

Project 3: A Critical Supplement

As much as it evaluates and passes judgment on architecture, architectural criticism works to provide explanations and stories that supplement or go along with architectural objects. This supplement connects buildings to historical narratives and critical discourses, makes perceptible the invisible aspects of architecture and offers explanations of what architecture might mean and how this meaning can be attached to material objects.

03.01.01

Visit the site you have selected, take pictures, measure and collect information as needed to study it.

03.01.02 (in section report 04/02)

Research the history, theoretical engagements and technical development of your chosen project. When was it built? By who and for what reason? What are the important architectural ideas that drive the project? How are they manifest?

Find at least one additional text that relates to your project and choose one or two concepts presented in class that provide a perspective from which to analyze your project. These concepts should be materially manifest in your building in a way that can be diagramed and represented graphically.

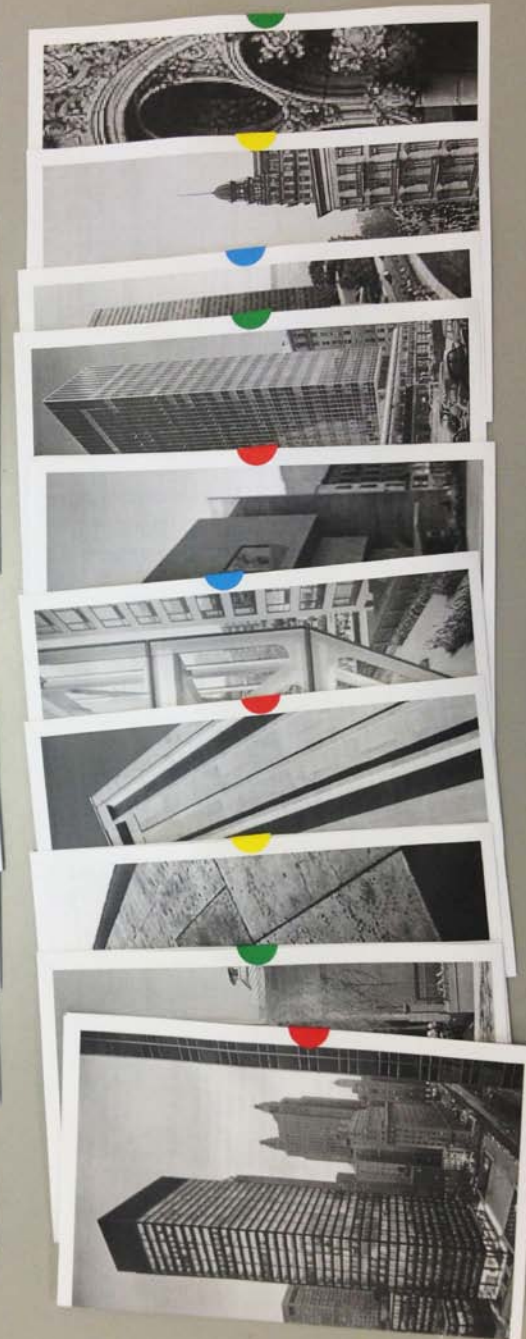
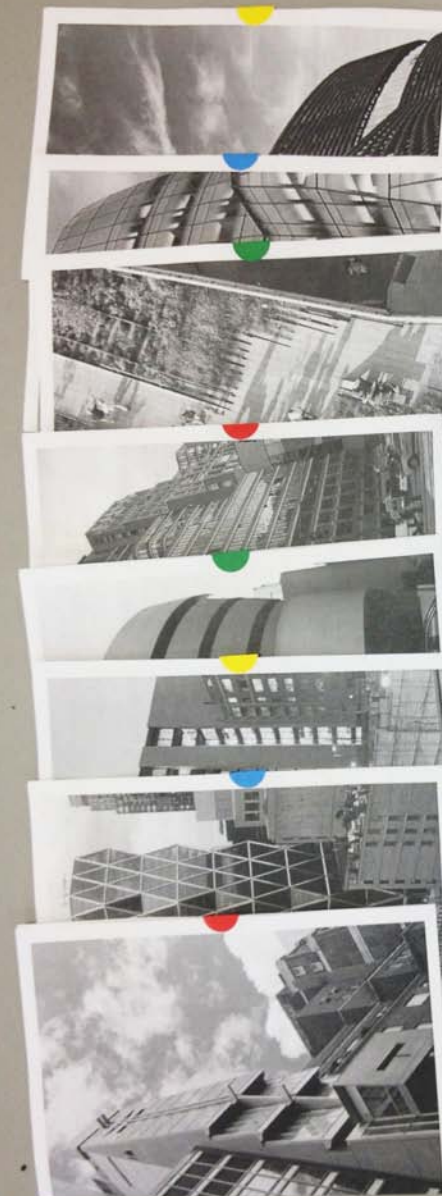
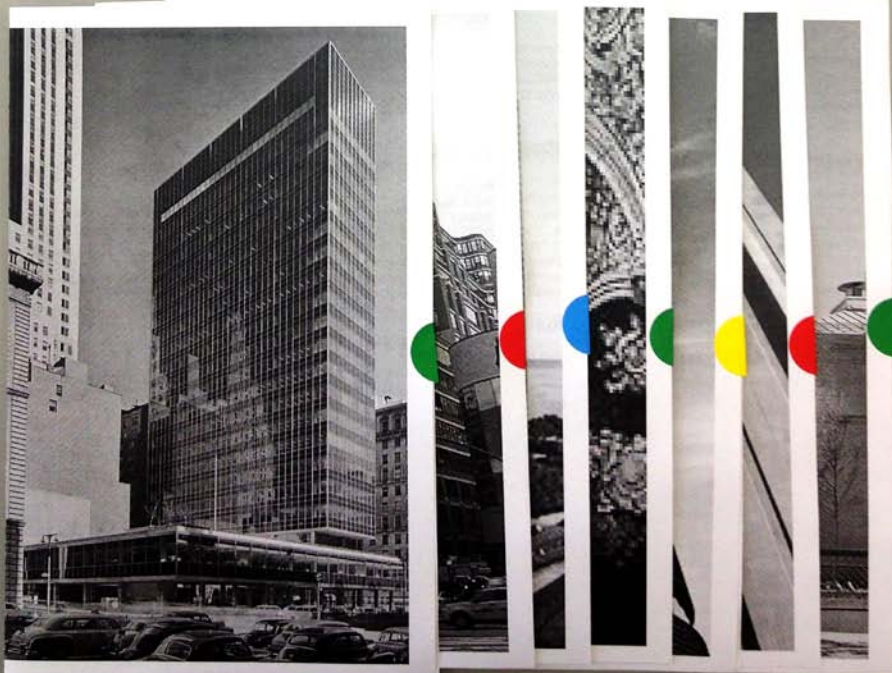
03.02.01

Produce original diagrams of your building that illustrate your analyses and show how the project is organized by the concept(s) you have chosen to study.

03.02.03 (due 04/16)

Produce a pamphlet or brochure that goes with your chosen building and provides a critical supplement. A person with only limited knowledge of architecture should be able to take your pamphlet with them to the site of your building and understand the significance of what they are seeing and understand the importance of what they are seeing in your terms. Provide information on where to find the building, its history and how it represents the important/interesting architectural concepts you studied. The pamphlet should include your original diagrams, original photographs you have taken and as much text and other graphics as you need to explain the building and your analysis.

Your pamphlet should be laid out on exactly 374 square inches of paper (two letter sized sheet printed on both sides, on tabloid sheet, a strip of paper 8.5" X 22", etc.) and should be folded as needed to be convenient to carry to the site and read while looking at the building. Your pamphlet should be able to be printed in black and white and Xeroxed easily and without losing important information.



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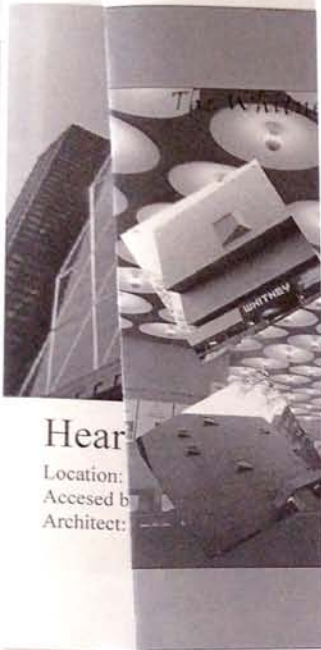
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Nick Kabbani
VISITING



The Flatiron on Fuller is one below in 1902. It is a skyscraper. At 285 feet it is a landmark, stretching 196 steel frame and covered with a veritable classical pillar. It was financed by Colonel Robert in New York City. It is one of an old style iron skyscraper. Its 24 levels, shops, a barber shop, one two main building systems, long has been better times have since closed, the building continues to employ



Hearst

Location:
Accessed by
Architect:



The Morgan Library & Museum

This complex of buildings that cover half a city block began as an intimate structure designed by Charles Follen McKim to serve as the private library of financier Pierpont Morgan. It soon became known as "Mr. Morgan's library." It was built between 1902 and 1903 to the east of his New York Residence at Madison Avenue and 36th Street.

HL23

1517 West 23rd Street (map)
New York, NY 10011

ING CONVENTIONAL GEOMETRY



Steel Denari
condominium Tower

The High Line



The Bayard - Condict Building 1997-1999

- Louis Sullivan (1856-1924)



Ford Foundation Building By Kevin Roche

AMERICAN FOLK ART MUSEUM



EST. 1961

The Guggenheim Museum

Frank Lloyd Wright
By Paul Thakur



Address: 1071 Fifth Avenue (at 10th Street), New York, NY 10128-0175

Phone: 212-423 3500

Museum Hours: Sun-Wed. 10 am-5 pm, Fri. 10 am-5:45 pm, Sat. 10 am-5 pm

Not

Austria

Inform



Sergram Building
by Max van der Rohe



The High Line



The High Line opens to freight trains.

1975

The last train runs on the High Line.

1980



Friends of the High Line plan to convert the High Line's former railbed into more of public open space.

1986

Architect James Foxton conducts research and constructs for "Reclaiming the High Line."

1991

An open class competition, "Designing the High Line," invites proposals for the High Line's future.

2003



Construction begins on Section 1.

2004

The initial tower is built at the corner of 20th Street and 10th Avenue in New York.

2006

Final design is selected for the High Line's transformation to a public park.

2008

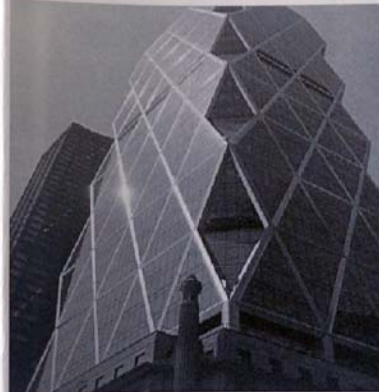


Section 1 (20th Street to West 20th Street) opens to the public.

2009

Section 2 (West 20th Street to West 30th Street) opens to the public.

2011



Hearst Tower

Location: 300 West 57 Street
Accessed by A,B,D,E, & 1 Trains
Architect: Norman Foster

By: Lenin Cobos

Cobos 3

The Hearst Tower

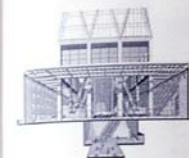
The International Magazine Building was originally built as the base for a suggested skyscraper, however the construction of the tower was postponed because of the Great Depression. Norman Foster is known for his ability to design modern additions to historic structures. With the Hearst Tower, Foster designed an exciting interplay between the historic base and the modern tower while also keeping the integrity of both buildings.

The Hearst Tower includes a diagrid (a diagonal-grid) structural system. The design of the tower's four-story triangular frames of steel and glass give the building its unique, modern look and supplies itself with great structural efficiency. Because of this design, the Hearst Corporation was able to get rid of the need for about 2,000 tons of steel.



Cobos 4

Eco - Friendly



Hearst Tower is among the top 10 percent of efficient buildings in the nation.

90% of the Tower's structural steel contains recycled materials.

The roof collects rainwater, reducing the amount of water dumped into the city's sewer system during rainfall by 25%.

Hearst Tower was the first commercial office building in New York City to compost 100% of its wet food waste.



The Hearst building has been designed to use 26% less energy than the minimum requirements for the city of New York, and earned a gold designation from the United States Green Building Council's LEED certification program, becoming New York City's first LEED Gold skyscraper.

390
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LEVER HOUSE

AYSENUR
KARAMAN

The Lever House, designed by Gordon Bunshaft of Skidmore, Owings and Merrill, is a seminal glass-box skyscraper built in the International style according to the design principles of Ludwig Mies van der Rohe. The Lever House was built for the American headquarters of the British soap company **Lever Brothers**. Completed in 1952, it was the second curtain wall skyscraper in New York City after the United Nations Secretariat Building. The 307-foot-tall (94 m) building features an innovative courtyard and public space. The building was designated a New York City landmark in 1982 and was added to the National Register of Historic Places in 1983.

The lowest floor of the tower is recessed, emphasizing the geometric relationship of the two slabs.



The base is a single-story mezzanine, supported by columns around the perimeter and providing a public pedestrian area beneath.

LEVER HOUSE ART COLLECTION

Since Lever House was purchased and refurbished by RFR Realty in 1998, the glass-enclosed lobby has been the location for numerous contemporary art exhibitions. The landmark modern building, designed by Gordon Bunshaft and completed in 1952, offers a clean, pristine, and highly visible space for the presentation of art.



Exhibitions have included such works as *Virgin Mother* by Damien Hirst



Tom Sachs' Bronze Collection was exhibited in May 2008; The *Hello Kitty and Miffy* sculptures are displayed in the Lever House Plaza.

LEVER HOUSE RESTAURANT

In 2003, Lever House Restaurant became the first business to operate as a restaurant at Lever House and later won New York Magazine's Best Service award in 2004. Modern and timeless architecture set the stage for Italian classics, curated wines and creative cocktails. The epitome of Milanese spirit, Casa Lever is where Manhattan goes for a taste of "La Dolce Vita."



How to visit:

Lever House is still occupied by Lever Brothers, with public spaces open during office hours. It is located on the west side of Park Avenue in midtown Manhattan, between 53rd and 54th Streets.

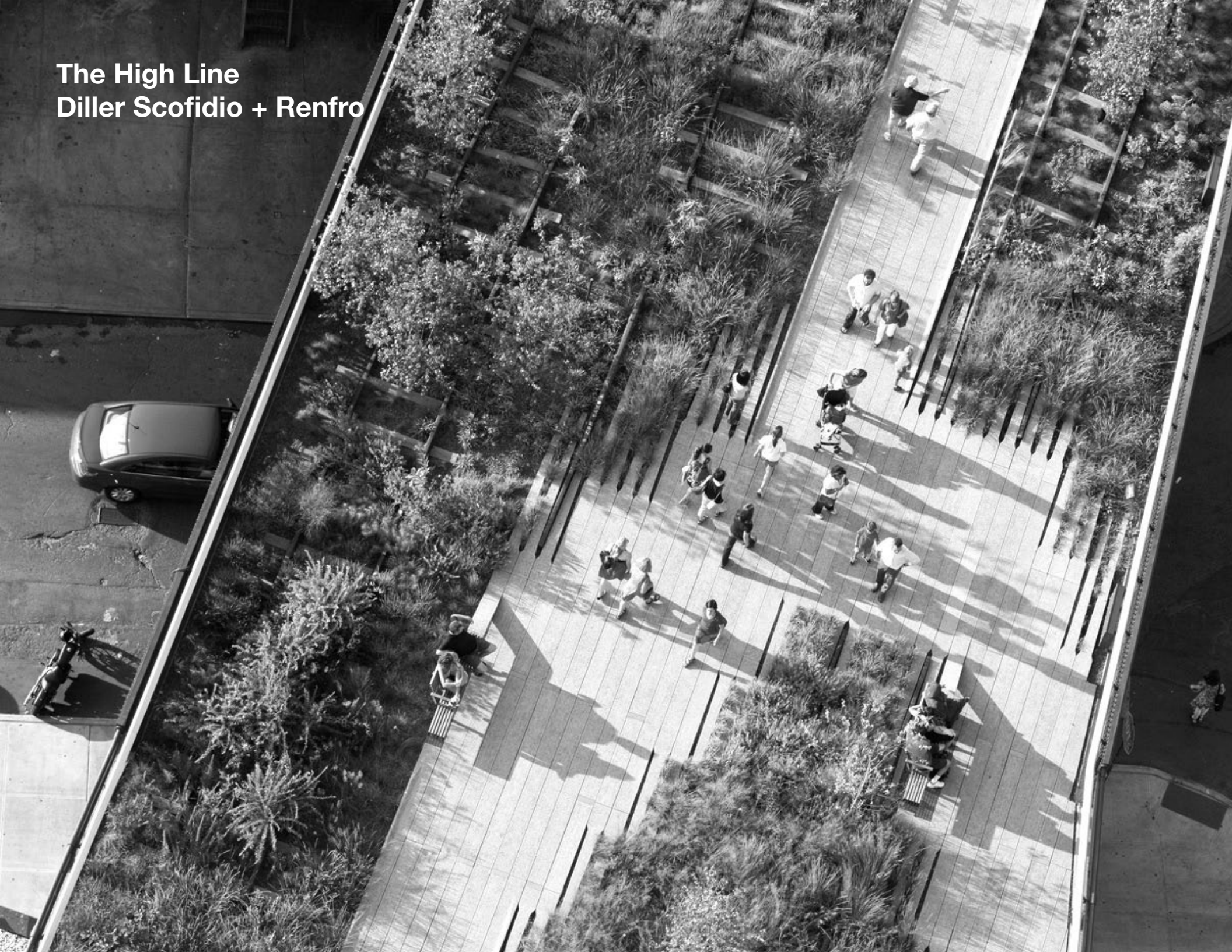
Seagram Building
Mies van der Rohe



Lever House
**Gordon Bunshaft/
Skidmore Owings and Merrill**



The High Line
Diller Scofidio + Renfro



**Flatiron Building
Burnham and Root**



**Whitney Museum of American Art
Marcel Breuer**



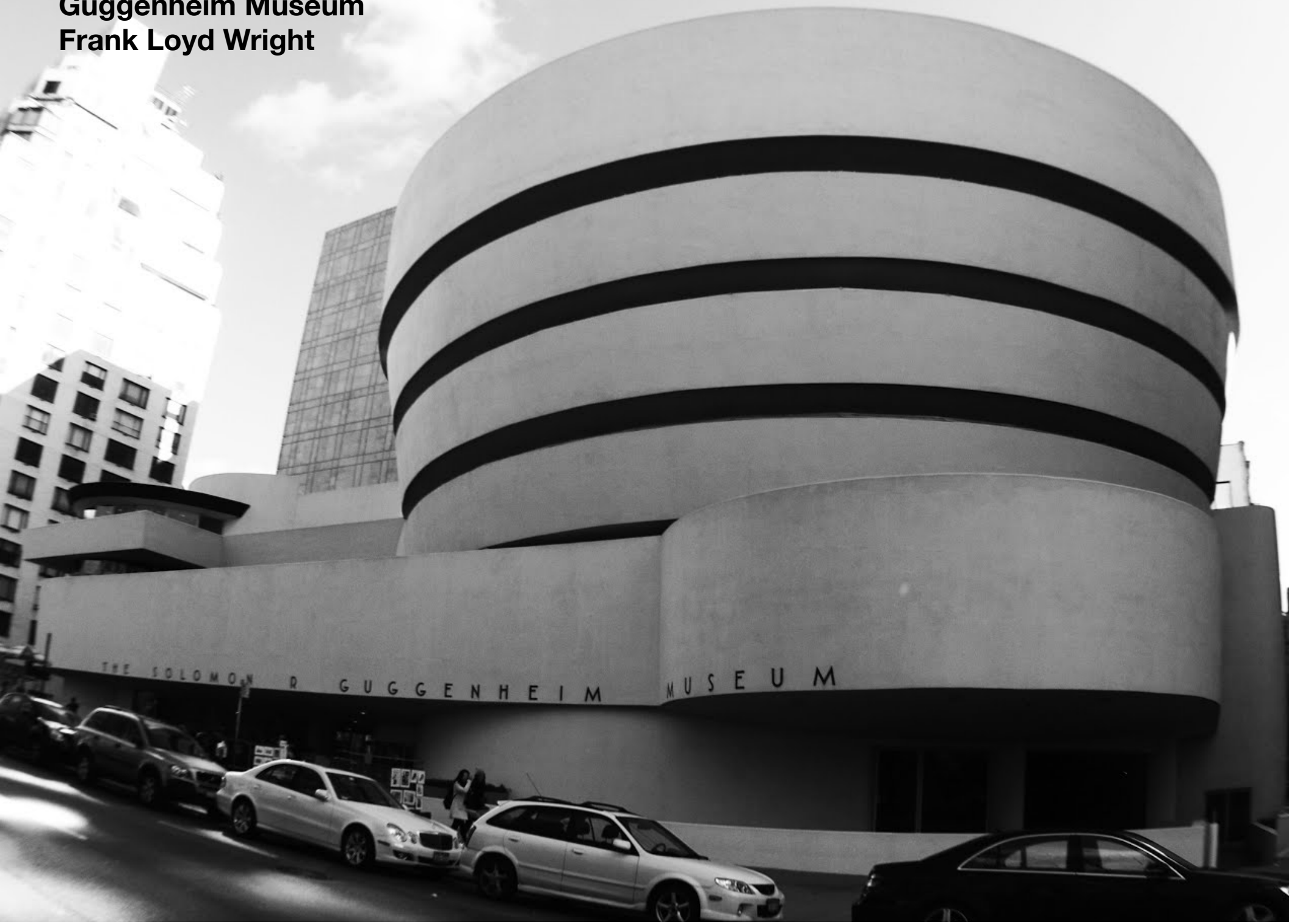


United Nations Headquarters
Le Corbousier

Starrett-Lehigh Building
Cory and Cory



**Guggenheim Museum
Frank Lloyd Wright**



**Ford Foundation
Rosche, Dinkeloo**



**Hearst Building
Foster and Partners**





HL23
Eric Owen Moss

**Morgan Library
Renzo Piano**





American Folk art Museum
Todd Williams and Billy Tsien

**Austrian Cultural Forum
Raymond Ibrahim**



Bobst Library
Philip Johnson



Bayard-Condict Building
Louis Sullivan





Barclays Center
SHoP Architects

ICI Building
Frank Gehry

