



## GLASHAUS GOES NYC

*DAZ zeigt sechs von einer Jury prämierte New Yorker Architekturbüros* | DAZ presents six jury-selected architectural firms from New York City

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*The DAZ is an initiative of the Association of German Architects BDA and is supported by the German Ministry of Economics and Technology.*

Deutsches Architektur Zentrum

Eine Initiative des Bundes Deutscher Architekten BDA

**DAZ**

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## THE GLASHAUS-SERIES AT DAZ

GLASHAUS is a new exhibition series at the DAZ German Center for Architecture. The DAZ has initiated this forum explicitly dedicated to the emerging generation of architects: Their engagement for high quality, innovative and sustainable architecture; their understanding of professional responsibilities and challenges; their working methods and conceptual approaches will be presented and become visible here. Every exhibition of the GLASHAUS series will feature one outstanding architectural office with its currently realized projects. The GLASHAUS is a space for informal exchange, where the design achievements and the active role of the emerging generation of architects in determining national and international building culture stand in the spotlight. The exhibitions and the accompanying publications aim to encourage an increased awareness and respect for the achievements of a new generation of architects. Some of the featured offices may be known only to insiders but have already contributed remarkable and outstanding architectural solutions. Central to the DAZ Agenda is the introduction and discussion of current positions in architecture, along with the promotion of excellent architectural examples and building culture. We utilize the media of exhibitions, events, and conferences to provoke and promote discussion and to foster the understanding of architectural issues. The DAZ aims to contribute to a vibrant building culture and to the development of networks between its creators, commissioners and users. The GLASHAUS series is therefore an essential addition to the DAZ Agenda, showcasing young offices with their excellent built work and building bridges between architectural professionals, building industries, clients, government, policy makers and the interested public on regional, national and international level.

An international call for entries was issued in order to find these young architectural practices. Architects under the age of 45 will be continually selected, based on their current built work, to present a monographic exhibition, bi-monthly in the DAZ 50 sqm ›Glashaus‹. The DAZ und the Association of German Architects BDA provide the exhibition space in which the chosen offices may design the presentation of their work in consultation with the DAZ curator. The space itself provides many exhibition opportunities, and will be constantly changing according to the design of the exhibiting office.

*The GLASHAUS series is made possible by a new kind of cooperation with a small selection of corporate partners. These partners have made not only a financial contribution in order to help make the exhibition and publication possible, but have also optimized the space itself with technical know-how. We thank the GLASHAUS Partners for their support in providing this new international forum for current architecture by the young generation.*

## GLASHAUS-PARTNERS

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www.puk-werke.de



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GLASHAUS\_01 tec ARCHITECTURE  
13 November 2006–19 January 2007 >> image 1

GLASHAUS\_02 bogevischs stad >> image 2  
29 January–09 March 2007

GLASHAUS\_03 ROBERTNEUN™ >> image 3  
02 April–01 June 2007

GLASHAUS\_04 BUCHHOLZ McEVOY >> image 4  
16 July–24 August 2007

GLASHAUS\_05 STURM+WARTZECK >> image 5  
15 October–30 November 2007

GLASHAUS\_06 Franken Architekten >> image 6  
21 January–29 February 2008

GLASHAUS\_07 GLASHAUS GOES NYC >> current  
07 March–02 May 2008



## GLASHAUS\_07 GOES NYC YOUNG ARCHITECTURE FROM NYC MEETS YOUNG DESIGN FROM BERLIN

GH\_07 GOES NYC presents current projects of six extraordinary young architectural firms from New York. The exhibition is an updated version of the show “New Practices New York”, initiated by the AIA New York Chapter’s Center for Architecture. It highlights six offices that belong to the cutting-edge of New York’s architectural scene.

All of the featured architectural practices create extraordinary work and exemplarily stand for the diverse young architectural scene of New York City. The six firms were selected by a high-profile jury in a competition, initiated 2006 by the AIA New York Chapter’s Center for Architecture and The Architect’s Newspaper. Over fifty offices took part in the competition. Eligibility was restricted to licensed New York City based firms founded after January 1, 2000. For the exhibition at the German Center for Architecture DAZ, the portfolios of the company were updated and the exhibition extended.

Architecture In Formation was praised by the jury not only for its sharp and critical thinking but originality, humor, and sophisticated investigation of landscape design. Architecture in Formation was founded in 2001 by Matthew Bremer. Since then, the company works on projects that often go beyond conventional architectural tasks, including aspects of product and communication design, marketing and branding. Gage Clemenceau Architects, the firm of Mark Foster Gage and Marc Clemenceau Bailly, has been in operation since 2002 and is working on projects in the US, Mexico and Europe. Their portfolio includes furniture design as well as the realization of a whole hotel complex. They were awarded by the jury for the clear connection of speculative projects and built work as well as for their innovative usage of materials and textures.

With G TECTS LLC (Gordon Kipping) and Interboro Partners (Tobias Armbrorst, Daniel D’Oca, and Georgeen Theodore), two offices are presented in the exhibition that focus on urban space and urban design in this context. The fifth company highlighted at GLASHAUS\_07 is WORK AC, founded by Amale Andraos and Dan Wood, both from Rem Koolhaas’ OMA. They convinced the jury with their “adventurous and innovative design”. And last but not least the exhibition features Zakrzewski Hyde Architects, the architectural firm of Stas Zakrzewski and Marianne Hyde, that was noted for their impressive residential loft renovations. The architectural work of the New Yorker offices is presented in an interior of young Berlin furniture designers. GLASHAUS features the object folded by Sohrab Zafari and the shelving-system KIRU by Martin Borgs. Furthermore, two stool designs by the Berlin based design studios Ett La Benn an Collection Design are presented, both recommended by CREATE BERLIN, the network platform of Berlin’s design community.



image >> DVF Studio Headquarters, Meatpacking District, New York City (WORKac)



# ARCHITECTURE IN FORMATION

www.architecture-if.com

## Address & Neighborhood:

526 West 26th Street, Suite 422, NY, NY 10001  
West Chelsea Art District

## # of Directors/Partners, # of Employees:

1 Principal/5 Employees

## Names of all staff:

Matthew Bremer (AIA Principal), Dan Bracey, Paulo Flores, Amanda Jones, John Zeien, Tom Zook

## Date founded:

Matthew Bremer Architect, founded 2001,  
Re-incorporated in 2004 as Architecture in Formation PC

## Most recently constructed project:

The Lounge  
Terminal 4/ JFK Airport, New York

## >> How would you describe your architecture?

The name 'Architecture in Formation' itself describes our keen interest in exploring the complex and messy processes that comprise the 'making' of Architecture. Each project, while unique in scope, scale, and locale is approached with a consistent level of rigorous and sensitive investigation. Understanding the appropriate relationships between a work and its expanded physical and cultural context informs our spirited inventiveness toward problem-solving. In the end, we strive for architecture that is simultaneously obvious and unexpected.

## >> Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?

Models of all types play an indispensable role in each project, from traditional physical study models to more interactive modeling of spatial, environmental, infrastructural, and financial aspects of a project, using newer computer technology. Each project requires a unique combination of digital and analog study and modeling.

Our Design process goes something like this:

- 20% research
- 25% collaboration/coordination
- 30% study/develop/test/review/reconsider/resolve/test/review/reconsider/resolve...
- 10% exploiting the unexpected chance opportunity
- 10% manage and solve unexpected crises
- 5% luck

## >> Why did you become architects? What or who inspires you?

Quite simply, we all possess a somewhat pathological curiosity about the world around us and how we collectively operate within it – be

it the frenzy of the city, a bucolic landscape, or a single room. And we see a constant need to affect that world in ever new, positive, and unexpected ways.

## >> What are the special challenges, difficulties for a young office in NYC, in the USA, internationally?

Until a couple of years ago it seemed like a long-shot for a new, young firm to get the opportunity to build much beyond interior renovations within the city. That has changed with the huge amount of new development going on in all five boroughs of New York City, and the significant public demand for great, progressive design, in both the public and private sectors.

## >> What would you recommend other young architects who are going to establish their own offices?

Keep at it. Plug away. And diversify your services and skill sets!

## >> Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?

The Ranch Commons, a 150 acre mixed-use sustainable development in the Texas Hill Country that we are both planning, and also co-developing. Having grown up there, I have watched this remarkably beautiful area transform from lush, yet rugged cattle ranch land into the the horrible kind of anonymous exurban sprawl that has crept across the US sunbelt. We have a very unique opportunity to do a model sustainable community development that this part of the country desperately needs.

## >> What are you currently working on?

The Navy Green, Brooklyn, NY (in Schematic Design);  
Redevelopment of the former Navy Brig site on a 103,000 SF city block in Brooklyn, to create a mixed use community consisting of 434 mixed-income residential units, commercial space, open space, and a community facility;  
Master Plan, in collaboration with FX Fowle Architects, PC, Curtis Ginsberg Architects LLP, and Rader + Crews, LLC (landscape);  
Supportive Housing Facility by AiF (8-story, 60,000 SF, 97-unit single-occupancy residential facility for underprivileged persons living with HIV);  
The Ranch Commons, Bulverde, TX (in Land Entitlements Phase/ Currently seeking City Approval);  
Penthouse Apartment in The Dakota, New York City;  
Loft Apartment for a Contemporary Photography Dealer and Collector New York City

## >> What is the driving force as you see it for the NYC Architecture scene?

New York continues to have an economy all its own. Its population continues to grow, its global image is still on the rise, and a spate of public and private development is transforming every aspect of city life.



p. 6 above, p. 7 right >> Espasso Showroom, Tribeca, New York City  
p. 6 center, p. 7 left >> A House for a Butcher and an Art Maven, Syosset, NY  
p. 6 below >> The Ranch Commons, Bulverde, Texas, Master Plan and House prototypes



# Gage/Clemenceau Architects

www.gageclemenceau.com

131 Norfolk Street, Storefront, NY, NY 10002  
Lower Eastside in Manhattan

# of Directors/Partners, # of Employees:  
2 partners/5 employees

Names of all staff:

Mark Foster Gage (Principal), Marc Clemenceau Bailly (Principal),  
Nathan Hume, Serra Kiziltan, Jason de Boer, Daniel Ramirez, Katya Pavlik

Date founded:  
January 2003

Most recently constructed project:  
"Tribeca Residence" New York, NY



>> *How would you describe your architecture?*

Gage/Clemenceau Architects has attracted critical and professional praise for their sensuous and progressive designs. Established in 2003 by Mark Foster Gage and Marc Clemenceau Bailly, the six-person New York City firm has produced both built and unbuilt projects at a variety of scales, from snowboards to seating and from small residential renovations to civic institutions. Since its inception, Gage / Clemenceau Architects has been widely published by esteemed publications including Vogue, Metropolis, Interior Design, and The LA Times for developing stunning new formal possibilities and aesthetic directions for architecture and its allied disciplines. Their work has been exhibited widely and including the The Bridge Gallery, the Museum of Modern Art in New York, The Chicago Art Institute.

>> *Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?*

Each project is approached as a new problem that requires an innovative and progressive solution. We work in various media producing sketches and 3-d computer models in a studio environment constantly critiquing and testing ideas on one another.

>> *Why did you become architects? What or who inspires you?*

To create beautiful objects. Inspirations include movies, reality tv, fashion, art, & nature.

>> *What are the special challenges, difficulties for a young office— in NYC, in the USA, internationally?*

Catching the eye of true patrons is always the biggest challenge (aside from the NYC Building Department.)

>> *What would you recommend other young architects who are going to establish their own offices?*

Be ready to hustle, only do projects you are passionate about, and get ready for a great ride.

>> *Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?*

The Olympic stadium for the city of New York. In the next 10 yrs., we see the practice providing a positive influence on the built environment on an international level.

>> *What are you currently working on?*

International competitions and commercial and residential projects in the NY area.

>> *What is the driving force as you see it for the NYC Architecture scene?*

Wall Street, City Hall, and the fashion industry have always been and will continue to be the driving forces in NYC.



p. 8 left >> Metropol Tower

p. 8 above >> Chelsea Residence, New York City

p. 8 below >> pS1/MOMA

p. 9 >> Stockholom Library Addition, Stockholm, Sweden



# G TECTS/Gordon Kipping Architects

www.gtects.com

## Address & Neighborhood:

200 Hudson Street, 300, NY, NY 10013  
Tribeca

## # of Directors/Partners, # of Employees:

1 Principal/9 Employees

## Names of all staff:

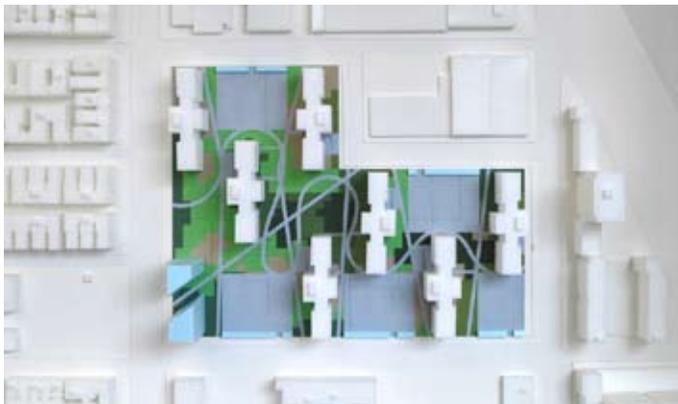
Gordon Kipping (Principal), Maria Stefanidis, Nora Peyer, Matthew Utle, Bettina Rohe, Alejandra Bartlett, Taiga Koponen, Heidi Bay, Veronica Posada

## Date founded:

January 2000

## Most recently constructed project:

Miyake Madison



## >> How would you describe your architecture?

We are very process oriented. We start with a basic diagram and work it to death. The diagram is central to the process and developing it to the point where it is painfully simple yet embodying the complexity of any given program is the objective. Once the diagram is sound, building it with a minimum of aborations is the process of documentation. The point is to build the diagram.

## >> Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?

The office has an obsession with electronic information technologies and their embodiment in the architectural project and a fascination with building diagrams. We are not interested in trends. We work as a collaborative. Most often, everyone at one time or another gets involved in every project. Despite this, we have a mini heirachry where Maria or Nora are ultimately responsible for the development of a project and they work with one or two of the others to develop it. I meet with the team on an as required basis and provide vision and critique to ensure that we are on the right path with respect to the agenda of the office. At one time, we only used diagrams, renderings and video montage in the development of projects. We have recently made our foam cutter an important part of the development of any project. Today, we will use any representational technique that aids in the development of the work.

## >> Why did you become architects? What or who inspires you?

The unpredictability of the career trajectory seduced me. When I practised engineering, I felt like I could see my entire career mapped out clearly. As an architect, I have no idea what tomorrow will bring. My character needs this. An alternate explanation might be my desire to monumentalise my pending mortality. A work of architecture has a longevity that surpasses that of a person. Perhaps we can be remembered long after we have passed. Rem Koolhaas continues to inspire us.

## >> What are the special challenges, difficulties for a young office— in NYC, in the USA, internationally?

A few years ago, an editor of an architectural magazine visited us to look at our work. We showed him everything that we were thinking about at the time. He left us with the comment that he is very sympathetic for our situation in the US as our European colleagues get to build what we only get to think about.

## >> What would you recommend other young architects who are going to establish their own offices?

Maintain relationships. Past teachers, past employers and fellow architects are most often the sources of work. Keep in touch with all of them. Bars are also good sources of connections. As Frank Gehry once told me, you have to like your clients and your clients have to like you, otherwise it won't work. Its all about relationships. Make them

and nurture them. Risk must also be embraced. Nothing of substance comes to you without risk. In a risky situation, understand the worst possible outcome, embrace it, move forward and be pleasantly surprised that the situation played out better than you could have imagined.

## >> Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?

We are working on a building across the street from the historic Apollo Theater for a dance company. The 75,000 square foot (7,500 m2) project will include a dance theatre, rehearsal space and a visitor center for Harlem. Another project is for a very simple house on a hill overlooking a beach in Jamaica. One of these will be realised in the next ten years. At this time, we will have 20 staff and continue to have fun with our work.

## >> What are you currently working on?

Construction work is starting on Delano Village, a 12 acre (5 hectare) site in Harlem. The site has seven existing residential buildings with a total of 1,800 housing units occupying a superbloc. The project is for a new landscape which reflects the changes in the district which include more affluence and less crime. The fortress mentality embodied in the existing design is abandoned in favour of a truly public park model. Fences are removed and shortcuts through the site are created for neighbours. Loitering is encouraged in the creation of a constituent member of the neighbourhood.

## >> What is the driving force as you see it for the NYC Architecture scene?

Unfortunately, cash rules in New York. The real estate market has become the vehicle propelling architecture in New York practice. Everyone is getting a residential building in their portfolio. After the success of the Richard Meier Perry Street apartments, developers started to realize that architecture sells. Stylised buildings with little architectural innovation have proliferated as a result. It seems like this is all changing with the economic problems that this speculation has produced. Perhaps there will be a return to a focus on ideas when we find that we have less paying work. Or perhaps New York will cease to be a center of architectural innovation as other centers emerge.

p. 10 above >> Harlem Visitors Center, New York City

p. 10 below >> Delano Village

p. 11 >> Miyake Madison, New York City



# INTERBORO PARTNERS

www.interboropartners.com

## Address & Neighborhood:

33 Flatbush Avenue,  
Brooklyn, NY 11217

## # of Directors/Partners, # of Employees:

3 Partners

## Names of all staff:

Tobias Armbrorst, Daniel D'Oca, Georgeen Theodore

## Date founded:

2002

## Most recently constructed project:

A piece for "Worlds Away: New Suburban Landscapes," an exhibition at the Walker Art Center

## >> How would you describe your architecture?

A few adjectives come to mind. Our architecture is activist because it is informed by our conviction that architecture can make the world better. It is ambitious because we have high hopes for architecture, which for us is broadly about influencing outcomes in the built environment. It is expansive because it needs to be: everyday, we discover more and more things that act on the built environment and influence its outcomes. It is sensible because we approach each situation differently, and respond accordingly (we don't have any "isms"). Finally, our architecture is sympathetic because it is always informed by the particular dynamics of a given place.

## >> Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?

When operating in the city, it's important to begin with good detective work: old-fashioned empirical observation. When we're asked to think about "dead malls," or "shrinking cities," or when we make a site visit, we try not to bring our prejudices with us: we approach things with an open mind. Moreover, because our interest is broadly in influencing outcomes, we're similarly open-minded about how we will operate in a given place. This is one reason why our "deliverables" are always so diverse.

## >> Why did you become architects? What or who inspires you?

On the one hand, we are inspired by the same thing that inspired Walt Whitman: the extraordinary, exciting complexity of a city. On the other hand, we are inspired by our conviction that architecture can influence outcomes in cities and make them much better. Our architecture is reverent, but it is also activist.

## >> What are the special challenges, difficulties for a young office— in NYC, in the USA, internationally?

The challenge of operating an office is convincing the world that it would be worse off without your services.

## >> What would you recommend other young architects who are going to establish their own offices?

An elder statesman of east-coast architecture education who shall remain nameless told us something very patronizing and cynical but probably very true, namely, go out there, network, and find a rich patron.

## >> Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?

Most of our clients have been private developers, but we would really like to work more for cities. This sounds corny, but it's so clear that cities today, in order to thrive, need to innovate and inspire. We have lots of good ideas about how cities can do this. Urban planning shouldn't always be about solving problems: sometimes, it's about introducing bold new ideas.

## >> What are you currently working on?

Market Studies, Site Plans, and Educational Campaigns. We also just finished a piece for "Worlds Away: New Suburban Landscapes," an exhibition at the Walker Art Center. Oh, and we're converting the building our office is in into a 7-story design cooperative. Very exciting!

## >> What is the driving force as you see it for the NYC Architecture scene?

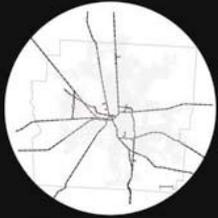
Architects do their thing. Different forces drive architects in different ways. There are architects in NYC who are interested in what we're interested in, and then there are architects in NYC we don't have a thing in common with. This is all well and good: there's a lot to be interested in and inspired by in this wonderful city.



p.12 >> The critical Path, Columbus Revired Competition  
p. 13 left >> In the Meantime, Life with Landbanking, Dead Malls Competition  
p.13 right >> Improve Your Lot, research project, Shrinking Cities International Ideas Competition



Rail Network



Road Network



Monocentric City



Polycentric City



Projected residential and employment growth in the Columbus region



Concentric Rings (Burgess)

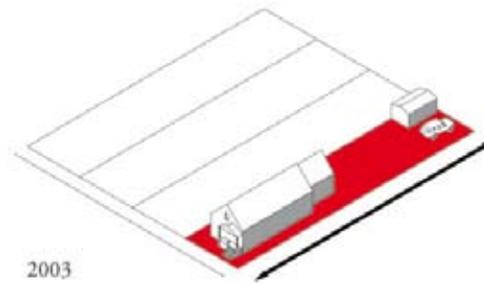
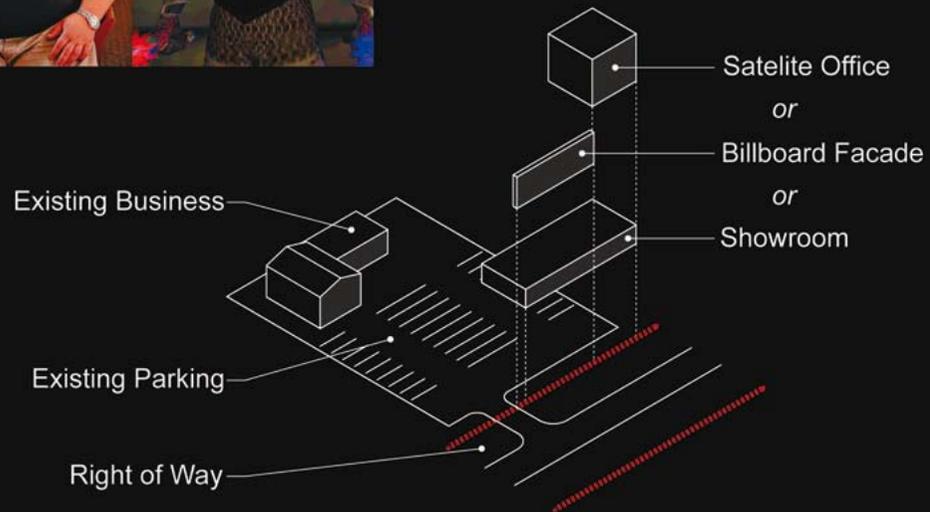


Fragments (Dear and Flusty)

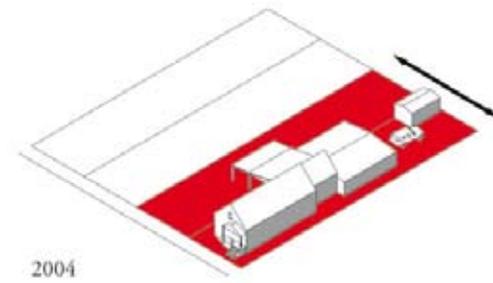


### The Avatar

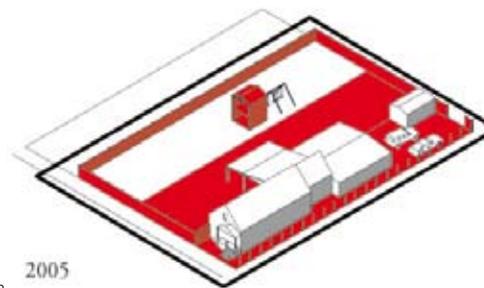
A "Public Face" *plus* extra Street Wall



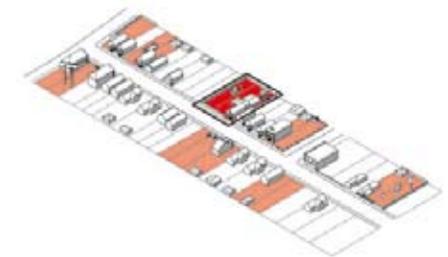
2003



2004



2005



# WORK Architecture Company (WORKac)

www.work.ac

## Address & Neighborhood:

156 Ludlow Street, FL 3, New York, NY 10002  
Lower East Side

## # of Directors/Partners, # of Employees:

2 Partners/6 Employees/4 Interns/1 Admin

## Names of all staff:

Amale Andraos (Principal), Dan Wood (Principal), Sam Dufaux, Anna Kenoff, Fred Awty, Heidi Ostergaard, Haviland Argo, Elliot Spring, David Peterson, Bryony Roberts, Sarah Carlisle, Magda Szwajcowska, Melani Pigat

## Date founded:

2002

## Most recently constructed project:

Diane von Furstenberg Headquarters



## >> How would you describe your architecture?

WORKac is interested in shaping ideas and the exploration of form through analysis and program. We enjoy working at various scales, from the urban to the architectural and to furniture – stretching our thinking from one to the other. Our work finds inspiration as much from within the discipline of architecture as from without.

## >> Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?

Our process relies on research and analysis first – of site, contextual context, program, etc.. – followed by a relentless testing of ideas and shapes through diagrams and physical models. Although material research ideas are rarely a starting point, they are rapidly integrated to reinforce concept and narrative. We also strongly believe in collaboration and always try to make that an integral part of the process.

## >> Why did you become architects? What or who inspires you?

Dan had an enlightened moment while visiting one of Tange's building in Tokyo. Amale's father is a painter and architect and she grew up surrounded by architecture which she tried, but ultimately was unable, to resist.

## >> What are the special challenges, difficulties for a young office – in NYC, in the USA, internationally?

There are very few public work opportunities and public competitions in NY and in the US in general. As a result, the work remains small scale – often limited to interiors – for a long time and it is difficult to acquire clients' trust to build bigger, even if one has led large scale well known projects in a large firm before.

## >> What would you recommend other young architects who are going to establish their own offices?

There are a few ways to start an office and all have led to interesting practices. One can choose to teach a lot and use academia to fund research and competitions. One can choose a very definite direction and specialize – formal exploration, material or and/or technological research, art related projects, etc... – or finally our approach which was to 'say yes to everything' which means doing as much, as different and as fast as possible to survey the grounds and gain a broad knowledge of what is out there before attempting to choose a more definite direction. This process is an attempt to squeeze what would generally take 10 years into 5.

## >> Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?

We would love to build a city – rethinking as much as possible how we live. Our practice in 10 years? Hopefully still growing and learning.

## >> What are you currently working on?

We just won the PS1 competition and NY – our proposal is for a folded

solar powered urban farm (PF1) in the middle of the courtyard – and it is keeping us very busy. We are also completing a 6000sf loft for a fashion designer in Tribeca, continuing to work with Ken Smith Landscape Architect on the BAM Cultural District public space design as well as starting a small store for an Icelandic version of 'Colette' in New York, named Kisan.

## >> What is the driving force as you see it for the NYC Architecture scene?

Real Estate and private developments have really driven the ups and downs of New York traditionally. But this last administration has also encouraged more public work, such as the Highline, BAM and the East River Development for example. Hopefully this will continue!



p. 14 left above, above >> Anthropologie Dos Lagos, Corona, California

p. 14 left below >> The Market

p. 15 >> DVF Studio Headquarters, Meatpacking District, New York City



# Zakrzewski + Hyde Architects

www.zh-architects.com

## Address & Neighborhood:

304 Spring Street, #1E, New York, NY 10013  
West Soho

## # of Directors/Partners, # of Employees:

2 partners/4 employees

## Names of all staff:

Stas Zakrzewski (Principal), Marianne Hyde (Principal), Jeffrey Dee, Kevin Teague, Caroline Couturier, Jawnuta Di Sclafani

## Date founded:

2002

## Most recently constructed project:

304 Spring Street, including duplex penthouse

## >> How would you describe your architecture?

Zakrzewski + Hyde Architects embraces architecture at the intersection of the beautiful and the pragmatic. Our education is a combination of art, architecture, form and theory and we use all of these points of view to approach our projects regardless of budget, scale or program. Professionally, we have learned over time the craft of building and specifically detailing; we enjoy using this knowledge to push the limits of standard construction. Each of our projects begin with a careful evaluation of the clients' program, the site, the budget and is then developed with the optimal synthesis of its most important aesthetic and conceptual opportunities. If we can create or learn one thing new and unique from each project and satisfy the client's goals we consider the project successful.

## >> Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?

Once we have gathered the support information required to define the parameters and the goals of the project, we begin with a series in-house team brainstorming sessions. This collaborative spirit allows the strengths of all the team members to be applied to the design challenge at hand. As a group, we will try to define three or four different approaches to the program, the site, the client's goals and debate the merits and weaknesses of each. Through exploration, discussion and elimination we are able to identify a scheme that is the most successful on multiple levels and will continue to work with the client to make it great. We love to make models and we feel they are integral to the process as they allow us and the client to understand a project with an immediacy drawings alone can not. In conjunction with model making we use 3-d renderings to explore the larger impact of the project on a site and to investigate the volumetric aspects

of a design. Modeling also allows us to fine tune our design and there are times when we use full size mock ups to test an idea.

## >> Why did you become architects? What or who inspires you?

Marianne Hyde: I loved the education of an architect. It's allows the exploration of our world from many points of view, culturally, philosophically, artistically, materially, the list in unending. To have the opportunity to continue to explore all of this in your work is for me the inspiration.

Stas Zakrzewski: The ability to shape the spaces we live and work in has inspired me to become an architect. Often our solutions are not what our clients expect and when you bring something to the table that is greater than their expectation there is a great deal of satisfaction.

## >> What are the special challenges, difficulties for a young office in NYC, in the USA, internationally?

In the US, many medium and large scale projects are awarded to firms by virtue of their size and breadth of experience, which leaves it difficult for a young architecture firm to get a start. Yet with hard work and determination we have slowly grown as a firm and continue to get larger and more varied work. After successfully completing a number of smaller residential and commercial projects we were invited to design a 32,000 sf mixed use building by a former client, this was great opportunity for us. The reality of building a client base while simultaneously developing your own aesthetic and approach to architecture takes immense dedication since there are times when these two agendas are not perfectly aligned.

## >> What would you recommend other young architects who are going to establish their own offices?

Remember, that although it is liberating to know that you are working late nights and weekends for your own vision that this will be a pattern that will most likely never be left behind.

## >> Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?

We were one of five NYC architecture firms invited to propose urban design scheme for Hudson Square or West Soho, an area of NYC that is currently experiencing a surge of growth and interest as it is slowly being re-zoned from manufacturing to mixed use. The Friends of Hudson Square who commissioned the charrette is made up of a group of local businesss, developers and community groups. It was a rare opportunity to have all of these individual groups united in developing a vision for the neighborhood and willing to explore it urbanistically and architecturally. It would be great to have any part of the scheme realized.

We enjoy working on a variety of scales and programs but are currently interested in trying to expand our knowledge and portfolio to do institutional work or projects that investigate alternate green building practices.

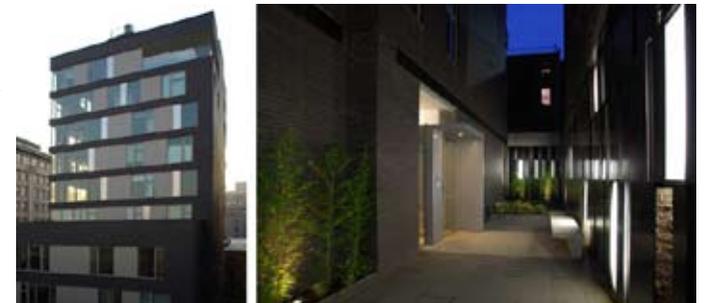
## >> What are you currently working on?

Hudson Square is currently being further developed and specifically the portion of the project that integrates a NYC sanitation facility underneath a terraced park with views of the Hudson River. We are also beginning schematic design on a new house with a beautiful site in upstate New York. We plan on using passive heating and cooling systems and other sustainable building practices in the design. The client has a sophisticated aesthetic and wants us to aggressively explore the spatial possibilities of the fairly sloped lanscape, so we are excited about the potential.

## >> What is the driving force as you see it for the NYC Architecture scene?

When speaking about NYC or any large city it's impossible to ignore the fact that economics is a driving force in the architecture scene. In the past five years, it has been the trend in residential construction to create boutique buildings since both developers and their clients realized that "quality" architecture was profitable. We personally think this trend has nurtured an atmosphere conducive for good work. We as architects need to sell our services as something that brings value to a project.

Z+H is very interested in the economics that drive architecture and apply this to our work on both the macro and micro scale. At the macro scale we looked at zoning requirements and how the FAR can be manipulated to create volumes that are the most profitable and on a micro scale we look at materials and building systems and value engineer how the up front investment could save money in the long run both for the building.



p. 16 >> Spring Street Condos

p. 17 >> Art Box



# ATELIER ZAFARI

[www.atelier-zafari.com](http://www.atelier-zafari.com)

*Address:*

Klausenerplatz 11  
14059 Berlin

*Director(s):*

Sohrab Zafari

*Date founded:*

2002



*The cube „folded“, by Sohrab Zafari, is different on each side. It can be a stool, a coffee table, a sculpture or a magazine holder, depending on the way it is turned. In 2006, folded was included in the collection of the Bröhan Design Foundation in Berlin.*

*>> How would you describe your design?*

The complexity of the simple: starting with a simple idea, I try to achieve maximum complexity and then make this sensuously experienceable. Form and use play an important role, as well as mathematical/geometric rules, natural phenomena, and natural light.

The boundaries between furniture design, interior architecture, and architecture are often fluid in my work.

*>> What or who inspires you?*

Nature, the sun, and moving through the world with all of the senses.

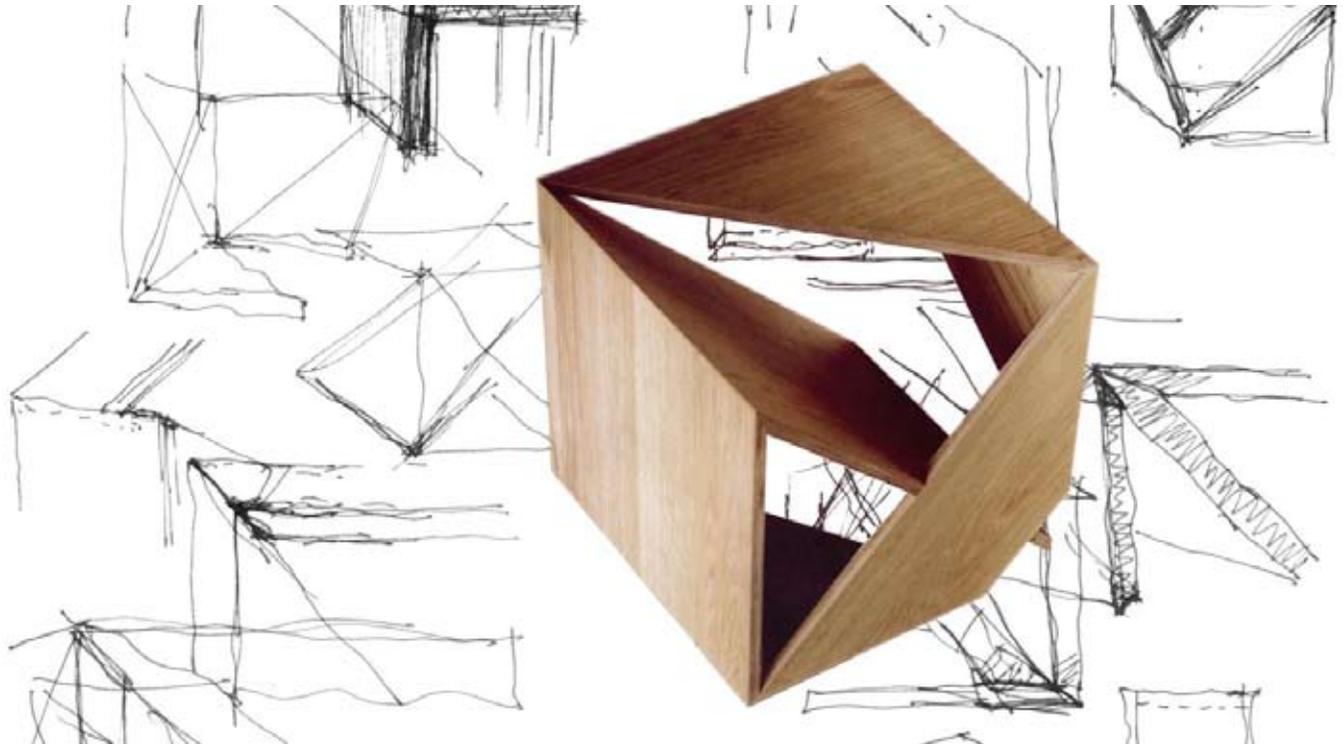
*>> What are the special challenges, difficulties for a young architect in Germany?*

In Germany there is a lack of courageous developers and of confidence in young architects. It is thus a challenge to bring people around by demonstrating one's abilities.

*>> Is there any „dream project“ that you would love to realize one day?*

*Where do you see your studio in 10 years?*

Every project with a dream-client and a realization without compromises is a dream project for me. Even 10 years from now. I am very confident about our prospects.



*KIRU, the modular shelving-system for home and office by Martin Borgs, is based on a box, snapped together from 3 different shapes. Hollow spaces can be used as cable ducts. Moreover, KIRU can be expanded with add-on modular drawers and rear walls. Its innovative lightweight-construction makes it highly rigid, reducing material and packaging-volume to a minimum.*

*Address:*  
Huttenstraße 71  
10553 Berlin

*Director(s):*  
Martin Borgs

*Date founded:*  
2008



>> *How would you describe your design?*  
Minimal material–maximum function or low input–high output.

>> *What or who inspires you?*  
“Unitisch” von ATELIER ALINEA, design Ueli Biesenkamp, Schweiz.

>> *What are the special challenges, difficulties for a young architect in Germany?*  
PININFARINA is so far from Berlin...

>> *Is there any „dream project“ that you would love to realize one day?*  
*Where do you see your studio in 10 years?*  
The new USM

# COORDINATION BERLIN

www.coordination-berlin.de

*Address:*

Joachim-Karnatz-Allee 1  
10557 Berlin

*Director(s):*

Flip Sellin, Tilman Thürmer, Jochen Gringmuth

*Date founded:*

2004

Recommended by



*The Monopol Stool was exclusively designed for the art fair lounges hosted by the art magazine monopol in 2004. A stool comes together to be produced in a few simple steps. The wide, slightly sloped stool is stackable and resembles a paperfold object – or an open magazine.*

*>> How would you describe your design?*

A design style with a dynamic, crystalline, fluid and ergonomical language of inspiring materials to tell complex plots in a contemporary, futuristic style.

*>> What or who inspires you?*

People in interiors, speedboats, jet engines, good stories, open clients, new materials.  
Life in Berlin and in the deep sea.

*>> What are the special challenges, difficulties for a young architect in Germany?*

To make people understand design is a necessary dimension and added value to any project. And creativity can be fun – but is hard work in the end – which needs to be paid for adequately.

*>> Is there any „dream project“ that you would love to realize one day?*

A \*\*\*\*\* hotel interior in reduced gravity.

*>> Where do you see your studio in 10 years?*

On three continents.



The cardboard stool by Ett La Benn is minimalist with regard to its shape, material, weight and production effort. The design itself is inspiring by virtue of its basic material and the way of its construction which is neither concealed nor reinforced. This simplification gives rise to advantages like light weight, reduced cost of material and material thickness thus even enabling space-saving shipping. The stool is particularly suited for temporary applications.

Address:  
Schwedter Straße 34 a  
10435 Berlin

Director(s):  
Oliver Bischoff, Danilo Dürler

Date founded:  
May 2005

Recommended by 



>> *How would you describe your design?*

Et la benn is an emerging agency for product design. Our main focus is the design of furniture and accessories in addition to the development and implementation of concepts for shop and restaurant design and furnishing. Fun starts when everything seems to be impossible. There is no such thing as a crazy idea! We still don't get lost in the details and we always have an eye for the essential.

>> *What or who inspires you?*

A good idea cannot be planned and it doesn't follow certain rules. Often it is born during a process not necessarily creative. The abolition of fixed rules is the basis of inspiration. Everywhere and nowhere.

>> *What are the special challenges, difficulties for a young architect in Germany?*

Problems and challenges are not necessarily obstacles, they rather offer chances to develop new ideas. It is crucial to identify the options and possibilities offered by the business and economical environment. The biggest challenge for young designers is to define straight-forward ideas, significant aims, and clear structures in their work. The geographical location is less important.

>> *Is there any „dream project“ that you would love to realize one day? Where do you see your studio in 10 years?*

The execution of experimental processes in the competing areas of design, architecture, craftsmanship, technology, and science provides a great potential. Cross-linking of scientific and creative processes opens a vast array of possibilities, which should be explored. We are not linking any of those to a single project though. Our vision is the professional collaboration with national and international partners who share our ideas, to unite professionals with different perceptions of design at our studio, and to thus have an ample archive of creativity at hand.

## COOPERATIVE PARTNERS

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### AIA CENTER FOR ARCHITECTURE

The Center for Architecture is home to the AIA New York Chapter, the Center for Architecture Foundation, the Architecture for Humanity New York City Chapter, the Illuminating Engineering Society of New York, the New York Chapter of the American Society of Landscape Architects (ASLA), and the Structural Engineers Association of New York (SEAoNY).

The Center's mission is to:

- Provide a center of learning for the public and building industry professionals in order to improve the quality of the built environment
- Explore cutting-edge topics, technological innovations and other issues concerning the built environment
- Foster an exchange and collaboration among members of the design, construction and real estate community
- Promote an appreciation of New York's unique urban fabric
- Inspire community values and provide fellowship opportunities
- Promote cultural tourism of New York City's architecture

Contact:

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536 LaGuardia Place | New York, NY 10012

Phone 212 683 0023  
info@aiany.org | www.aiany.org/centerforarchitecture



### CREATE BERLIN

The Design-Initiative CREATE BERLIN has been founded in 2006 by 16 established Berlin-based creative businesses. CREATE BERLIN is a supporting centre for creative minds and ideas in and around Berlin: as internationally acting network it curates and manages various design projects in Germany and abroad, and has over 40 members representing diverse Berlin creative industries.

Supporting innovative projects CREATE BERLIN promotes the economic potential of Berlin's design industry; it strengthens Berlin's reputation as a unique and aspiring design metropolis and as the UNESCO „City of Design“. CREATE BERLIN projects create awareness and steer the focus of international audience on the German capital, its creative scene as well as its economic potential. CREATE BERLIN aims to connect and bring together Berlin's talents with political and economic decision makers. Consequently, city major Klaus Wowereit and other political and business representatives have participated in various CREATE BERLIN projects. As communication platform spanning all design disciplines CREATE BERLIN promotes Berlin's creative scene as a serious economic factor.

Since 2006 the initiative already managed many various projects in Europe, USA and Asia.

CREATE BERLIN offers designers an opportunity for further networking and marketing of their products.

CREATE BERLIN Showroom is 160-qm3 space for creatives aiming to showcase their ideas and products. Located in the heart of the city, in former Postfuhramt (Berlin- Mitte), the showroom attracts art- and design lovers and general public. There are various shows exhibitions taking place monthly that present new products, ideas and concepts. Berlin's creative minds become, with help of CREATE BERLIN, ambassadors for Berlin design.

CREATE BERLIN lives through the commitment of the people of Berlin's creative industry - their energies invested in the city have a trend setting effect on Berlin and accelerate the heartbeat of the city. In this sense: CREATE BERLIN!

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