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October 2015

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wonderfully effortless

The Planar 8 Kitchen Sink is easy to keep bright and clean with the thoughtful design. Unlike the zero-degree radius corners of other hand-fabricated kitchen sinks, the new Planar 8 is handcrafted with a tight, 8mm radius. That minimally curved corner makes this new product much easier to maintain. It's a sink that can add a touch of elegance to any kitchen.

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Looking Inward

For our second issue of *AN Interior*, you may have noticed that we dropped the “s” from the name (formerly *AN Interiors*). In this evolving series, we wanted to better illustrate our mission of exploring the concept of “interior” as a condition, looking inside everything from high-end residential projects to museums and Biennial venues. Architects have long been creating interiors and we wanted to showcase and present a design perspective unique to those architects. It is inspirational territory for designers and enthusiasts alike.

AN Interior is an ongoing effort to deliver the most luxurious, well-designed interior architecture by architects. In this issue, we have a live-work space by and for design duo WORKac (p. 36), a kitchen that architect Stephanie Goto crafted for Michelin-starred chef Daniel Boulud (p. 24), and Ali Tayar’s unique carbon fiber house for a Swiss design mogul (p.50). These exemplary projects are trendsetters for designers who are striving to make the best interior environments by combining architecture with the finest furniture from around the world.

Alongside these innovative projects, we are also tuning into the top cultural events, from the latest exhibitions and design shows out of Europe, to insights from award-winning designers and cultural producers. The Chicago Biennial (p. 58) is on everyone’s mind lately, and it fittingly will take place in one of the largest indoor public spaces: the Chicago Cultural Center.

AN Interior is about architectural interiors in a new, expanded sense. We are looking for spaces that have 3-D architectural qualities and features, including thresholds, transparency, visual depth, spatial organization, and innovative fabrication techniques, as well as the latest fittings and furniture.

At *The Architect’s Newspaper*, we work hard to deliver the best architecture and urbanism news in concise, thoughtful stories. *AN Interior* retains the expertise and insights of *The Architect’s Newspaper*, but focuses on the spaces inside of our favorite buildings. We look forward to hearing your thoughts as we continue to evolve and expand this series. —**Matt Shaw**

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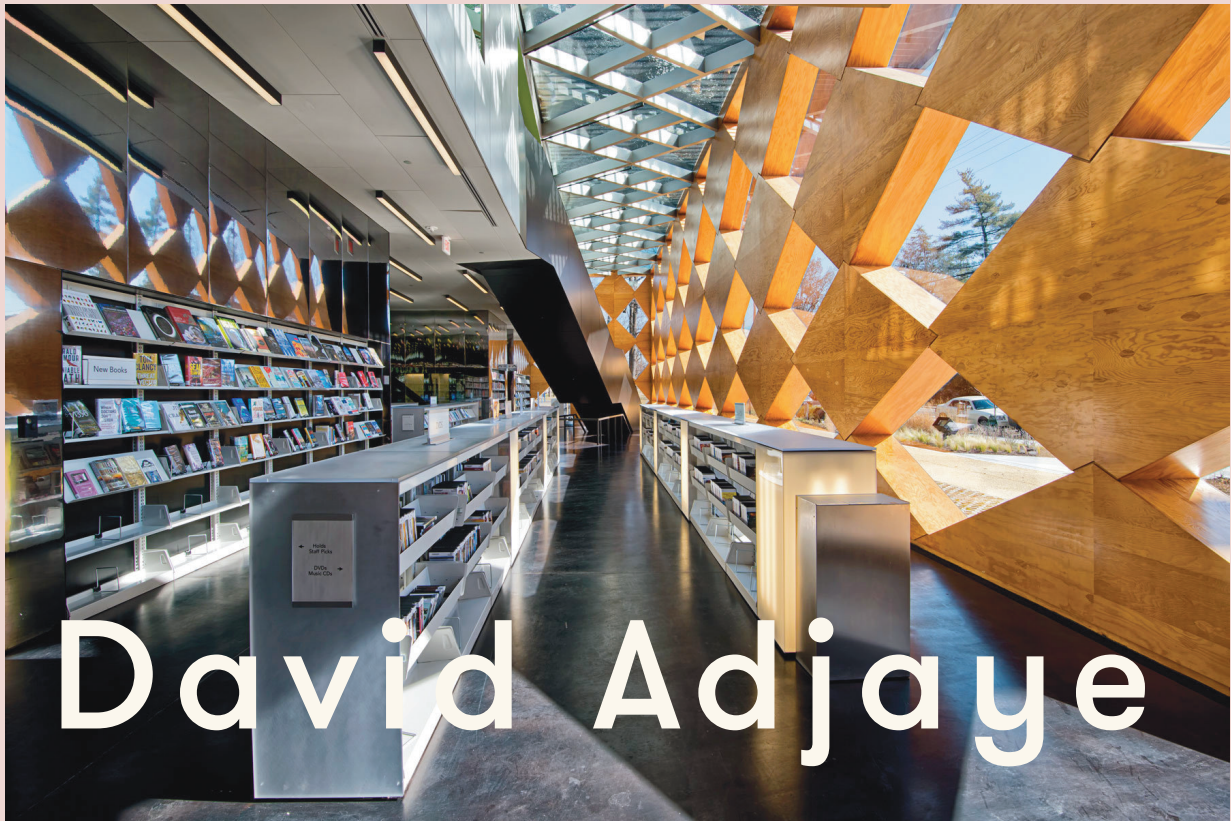
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David Adjaye, principal of London-based Adjaye Associates, is the subject of a mid-career survey, *Making Place: The Architecture of David Adjaye*, currently on display at the Art Institute of Chicago until January 3, 2016. He is also the focus of an exhibition at the Cooper Hewitt, Smithsonian Design Museum in New York through February 14, 2016 that features Adjaye's curation of 14 West and Central African textiles from the permanent collection.

***The Architect's Newspaper:* Curator Zoë Ryan said the show is “highlighting a critical moment to consider the possibilities of where David’s practice is headed.” How do you define what this critical moment is?**

Adjaye: Many of my works are in urban settings. I think that how we interact with each other, how we tolerate each other, and how architecture mediates these sorts of things will become more important than just how well you can build structures and what sorts of techniques and tools you have at your disposal. My projects have always sought to be experimental—to test out new typologies that might prepare us for the new conditions of the near future, like the increased density. This is a moment of investigation into what makes a city and what communities need now to sustain an urban life.

How do you choose references from beyond the Western canon for your projects?

I have a research team who digs into this for me; these are

not architects—they’re sociologists, political economists, and development theorists—and they brief me on everything from historical context to climate and geography. Usually something I learn resonates with the narrative of the building. This is how I came to incorporate, for instance, forms inspired by the art of Imigongo in my Cancer Centre in Rwanda, or the rose petal motif on my Sugar Hill project in Harlem.

How do your buildings address local concerns and conditions through an understanding of historical context and a flexible application of global modernism, as the Art Institute says?

I strive to create architecture that is responsive, that speaks to the needs of local communities, that feels empowering and part of the cultural narrative of that place. This involves a serious engagement both directly with the communities I’m serving and with the cultural, historical, and geographic specificities of the context. The starting point for me is always to gain an understanding of exactly these qualities—what I call the cultural DNA of a place—and to use them as the essential drivers for the form and the materiality of the building. But I want to reinterpret them through 21st-century mechanisms—to defamiliarize them and re-present them as something that is both recognizable but ultimately new. —Jane Levere

For the complete interview and more Adjaye coverage, visit www.archpaper.com.



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IWAN BAAH

Broad Strokes

The Broad Museum's interior architecture filters light and opens up space for displaying art.

By Janelle Zara

The interiors of the Broad Museum, the long-awaited Diller Scofidio + Renfro design that opened in Downtown L.A. September 20, were shaped to serve the architects' two main goals: to tame the gorgeous Southern California sun into a reliably even interior source of light, and to provide as much space as possible for the display of sometimes monumental works of art.

When visitors first enter the museum, they'll be greeted by a curvaceously womb-like lobby made of a gray Venetian plaster brushed to a soft, matte surface that is shaped by the organic central art storage space known as the vault. They'll then shoot through the ceiling via escalator and arrive on the top floor, a pure-white, 35,000-square-foot, column-less gallery illuminated by deftly controlled natural light.

DS+R principal Elizabeth Diller described the two spaces to *The Architect's Newspaper*. "The coloration is very

much part of this choreographic idea of taking the light level down in the lobby and then up to this sublime field of light that is very even at the top," Diller said. The evenness of the top-floor gallery was made possible by the meticulously engineered ten-foot-deep skylights and sidelights that comprise the building's porous outer veil, angled to face due north in order to protect the artworks from any direct sunlight.

With the circulation limited to the center of the building and all load-bearing structures pushed to the perimeter, the gallery was left with nearly an acre of endless exhibition space, where temporary walls could go up or down. "There's no fat," Diller said, pointing out that most museums net about 30 percent gallery space, the rest being lost to corridors and staircases. The result is more room to accommodate the large-scale Jeff Koons sculptures and Ellsworth Kelly paintings waiting to get out of the Vault.

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MOS Architects

New York-based studio MOS recently won the Cooper-Hewitt's National Design Award in the Architectural Design category. The firm's experimental projects use technology not to produce extreme digital forms, but to create scenarios for different forces to generate new and novel solutions. Senior editor Matt Shaw sat down with principals Michael Meredith and Hilary Sample in their Harlem home-studio to learn more.

The Architect's Newspaper: How would you characterize your practice in general?

Hilary Sample: Well, I think it is still evolving—it's not a set thing, it doesn't run by itself. We don't have a fixed methodology. It is unconventional and we try to make it that way on purpose. We are working through a set of problems. We have recently evolved from working on the single-family house to art-related projects and installations, artist's studios at Krabbesholm, and now mixed use as well.

Michael Meredith: One part of running an office is to

produce a culture. We're a small group, we aren't corporate, and we live above the office, so it's an intimate thing. Everybody knows us, they know our kids. We interact all the time. They see our dogs. It's literally Mom and Pop. We set up a culture where we are working on commercial projects, projects for clients that have to meet budgets and stuff, but at the same time we are making stuff for no clients whatsoever. We are a normal office too though—we have deadlines, crises, the usual.

AN: Your work incorporates a subtle sense of humor in it. How do you reconcile that with a more refined sense of good taste?

MM: It's not one of these things where if you are one you aren't the other. It's more like a mannerism, where you can see the slipped keystone as a kind of sense of humor to some degree. At Solo House there was a kind of humor in a way it could be tragedy. One of the T shapes has fallen over and becomes the bedroom. That kind of physical humor

KRABBESHOLM HØJSKOLE IS AN ART ACADEMY IN DENMARK. MOS ORIENTED THE BUILDINGS TO THE CENTER TO FOSTER A SENSE OF COMMUNITY.



COURTESY MOS

seems like part of architecture's history. The buildings have a kind of clunkiness, so it's kind of childish, but it also works really well, it solves the client's needs, it stays within budgets, it's hopefully a place between something beautiful and clunky.

HS: We are interested in refined things that can still be playful too. Lately we have been talking about putting together a body of our work. Now that we have a history of our own, we can start to look at it more seriously and ask what the next steps are now. You know when you do something that it will work for multiple projects.

MM: If you look at Alvaro Siza, he is an amazing architect who has had obsessions about single ideas for an entire lifetime, he is still trying to work through them. It's different, but you can put the pieces together. That is something we would strive toward, rather than the corporate model where everything is unique and different and is driven by its site and client. I get worried about that with some offices.

AN: How do you approach a new design problem?

MM: We go back to the previous work and then go from

there. I think.

HS: I think that's right. It depends on the project. Houses have house issues, Cultural projects have cultural issues. So we look at our previous work and then we start to research. It's kind of a typical architectural process: We look at the site, the program, and the environmental issues.

We are really excited to be included in the upcoming Chicago Biennial. It's a great group. We were in the Ordos 100, which was almost ten years ago. There are starting to be little exhibitions around that now. To be included in Chicago is great. I'm really excited that there is something like this happening in the United States. It's a really great moment.

MM: We are doing a house at full scale in a room right next to Tatiana Bilbao and Vo Trong Nghia, a Vietnamese architect. There will be three full-scale houses and we are one of them. The Chicago thing should be interesting. It's like a generation is starting to emerge.

For the complete interview and more projects from MOS visit www.archpaper.com

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Vive la France

The versatile designs seen at this fall's Maison&Objet played with the perception of function and appearance of furniture. By Leslie Clagett

1 DIAGO TABANDA

Japanese origami inspired the crisp set of lines and planes composing these sturdy chairs. Oak-veneered birch ply legs support a powder-coated aluminum seat, which is offered in seven colors.

tabanda.pl

2 MINI CORD CHAIR OA CREATION

Natural hemp wraps a frame of polished steel in a celebration of texture and finish. A wingback chair of the same construction was introduced last year.

oacreation.com

3 HERITAGE SIDBOARD BOCA DO LOBO

Hand-painted tiles from Portugal are collaged into a kinetic composition on the outside of this storage unit. Four drawers finished in gold leaf are concealed within.

bocadolobo.com

4 GRID SOFA PETITE FRITURE

Repositioning the cotton and leather cushions of this modular, geometric design can turn the sofa into a daybed—or vice versa. Designed by Pool.

petitefriture.com



Photo Champ de Mars - Paris - Stéphane Rambaud

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myungnaman.co.uk



PATÉL CHAIR
MESTIZ

The Patél chair borrows from the textile tradition of Saltillo, Mexico, with serape upholstery that is hand woven by master craftsman Hector Tamayo. The chair's frame is pine.

mestiz.mx



RIPPLE
POETIC LAB

Shining through a handblown glass globe, light dapples the surrounding surfaces as the fixtures rotate.

lobmeyr.at



GIRAFFE CONSOLE
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These vibrantly colored steel furnishings have a visual lightness that belies their structural strength.

andnew.co.uk

The Latest from London

Staged concurrently with the London Design Festival, the Tent London show puts independent talents front and center. Here's a sampling of this year's wares. By Leslie Claggett



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Designed in collaboration with Hardy Handmade Furniture, the coffee table is topped with a geometric composition of painted reclaimed wood. Custom orders are accepted.

markmcclurestudio.com



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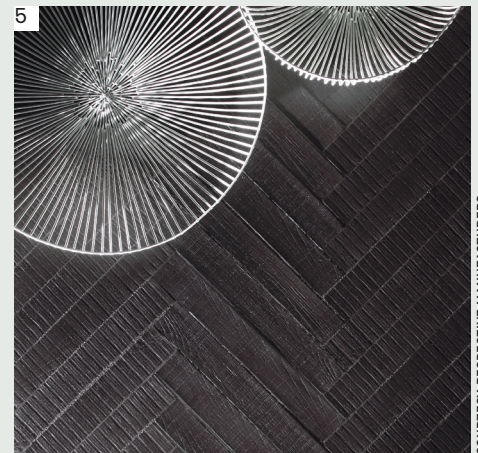
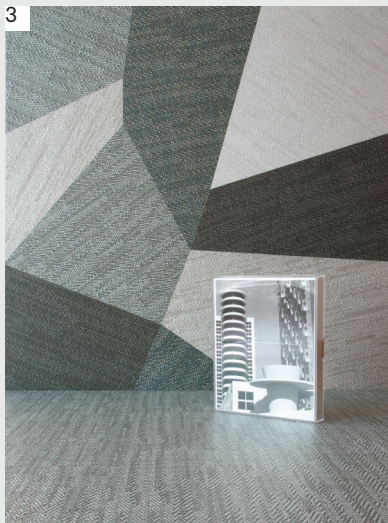
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Coordinated Effort

Neutral colors and extraordinary textures steal the show at this year's Cersaie, the annual tile showcase held in Bologna, Italy. By Leslie Clagett

1 SUPREME FLAVIKER

This marble-look ceramic tile is available in a natural and timeworn surface treatment in five colorways. With 40 percent recycled content, the collection is LEED eligible.

flavikerpisa.it

2 FRAMES ORNAMENTA

The projecting frame motif adds a dimensionality that is visually engaging, creating smaller spaces within the larger area of the 20-by-20-inch ceramic tile. Designed by Yong Bae Seok.

ornamenta.com

3 DIGITALART CERAMICA SANT'AGOSTINO

Sporting a distinctly textile-esque design, these rectified porcelain tiles are offered in three sizes and six colorways.

ceramicasantagostino.it

4 DOLPHIN ABK

Inspired by the *briccole* (the mooring posts used in the lagoons of Venice, often referred to as "dolphins"), these porcelain tiles sport simulated cracks and saltwater stains. The tiles are rated for floor and wall use.

abk.it

5 RIGO 41ZERO42

Although inspired by wood's ridges and indentations, Rigo is a uniform interpretation of natural imperfections. Offered in 2-by-14-inch planks and a neutral white, gray, mud, and black palette.

41zero42.com



In a Better Light

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The new phase-selectable dimmer is compatible with a variety of ELV and other LED load types—including screw-in and driver-based fixtures—providing greater flexibility for installations. It also offers the ability to select and lock

the dimming phase for superior dimming performance.

A streamlined keypad design allows multiple zones to be dimmed from a single control. With models featuring two, four, five, or six buttons, it is possible to orchestrate a range of scene-based lighting treatments throughout an interior. The faceplate can be custom engraved with experiential keywords—for example, “Welcome”, “Entertain”, or “Day”—that

cue unique lighting conditions. The illuminated keypad is easy to read, thanks to Lutron's Dynamic Backlight Management technology, which automatically adjusts the intensity of the backlight to provide optimal legibility in all kinds of ambient light.

The faceplates are offered in a full palette of colors and materials, including metals and glass, to complement any decor. —**Leslie Claggett**
lutron.com

Kitchen Confidential

Architect Stephanie Goto combines her restaurant and residential know-how to help Michelin-starred chef Daniel Boulud overhaul his cluttered home kitchen.

Arlene Hirst

Daniel Boulud, one of America's leading chefs, has a bucketful of Michelin stars, countless awards, and owns a global network of restaurants—seven in New York alone. When he decided to renovate his apartment, a 2,500-square-foot flat atop his flagship restaurant, Daniel, at 65th and Park, the redesign of the kitchen was a top priority. He entrusted the job to Stephanie Goto, an alumna of the offices of Rafael Viñoly and David Rockwell, who started her own firm in 2004. Goto, a devout foodie, collaborated with Tadao Ando on Japanese restaurant Morimoto in the Meatpacking District for her first gig. Through the years, she has added Corton and Aldea to her restaurant resume.

"It was a real New York apartment, in that it was badly designed by the developer," Boulud said of his home. "There were two doors in a small kitchen. Stephanie realigned the living and dining room and created better proportions. It's maybe 25 percent bigger than before, but she doubled the possibilities." (The original kitchen was 130-square-feet; the new one is 185-square-feet.)

"Before, it was a pass-through

RIGHT

CHEF DANIEL BOULUD'S NEWLY REDESIGNED KITCHEN NEATLY CONTAINS A MULTITUDE OF HIS FAVORITE APPLIANCES. ARCHITECT STEPHANIE GOTO AND BOULUD CHOSE TRIM CABINETRY FROM DADA, THE MILANESE COMPANY, SELECTING A GRAY OAK FINISH FOR THE BASE AND A WHITE MATTE LACQUER ONE ABOVE. THE GRAY OAK FLOORS CONTINUE THROUGHOUT THE APARTMENT.



Projects





kitchen. It felt as if it was tucked into a closet,” Goto said. “It was so small that he stored bottled water in the oven.”

The project, which took almost two years, was part of a larger life change: Boulud had just gone through a divorce.

“Before, it was never about him; now it’s all about him. He used to go downstairs to work in the restaurant kitchen,” Goto said.

The pair quickly decided on the functionality of an L shape. “Some counter space had to be sacrificed for the number of appliances that he had,” Goto said. But she managed to fit in everything. “Everywhere that there’s no appliance, there’s storage,” she said, adding that they had to take away part of the entrance hallway to push the wall out for additional space.

Goto did a reconnaissance of appliances and cabinetry resources and then brought Boulud in to make the final selections. For cabinetry, they chose Dada’s Trim by Dante Bonuccelli because they liked its versatility as well as the Italian company’s willingness to customize. “We convinced them to create a secret knife drawer under the range that was just two inches deep,” she said.

The result is no ordinary home

kitchen. The sink is extra large—3 ½ feet long and 16 inches wide—with sliding insets and a cutting board. The room is filled with specialty appliances like a plancha, a stainless-steel plate that is widely used by chefs. There is also a lava stone grill, an induction cooker, and a coffee machine with a warming stand. His cooktop and ovens are from Gaggenau, a longtime favorite for European chefs. Goto also had to deal with his vast collection of cutlery.

“It’s important to have a place for everything,” he said. “You have to have discipline in organizing.”

Boulud is more than satisfied with the end result. “You can’t realize how great it is until you live in it. I love to work there. Everything is accessible. For me, the design is perfect.”

FACING PAGE, ABOVE

PREVIOUSLY, BOULUD WOULD USE THE KITCHEN IN HIS RESTAURANT BELOW WHEN ENTERTAINING. NOW, GUESTS CAN PULL UP STOOLS BY PATRICIA URQUIOLA FOR MOROSO TO THE CAESARSTONE COUNTERTOPS WHILE BOULUD COOKS AT HOME. ARTWORK BY MANOLO VALDÉS HANGS ABOVE THE WET BAR TO THE LEFT.

FACING PAGE, BELOW

DADA’S MULTITANK THREE-FOOT LONG SINK, WITH SLIDING CUTTING BOARDS, IS A BOULUD FAVORITE; THE FITTINGS ARE BY DORNBRACHT. HE KEEPS HIS MOST USED CUTLERY (BY MAC AND WÜSTOF) AT HAND.

ABOVE

GOTO AND BOULUD QUICKLY AGREED ON GAGGENAU APPLIANCES THROUGHOUT THE KITCHEN, INCLUDING SOME CHEF-SPECIFIC ONES LIKE A STEAM OVEN AND THE PLANCHA (SHOWN).



Elemental Metals

Design-conscious fittings, fixtures, and surfaces give the kitchen character. By Leslie Clagett

1 SYNC DORNBRACHT

The new kitchen faucet features a pull-down spout—designed to fit the faucet's slender size—with both spray and laminar flow modes. Thanks to its wide projection and ability to swivel 360 degrees, Sync offers a full range of movement when working at the sink.

dornbracht.com

2 STRIVE KOHLER

This sink combines an undermount installation with an apron front design. Made of premium-quality 16-gauge stainless steel, the self-trimming unit requires only a simple rough cut, overlapping the cabinet face for a distinctive look. The bowl features a sound-absorption system that reduces noise.

us.kohler.com

3 PLANAR 8 KITCHEN SINK FRANKE

Designed and hand-fabricated in Italy, the Planar 8 Kitchen Sink Series is made from premium-grade 304 18-gauge stainless steel that is equipped with sound-dampening pads and given a lustrous finish. The drain is placed in the rear of the basin so plumbing doesn't crowd the cabinet space beneath the sink.

franeksd.com

4 METRIS HANSGROHE

This faucet combines curves and straight lines in a tapered profile that complements the rectangular shape of many sinks. Users can grab the sprayer from the front and pull it toward them; when not in use, a magnetic lock secures the hose. Available in chrome or steel-optic. Designed in collaboration with Phoenix Design.

hansgrohe-usa.com

5 PRECIS MEDIUM SINGLE BLANCO

Made of a durable material that is 80 percent solid granite, this sink is resistant to stains, scorching, and scratches. It can be installed as either a top- or undermount design. The integral drainboard can be supplemented by a full range of accessories, including a beechwood cutting board. Available in eight colors.

blancoamerica.com

bathrooms / bagno, salle de bain, bad, baño, 浴室.



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annakarlin.com



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PLANK

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plank.it



FLOW CHAIR
ERCOL

Crafted from beech and offered in three finishes, this chair displays hints of classic seats by Hans Wegner and Thonet. Designed by Tomoko Azumi.

ercol.com

SPINDLE CHAIR
BASSAMFELLOWS



Inspired by furnishings at Louis Kahn's Phillips Exeter Academy Library, this chair takes a new approach to the spindle archetype. The seat and back are supported by lengths of metal rather than traditional wood, which lend the chair an airy feel. Available in solid walnut, ash, or ebonized ash with metal elements in black powder-coat, polished chrome, brushed nickel, or satin brass.

suiteny.com

Wood Works

Adaptable to traditional or contemporary styles, hand-chiseling or laser-cutting, it's wood's versatility that makes it appealing to furniture designers.

By Leslie Clagett



CARRIER BENCH
CHISTA

Hand-carved from an antique Javanese rice mortar, the solid teak bench makes the transition to modern design. Approximately 165 inches by 20 inches by 15 inches.

chista.net



ALFI CHAIR
EMECO

The seats of this spirited chair are made of 100 percent reclaimed post-industrial waste: 92.5 percent polypropylene combined with 7.5 percent wood fiber. The base of Alfi is ash wood. Offered in five colors, two seat heights, and high or low backs, as well as in a bench design. Designed by Jasper Morrison.

emeco.net



New Logica System, design: Gabriele Centazzo
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Work Hard, Play Hard

The couple behind New York's WORKac tackled the trickiest clients—themselves—when renovating their New York apartment.

Arlene Hirst

In 2004, Dan Wood and Amale Andraos bought a floor-through one-bedroom apartment in a recently completed building on Manhattan's Lower East Side. The couple are partners in work as well as life. They are the founders of Work Architecture Company (WORKac), an award-winning New York firm whose credits include a master plan for the New Holland Island Cultural Center in St. Petersburg, Russia, Wieden+Kennedy's New York offices, the Blaffer Art Museum in Houston, and the Edible Schoolyard at P.S. 216 in Gravesend, Brooklyn. Andraos is also dean of the Graduate School of Architecture, Planning and Preservation at Columbia University.

At first the apartment suited them perfectly; for one thing, it was a short walk to their office on Rivington Street. And in 2010, when their daughter Ayah was born, they were able to make room for baby. But in 2012, when Wood and Andraos found out that a second child was on the way, they knew they would have to move, especially since the apartment had only one bathroom.

RIGHT

IN DAN WOOD AND AMALE ANDRAOS'S RENOVATED NEW YORK TRIPLEX, THE LIVING ROOM IS IN THE REAR OF THE FIRST FLOOR. EAMES ROCKERS SURROUND A BESPOKE COFFEE TABLE BY ARCHITECTS ANDREAS HOPF AND AXEL NORDIN. THE TRIPTYCH PANELS WERE SALVAGED FROM A BUILDING BY ROBERT VENTURI AND DENISE SCOTT BROWN. A PORTHOLE WAS CUT THROUGH THE WALL OF THE MASTER BEDROOM TO OPEN UP AND CONNECT THE SPACES.



Projects



THE DINING NOOK IS OUTFITTED
WITH A TABLE THE COUPLE FOUND
IN ROTTERDAM.



LEFT

WOOD READS TO AYAH AND KAMIL, SEATED ON A CAPPELLINI SOFA BY JASPER MORRISON. A JASPER MORRISON FLOS GLO-BALL F AND TOM DIXON JACK LIGHT ILLUMINATE THE ROOM. ELOISE BLANCHARD MADE THE RUG AND WINDOW TREATMENTS.

BELOW

IKEA CABINETS ARE HIDDEN BEHIND ZEBRA-WOOD FRONTS FROM MODERN CRAFTS. APPLIANCES BY WOLF AND MIELE AND A SUB-ZERO FRIDGE KEEP THE KITCHEN SLEEK AND MINIMAL. THE BACKSPLASH AND FLOOR TILES ARE BY PATRICIA URQUIOLA.

Happily fate intervened: Just after their son Kamil was born, the duplex apartment on the floor above became available.

The architects bought the unit on the spot and immediately set to work conjuring ways to connect the apartments. The options felt overwhelming: Where would they put the front door? Where should they install the connecting staircase? The questions piled up. “It was one of the trickiest things we’ve ever worked on,” said Wood, explaining that they don’t do much residential work. They consulted with everyone from structural engineers to real estate agents, making sure that the new combined space would be saleable if they ever wanted to move.

The final design suits the family’s needs perfectly. The entrance, their original front door, opens into what they call the “extra room”—a space that has become a playground for the







children. They were even able to add a small gym by taking out a closet. To compensate for the lost storage, they added a space under the new stairs, which are installed at the back of the first floor. The newly expanded kitchen—the cabinets are pushed back two feet—opens into the dining and living area. The couple dropped the kitchen ceiling six inches to make room for wiring and conduits. The result provides a strong visual contrast with the airy dining and living room.

The second floor presented a tougher problem. It was built with pretext plank flooring, which they removed to install a new floor—a tricky feat considering that part of the planks extended into the other apartment on the floor. Because of plumbing lines, the master bath had to be sited where the old apartment's kitchen used to be. A

ABOVE

THE SECOND LEVEL HOUSES THE MASTER BEDROOM (SHOWN) AND BATH. CURTAINS BY ELOISE BLANCHARD CAN COVER THE PORT-HOLE FOR PRIVACY. A CLASSIC 1928 CHAISE BY LE CORBUSIER, CHARLOTTE PERRIAND, AND PIERRE JEANNERET PROVIDES A READING NOOK IN THE CORNER AND A CUSTOM DESK DOUBLES AS CONVENIENT STORAGE.

LEFT

WOOD AND ANDRAOS WANTED THE STAIR-CASES TO HAVE MINIMAL PROFILES TO ALLOW LIGHT TO FILTER THROUGH THE SPACE, SO THEY USED SOLID STEEL PLATES NO WIDER THAN A HALF-INCH. TO DEMARCAT THE SPACES, THE COUPLE CHOSE BLUE FOR THE FIRST SET OF STAIRS TO LEND "A BIT MORE SERIOUS AND SOLID" FEEL TO THE LIVING ROOM, WHILE THE SECOND STAIR LEADING TO THE CHILDREN'S ROOM IS A BRIGHT, KID-FRIENDLY YELLOW.





spacious master suite takes up the rest of the second floor. The third level contains two children's bedrooms and a bath.

The couple made several structural improvements. "The building was put up fast and cheap," said Wood, "it was really slapdash." They decided to replace all the windows, something they had to get permission from the condominium's board to do.

The renovation took nine months, and the family lived there through the entire project, something architects routinely advise clients against. "When they took the floor out upstairs, we all lived in the old living room," Wood explained. That meant that bedtime was 7:30 p.m.—for everyone. Forget watching television. When that ordeal was over, they decamped and moved upstairs, but had no kitchen. Wood and Andraos did dishes in the shower.

Wood admits that they were neither the best architects nor the best clients. "We did things that I'd never allow a client to do," he said. For example, to save money the duo had opted for a ten-foot stair stringer as opposed to an eight-foot one. "But," said Wood, "When I saw it, it looked so ugly that I had it ripped out. I would have never allowed a client to do that."

Now that the renovation is a distant memory, the couple is reveling in their three-bedroom, three-bath apartment. "We put so much love into the project," he said. "It's a godsend."

LEFT

ON THE THIRD FLOOR, THE CHILDREN'S ROOM IS A LIGHT-FILLED PLAY SPACE PAINTED IN BENJAMIN MOORE'S LAVENDER ICE. THE CLASSIC TODDLER BED AND SPARROW CRIB ARE BY OEUF.

Well Rendered

Architect Eran Chen reimagines a 1900 Brooklyn factory as a modern apartment complex that nods to the area's industrial past.

Jane Margolies



The windows were broken and the steel trusses rusty by spring 2013 when architect Eran Chen got his first look inside the 1900 redbrick factory that had long stood vacant in the Dumbo section of Brooklyn. The concrete floors were dingy after decades during which the three-story structure had served as a manufacturing plant for heavy metalworking machines, household cutlery, and patterned plate glass.

Still, to Chen, founder of the New York City-based ODA (Office for Design & Architecture), which had just been tapped to help turn the 87,000-square-foot building at 51 Jay Street into a high-end residential condominium, there was a powerful authenticity to the early 20th-century

structure. It spoke of a time when cargo ships still pulled up to the then-industrial enclave on the East River and railway cars rumbled about on tracks embedded in the cobblestone streets to and from factories.

The enormous skylight on the shed-like top floor called to mind the great,

RIGHT

IN THE LIVING AREA, ODA USES OVER-SCALED STRIPS OF SMOKED AND WIRE-BRUSHED OAK FOR THE HERRINGBONE PATTERNED FLOOR. THE paneled cabinets in the open kitchen are cherry with a dark stain that was gently rubbed at the corners for a slightly aged effect.



IMAGES COURTESY ODA



A WHITE TILE BACKSPLASH, MARBLE COUNTERS, AND CORRUGATED GLASS DOOR FRONTS PROVIDE TEXTURE IN THE KITCHEN.

glorious train stations of that era, filtered with a light that Chen described as magical. He and his team of architects and designers sought to evoke the romance, if not the reality, of that bygone age in the 74-unit complex they were tasked with designing.

Figuring out how to tuck those residences into the shell of the historic structure took some finesse. ODA has considerable experience with adaptive reuse, and, as Chen knows first-hand, combining an old building and a new function is often “like mixing oil and water.” In this case the building falls within the Dumbo landmark district, so the brick perimeter walls had to be preserved, as did the large openings for the casement windows. Four new floors were built after the interior was hollowed out to accommodate an additional two stories. As a result, the floor plates were shifted, causing window heights and configurations to vary from floor to floor, and even from apartment to apartment on some floors. Nearly two thirds of the units will face the

street through these windows. The rest will front a newly enlarged interior courtyard planted with a mini forest of birch trees. Atop the building will be a two-level addition, set back from the original brick structure and not visible from the street; it will contain seven penthouses, six of which are topped with large skylights inspired by the building’s original glass-paned roof.

All of the units—from a 3,000 odd square-foot penthouse, 664-square-foot studio, or the multiple sizes on offer in between—will have clean, modern layouts. Kitchens will open onto wide living rooms, some with double-height ceilings. The main living area in each apartment will have an expansive, loft-like feel.

The units’ airiness is balanced by a range of richly textured finishes and dark, substantial-looking cabinetry. To develop their materials palette, the designers researched what was considered luxury when the factory was built, and then came up with modern interpretations for 51 Jay.

IN THE MASTER BATH, WALNUT-COLORED
HONED MARBLE WAS USED ON THE FLOOR,
COUNTER AND TUB FRONT. THE ARCHITECTS
USED COPPER TO TRIM THE CUSTOM VANITY
AND MEDICINE CABINET.



Projects

Take the handsome herringbone-patterned oak floors in the living room, for example. The architects learned that herringbone floors were popular in high-end apartments at the turn of the 20th century. But instead of using four- to six-inch wood strips, as would have been done then, the architects opted for 8- and 24-inch oak strips, which, Chen explained, are more akin to the wide-plank floors found in old industrial warehouses; the wood was smoked and wire-brushed for an aged effect.

The architects also discovered that French cabinetmaking was fashionable in New York in the 1900s. The cabinets often received three coats of paint, and were then sanded at the corners to expose the underlying wood. The paneled cherry kitchen cabinets of 51 Jay will be similarly patinaed, the dark stain rubbed away at the corners to reveal the ruddiness of the wood underneath. Some of the cabinet doors will be faced with corrugated glass—more industrial-looking than traditional clear glass—a material that might well have been made in the building during the years it was a glass factory.

The same corrugated glass will appear in the master baths and will front the doors and dark-brown lacquered vanities. Copper trim will edge the vanities and medicine cabinets above—an unusual accent for a bath, but, like the corrugated glass, a material that appealed to the architects in part because it had once been produced in the building. Also unusual is the walnut-colored honed marble chosen for the floor, tub front, and vanity counter.

While many of the same materials will be used in the powder rooms, the so-called “secondary” bathrooms, which are to be found in the larger units, will have a decidedly lighter, more casual look, with whitewashed oak vanities and recessed medicine cabinets.

An avalanche of amenities are being added, including a rooftop terrace tricked

out with a kitchen, fireplace, and outdoor shower. In the basement will be what has become the latest must-have for luxury residential developments: a pet washing and grooming station.

RIGHT

A NEW TWO-LEVEL ADDITION ON THE ROOF IS SET BACK FROM THE ORIGINAL BUILDING. IT CONTAINS SEVEN PENTHOUSES, SIX OF WHICH ARE DUPLEXES.

BELOW

APARTMENTS SURROUNDING AN INTERIOR COURTYARD, ENLARGED IN THE CONVERSION, WILL HAVE ACCESS TO A VIEWING GARDEN DESIGNED BY LANDSCAPE ARCHITECT STEVEN YAVANIAN.





Swiss Mix

A house in Bern, Switzerland, marries high-tech production with high-end customization thanks to a bespoke building system by architect Ali Tayar.

Fred A. Bernstein



While studying architecture in the United States and Europe, Ali Tayar fell under the spell of Fritz Haller, a Swiss architect known for his building systems—kits of parts that proved far more elegant than their industrial origins suggested. Though he designed many buildings using such components, Haller became most famous for his sleek storage units assembled from chrome steel rods and ball joints. Beloved by architects, the pieces have been marketed under the name USM Haller since the 1960s.

Tayar's small Chelsea-based firm, Parallel Design Partnership, won an award from the Architectural League in 2002. He gave a talk about the debt architects such as Richard Rogers, Renzo Piano, and Norman Foster owe to Haller, as well as Haller's influence on his own designs, which at that time included several widely praised furniture systems. A USM employee heard the talk, and soon Tayar was on a plane to Switzerland, where he began working for both the company and one of its top executives. The company tasked him to design not just a line of tables, but also a hotel in Zermatt at the foot of the Matterhorn. There, Tayar managed to turn standardized metal and plywood parts into an extraordinarily luxurious environment. More recently, the executive asked him to design a house on the outskirts of Bern. Not only was the site inspiring—offering views of the Alps just a few miles from the city center—but the client “was open to the idea of systems like no client was ever going to be,” said Tayar. “It was a bit like answered prayers.”

And so Tayar began two simultaneous

LEFT

A SOFA DESIGNED BY ARCHITECT ALI TAYAR DOMINATES A CARBON FIBER-FRAMED LIVING ROOM IN BERN, SWITZERLAND. ONE SIDE OF THE SOFA IS MEANT FOR RECLINING; THE OTHER FOR SITTING. THE REST OF THE FURNITURE IS FROM USM HALLER SYSTEMS.

IMAGES SIMON B. OPLADEN



projects: creating new building systems and then designing a home using those systems. As a result, neither the main volume of the house or the projecting living room has a conventional frame. The larger volume is supported by a series of stainless-steel columns that are so thin (less than three square inches) that they don't look structural. Arranged at the perimeter of the building, they function perfectly as mullions, holding windows, air vents, and elegant teak panels in a wide variety of combinations, recalling the work of Jean Prouvé. The resulting interiors are column-free.

Emerging almost defiantly from the main volume is the living room. Its entire structure is made of carbon fiber, a material most often associated with boats. Tayar found a boatyard on the Adriatic Sea that could make the room in five near-identical pieces. The pieces were trucked to the site, where they were joined together by carbon fiber frames. The result is a room that, reduced in size, could pass through an airport metal detector. "There's no difference between structure and surface," Tayar said. "It's like the hull of a boat."

But Tayar was determined to make the house equally livable and impressive. He covered the living room floor in felt, its panels cut into lozenge shapes that mimic the room's geometry, and made the ceiling out of perforated aluminum panels that follow the same outlines. Paneling, including large cove moldings, fit into the carbon fiber shell like a hand into a glove. The main event furniture-wise is a vast two-sided sofa designed by Tayar and covered in Maharam fabric; on one side, it's proportioned for lying down, on the other, for sitting. The rest of the living room furniture is USM Haller.

Architecturally, the main volume is a sophisticated take on the split-level, with stairs leading up to the kitchen and baths. The floors are covered in a continuous surface of terrazzo. Little furniture was required beyond a few large Tayar-conceived pieces and the Arne Jacobsen chairs around the Haller dining table. Tayar designed the owner's bed with its rich leather headboard. Flanking the bed are built-in night stands lit softly through panels of mother-of-pearl, reminiscent of panels Tayar loved when he visited Tokyo's Hotel Okura (which is now

AN Interior

BELOW

TERRAZZO FLOORS LEAD FROM THE LIBRARY, LINED WITH USM HALLER SHELVING, THROUGH A HALL TO THE DINING AREA. THE OWNER'S VINTAGE CHAIR SUPPLIES EXTRA SEATING.

FACING PAGE

THE LIVING ROOM THRUSTS OUT OVER THE LANDSCAPE, SUPPORTED ONLY BY TWO STAINLESS-STEEL COLUMNS.

being demolished). In the bathroom, he built a tub from limestone, one of the few remaining pieces at a Swiss quarry founded by the Romans. Like the tub, everything inside the house is custom—cabinetry is the same teak as the walls, while drawer pulls are made of leather. Hinges were made at the USM factory.







Whenever possible, Tayar worked with companies, such as Maharam, that have something in common with USM: Family businesses that have focused on doing one thing, and doing it well, for generations.

Tayar is philosophical about the gap between what mass production could achieve (affordable housing for millions) and what he achieved in this case: a single, high-end dwelling. And he knows his ideas may seem retro in an age of parametric design, when the latest technology allows buildings to be made of thousands of different parts and mass customization has eclipsed mass production. But he doesn't regret his experiment. Designers need to edit, and Tayar used the ideas of mass production—what can and can't be made from standardized components—as a guide to editing his work.

And other architects may follow. Someday, “after people have made every

nutty shape possible, they're going to want to start to edit,” Tayar said. And when they do, they may take a close look at his experiment in Bern.

ABOVE LEFT

THE MAIN VOLUME OF THE HOUSE IS CLAD IN TEAK VENEER PREFABRICATED PANELS FINISHED WITH CLEAR MARINE COATING.

BELOW LEFT

ARNE JACOBSEN'S SERIES SEVEN CHAIRS SURROUND THE HALLER DINING TABLE. TEAK CLAD WALLS WARM UP THE SPACE.

ABOVE

THE HEADBOARD IN THE MASTER BEDROOM IS UPHOLSTERED IN LUSH GRAY LEATHER. THE BUILT-IN BEDSIDE TABLES ARE ILLUMINATED BY LIGHTS FILTERED THROUGH MOTHER OF PEARL SCREENS.

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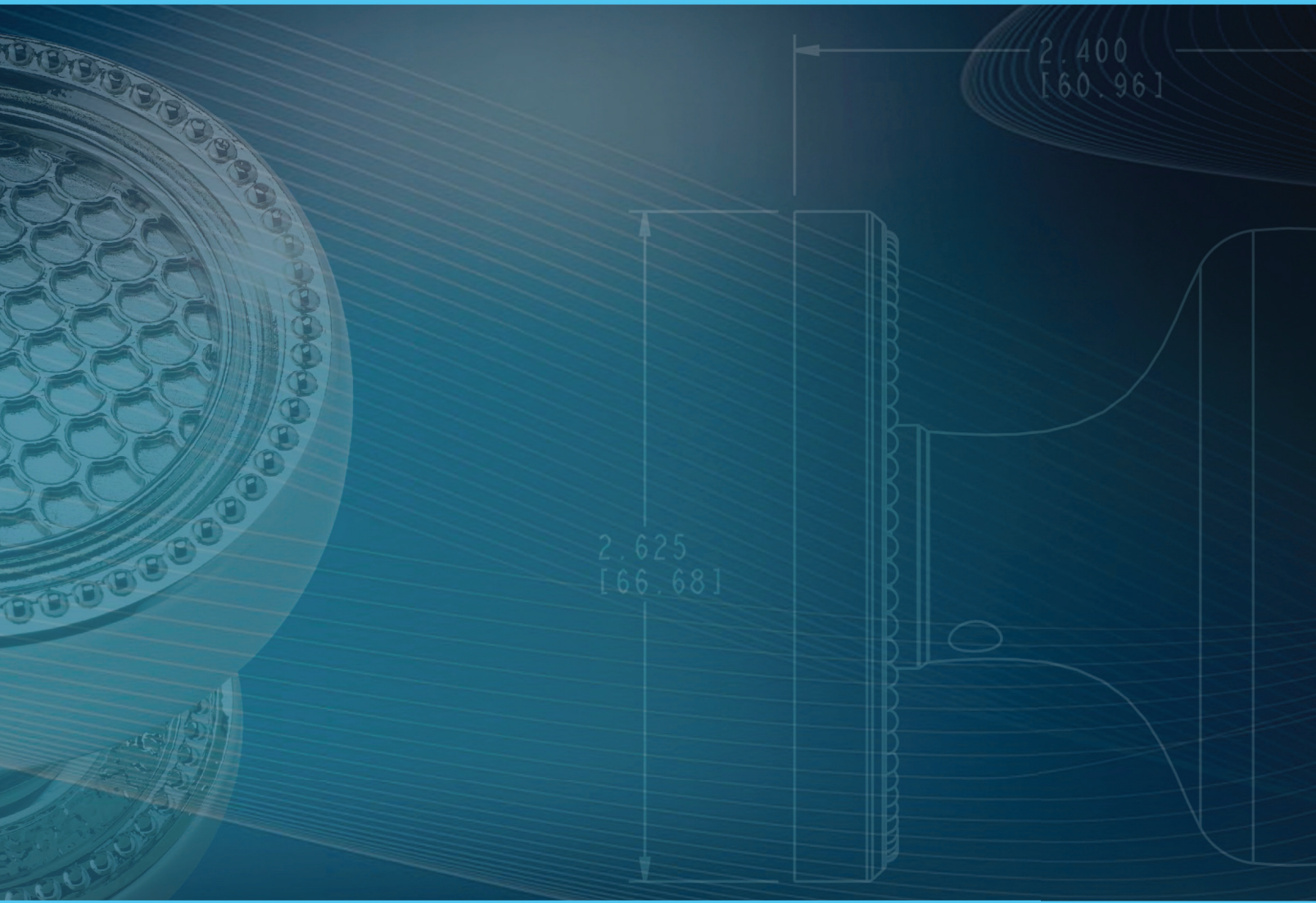


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TWAN BAAN

Chicago Biennial

Starting October 3, over 100 designers convene for a full-on architecture Biennial in Chicago that will take over most of the city's cultural venues with what is the largest survey of contemporary architecture in North America. Architects from around the world will exhibit, examine, and discuss the Biennial's theme, "The State of the Art of Architecture." Here are our editor's picks for the can't-miss things to see at this year's Biennial.

Solo Shows

James Wines: Drawings

Through October 30

10:00 a.m. – 5:30 p.m.

Rhona Hoffman Gallery

118 N. Peoria Street

BMO Harris Bank Chicago Works:

Ania Jaworska

Through January 31, 2016

10:00 a.m. – 5:00 p.m.

Museum of Contemporary

Art Chicago,

220 E. Chicago Avenue

Barbara Kasten: Stages

Through January 9

11:00 a.m. – 6:00 p.m.

Graham Foundation

4 West Burton Place

Making Place: The Architecture of

David Adjaye

Through January 3, 2016

10:30 a.m. – 5:00 p.m.

The Art Institute of Chicago,

111 S. Michigan Ave

Varieties of Useful Experience by

James Hyde

Through October 17

11:00 a.m. – 6:00 p.m.

845 W. Washington Boulevard

Theater

Jessica Lang Dance

With Steven Holl

November 6, 8:00 p.m. – 10:00 p.m.

Harris Theatre for Dance and Music,

205 E. Randolph Street

Lakefront Kiosks

In collaboration with architects, three Chicago architecture schools have each designed a permanent

kiosk that will be installed along the lakeshore in Millennium Park through the duration of the Biennial.

Cent Pavilion

Pezo von Ellrichshausen with Illinois

Institute of Technology

Rock

Kunlé Adeyemi with The School of the

Art Institute of Chicago

Summer Vault

Paul Preissner and Paul Anderson

with University of Illinois at Chicago

School of Architecture

Lakefront Kiosk Competition—

Chicago Horizon

Ultramoderne

Main Exhibition

Through January 3, 2016

Chicago Cultural Center

78 E. Washington Street

The main venue of the Chicago

Architecture Biennial, the Chicago

Cultural Center is a five-story

Beaux Arts building in the center of

downtown. The Biennial will fill the

galleries and public spaces and

will be the first time that the entire

building has been dedicated to a

single curatorial project.

BOLD: Alternative Scenarios

for Chicago

Through January 3, 2016

Chicago Cultural Center

78 E. Washington Street

Symposia/ Workshops

Imaginary Worlds

November 13, 6:00 p.m. – 9 p.m.

Chicago Cultural Center

78 E. Washington Street

Designed to Eat

December 4, 6:30 p.m. – 8:30 p.m.

Chicago Cultural Center

78 E. Washington Street

Partner Exhibitions

It's Elemental

Through January 3, 2016

12:00 p.m. – 5:00 p.m.

6018North

6018 N. Kenmore Avenue

2015 Burnham Prize Competition:

Currencies of Architecture

Through January 4, 2016

9:00 a.m. – 6:30 p.m.

Chicago Architecture Foundation

224 S. Michigan Avenue

Chicago Interiors

October 15 – December 12

5:00 p.m. – 9:00 p.m.

Averill and Bernard Leviton

A+D Gallery

619 S. Wabash Avenue

Weltsadt

Through January 3, 2016

9:00 a.m. – 5:30 p.m.

150 N Michigan Avenue #200

Solarise: A Sea of All Colors

Through September 22, 2016

9:00 a.m. – 5:00 p.m.

Garfield Park Conservatory,

300 N. Central Park Avenue

Vacancy: Urban

Interruption & (RE)Generation

September 14 – November 14

9:00 a.m. – 5:00 p.m.

Glass Curtain Gallery,

1104 S. Wabash Avenue



COURTESY CITY OF CHICAGO

Architects' Guide to Chicago

While there will be plenty to see at the Biennial, it will be important to get a taste of the Windy City as well. Whether you want to go shopping, dining, drinking, or exploring, we have insider tips from architects, designers, cultural leaders, and even the local sheriff. By Matt Shaw



Lago, a no-frills tavern with decent Italian food. For looking at architecture while drinking, I like the bar at the Langham overlooking the Chicago River.

Zoë Ryan, Curator of Architecture and Design, The Art Institute of Chicago

Which skyscraper do you identify with the most?

Marina City is one of the most fascinating buildings in terms of its mix of uses. Incorporating boat parking, car parking, retail, restaurants, offices, and residences, it is a building that thoughtfully connects to its site and the adjacent Chicago River, as well as makes a valuable contribution to the urban life of the city.

Michelle T. Boone, Commissioner of the Chicago Department of Cultural Affairs and Special Events

What's the best thing to eat or drink in Chicago?

My favorite thing to eat in Chicago (or anywhere, for that matter) is fried chicken. I like Little Goat's fried chicken for brunch on the weekends, and you absolutely cannot beat the fried chicken at Chicago's Chicken & Waffles in Bronzeville; they serve it around the clock so you can have it for breakfast, lunch, or dinner!

Where are your favorite public spaces?

I love the Steelworkers Park in South Chicago. It's glorious—an old steel mill site on the beautiful lakefront with these majestic, old, iron ore walls.

You've got \$50 to splurge

FACING PAGE

THE ROOKERY BY BURNHAM AND ROOT WITH INTERIOR BY FRANK LLOYD WRIGHT

THIS PAGE

MARINA CITY BY BERTRAND GOLDBERG

Zurich Esposito, executive vice president AIA Chicago

What are you most looking forward to at the Biennial?

The opening of the Stony Island Arts Bank—a long-shuttered, historic neoclassical treasure that has been repurposed into a progressive arts center on

Chicago's south side.

What are your favorite places to take out-of-towners to give them an idea of what Chicago is really like?

Neighborhoods: Andersonville, Logan Square, Hyde Park...

Favorite Chicago architecture?

In no particular order: John Hancock Center; The

Loop Post Office at the Federal Center; Lake Point Tower; Poetry Foundation

What's Chicago's most architectural bar?

For good drinks in a space designed by good architects, I like Tiny Lounge, designed by Brininstool + Lynch in the Lincoln Square neighborhood. For drinking with architects, I like Club

ADAM ALEXANDER PHOTOGRAPHY

Chicago



THE CHICAGO ATHLETIC
ASSOCIATION BY HENRY
IVES COBB

ERIC ALLIX ROGERS

Center; Myron Goldsmith's (Skidmore, Owings & Merrill) Blue Line Stations going out to O'Hare.

Chicago's most architectural bar?

Dropping through a hole in the sidewalk of Michigan Avenue for a cheap beer in Billy Goat Tavern is the most surreal entrance to any bar I know of.

Tom Dart, Cook County Sheriff

What are you most looking forward to at the Biennial?

Hearing about the latest and most innovative approaches to altering the traditional approach to urban and suburban design, specifically as it applies to underprivileged towns and villages.

What are some must-see attractions most people don't know about?

Hotel Florence and the Greenstone Church in the Pullman area.

Stanley Tigerman, architect and gadfly

What are you most looking forward to at the Biennial?

Meeting the youngest generation who is participating in the Biennial.

Favorite place to take out-of-towners?

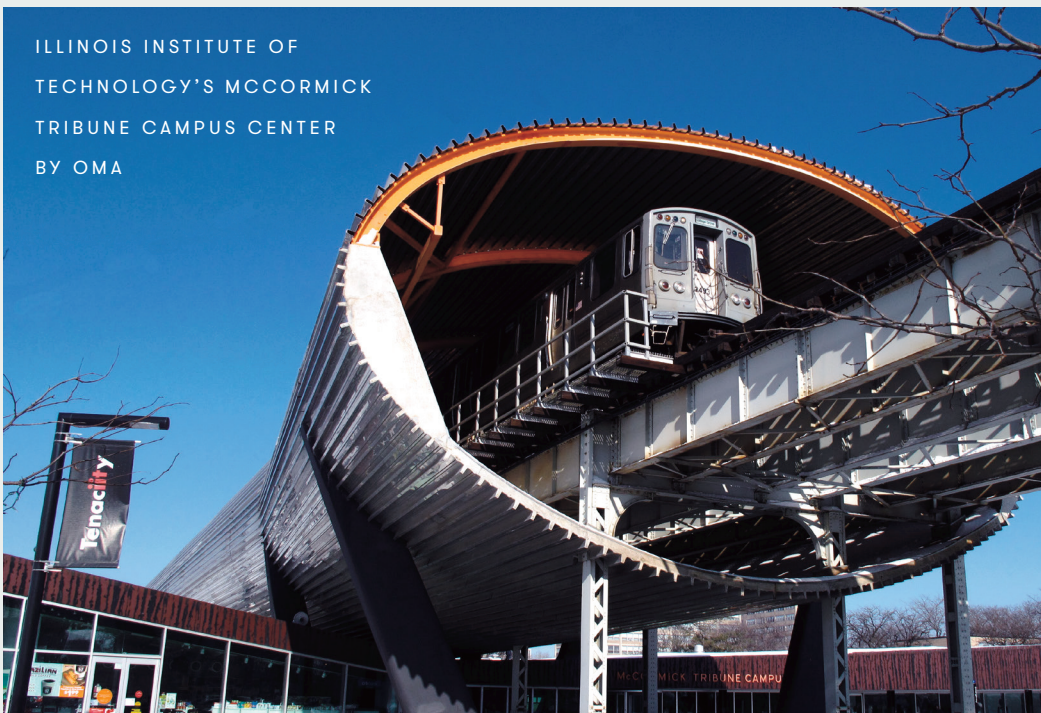
Manny's (a great deli on S. Jefferson St.)

Top five pieces of Chicago architecture?

Any five buildings by Mies van der Rohe.

Which skyscraper do you identify with the most?

Marina City.



ILLINOIS INSTITUTE OF
TECHNOLOGY'S MCCORMICK
TRIBUNE CAMPUS CENTER
BY OMA

COURTESY CHOOSE CHICAGO

on design, fashion, food. Where do you go?

The only place in town where you can spend \$50 and get all three: the Maxwell Street Market!

Ben Nicholson, architect and critic

What are you most looking forward to at the Biennial?

Seeing game-changing work that I could not have imagined, from derring-do, devil-may-care 20-somethings.

What are the top five pieces of Chicago architecture?

Louis Sullivan's Krause Music Store; The massive, totalitarian empty Old Chicago Main Post Office that you drive through going out to the Eisenhower Expressway; Helmut Jahn's James R. Thompson Center; McCormick Tribune Campus

Matt Messner, incoming Midwest Editor of AN

Favorite place to take out-of-towners?

This is tough because I have a very specific tour that starts downtown, looking at a handful of buildings. Then



YUSUNKWON COURTESY FLICKR

it takes the green line south stopping at IIT, Washington Park area, Hyde Park and other places around the Southside. It ends with the express bus from the Museum of Science and Industry to the Hancock with drinks at the Signature Lounge around sunset. It is a 40+ building tour... Or I just take them to the Billy Goat on Lower Michigan Avenue.

Favorite Chicago architecture?

Monadnock Building; Federal Plaza; Marina City; John Hancock; Chicago bungalows and mail-order houses (that is sort of two)

Most architectural bar?

The Matchbox. At well under ten feet wide, it is truly architecture bringing people together. You have to make friends just to get to the toilet.

Ania Jaworska, architect, and Beverly Fre\$h, artist and musician

Favorite place to take out-of-towners?

Carol's Pub, Max's Place, and Out of the Past Records

Top five pieces of Chicago architecture?

Fat Johnnie's; Prentice Women's Hospital (RIP); Aon Center; Big Monster Door; Pensacola Place

Chicago's most architectural bar?

Spectrum

Stewart Hicks and Allison Newmeyer, partners, Design With Company

Which skyscraper do you identify with the most?

Marina City, definitely. It is a simple, modular collection

that repeats to have larger effects. It has a strong image identity that comes from a core tectonic idea. So good.

Chicago's most architectural bar?

Cavanaugh's in the first floor of the Monadnock Building. We're partial because it is in the same building as our office.

Grant Gibson, architect

What are you most looking forward to at the Biennial?

The number of informal discussions over dinner and drinks that always come with these types of gatherings.

Favorite Chicago architecture?

The Thompson Center by Helmut Jahn; Doug and (sculptor) Chris Garofalo's home and studios; Bruce Goff's Ford House.

Karen Kice, curator, The Art Institute of Chicago

Chicago's most architectural bar?

The Chicago Athletic Association and Signature Lounge in the Hancock Tower. The Athletic Association for the atmosphere. There are several bars within the recently renovated 1890s gothic building and the luxurious interior environment feels a bit like you have stepped back in time.

For the complete interviews and more Biennial coverage, go to www.archpaper.com.



EDUARD HUEBER

Archtober 5

New York's Archtober festival, now in its fifth year, was conceived with an aim to "raise the public's design IQ," and offers unique opportunities for designers and the general public alike. The festival premieres a number of buildings, exhibitions, and spaces otherwise closed to the public that makes the city such a design mecca.

Here are some highlights from the festival's programmings:

Oct. 1 - Jan. 16 *Designing Affordability: Quicker, Smarter, More Efficient Housing Now*, Center for Architecture
536 La Guardia Place

Oct. 13 - 18 Seventh Annual Architecture & Design Film Festival, Bow Tie Chelsea Cinemas 260 West 23rd Street and SVA Theatre
333 West 23rd Street

Oct. 13 - Nov. 25 *Drawing Ambience: Alvin Boyarsky and the Architectural Association*, Arthur A. Houghton Jr. Gallery,
7 East 7th Street, 2nd Floor

Building of the Day Tours are also not-to-be-missed,

featuring new and historic buildings around the five boroughs, with a few highlighted here:

Oct. 6 - Brooklyn Botanic Garden Visitor Center, Entry Building, 990 Washington Avenue, Brooklyn by WEISS/MANFREDI

Oct. 7 - Mercedes House, 550 West 54th Street by TEN Arquitectos

Oct. 8 - NYCHA Red Hook West Urban Farm - Thread Collective

Oct. 10 - Editions de Parfums Frédéric Malle, 94 Greenwich Avenue by Steven Holl Architects

Oct. 14 - Flatiron Building, 175 Fifth Avenue, Manhattan by Daniel Burnham, D. H. Burnham & Co.

Oct. 16 - Goethe-Institut New York, 30 Irving Place, Manhattan by KARO ARCHITECTS

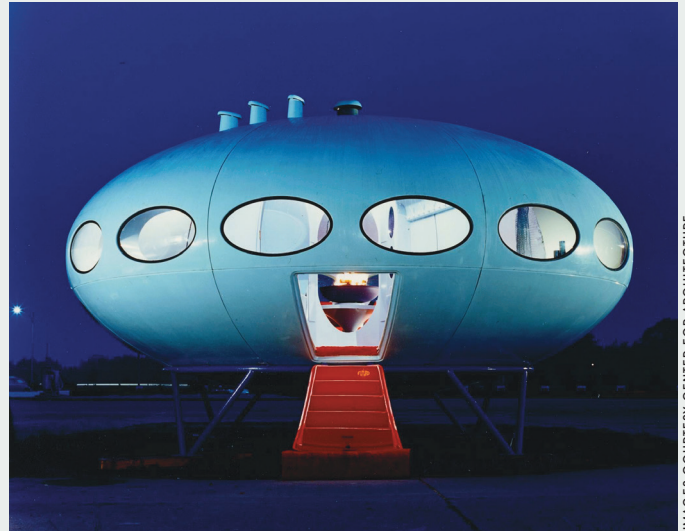
Oct. 23 - The new home of St. Mark's Bookshop @136 East 3rd Street, by Clouds Architecture Office

Oct. 25 - Van Alen Institute @ 30 West 22nd Street, Manhattan by Collective-LOK —Jesse Seegers

For more preview and Archtober coverage, go to www.archpaper.com.



EVAN JOSEPH



IMAGES COURTESY CENTER FOR ARCHITECTURE

TOP LEFT

MERCEDES HOUSE ON 550 W. 54TH ST. BY TEN ARQUITECTOS. TOUR IS OCTOBER 7.

ABOVE RIGHT

FUTURO - A NEW STANCE FOR TOMORROW (1998) EXPLORES THE RISE AND FALL OF A PLASTIC SPACE-AGE PROTOTYPE HOUSE. IT IS ON VIEW AS PART OF THE 7TH ANNUAL ARCHITECTURE AND DESIGN FILM FESTIVAL.



SUSAN WIDES

ABOVE LEFT

EDITIONS DE PARFUMS FRÉDÉRIC MALLE AT 94 GREENWICH AVENUE BY STEVEN HOLL ARCHITECTS. TOUR IS OCTOBER 10.

BELOW RIGHT

VAN ALLEN INSTITUTE AT 30 W. 22ND ST. BY COLLECTIVE-LOK. TOUR IS OCTOBER 25.



CAMERA BLAYLOCK

If you can't attend, you can still listen to behind-the-scenes Building of the Day podcasts online by visiting culturenow.org.

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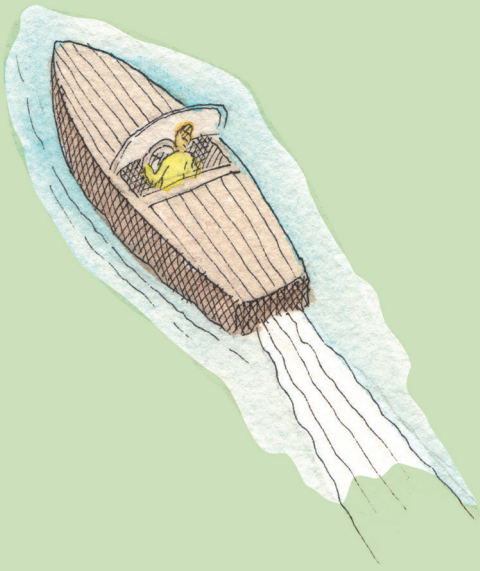
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Artistic Tile
B&B Italia
Bilotta Kitchens
Bosch Design Center

Brown Jordan
Carlisle Wide Plank Floors
Clive Christian NY
Cosentino Surfaces
Edward Fields Carpet Makers
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Exquisite Surfaces
Fantini USA

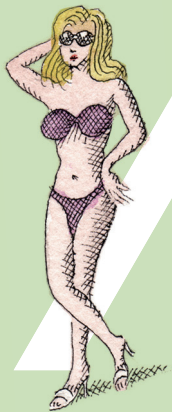
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Gaggenau Design Studio
Hans Krug Fine European Cabinetry
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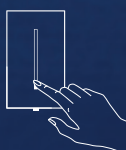
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It is easy to walk through the Roy and Diana Vagelos Education Center of Columbia University Medical Center by Diller Scofidio + Renfro (DS+R) and forget that one is on a campus. Where are the large lecture halls with auditorium seating? Is there really no cafeteria? Surely a medical and graduate education building requires dedicated

spaces to accommodate the differences between orthopedics and cardiology? Although the building contains a dramatic auditorium with a spectacular view of the Hudson River, the Palisades, and the George Washington Bridge—not to mention a donated grand piano ready to be rolled in for concerts—it eschews **continued on page 12**



COURTESY AAVSLA / DEVIN GHARAKHANIAN

L.A.'S PERSHING SQUARE TEMPORARILY BECOMES COOL AGAIN Swarm Behavior

Pershing Square, a 150-year old park at the center of Downtown Los Angeles, is currently slated to be demolished in lieu of a more **continued on page 22**

IN A SHARP BLOW TO MAYOR DE BLASIO'S AFFORDABLE HOUSING PLAN, CITY COUNCIL VOTES "NO" ON INWOOD REZONING

STICKER SHOCK

In a sharp rebuke of Mayor de Blasio's affordable housing plan, the city council voted down a zoning change that would have allowed a 15-story development on a prime corner in the northern Manhattan neighborhood of Inwood.

The council's August 16 vote followed a decision earlier in the day from the Committee on Land Use, which voted against a proposed rezoning brought forth by Washington Square Partners, the developer of Sherman Plaza, a mixed-use structure designed by New York-based Kenneth Park Architects at 4650 Broadway.

Sherman Plaza was slated to be the first individual development zoned for Mandatory Inclusionary Housing (MIH), a key provision of the mayor's plan to build or preserve 200,000 units of affordable housing over the next decade. The development would have offered 20 percent of the units at 40 percent of the area median income (AMI) or 30 percent of units at **continued on page 4**



COURTESY ARQUITECTONICA

ARQUITECTONICA'S FIRST HOUSING DESIGN, MIAMI'S BABYLON APARTMENTS, IS AT RISK

LOW RISE TOWER OF BABYLON

One of Miami-based firm Arquitectonica's first buildings, the Babylon Apartments, is at risk of demolition if its longtime owner—former spaghetti western star Francisco Martinez-Celeiro (also known as George Martin)—gets his way. With its bright red ziggurat form, the six-story structure is an icon of subtropical postmodernist architecture in Miami's Brickell neighborhood and one of the signature buildings of the city's 1980s *Miami Vice* era. The Babylon also earned Arquitectonica its first international award, a Progressive Architecture Citation Award, only a few years after the firm's founding in 1977.

Although the **continued on page 17**

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Among Chicago architects, the Monadnock Building is an icon. The tower is a product of the Chicago School, half designed by Burnham and Root and half by Holabird & Roche, built in two phases. Yet it is unlike any of its contemporaries. To start, its older southern Burnham & Root half is **continued on page 18**



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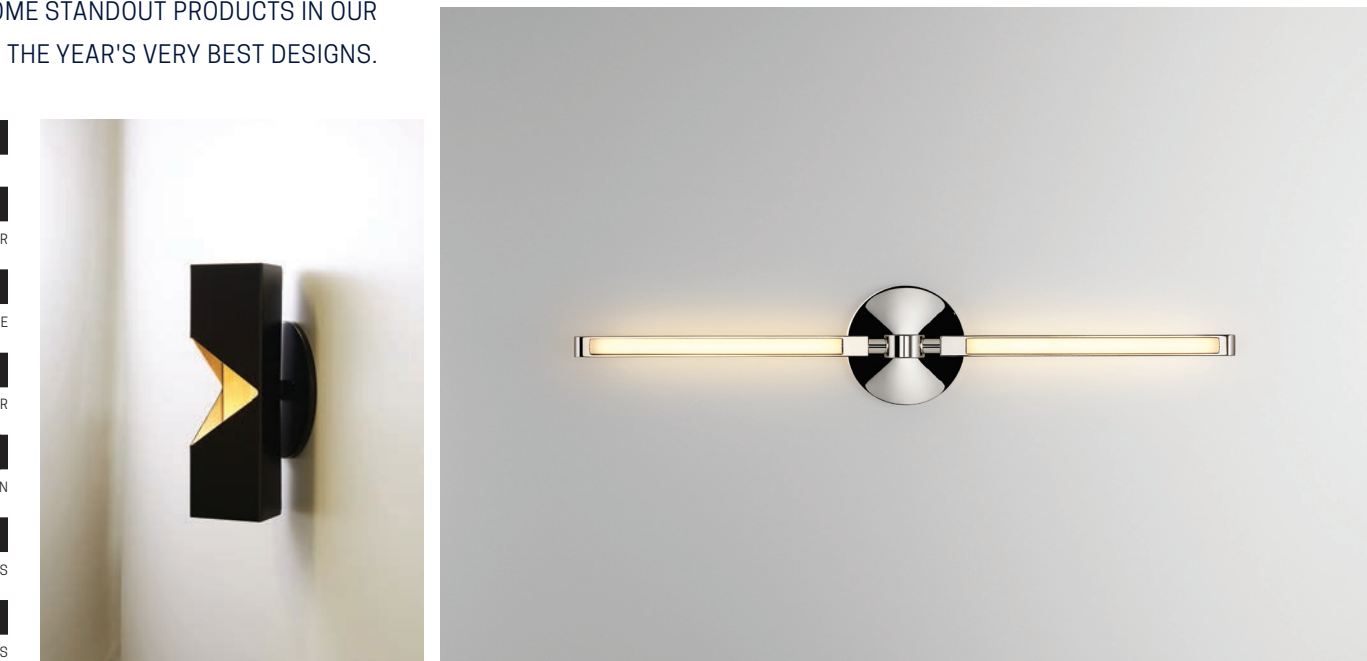
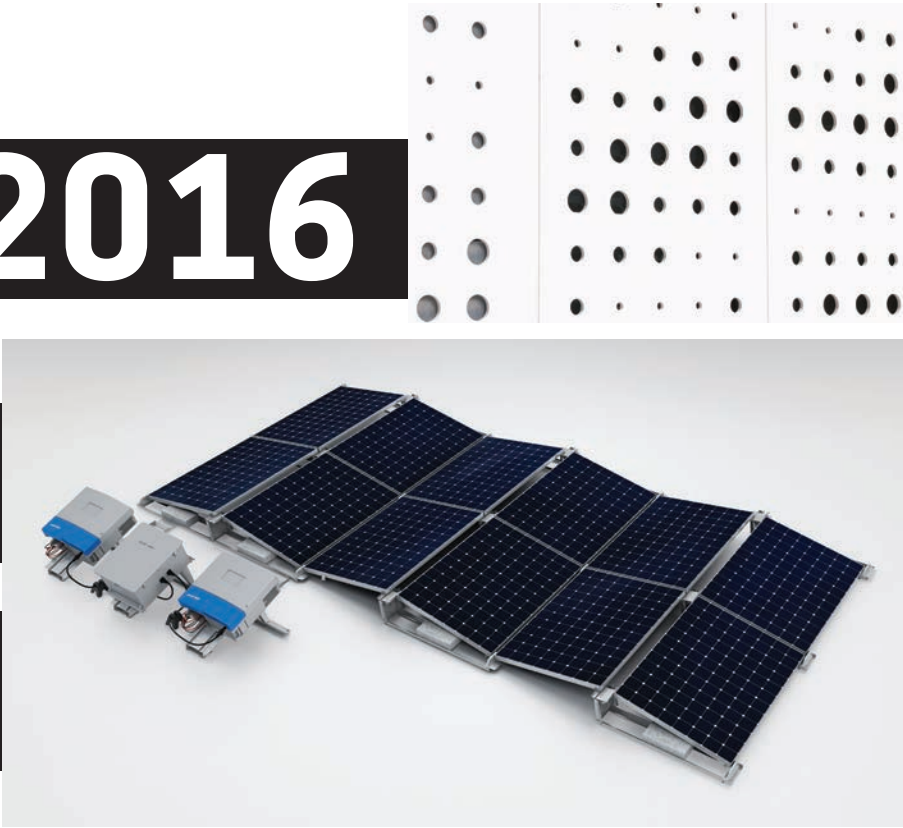
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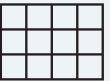
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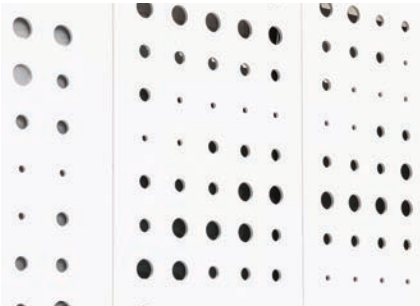


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HONORABLE MENTION

VALET BY DAVID ROCKWELL FOR STELLAR WORKS ROCKWELL GROUP

David Rockwell's collection for Stellar Works is meant to symbolize a new sector of furniture that supports everyday living, working, and entertaining. The valet itself creates an area of reprieve to transition from the busy outside world into a relaxed home. The leather bag holds two pairs of shoes and the walnut shelf is for personal items.

stellarworks.com



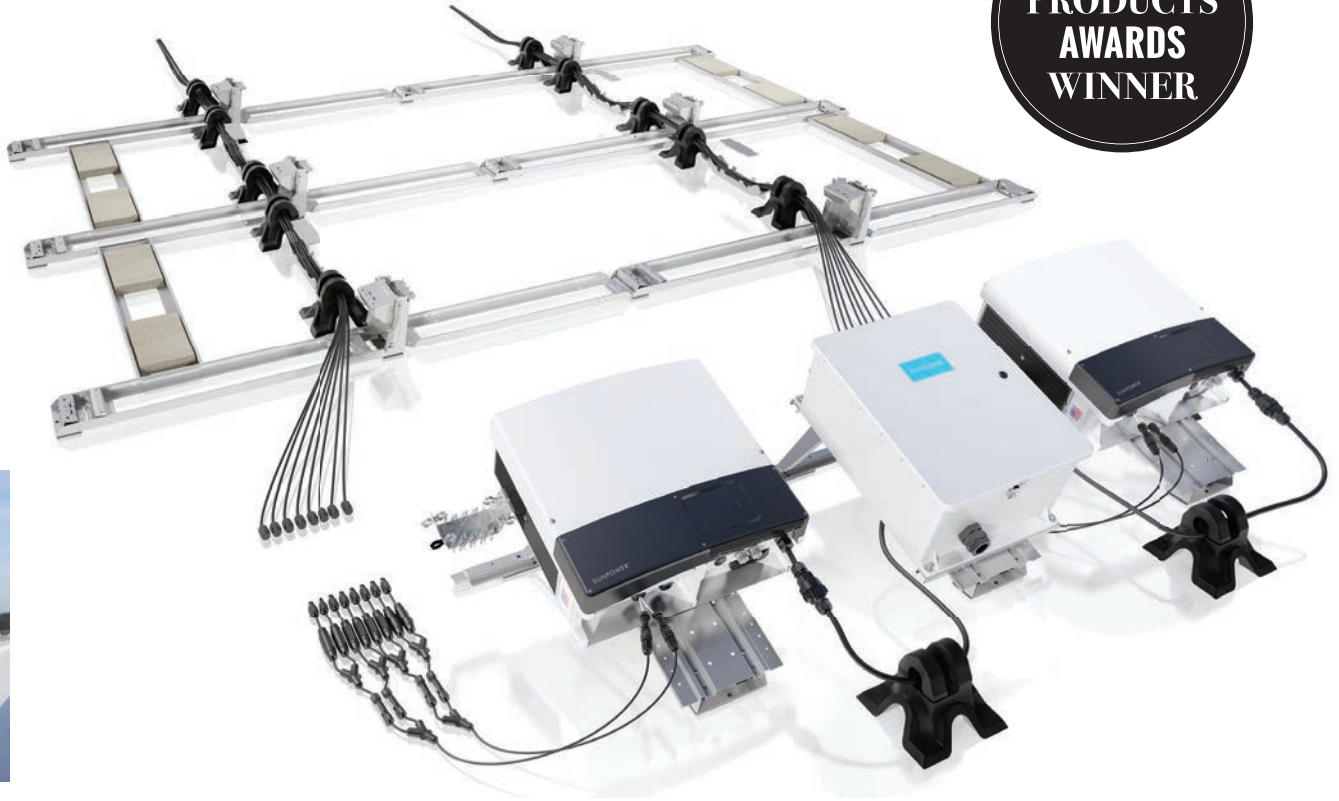


WINNER

SUNPOWER HELIX
SUNPOWER

The Helix platform is the first fully integrated solar solution designed specifically for commercial customers. Standardized Helix components feature an innovative modular design that is adaptable to the available space—be it a rooftop, a parking lot, or the ground—to best meet the project's energy goals.

sunpower.com



"THIS IS A LOW-COST BUT ELEGANT
ENGINEERING SOLUTION TO THE MOST
IMPORTANT DESIGN PROBLEM OF THE DAY:
THE PROVISION OF OFF THE GRID ENERGY."

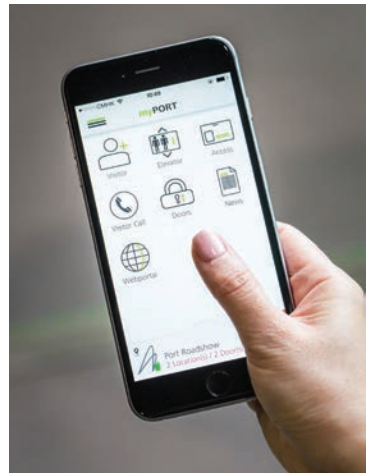
— WILLIAM MENKING

HONORABLE MENTION

BREEZINTEGRITY ITG70BT
DELTA BREEZ

Suitable for both retrofit and new construction projects, the Delta BreezIntegrity offers the only bathroom fan with a Bluetooth speaker and brushless DC motor. The motor lasts at least 70,000 hours and uses over 75 percent less energy than AC motors. It is also incredibly quiet, allowing users to hear their music, not the fan.

deltabreez.com



HONORABLE MENTION

MYPORT
SCHINDLER ELEVATOR
CORPORATION

An incredibly useful tool for multiresidence buildings and high-traffic lobbies, myPORT is a smartphone app that connects building owners, managers, tenants, and visitors to the building's systems. MyPORT has the capability to summon an elevator based on a user's needs, send authorization codes via text message to grant access to visitors, and anticipate user requirements such as locking and unlocking doors or turning off lights.

schindler.com

Great Materials



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WINNER

PLAYFORM 7
PLAYWORLD

PlayForm 7 is meant to get adults and children alike to engage in outdoor spaces in new and meaningful ways. The equipment includes innovative materials like flex treads, a durable, slip-resistant material that improves climbing challenges and invites exploration, and laminated bamboo.

playworld.com

“PLAYFORM 7'S EVOCATIVE
DRAPE LENDS ITSELF
WELL TO BOTH VISUAL
AND PHYSICAL PLAY.”

– RAFAEL DE CÁRDENAS



HONORABLE MENTION

FGP
LANDSCAPE FORMS

The FGP Collection is comprised of five elements: a bench, a litter receptacle, a bike rack, and LED pedestrian and path lights. The subtly curved frames, designed by Milan-based Francisco Gomez Paz, make for a soft modern appearance.

landscapeforms.com

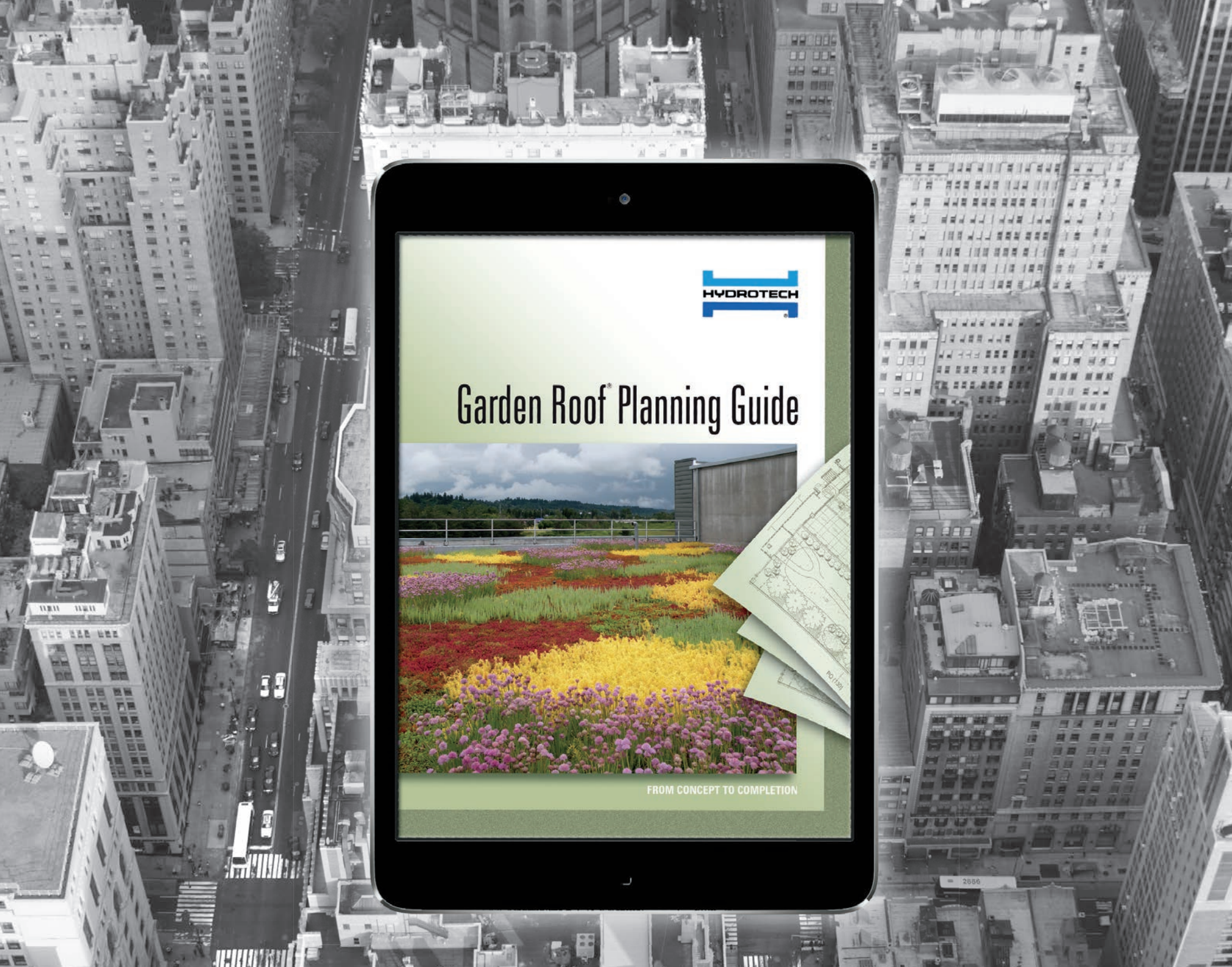


HONORABLE MENTION

NI PARASOL
SLIK OUTDOOR LIVING

NI Parasol is an integrated illuminated umbrella that combines the shading benefits of traditional umbrellas with the function of an outdoor torch—without the excess work of refilling propane or the safety concerns of an open flame. It is available in various sizes and colors and has multiple light settings. Turning on the downlights creates an intimate ambiance, while the fully illuminated parasol generates the perfect light for dining alfresco.

slikoutdoorliving.com



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BEST OF
PRODUCTS
AWARDS
WINNER

LIGHTING

WINNER

PRIS COLLECTION
PELLE

Named for the physical characteristics of the fem-bot character in *Blade Runner*, the Pris collection is comprised of a chandelier, sconce, and table and floor lamps. They all feature clean, angular lines with industrial-style joints and provide warm, diffused LED light. They also come in four finish options.

pelledesigns.com

“IT IS HARD TO FIND LUMINAIRES THAT CAN FIT IN WITH NEARLY ANY DESIGN. THIS COLLECTION IS NICELY DONE—IT IS SIMPLE AND ELEGANT. THEY WERE ALSO QUITE SUCCESSFUL IN TRANSLATING THE DESIGN INTO SO MANY DIFFERENT STYLES, WHICH CAN OFTEN BE HARD TO DO.”

– JEAN SUNDIN



HONORABLE MENTION

VESSEL (LEFT)
HUMANSCALE

This cylindrical light designed by Todd Bracher is made of the highest quality quartz crystal to provide even, glare-free light. As Humanscale's first attempt at architectural lighting, Vessel represents a "scientific approach to lighting, with a focus on physics and optical engineering."

humanscale.com

HONORABLE MENTION

FRAXION (RIGHT)
LUCIFER LIGHTING COMPANY

A new family of fixed, adjustable, and wallwasher downlights with precision optics has the shallowest recess depths of any downlight in the industry. It is available in round or square with a trimless install, or in two other flange profiles. Fraxion also includes identical wet and dry location fixtures.

luciferlighting.com



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For more information, visit
amerlux.com/cynch.

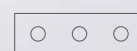
Follow us on Twitter [@AmerluxLighting](https://twitter.com/AmerluxLighting).



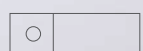
Cynch Mounting Options



Single
Round or
Square



Multiple
Semi-recessed
or Flush



Recessed Within
Linear



HONOREE

RBW + ROCKWELL COLLECTION
RICH BRILLIANT WILLING

Designed in partnership with David Rockwell, this collection of two sconces (Notch and Phase) and one chandelier (Witt) reinterprets basic geometric forms as minimalist structures, using solid and luxury materials. The sculptural pieces can be utilized in myriad ways to provide warmth and sophistication.

richbrilliantwilling.com

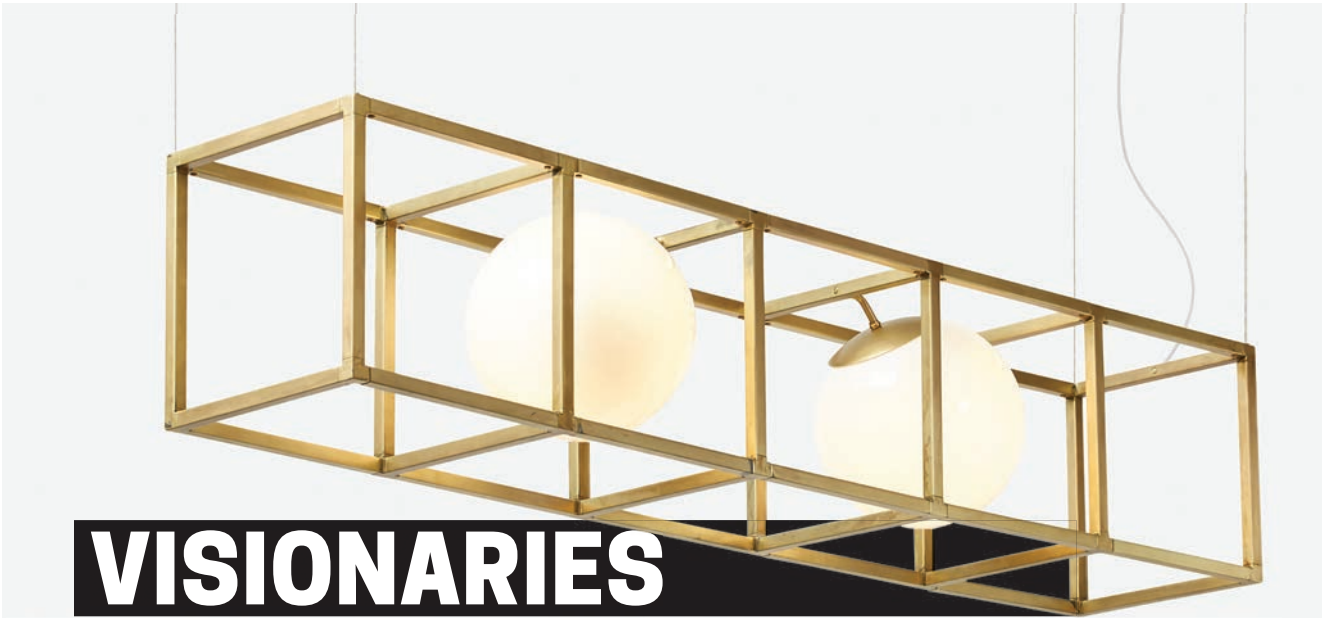


HONOREE

INCOGNEETO INDUCTION WARMER
VIKING RANGE

The simple and innovative induction warmer can be mounted underneath stone or engineered-stone countertops to transform the surface into a warmer for entertaining. When combined with the Magneeto 2 trivet, induction-compatible cook or bakeware can be placed on top, and the trivet acts as a heat sensor and wireless communicator, automatically monitoring a dish's temperature.

vikingrange.com



VISIONARIES



“THIS COLLECTION BRINGS TOGETHER TWO GREAT DESIGN HOUSES AND CREATES A DIVERSE COLLECTION THAT IS AS STUNNING AS IT IS FUNCTIONAL.”

– BECCA BLASDEL

HONOREE

PYLOS BENCH
GALANTER & JONES

A beautifully simple design that adds visual interest to any space while also keeping users warm: The smooth cast-stone surface is heated, making it suitable for all climates and seasons.

galanterandjones.com





Tadao Ando / 152 Elizabeth St.

architectural models - objects - effects - done well

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