

High-performance facade

Archi-Tectonics/Greenwich Street residences

Winka Dubbeldam balances substance and style beyond a dazzling glass curtain wall in a New York loft.

Skin and Bones

The rise of green design has introduced a relatively new player into the architectural process: the environmental consultant. Ultimately the goal of these specialists is to embed the design—preferably from the outset—with sustainable principles. To find out more about the current state of green design and the ways forward, we talked to Tom Paladino of Paladino & Company, who worked with Mahlum Architects on its Seminar II project at the Evergreen State College, in Olympia, Washington, and Carrie Bullock-Jones, the LEED-CI specialist at TVS Interiors who helped Interface attain a LEED Platinum CI rating for its Atlanta showroom. Find their comments interspersed throughout our "Smart Environments" coverage.



A view of Peter Schein's eighth-floor loft from the entrance, looking toward the living room. In the foreground are Barcelona chairs by Mies van der Rohe and a round B&B Italia leather ottoman. The west-facing curtain wall has operable windows and automated sunshades; an outdoor terrace overlooks the Hudson River.

by Mason Currey

The 11-story "parabuilding" is attached to an existing structure—a 1908 warehouse (bottom) that houses 8 of the 24 residences. The staircase shape (right) was inspired by building setback codes. A private rear garden is one of several luxury amenities for residents, including a duplex guest apartment, a fitness center, and wine storage, all designed by Archi-Tectonics.

At 497 Greenwich Street, on a booming stretch of Manhattan real estate along the Hudson River west of Soho, an 11-story glass curtain wall cascades down a narrow L-shaped structure wrapped around the top and one side of a former warehouse. The contrast between this sleek 10,000-square-foot glass waterfall and its drab brick neighbor is exciting in a city where glass residential towers are increasingly commonplace, even banal. But then this particular facade is exciting in itself: to meet code, the building steps back as it rises, and the overlaid skin buckles against the resulting geometry in a particularly beguiling way. It manages to seem both angular and smooth—nice to look at, but not *too* nice.

Which is about what you would expect from Archi-Tectonics, the New York-based firm headed by Dutch architect Winka Dubbeldam. Initially known more for her computer-based sculptural designs—and her association with formidable theorists Bernard Tschumi and Peter Eisenman—than for actual buildings, Dubbeldam has in recent years completed a string of built projects, including several residences (see "Winka's Rift," August/September 2004, p. 92). Since finishing the Greenwich Street project in 2004, Archi-Tectonics has also designed 3 of the 24 interiors, the most recent of which is a 3,200-square-foot loft for artist and photographer Peter Schein. Completed last March, the interior deals with the building's most distinctive feature—the massive glass curtain wall—through a clever reversal of materials. "I thought it would be nice to internalize the glass," Dubbeldam says, "but with something that feels like the lining of the outside."

The lining she chose is bogwood, a rare type of petrified wood—in this case, oak—occasionally discovered in peat bogs, gravel pits, and marshes in the British Isles and Northern Europe. Once exhumed, the centuries-old wood

THE INTEGRATED APPROACH

Bullock-Jones: For a long time traditional design was this strict linear process where the architect did the drawings and passed them on to the mechanical engineers, who threw their equipment into the building and then passed it on to the plumbing and lighting specialists. Nobody came to the table together. The integrated approach asks, "What's the best mechanical system we can use based on the design the client wants?" I'm always looking for an outside-the-box mechanical engineer.



has a distinctive appearance—a warm tan streaked with dramatic black ripples that Dubbeldam says "look like landscapes." The loft's central corridor, which connects the bedrooms on the east end with the living room and entryway to the west, is clad in an angular arrangement of bog-oak veneer panels that mimics the geometric modulation of the curtain wall. But where the glass is cold and minimalist, the wood is warm and variegated, crisscrossed by steel reverts that hint at the structural members beneath.

The bogwood-lined corridor is the aesthetic centerpiece of the loft, but it's also the main organizational structure, corraling off the master bedroom and an adjacent guest bedroom—without closing up the space. "The idea was that these walls negotiate the flow in a loosely configured way," Dubbeldam says. "And the private areas are kind of connected to the whole space." This open connection also allows for daylighting and natural ventilation—two key measures in an overall bid for sustainability that includes locally sourced stone and concrete; a sophisticated HVAC system with built-in humidifier and air-purification unit; Lutron lighting controls that minimize energy use; continued on page 69

