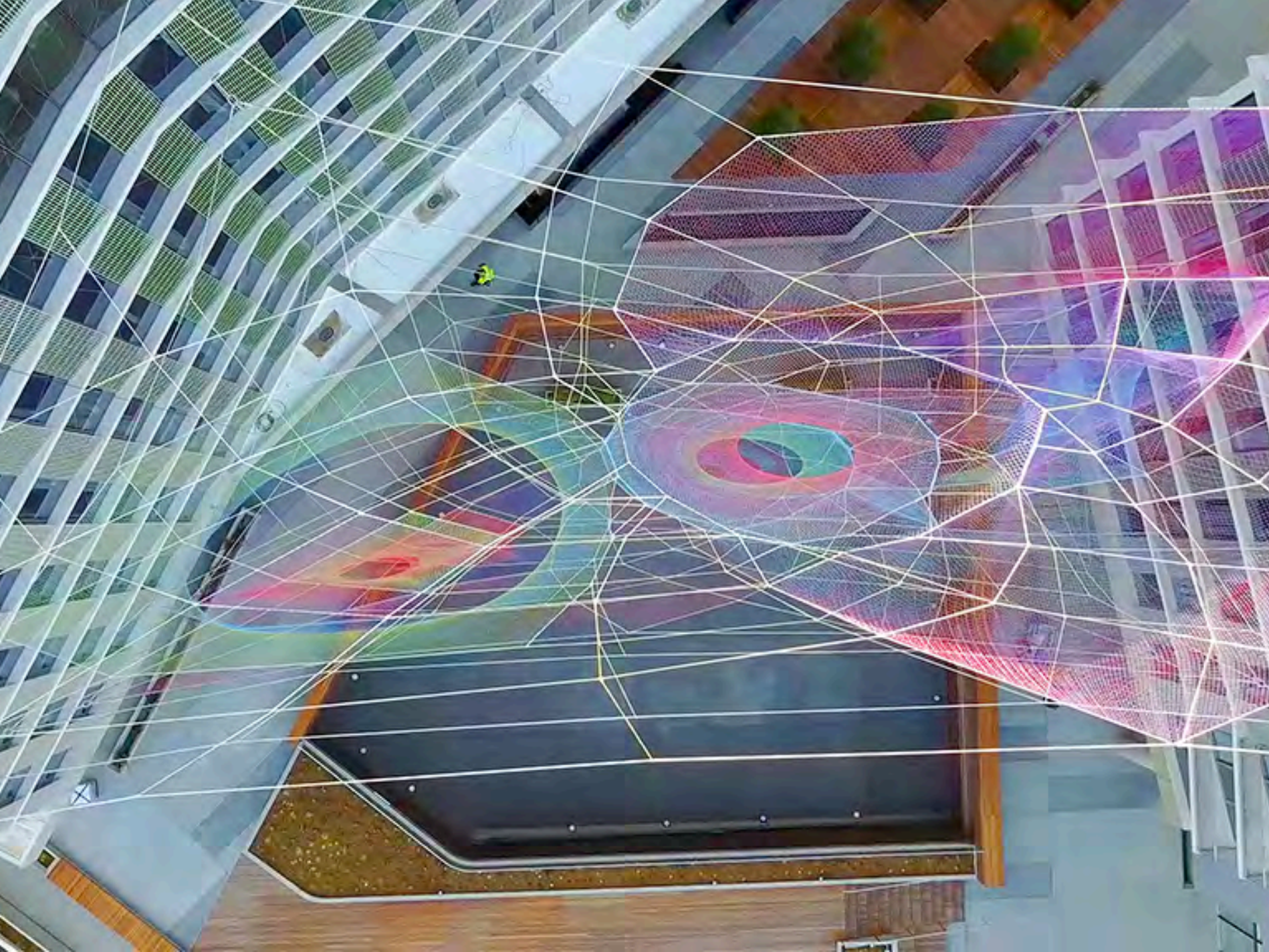




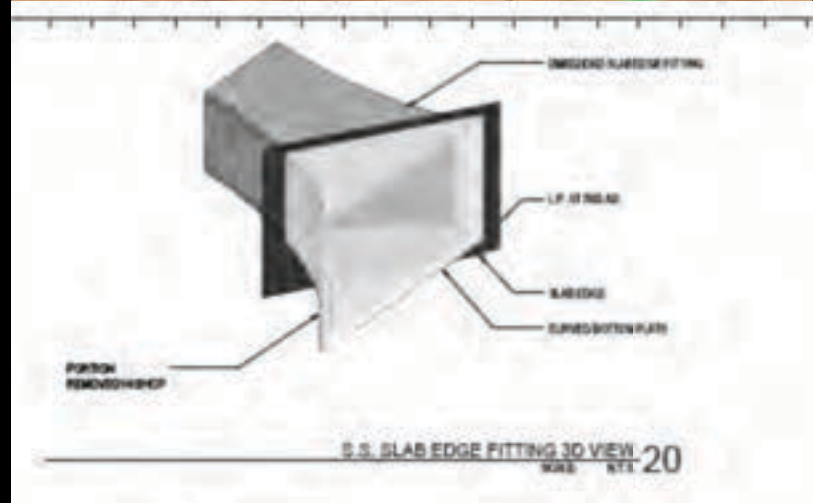
SOM



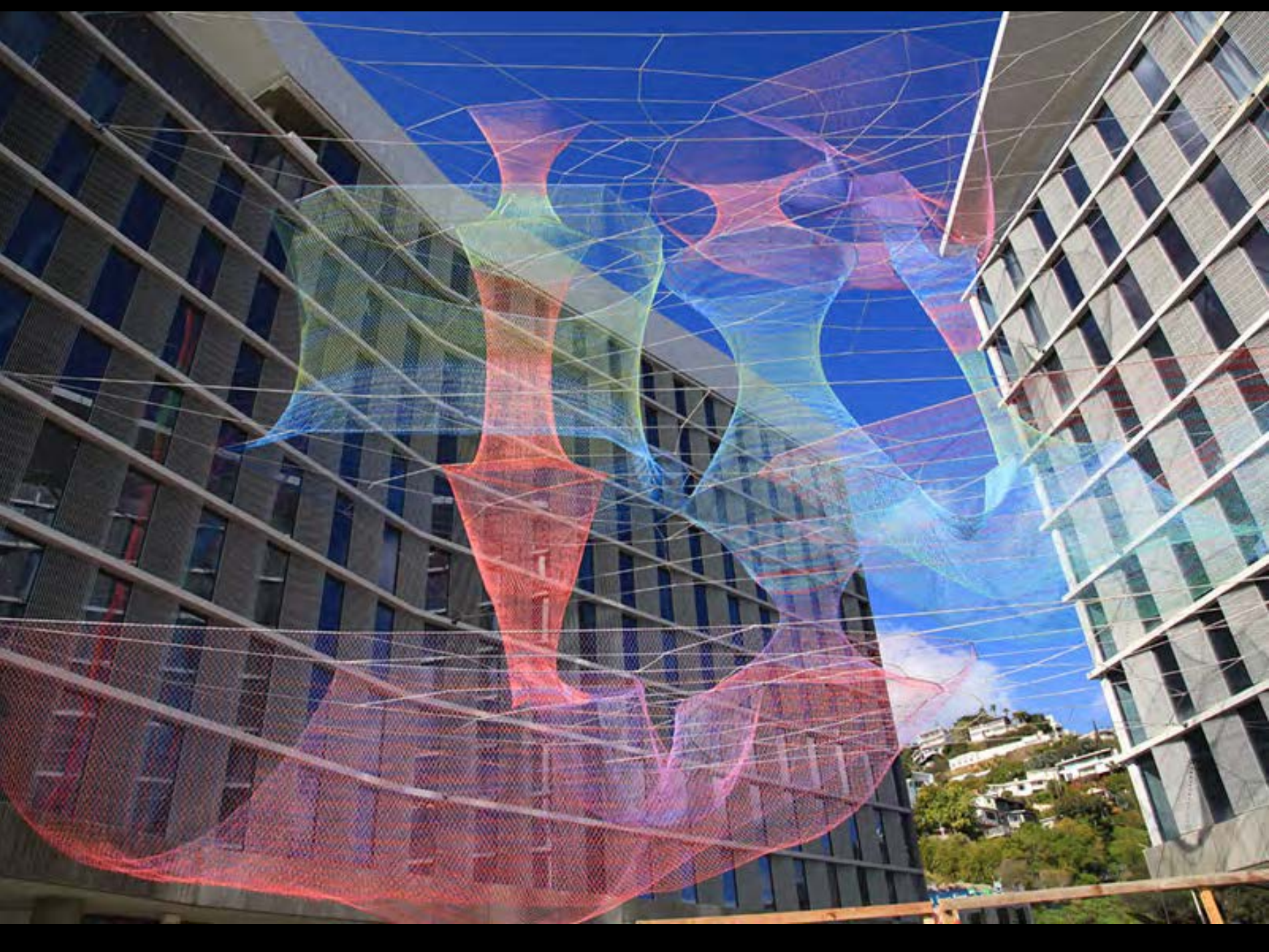




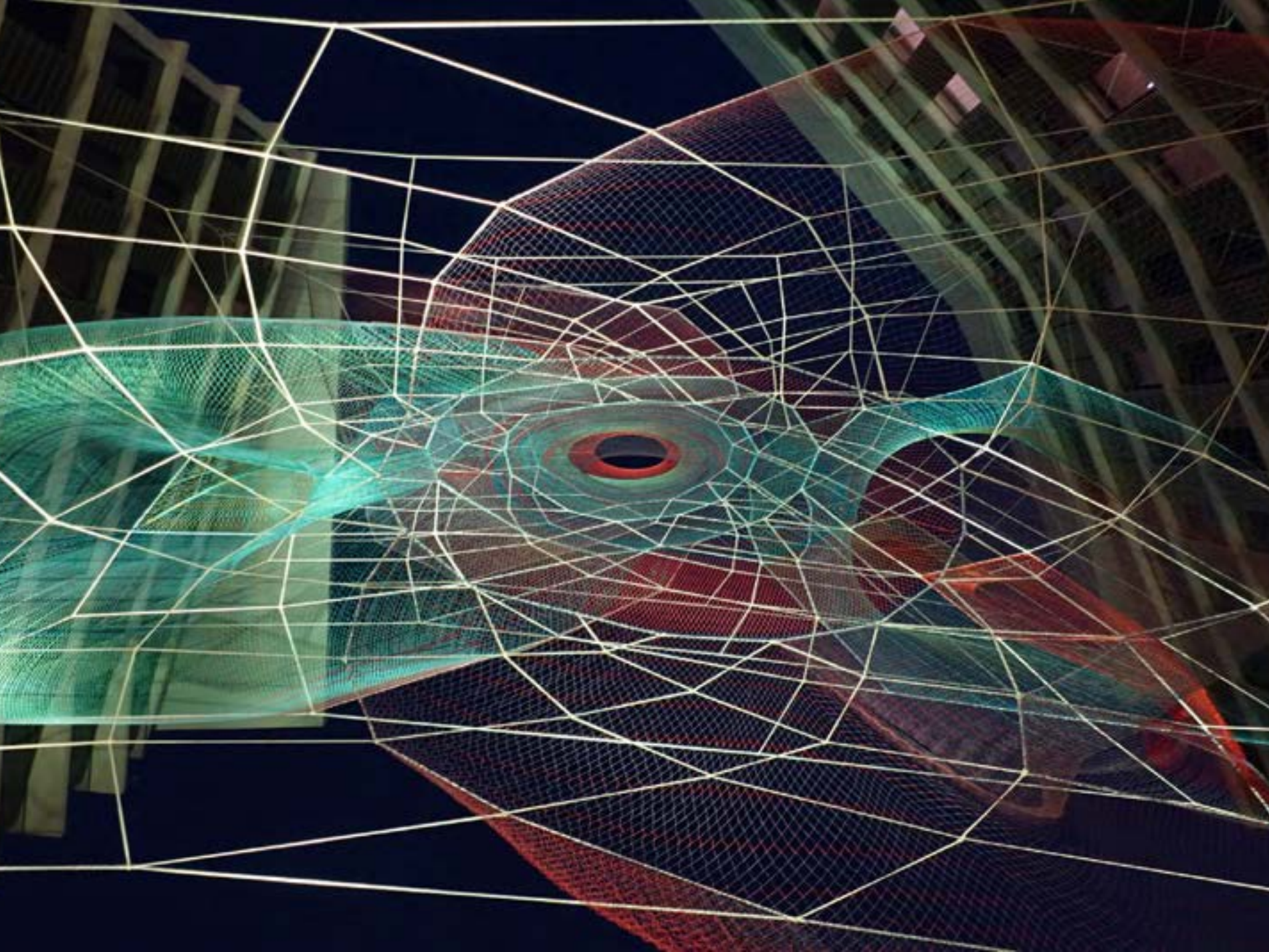
























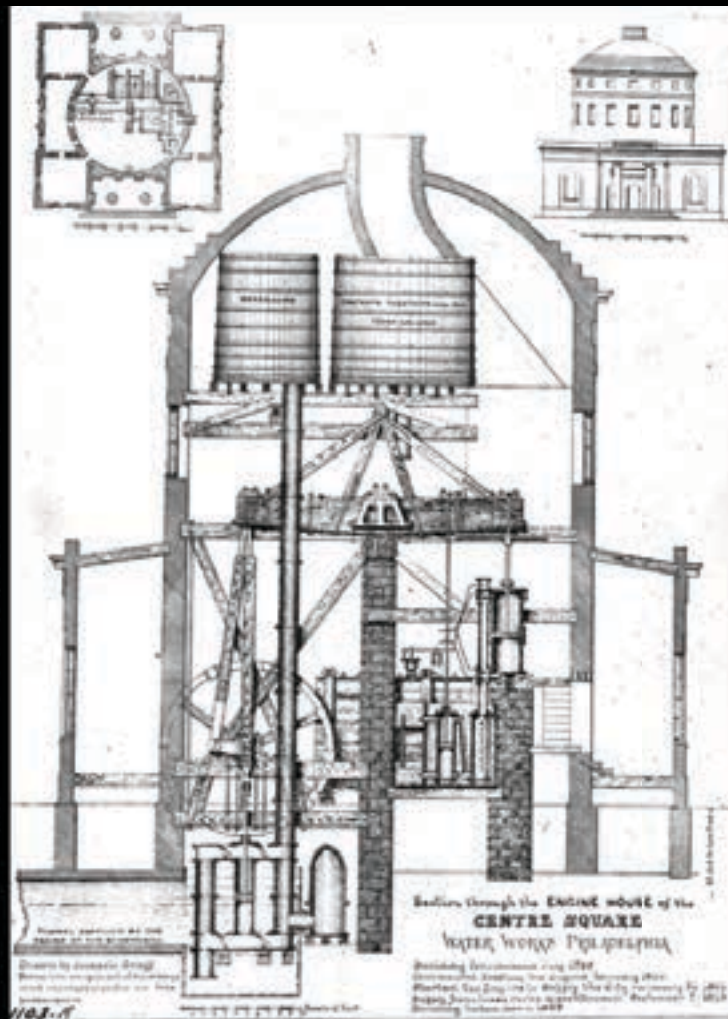
West Hollywood, CA, 2017







1801 Water Works













# MARK ROTHKO

A RETROSPECTIVE







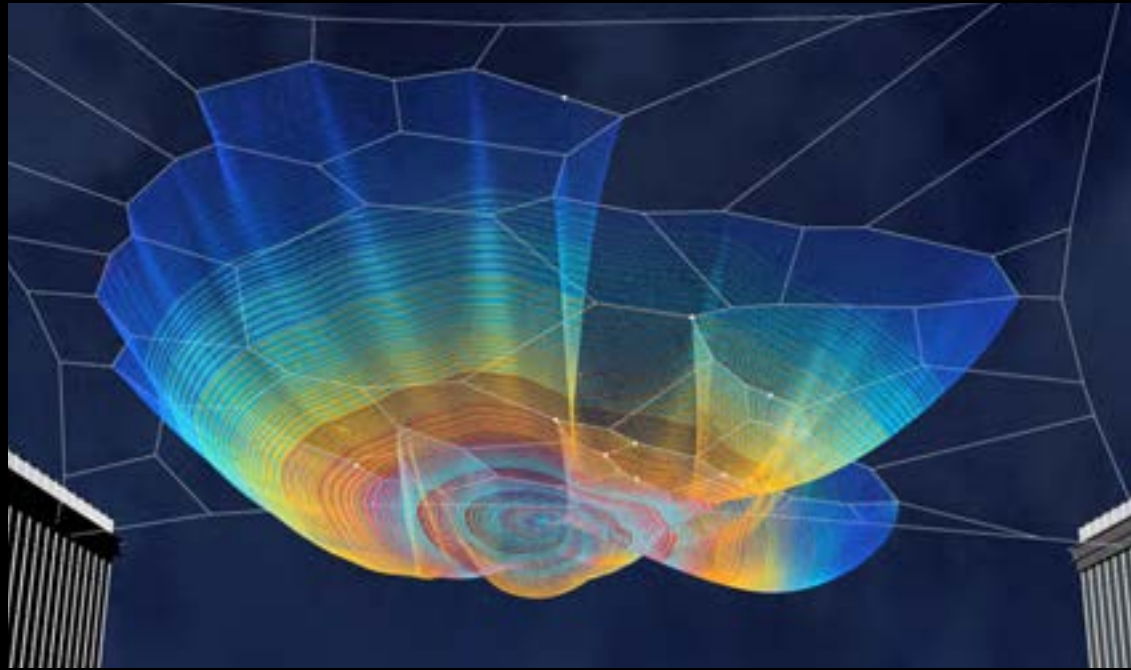














“Be patient toward all that is unsolved in your heart and to try to love the questions themselves like locked rooms and like books that are written in a very foreign tongue.

Do not now seek the answers, which cannot be given you because you would not be able to live them. And the point is, to live everything. Live the questions now. Perhaps you will then gradually, without noticing it, live along some distant day into the answer.”

-Rainer Maria Rilke

# Team Sport

## Studio Team:

David Feldman, Melissa Henry, Daniel Zeese, Jamie Li, Daniel Smith, Lillian Rodriguez, Cam Chateaufneuf, Yoonjee Koh, Lyza Baum, Lucca Townsend, Mieke Prins, Melanie Peterson, Rachel Newsam, Becky Borlan, Drew Raines, Daniel Lear, Yan Yan Mao, Jack Pace, Nathaniel Stanton, Ian Keough, John Neal, Steve Gregory, Les Powers

## Amsterdam:

Amsterdam Light Festival Felix Guttman Frans van Konijnenburg, David JansenAllen Ortega, Henry Lewsley, Rogier van der Heide, Florian Ganzvoort  
Klaas Popma, Laura Taylor, Janus van den Eijnden

## Boston:

The Rose Kennedy Greenway Conservancy: Laura Jasinski, Linda Jonash, Jesse Brackenbury, Jodi Wolin, Lucas Cowan, Michael Nichols. Arup: Clayton Binkley, Patrick McCafferty, Michael Shearer, John Hand, Jake Wayne, Brian Stacy. Autodesk: Rick Rundell, Rod Recker. Shawmut Design & Construction: Micah O'Neil, Chad Grimshaw. Daniel Marr & Son, Lumenpulse.

## Denver:

City of Denver, John Hickenlooper, Erin Trapp  
Denver Office of Cultural Affairs, Kendall Peterson, Pauline Herrera, Brooke Jones. Denver Art Museum, Chris Jahn, Mark Drummond Davis, Charles Keyes, Shane McCormick. NASA Jet Propulsion Laboratory, Richard Gross. NOAA Center for Tsunami Research, Christopher Moore. Mike Mancarella, Joseph Gann, Shubie Gomez, Jason Kalotchny, Peter Bergman, Sanford Kwinter

## Greenboro:

Engineering: ARUP: Clayton Binkley  
Lighting: Focus Lighting  
Photography: Lynn Donovan, Joshua Spitzig

## India:

Fulbright Scholarship Board  
United States-India Educational Foundation (USIEF)

## London:

Engineering: ARUP: Clayton Binkley  
Lighting and Interactivity: ArtAV  
Festival Production: Artchoke  
Photography and Videography: Emma Peter, Bruce Petschek

## Matosinhos/Porto:

Portugal Ministry of the Environment, City of Matosinhos, Eduardo Souto Moura, Rui Furtado, Jose Maria Lastra, Joao Ferrand, Madrid: ARCO, Feria de Madrid, Charles Fager, Florence Lynch, Christopher Sachs

## Madrid:

Engineering: ARUP: Clayton Binkley  
Festival Production and Lighting: Madrid Destino  
Photography and Videography: Joao Ferrand

## Montreal:

Les Quartier de Spectacles

## Philadelphia:

Center City District of Philadelphia, Paul Levy  
Laurie Olin, Susan Weiler, Richard Roark, Chris Landau. Nadine Nemeck, Chris Cookn, Dave Sola, Ross Peterson, John Rogers, Brian Stacy, Andrew Sachs

## Phoenix:

City of Phoenix Office of Arts and Culture, Ed Lebow, Raphael Ngotie, Kyle Peyton, Jeff Fulks, John Casadei, Ron Rice, Allen Ortega, Henry Lewsley  
Jay Hicks, Jeff Bentz, Brandon Sobiech, Chad Atterbury, Paul Deeb, Patrick McCafferty

## San Diego:

Clayton Binkley, Allan Wenzler, Bill Loundquist, Mistyka Rodriguez, Mike Linn, Joey Branam, Cameron Chateneuf, Joey Branam, Adobe, SO Events, and Arup Engineering.

## Richmond:

City of Richmond Public Art Program, Eric Fiss, Doug Shearer, Christina Lazar-Schuller, Ted Townsend, Joost Bakker, Vance Harris Joe Fry, Christopher Phillips, Emma Lotto Derek Ratzlaff, Karen Henry, Barbara Cole, Peter Smith, Joseph Scott, Tom Kelmartin, Laura Geiman

## San Francisco:

Public Architecture & Planning (San Diego)  
Gensler, Buro Happold, Peter Heppel, Speranza, Lam Partners, Zoll Design

## Santa Monica:

Susan Weiler, Richard Roark, Ben Monette, Dan Rome, Zach Alterman, Martyn Claes, James Schipper, Mark Flaisher, Clayton Binkley, Partic McCafferty, Simon Rees, Eddie Diaz, Santa Monica Public Works.

## Santiago, Chile:

### Hecho en Casa

## Seattle:

Bill and Melinda Gates Foundation, Lynn Perkins, Richard, Norma., Biran Stacy, Clayton Binkley

## Singapore:

Martin Professional Pte. Ltd., Kurihara Kogyo Co., Ltd.  
Urban Redevelopment Authority (URA), Singapore

## Shanghai:

Engineering: Peter Heppel Associates (Paris)  
Festival Production and Lighting: Kaleidoscale Marcom

## Sydney:

Powerhouse Museum: Joanne Delzoppo, Peter Morton, Lindie Ward, Leonie Jones, Maringo Kojdanovski  
City of Sydney: Glenn Wallace, Gillian Minervini, Bridget Smyth, Jeremy Sparks, Harry Partridge, Partridge Partners (Sydney), David Gleig, Cairellie

## Vancouver:

Google Data Arts Team: Doug Fritz, Aleksandar Rodic, Jono Brandel, Max Hawkins, Chris Delbuck, Hyun Ji Bae, Sabah Kosoy, Valdean Klump, Jenny Ramaswamy, Clem Wright, Arup: Clayton Binkley, Hans-Erik Blomgren, Patrick McCafferty, John Hand, Cormac Deavy, Glotman Simpson: Rob Simpson, Andrew Seeton, Autodesk: Jeff Kowalski, Peter Boyer, Matt Jezyk, Graphics eMotion: Hassan Aziz, Julien Abril, Frank Dufaux, Olivier Delahousse, Louis Fortin; Kinetic Lighting: James Schipper, Geoffrey Galper

## Vilnius:

Europas Parkas Open Air Museum of the Centre of Europe, Gintaras Karosas

## Washington, D.C., Renwick Gallery:

### The Smithsonian American Art Museum

Engineering: ARUP: Clayton Binkley, Patrick McCafferty  
Lighting: ARUP: Brian Stacy, Jake Wayne, Robbie Hayes  
Photography: Brian Stacy, Ron Cogswell

## West Hollywood:

### CIM, SOM San Francisco: Alessandro Beghini, Nicole Wang

Art Consultant: Marc Pally Lighting: Francis Krahe & Associates, Walter Berry  
Photography: Daniel Zeese, Nicole Wang



janetechelman



janetechelman



janetechelman

#janetechelman