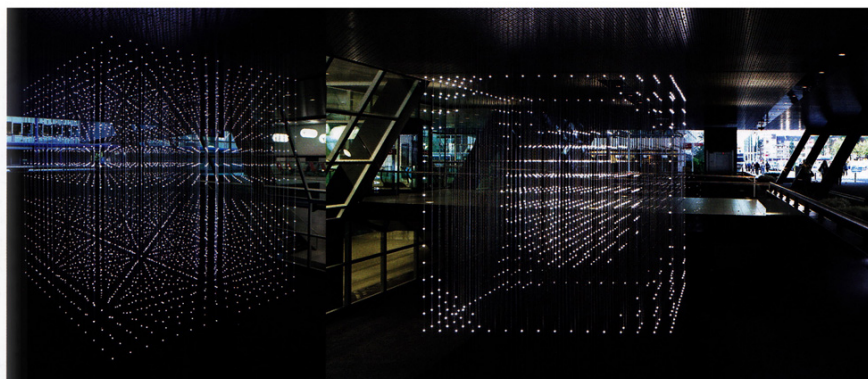


THOMAS SAYRE

Corpus Callosum
Aurora, CO

Thomas Sayre's *Corpus Callosum*, sited on a long avenue through the Anschutz Medical Campus of the University of Colorado in Aurora, connects two major quadrangles dedicated to research and education. The title refers to the structure that separates the two hemispheres of the brain, which Sayre describes as "a neurological link" analogous to the connection between the two campus areas. "The spatial idea of the piece," he says, "was to provide a series of stations or outdoor rooms to convey pedestrians east and west across the campus." The sculptural avenue is bookended by two 14-foot-high spheres—a textural, organic globe fabricated of earth-cast concrete (at the education quadrangle) and a second sphere constructed of interwoven "stainless steel trusses" (at the research end). In between, the four "rooms" lead pedestrians along the path, visually echoing the spheres with sharp geometric forms and a juxtaposition of rough concrete and smooth terrazzo.

Below, left and right: Thomas Sayre, *Corpus Callosum*, 2009. Earthcast concrete, stainless steel, precast concrete, paving, and lights, 2 1/4-ft.-diameter spheres and 4 outdoor rooms, 10 ft. high each.



Above, left and right: Giny Vos, *Crystal Palace*, 2009. 256 aluminum tubes, 4,096 light dots with 6 LEDs each, and computer, 8 x 5 x 5 meters. Below: Jorgen Tandberg and Yo Murata, *Berkeley Bat House*, 2009. Wood, hemcrete, and lime render, 4 meters high.

ment that repeats every 56 minutes. Vos's work operates 7:30 a.m.–1 a.m. every day; its size and outdoor location make it visible to passersby, as well as to visitors on two floors of the RAI building.

JORGEN TANDBERG AND YO MURATA

Berkeley Bat House
London

Jorgen Tandberg and Yo Murata's starkly geometric *Berkeley Bat House* stands out against the landscape of the Wildfowl & Wetlands Trust's London Wetland Centre, an urban wildlife sanctuary. While providing a habitat for native bats, it also highlights the artifice of its natural environment. According to Tandberg, "The Wetland Centre is a layered space—a completely artificial nature built over the course of a few years, and every slope and hill...is carefully planned. The bat house, shaped as a picture in a frame, exists then within a picture in a frame, as layers of nature and artifice."

The project, supported by WWT, Arts Council England, the Bat Conservation Trust, the Mayor of London, Plus Equals, and the RSA Arts and Ecology Centre and sponsored by the Berkeley Group, began as a competition initiated by artist Jeremy Deller. Tandberg and Murata were architecture students at London's Architectural Association when they discovered the brief on-line. They had no experience cre-

ating homes for animals, but after research and site visits, they developed a proposal that the jurors called "beautiful, poetic, and unexpected." The cube-shaped structure frames a series of layered plywood panels cut in organic designs reminiscent of tree branches and foliage—the panels create roosting places for bats and add visual drama for humans.

Tandberg took a year off from school to work on *Bat House*, consulting with "bat experts, ecological consultants, and sustainability experts" who contributed design elements such as a black roofing surface that draws heat and keeps the interior at a constant, bat-friendly temperature. The large,

empty interior allows for maintenance, and additional vertical and horizontal panels provide bat dwelling zones. The walls are made of hemcrete, a wood and concrete mixture with ideal insulating properties, and surfaced with a lime render that gives a smooth, white texture. Both functional and aesthetic, *Bat House* reflects the artists' belief that it "is built for humans to observe and bats to inhabit." Visitors to its site by the Wetland Centre's lagoon can approach and read interpretive panels, but they cannot touch the structure, which the organization expects will soon weather, allowing bats to make themselves at home.

—Elizabeth Lynch



Juries are convened each month to select works for Commissions. Information on recently completed commissions, along with quality 35mm slides/transparencies or high-resolution digital images (300 dpi at 4 x 5 in. minimum) and an SASE for return of slides, should be sent to: Commissions, Sculpture, 1633 Connecticut Avenue NW, 4th Floor, Washington, DC 20009.