

# Office Building

## 7 World Trade Center

New York City  
Designed 2002

The new 7 World Trade Center will launch the symbolic representation of the spirit of redevelopment and renewal in Lower Manhattan. A slender glass pylon marking both the entrance to the World Trade Center and the future of New York's downtown, the building is a smaller and more airy tower than its predecessor. Pulling back from its eastern property line, the tower creates a view corridor to the tip of Manhattan, letting in light where previously none existed.

In its urban context, the reduced footprint of the new building allows the historic Manhattan grid to resurface. The new 7 World Trade Center is a pure extrusion of the historic street grid. The first 80 feet of the tower are occupied primarily by Con Edison, followed by base building mechanical facilities located below the main body of office floors.

The surface, designed in collaboration with artist James Carpenter, is a study in reflected color and light. The surface is calibrated to create the illusion of depth. It is animated with light, which evolves naturally by day with the changing exterior conditions and artificially by night with programmed LED projection sequences.

The tower skin is comprised of floor-to-ceiling crystal-clear glass. The taut glass wall is pulled apart at the floor levels, creating a tension in the building surface. The stainless steel spandrels are modeled to catch reflected sunlight that is colored to match the tone of the sky. The spandrels will appear as bright, iridescent bands of reflected color.

The podium wrapper is designed as a breathing surface to accommodate the intense airflow requirements of the transformers. To this end, the appropriation of an industrial filtration product allowed the development of a highly detailed stainless steel screen. Through simple manipulation of metal rods in profile, orientation, finish and density, the surface is animated

as both a reflective and porous surface. It is comprised of two layers of triangular steel rods separated by an eight-inch cavity, which is lit at night with blue and white LED sources.

A conceptual light "cube" locks the tower and podium together and is the perceived source of the resonating artificial light. The cube is programmed to shift in color tone from day to night and the surrounding surface pulses and moves subtly through the night.

To further complement the kinetic nature of the surfaces, Jenny Holzer is participating in a Lobby installation with moving text "as big as Manhattan" chronicling the history of the city through quotes.