

PIN-UP



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FLOW

Plus: A Water Special by Wolfgang Tillmans

Featuring

Johnston Marklee, Cookies, Leong Leong,

Arno Brandhuber, Guy Nordenson,

Tom Burr, WOHA, Smiljan Radic,

David Hartt, Olson Kundig,

and much more...

LOS
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URUGUAY!

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DESTINOS

Spring Summer 2017

ALSO: AKIRA MINAGAWA, ANIA
CARLSEN, CHRIST &
JILLIAN MAYER, LOT-EK,
AND

JAWORSKA, ASGER
GANTENBEIN,
NATHAN BROWNING,
PETER OPSVIK.

FOUNTAIN LIKES I



Joachim Schmettaus, Weltkugelbrunnen, Berlin (1983)

“The ‘Wasserklops’ next to Europa Center in the heart of old West Berlin [officially known as the Weltkugelbrunnen, designed by sculptor Joachim Schmettaus in 1983]. A red-granite, early 80s monstrosity, which tells a story of an unhinged belief in urban planning and design.” — *Wolfgang Tillmans, artist, Berlin, Germany*

“The fountain I enjoy most happens to be Dizengoff Square’s Fire and Water Fountain in Tel Aviv, designed by artist Yaacov Agam in 1986. Despite the strange music, lights, and odd proportions, the fountain possesses a particularly redeeming ‘machine’ spirit. Embracing kinetic art and architecture, the Fire and Water Fountain positions itself as a ‘moving machine,’ a self-aware monument that doesn’t feel too serious. It is unconcerned with elegance and meaning, to be enjoyed like a giant toy by the everyday citizen.” — *Valentina Cameranesi, designer and art director, Milan, Italy*



Zion & Breen Associates, Paley Park, New York City (1967)

“I would say Manhattan’s Paley Park [Zion & Breen Associates, 1967], which is a serene oasis amid the cacophony and consumerist chaos of midtown. It is also a much needed refuge from fortress Trump just around the corner.” — *Mabel Wilson, architect and historian, New York, USA*

“Seeing red, seeing liquidity. Slavs and Tatars’s *Reverse Joy* fountain seeps into you the moment you see it.” — *Carson Chan, architecture writer and curator, Princeton, New Jersey, USA*

“Barber Wilsons & Co.’s taps. Because they are made in England. Because they are made by our next-door neighbors, who in 1906 built the building that is now our home and studio. Because they work. Because they are made of brass, which is naturally anti-bacterial yet materially alive. And because what better fountain can there be than one that hydrates on a daily basis?” — *Max Lamb, industrial designer, London, U.K.*

“My parents have a birdbath in their backyard, surrounded by banana trees. Cast in concrete and painted white, it’s shaped like a bathing girl, holding a dish over her head — a typical Miami-Modern motif repeated in different scales throughout the city. After the rain, cardinals, orioles, and blue jays put on a show, splashing around manically until the sun dries up all the water.” — *Alexandra Cunningham Cameron, design curator and writer, New York City, USA*

“I was very impressed by Tadao Ando’s Silence fountain built in 2011 in Mayfair, London. Its elegantly rounded mass acts as a water basin that surrounds two trees, from the bases of which clouds of mist periodically erupt. It is simply magical how the addition of water vapor creates an instant emotional experience.” — *Martien Mulder, photographer, New York City, USA*



Walter Womacka, Fountain of International Friendship, Berlin (1970)

“Socialists build the best fountains. Such is the case with the Fountain of International Friendship, designed in 1970 by one of the GDR’s most prominent Socialist-Realist artists, Walter Womacka, for Alexanderplatz in Berlin. Last summer I witnessed a young Egyptian asylum seeker climb the fountain’s spiraling cascade of copper leaves in an act of nonviolent protest. In the spirit of international friendship circa 2016, more than 30 police officers were called on site and he was removed by a SWAT unit disguised as a TV crew who tased him from a boom lift.” — *Martti Kalliala, architect, Berlin, Germany*

“My favorite is the fountain in Father Demo Square in New York City’s West Village. Lacking all of the expected decorative attributes of fountains, the 2007 George Vellonakis design stands alone in the three-tiered genre. Its clip-art-like simplicity calls to mind a chocolate fondue fountain; the unexpected oddity, tension, and disappointment of this makes it both object and fountain of wonder.” — *Paul Kopkau, artist, New York City, USA*

“Our favorite fountain is the one in the heart of Washington Square Park [Jacob Wrey Mould, 1870] — because it’s empty and people do weird things in it.” — *Dominic and Christopher Leong, architects, New York City, USA*



EDAW, Fountain of Rings, Centennial Olympic Park, Atlanta (1996)

“My favorite is the Fountain of Rings in Centennial Olympic Park, Atlanta [EDAW, 1996], an interactive, computer-controlled ‘splash pad.’ Jets of water shoot up from the ground, inviting children and joggers to frolic in its liquid abundance on hot summer days, and entertaining park-goers with a choreographed spectacle of light and music on others. It is the populist’s Fountains of Bellagio. The fountain’s Tolkenian name and circular formations refer to the 1996 Olympic Games during which it debuted, alongside a lot of Atlanta infrastructure that remains polarizing both to the city’s bourgeois public and to its planning community. The Fountain of Rings featured prominently in a mural that until recently greeted arrivals at Hartsfield-Jackson Atlanta International Airport, in which a diaper-clad toddler was depicted gleefully squatting in the spray, no doubt adding a gross-out factor to its public perception. I think the fountain is a tremendous success as infrastructure — I’m sure I’ve seen hundreds of carefree wet people in it at one time — as pageantry, as a 1990s period piece, and, I imagine, as a pioneer of interactive fountain technology.” — *Victoria Camblin, editor and artistic director Art Papers, Atlanta, USA*

FOUNTAIN LIKES II

“My favorite fountain is part of the Monumento alla Resistenza built by competition-winning architect Gino Valle in the Italian town of Udine from 1959 to 1969. One large circle circumscribes a concrete quadrilateral volume held in the air by only three pillars. Half of the circle becomes a deep fountain, a moment of essential architectonic grace that struck me dumb from the first moment I saw it. They just restored it last year!” — *Patricia Urquiola, architect and designer, Milan, Italy*

“I would have to say Marcel Duchamp’s 1917 urinal that he titled *Fountain*. While it wasn’t an actual fountain, its implications as a vehicle for the flow of water and ideas were wide reaching and saturated the history of art in the 20th century.” — *Tom Burr, artist, New York City, USA*



The Fountain Workshop, Granary Square, Kings Cross, London (2012)

“The pavement fountains at Granary Square [The Fountain Workshop, 2012] in Kings Cross, London are so fascinating to me because they occupy the entire area of the square and dynamically change the effect this place has on visitors and passersby. On warm summer days, they invite people to occupy the space and interact with the water. The combination of the fountains and LED technology creates special atmospheres at dusk and at night. In September 2016, Dornbracht had the opportunity to create the ‘Dornbracht Water Experience’ on Granary Square. For the installation, we combined the water performance of the public fountain with our own outlet points for the shower. The performance was accompanied by live music, creating a choreography of water, light, and sound. It was a dramatic representation of the ability to orchestrate the performance of water and the impact that it can have on our health.” — *Andreas Dornbracht, CEO Dornbracht, Iserlohn, Germany*

“My favorite fountain is not actually a fountain. It is a seawater swimming pool that I visited when I was a child, near Antofagasta in the middle of the desert, in northern Chile. The pool was almost indiscernible from the sea, allowing you to experience its wildness and feel protected at the same time.” — *Smiljan Radic, architect, Santiago, Chile*

“My favorite fountain is the Fontaine des Innocents in Paris [Pierre Lescot and Jean Goujon, 1547–50], at Les Halles, where in the film *National Lampoon’s European Vacation* a barefoot Griswold family has their VHS camera stolen. Pure glamour, beauty, and class.” — *Mel Ottenberg, stylist, New York City, USA*

“I love Bruce Nauman’s homage to Duchamp’s notorious *Fountain* masterpiece. His naked *Self-Portrait as a Fountain* [1966–67, printed 1970] is one of the most simple, beautiful, and radical statements in contemporary art. It is timeless and yet it continues to be on the edge of today’s awareness.” — *Mike Meiré, artist and art director, Cologne, Germany*

“My favorite fountain is in fact an architectural pavilion — the Blur Building realized by Diller + Scofidio for Expo.02 in Lake Neuchâtel, Switzerland. It was an architectural installation positioned off shore, directly on the water, and dispersed a fine mist of filtered lake water to create an artificial cloud. In fact, at times one couldn’t see the structure, but only a dense fog, which one entered through a long pier. It was a dreamy idea and structure.” — *Ania Jaworska, architect and artist, Chicago, USA*



Roger-Henri Expert, Paul Maître, and Adolphe Thiers, Fontaine de Varsovie, Jardins du Trocadéro, Paris (1937)

“My favorite fountain is in Paris — and is actually rather ephemeral. It’s part of the Fontaine de Varsovie in the Jardins du Trocadéro, an Art Deco extravaganza that was dreamt up by architects Roger-Henri Expert, Paul Maître, and Adolphe Thiers for the 1937 Exposition Internationale, and which was the backdrop to the infamous riverside face-off between the Nazi and Soviet pavilions. In addition to its 56 21-foot-high jets and its twelve ‘water columns,’ the Fontaine de Varsovie boasts a battery of no less than 20 raked water cannon that shoot their load in a soaring 150-foot arc towards the Eiffel Tower. The cannon are almost never turned on, but

when they are, on a hot summer’s day, the thundering effect is gloriously silly, superb, and sublime.” — *Andrew Ayers, associate editor PIN-UP, Paris, France*



Isamu Noguchi, Eternal Movement Fountain, Camino Real Hotel, Mexico City (1968)

“Water has the potential to generate spaces of repose, contemplation, and relaxation. In other moments, water can also be used as wild thunder that ruptures space. The latter is the case with the fountain located at the entrance of the Camino Real Hotel in Mexico City. Completed by Isamu Noguchi in 1968, it is a concave, half-spherical fountain with a raging maelstrom at its center, framed by a Mathias Goeritz screen wall. The rumbling of the water is the filter between the chaotic urban environment and the peaceful lobby — a sublime, shocking moment of beauty that attracts and distracts any who dare to enter.” — *Tatiana Bilbao, architect, Mexico City, Mexico*

“Some of my favorite childhood memories come from my 1986 visits to Disney’s Magic Kingdom and Epcot Center in Orlando, Florida — Space Mountain, seeing Captain EO in 3D, and Dreamfinder and Figment the dragon... But Epcot’s jumping fountains gave water a life and personality that was mischievous and ever so human. It’s not the most poetic fountain and it certainly strays far from any aesthetic values I hold, but it was the first water feature I ever cared about, and one I will always remember.” — *Brent Dzekorius, curator and design producer, London, England*

“A few years ago, when I was the art director of a bottled-water company, I would often leave the office for lunch. One day I came across an inconspicuous building most New Yorkers wouldn’t ever notice. It had a small courtyard with a beautiful wall fountain that looked like a knock-off Richard Serra. It became my oasis in the middle of Manhattan. Every day I would eat lunch right in front of it, even in the winter, daydreaming until it was time to go back to work.” [The building in question is 777 Sixth Avenue, SLCE Architects, 2002.] — *Gregory Ketant, designer, Dubai, United Arab Emirates*

FOUNTAIN LIKES III

“The Fountains of Bellagio, especially when they’re playing Céline Dion. Which other fountain matters in the end?” [See also p. 79.] — *Rafael de Cárdenas, architect, New York City, USA*



Philip Johnson and John Burgee, Fort Worth Water Gardens, Fort Worth, Texas (1974)

“Our favorite fountain is the Fort Worth Water Gardens by Philip Johnson, completed in 1974. Surrounded by cypress trees, this unexpected oasis in the middle of downtown Fort Worth first makes its presence known through the sound of rushing water. Geometric terraced steps lead to steep sunken pools deeply nested in the ground like an archeological excavation. The Water Gardens recall the reservoir of the ancient Modhera Sun Temple built in the 11th century in India, which is our second-favorite fountain.” — *Mark Lee and Sharon Johnston, architects, Los Angeles, USA*



Mata Nacional do Buçaco, Luso, Portugal (1887)

“In the Mata Nacional do Buçaco near Luso, in Portugal, there is a grand fountain that cascades down the side of a hill between a wide set of stairs. The structure is one of the many follies that dot the landscape surrounding the Bussaco Palace Hotel. The late-19th-century building was initially intended for Queen Maria Pia, and its garden is an index of the country’s colonial exploitation. Baobab trees sit next to cork oaks and royal palms in unlikely harmony. I had the great pleasure of staying at the hotel and exploring the garden with my wife Catherine while she was very pregnant with our first son.” — *David Hartt, artist, Philadelphia, USA*

“My favorite fountain used to be the Inverted Fountain at UCLA [Howard Troller and Jere Hazlett, 1968], where I went to graduate architecture school. I thought of it as a bathing environment, and that’s how my friends and I used it. Last summer, however, the Trevi Fountain in Rome was reopened after a long renovation. My family and I were there on a hot summer day and it was the only source of freshness. It was pretty cool.” — *Leonard Koren, artist and publisher of WET magazine, Point Reyes, California, USA*

“MUSEUMSPARKBRUNNEN (I + II) IN FRANKFURT [Richard Meier, 1984] — A WET HIGH-SCHOOL PARTY DREAM.” — *Sarah Ortmeier, artist, Vienna, Austria*



King Fahd's Fountain, Jeddah, Saudi Arabia (1985)

“The late King Fahd of Saudi Arabia installed the world’s tallest fountain off of the coast of Jeddah in 1985. At 1,000 feet, the geyser becomes an enormous screen in the winds, onto which verses of the Koran and the nation’s flag are projected. It creates an ephemeral, natural architecture that seizes on the moments between physical states and media.” — *Charlap Hyman & Herrero, architects, New York City, USA*

“I have loved fountains since I was a child, and to pick a favorite would be too hard. I love them so much that I wanted one in my room growing up. Old Faithful came to mind quickly. She erupts on average every 74 minutes and shoots from 100 to 180 feet at 204 degrees Fahrenheit! Since Yellowstone became the world’s first national park in 1872, she has erupted over a million times. One day, I aspire to find a man like Old Faithful.” — *Faris Al-Shathir, architect, New York City, USA*

“An artwork involving water that has stayed in my memory ever since I saw it for the first time over 20 years ago is *Your Strange Certainty Still Kept*, made by Danish-Icelandic artist Olafur Eliasson in 1996. In most of his works, Eliasson explores the relationship between nature and culture, creating an unusually active connection between viewer and artwork

by transposing natural wonders into museums and galleries. Here he brought a waterfall into the usually static environment of a white-cube exhibition space. A part of Iceland traveled with the artist to his gallery in New York, a high-density urban agglomeration that could not be further away from Eliasson’s homeland with its beautiful wilderness and natural phenomena. I think of his work often.” — *Luisa Lambri, artist, Milan, Italy*

“I was spoiled as a child with frequent trips to Rome’s Fontana di Trevi and still think of every coin I dumped in there as an investment. As a young woman I searched Iran for the infamous blood fountains, found none of the frisson but plenty of dull urban propaganda. Now I think the Swiss aced it with the power and simplicity of Lake Geneva’s Jet d’eau. I love the fact that the fountain does entirely without the architecture and presents itself through pure action. Sometimes more is just more and bigger and better.” — *Eva Munz, writer and filmmaker, New York City, USA*

“The Isamu Noguchi-designed fountain at the entrance of the Camino Real Hotel in Mexico City. Completed for the 1968 Olympics, the building was designed by Ricardo Legorreta in a very Barragán-esque style. The fountain is basically a sinkhole containing a piece of rough sea. It’s just amazing.” — *Cookies, curatorial design collective, Rotterdam, The Netherlands*



David Wilson, The Museum of Jurassic Technology (1988)

“My favorite fountain is the one in the courtyard at the Museum of Jurassic Technology in Los Angeles, brainchild of model and animations designer David Wilson. It’s like a little piece of the future dropped into the most relaxed room you will ever visit, like a Glade PlugIn for transcendental vibration. The whole courtyard has this weird timelessness that makes you think you can only be visiting the future, while you drink tea and contemplate why we don’t all live in L.A.” — *Shawn Maximo, architect/artist, New York City, USA*