

LA ARCHITECT

JULY/AUGUST 2005

LA vs. NY

THE MAGAZINE OF DESIGN IN SOUTHERN CALIFORNIA

LA:2
NY:2

U.S. \$5.95 / CANADA \$7.95

0885-1377
LA ARCHITECT
JULY/AUGUST 2005
MAGAZINES



\$ 5.95

HENNESSEY + INGALLS

Los Angeles vs. New York

Here's the idea: about half of the projects that follow are in Los Angeles, but done by New York Architects, and half are in New York, by Los Angeles architects. We asked a few of the designers to compare the opposite coasts:

"In LA the impulse seems to be to create an oasis in the city—to close the city out. In New York it's different; they want to open the space up to the city."—PATRICK TIGHE

"Architects on the east coast are pretty up-tight, always looking over their shoulders. People here will die for a little interiors project."—MARGARET HELFAND

"New York has bodies of review and unions for everything. The permitting for this space was not bad, but the coordination of trades was complicated."—PAUL PREISSNER

25 Central Park West

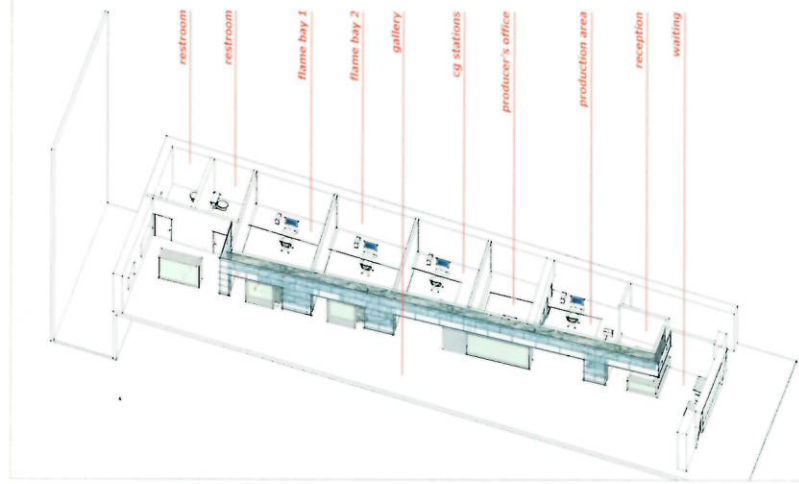
LOCATION: New York, NY

ARCHITECT: Tighe Architecture

WEBSITE: www.tighearchitecture.com

This residential loft sits high atop a grand Art Deco apartment building, in a space that previously housed water storage tanks. Those small compartments and an adjoining 1980s loft were stripped to create large, bare space. Some of what was exposed was maintained in the final design. From inside the loft space, you can see "the back of the architecture" intruding in the form of steel framing and concrete.

You enter into a sixty-foot-long axis with a plywood-slatted ceiling that leads you through the loft and also serves to hide the mechanical systems. The vast space is broken up by sliding partitions created from fifteen-foot-tall sheets of glass. To add a little warmth, the floors are maplewood. The kitchen is simple, but modern.



Massive Impact

LOCATION: New York, NY

ARCHITECT: Assembledge

WEBSITE: www.assembledge.com

Architect David Thompson characterizes this office for a special effects company as a sort of ship's model in a bottle. "You have all these relatively delicate pieces inserted into the container of New York City." The clients, who were from the West coast, chose Thompson to build their 'model' because they liked his eclectic material usage, such as a large rubber bar he had designed.

They were looking for something that would set off a relatively simple office program and provide them with an "LA vibe". The plastic channel cladding on the façade does both. Glowing from within, like a monitor, it creates a sense of motion pictures as the channels offer passersby a flickering view of the interior. The main element of that interior is an angled partition, made of backlit polycarbonate. It glows, as well, and serves to funnel people into the space. The angle also anticipates the flow of traffic once the office breaks through the wall into an adjoining space.

