

Glass

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Blurring Transparent Glass

Advances in technology, along with societal concerns about sustainability, shape contemporary glazing applications.

In recent decades, technological advancements in chemical coating, structural engineering, and fabrication methods have altered architectural possibilities for the use of glass. As new techniques expand the range of effects and performance of clear glass, transparency has become increasingly multivalent and complex—it is blurred, both materially and metaphysically. Historical associations of glass with exclusivity and exquisiteness have resulted in today's predicaments of excessive consumption, as evidenced by all-glass iPhones, the curtain walls of luxury high-rises, and other glass buildings and products. At the same time, when we spend more than 90 percent of our day indoors, glass that connects us to the outdoors remains indispensable to architecture.

Beginning in the late 1990s, I worked for four years at the office of glass artist/technologist James Carpenter when glass knowledge was still exclusive relative to today, as now many architecture offices have their own glass and curtain-wall experts. At the time, Carpenter's studio worked at the forefront of experimenting with reflective coating (including the polychrome effects of dichroic glass that characterized much of Carpenter's early work) and the first use in the United States of cable-net glass walls, designed in collaboration with German engineering firm Schlaich Bergermann Partner.

Building on my professional experience as an architect, in my book *Blurred Transparencies in Contemporary Glass Architecture* (2020), I examined the intertwining of material, culture, and technology through six case studies and argued that readings of transparent glass are increasingly blurry.

Glass's fragility, which intensifies its exquisiteness, has challenged architects and captured their imagination. From the 11th to the 16th centuries, the secrets of glassmaking were highly coveted by the Venetians until three glassmakers were smuggled in by King Louis XIV of France to realize Versailles's Hall of Mirrors. Crystals, glass slippers, coffins, and mirrors often appear symbolically in fairy tales, which describe the collective dreams of a culture. In modern architecture, glass is a material imbued with idealism, symbolism, and

utopian vision. Walter Gropius, for example, referenced crystals in the Bauhaus manifesto, writing that "the new structure of the future [...] will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith." It was thought that in early modern sanatorium buildings, including the Zonnestraal (1931) in the Netherlands, solar transmission through the glass walls would "heal" sick patients, transforming them into healthy workers. Today, these historical examples continue to affect meanings associated with glass.

Following the financial fallout of 2008 and amid increasing concerns about global warming, glass came under attack for being environmentally irresponsible and unaffordable. Bird lovers villainized New York's Javits Center as a hazard for birds that flew into its reflective glass walls. In 2014, FXFOWLE replaced I. M. Pei and Partners' (now Pei Cobb Freed & Partners) original glass with fritted glass that is more visible to birds; avian fatalities dropped by 90 percent. In 2019, in response to a surge of glass skyscraper construction in New York City, Mayor Bill de Blasio alarmed architects and developers by hyperbolically claiming that steel and glass "have no place in our city or on our Earth anymore," although what he meant was that the energy code requirements should become more stringent, not that glass would be banned. Architect and academic Andrés Jaque's 2021 performance *Being Silica* was a critique of ultra-clear, low-iron glass made with a white sand extracted from a few exclusive locations around the world; the same sand is also used in fracking. Jaque remarked that low-iron glass, which costs three times as much as regular glass with a green tint, has become the material of choice for high-profile glass architecture, including Apple stores and the supertall luxury apartment towers on New York City's Billionaires' Row. In other words, ultra-clear glass symbolizes excessive wealth and environmental exploitation.

Despite the negative attention given to glass in recent years, much of which is based on valid societal concerns, most people would agree that a world without glass would be unimaginably grim and dull. Responding to the climate crisis shouldn't require a ban on



TIMOTHY BROWN/FLICKR/CC BY 2.0

glass, but rather more thoughtful applications instead of draping every face of the building with the material, top to bottom. Architects can educate their clients and the public to no longer associate floor-to-ceiling glass with "the good life." Excessive fritting, coating, and tinting needed to meet the energy codes defeat the purpose of having glass in the first place.

Architects can also consider smarter couplings of building function and location with the material of glass. For example, SANAA's Glass Pavilion (2006) in Toledo, Ohio, is an all-glass building that recirculates the heat generated by the furnace in a hot glass shop to heat the gallery and office spaces in the winter. As Michael Na Min Ra of facade consulting firm Front shared in my book, this innovative approach to heating and cooling made an all-glass building sensible in the cold climate of Toledo.

Moreover, as architects such as Lacaton & Vassal have shown, transparent walls and windows can be made operable and adjustable, thus offering the occupants a sense of agency in managing their own environment.

Even though glass is no longer specified for its "curative" effects as it was for tuberculosis sanatoriums a century ago, transparent glass continues to capture our imagination and remains vital to our cities. As advancements in glass surface treatments and engineering continue to alter glass as a material, its visual perception will become further blurred, along with its cultural symbolism.

Aki Ishida is an architect, educator, and writer currently serving as interim associate director of Virginia Tech School of Architecture + Design in Blacksburg, Virginia.



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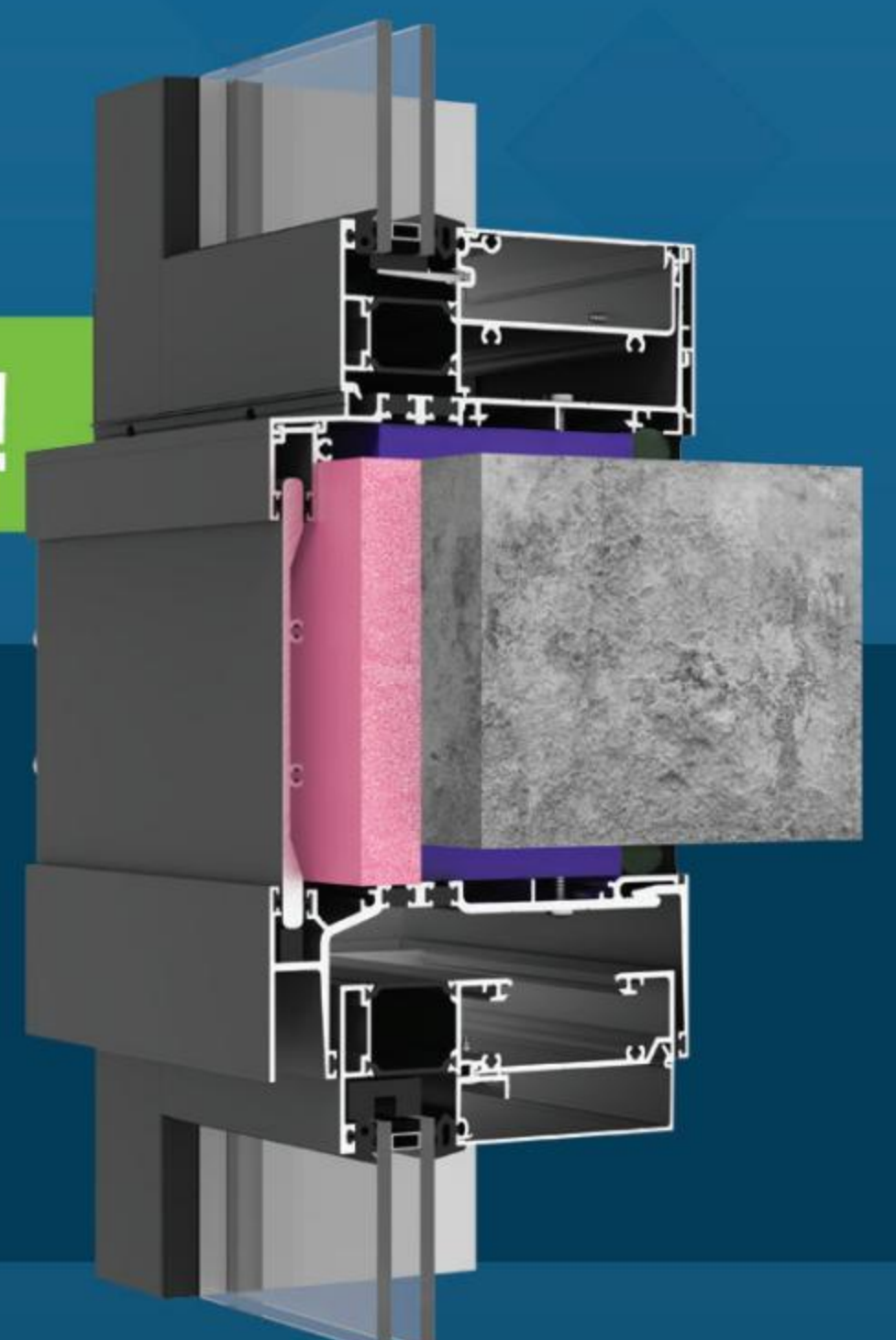


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42 Case Study

A'N FOCUS

July/August 2022

On Top of the World

Within One Vanderbilt, Snøhetta realizes SUMMIT, an immersive attraction which includes *Air*, an art experience by Kenzo Digital.

Interior architect/architect of record/
landscape architect: Snøhetta
Location: New York City

Base building architect: KPF (Kohn Pedersen Fox)
Construction: AECOM Tishman
Collaborating artist/designer: Kenzo Digital Immersive
MEP, FP, AV/IT: JB&B (Jaros, Baum & Bolles)
Structural engineer: Severud Associates
Lighting designer: Arup
Specialty glass engineer: Eckersley O'Callaghan
Acoustic consultant: Cerami & Associates
Specialty technology & integration: Tad., Immersive Design Studios
Signage & wayfinding: Syndicate Sub Rosa, Pentagram
Glass manufacturer: Glassbe
Mirrors: Mistral

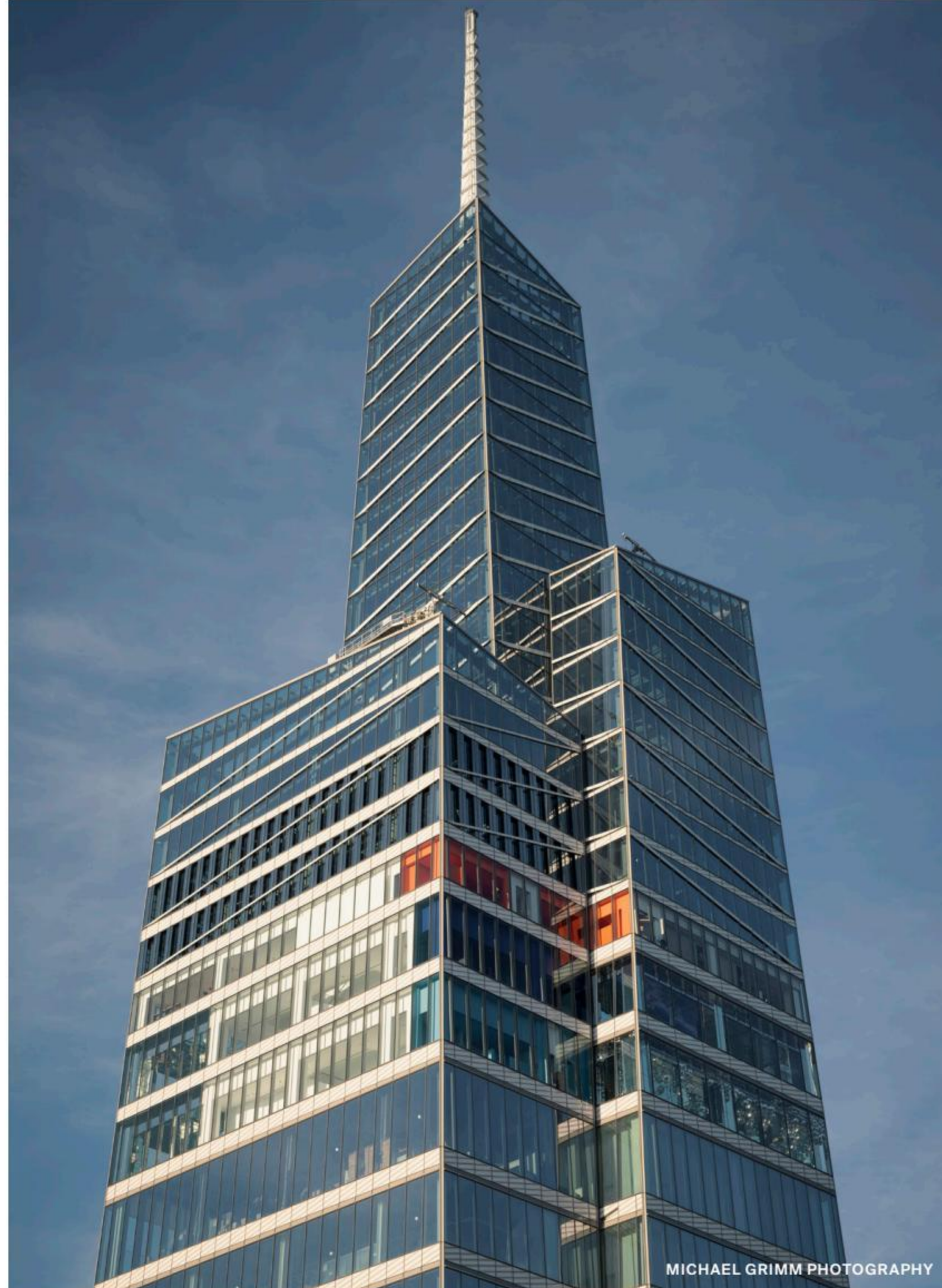
Located at the top of a new office tower adjacent to Grand Central Terminal in Midtown Manhattan, SUMMIT One Vanderbilt provides an array of attractions beyond “just” a panoramic view. The four-story complex hosts four experiences: *Air*, an art experience created by artist Kenzo Digital; Levitation, two glass ledges above Madison Avenue; Ascent, a pair of exterior glass elevators; and Après, a food-and-drink concept with an outdoor terrace.

Throughout, glass plays an essential role in both opening a transparent portal to the city and, at times, mirroring an interior into an infinite regression of reflections. Anne-Rachel Schiffmann, director and senior architect at Snøhetta, told *AN* that “glass and mirrors [are] elements that shape the visitor’s perception of the interior spaces” while also maintaining visual connections, forming hand- and guardrails, and framing the overall perimeter of the tower. “In short,” she said, “glass makes SUMMIT One Vanderbilt possible.”

The journey to SUMMIT begins underground before depositing viewers atop a skyscraper. Kenzo Digital shared that “the elevator ride—both visually and sonically—serves as a palate cleanser and transition from Grand Central.” This movement allows “visitors to rise out of the hustle of trains and city to the elevated, calm transcendence of *Air*, which restores and reimagines visitors’ connection to both the city and the natural world.”

The first room in *Air* is large, double-height, and fully mirrored. You probably have seen images of the space via social media. The reflective surfaces curve away, destabilizing one’s sense of floor, wall, and ceiling. Materially, it looks effortless, but the effect took the work of a dedicated project team. Kenzo said that once the concept was in place, “everything—from how the heat from the sun would be managed to the reflective edge details and where to hide sprinklers and speakers in the ceiling—had to be carefully evaluated with that vision in mind.” Snøhetta documented this coordination. Schiffmann said that the firm “put a lot of care and attention into the design of the light fixtures and speaker covers, the mirrored floor grilles for the HVAC, and the access panels for maintenance and care of the mirrored spaces so that these necessary details don’t feel like background noise when you are immersing yourself in the skyline.”

Sound design was also important. It “establishes—emotionally and psychologically—that visitors have entered another realm,” Kenzo said. Additionally, the lighting design



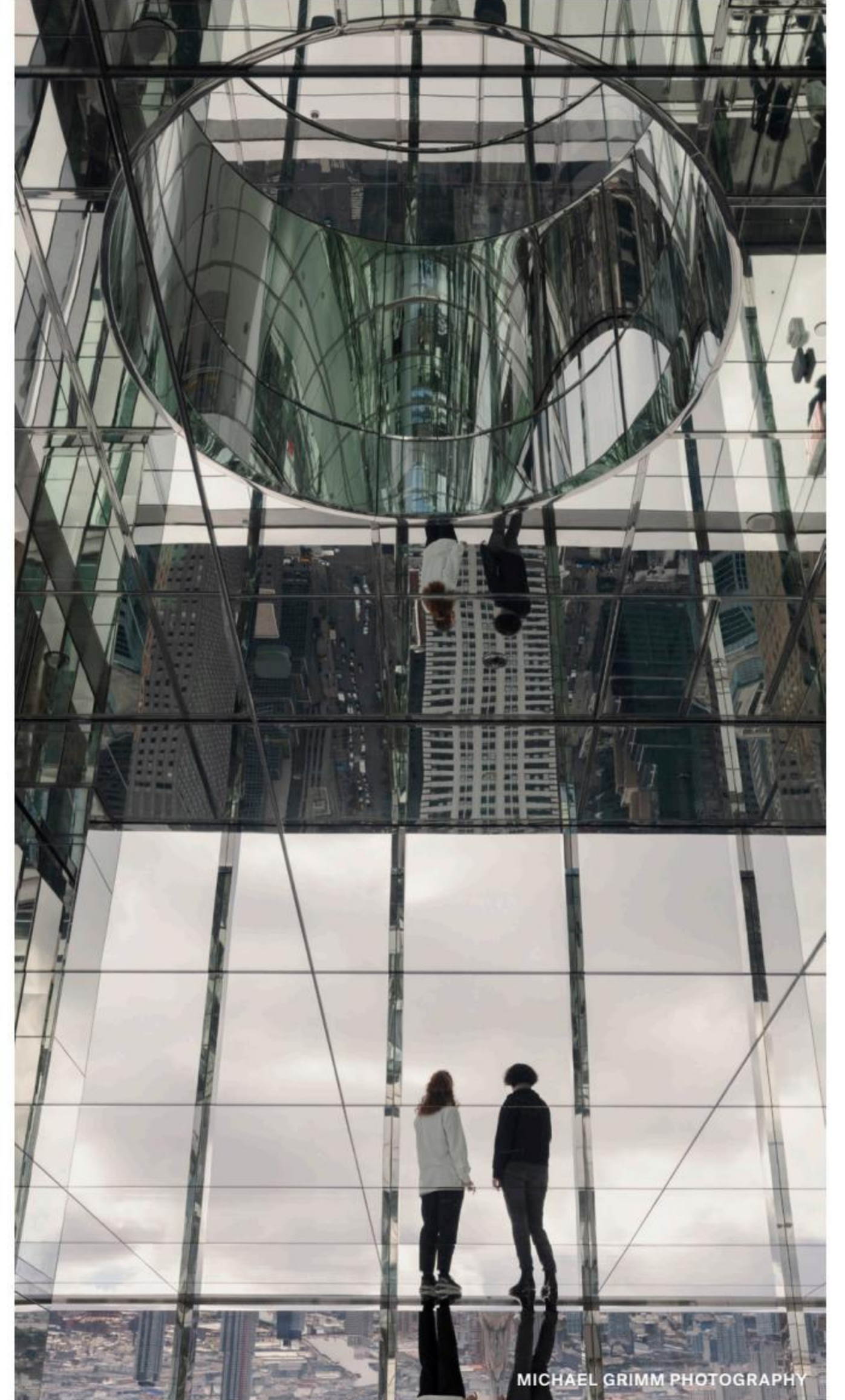
MICHAEL GRIMM PHOTOGRAPHY

has two distinct settings: day and night. To pull all this off, Schiffmann explained, “having an integrated and multidisciplinary team of designers, architects, landscape architects, technicians, artists, retail and food and beverage consultants, glass fabricators, and builders come together was necessary to achieve a seamless experience.”

Subsequent galleries within *Air* showcase art by others (including *Clouds*, by Yayoi Kusama) before routing guests through a gift shop and depositing them in the upper-level eatery. Even there (and in the colorful restrooms), Snøhetta took a careful and integrated approach to lighting and materials. With the lounge’s wooden seating, the experience is meant to be totalizing—like the galleries, but instead “you are brought into something cozy and warm rather than into a somewhat existential mirrored infinity space,” Schiffmann said. “Here, you can envision yourself on a mountain summit, curled up around a fireplace, contemplating the view.”

With daily life slowly returning after the pandemic’s distancing, SUMMIT’s enthusiasm is timely and welcome. New York, as seen from 93 stories up, is a masterpiece, and *Air*’s immersive experience blurs the distance between viewer and city. Through the power of glass, the room brings the metropolis inside while giving us a chance to see the skyline—and ourselves—in a new light.

Catherine Chattergoon is a BArch student at the Pratt Institute School of Architecture. In 2021–22, she was one of three New Voices in Architecture Journalism fellows. The program was sponsored by Pratt and *AN*.



MICHAEL GRIMM PHOTOGRAPHY



COURTESY SNØHETTA

Top, left: SUMMIT’s four floors, including its color-coded bathrooms, can be read from the outside of One Vanderbilt.

Bottom: The intensity of the reflections is paired with smooth, rounded elements in the support spaces.

Top, right: Within *Air*, viewers experience the mirrored infinity through floors, ceilings, column claddings, and circular openings.

Decorative Glass

Advances in printing, etching, and color technology have made it easier than ever to incorporate glass into any design aesthetic. The following products provide a range of bold and creative solutions to meet your decorative glass needs. Sophie Aliece Hollis



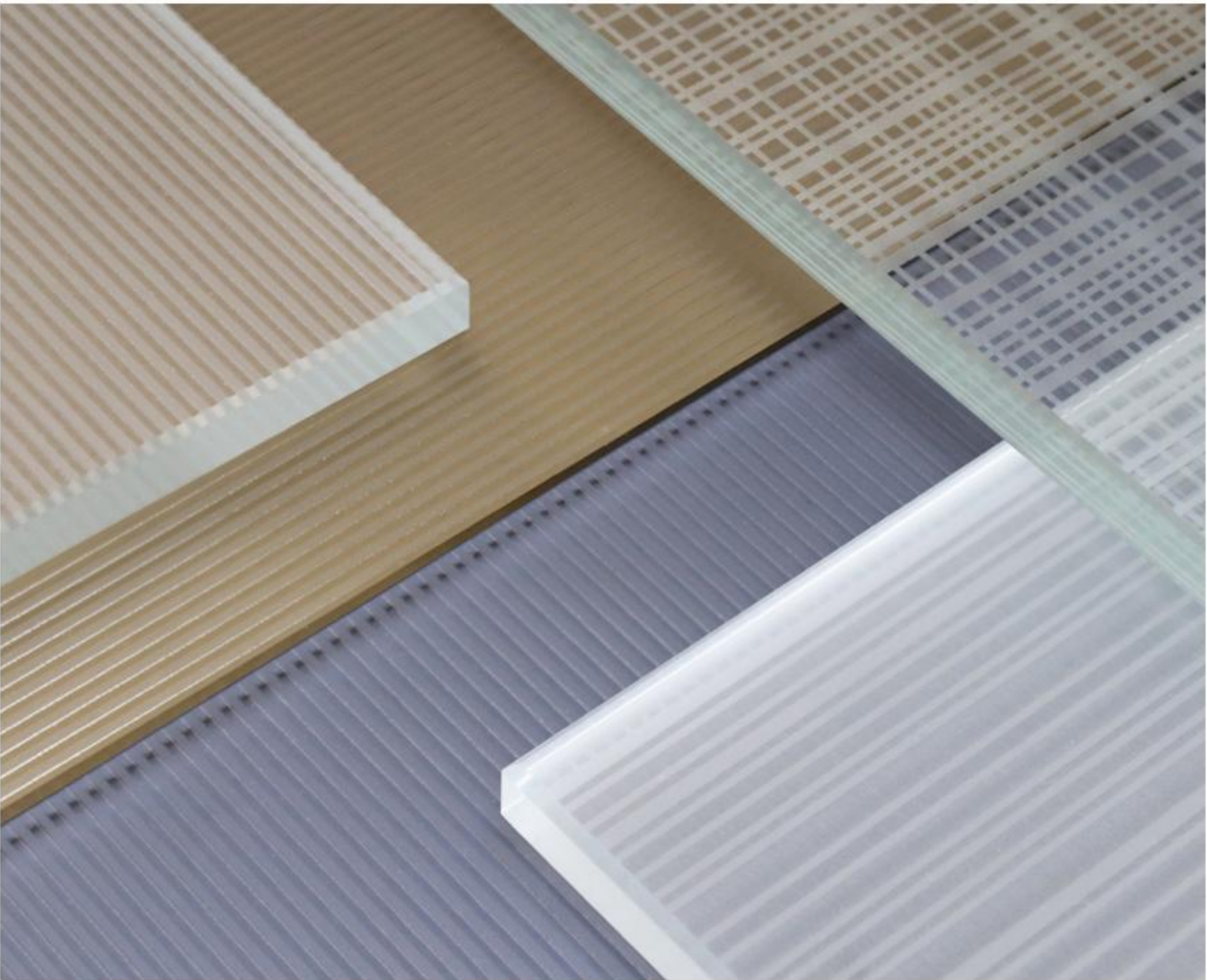
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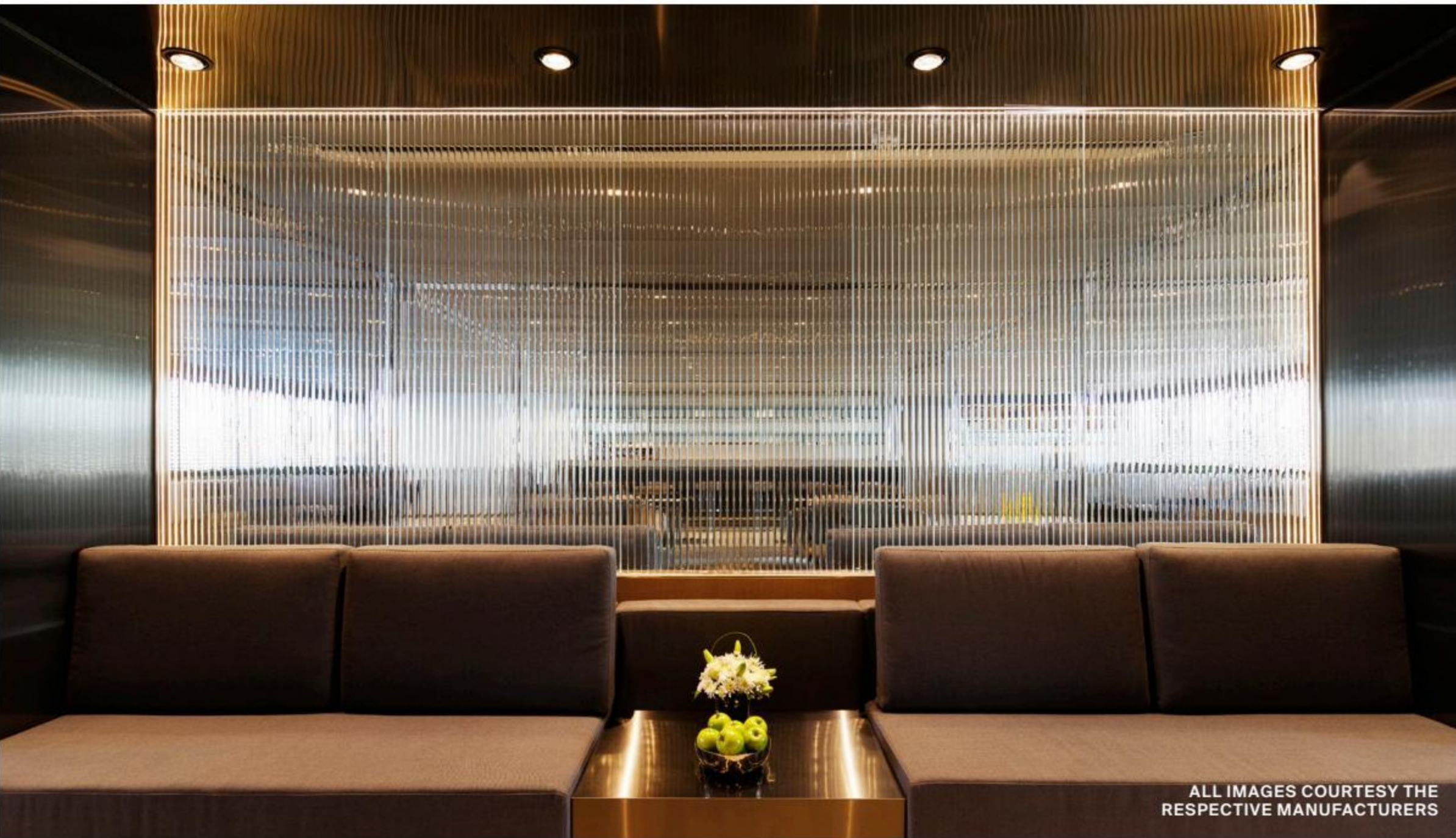
Cirrus Art Wall by Yabu Pushelberg
Lasvit
lasvit.com



Refracted Reflections
Pulp Studio
pulpstudio.com



Prospero Collection
Bendheim
bendheim.com



Cathedral Glass
Nathan Allan
nathanallan.com

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Bird-Safe Glass

Bird-safe glass has been a hot topic in the AEC community since the Bird-Safe Buildings Act was passed by the U.S. House of Representatives in July 2020. Two years later, there has been decent progress among leading glass manufacturers with this new and important technology. Sophie Aliece Hollis



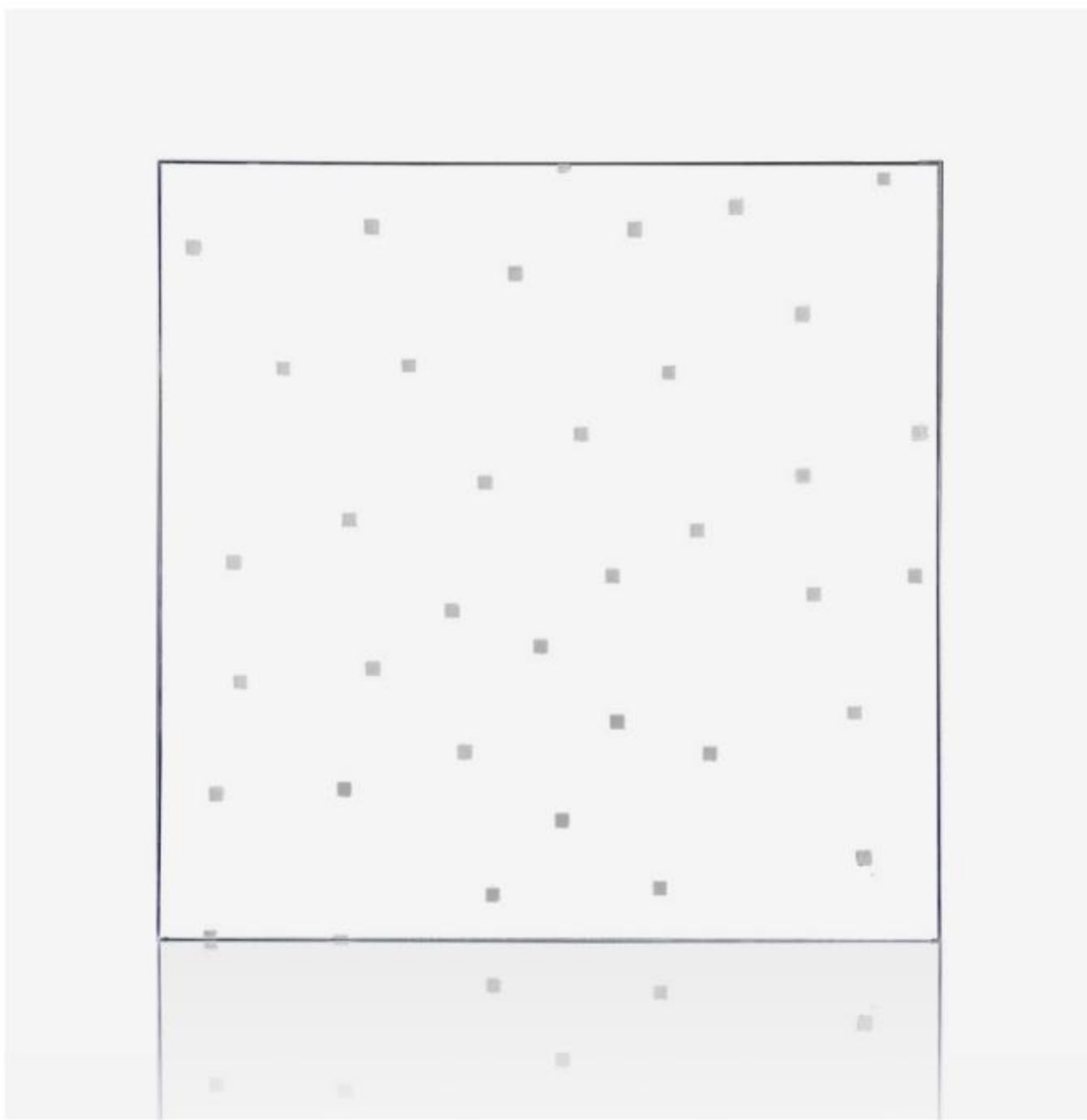
Saflex FlySafe 3D
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EASTMAN

46 Case Study

AN FOCUS

July/August 2022

Moving in the Light Direction

Beyer Blinder Belle's "attic" renovations better illuminate the Met's European Painting galleries.

Architect: Beyer Blinder Belle

Location: New York City

Structural engineering: Arup

MEP engineering: Kohler Ronan

Construction manager: Skanska

Facade consultant: Arup and Wiss Janney
Elstner

Lighting design: Arup

Glass: Viracon

Skylights: Linel Skylights

To fully explore the Metropolitan Museum of Art would require many years, if not a lifetime. The Met's campus on Manhattan's Upper East Side measures 2.1 million square feet, distributed across some 21 buildings. That's not to mention the art itself, which numbers in the tens of thousands of objects, spanning painting, sculpture, ceramics, textiles, and the decorative arts. The European Painting galleries alone hold hundreds of works, many of which were temporarily removed when the replacement of the skylights above wings A, B, and C began. The \$150 million effort, led by Beyer Blinder Belle (BBB), transformed the museum's oldest architectural constructions.

"The skylights act as a giant lens to the museum," said Michael Wetstone, principal at BBB, who oversaw the renovation work. "I've spent the last few years in this strange part of the world of the Met, all of it invisible to visitors except for the light passing through."

In 2017, the New York City Landmarks Preservation Commission indicated its support for "new glass technology" to be introduced within the "attics" (what museum staff call the 25-foot-tall plenum space above the 44 galleries). The project, which began in 2018 and wrapped up early this year, replaced the original Coke-bottle-green corrugated wire glass which required constant repair by the five-person roof shop employed by the Met. In its place, BBB, working with Skanska, installed a 30,000-square-foot skylight system composed of insulated laminated translucent glass and structural silicone glazing mounted on aluminum framing with thermal breaks and integrated drainage. Cassette subframes sealed to the glass mitigate thermal breaks.

"The corrugated glass lasted 75 years, but it was not energy-efficient," Wetstone explained. "Since coming onto the project, we were always concerned about both the lighting aspect and the environmental aspect. We were able to develop a way to layer plastic film between the new thin glass panels that protects the art and filters out ultraviolet light. Of course, we wanted natural light, but we also wanted to make it safe and even."

Additionally, the project team reconfigured miles of ductwork, pipes, and cables to improve the quality of the daylight making its way into the galleries below. New mechanically controlled louvers fixed to the underside of skylights further modulate the light, depending on weather and seasonal conditions, while also helping prevent condensation from forming.

As the first phase of the skylight project concluded in 2020, the Met commenced work on a \$70 million renovation of the Rockefeller Wing. There, BBB and wHY Architects are reimagining the arts of Africa, Oceania, and Americas exhibits. Plans have also been drafted to update the wing's iconic, but troublesome, sloping glazed facade, designed by Roche-Dinkeloo and opened in 1982. The existing south-facing envelope system is to be replaced with a state-of-the-art glazing



COURTESY BEYER BLINDER BELLE



COURTESY BEYER BLINDER BELLE

assembly that maximizes solar controls (low-e coatings, argon fills, and bird-safe frit) and minimizes thermal breaks. According to this proposal, the skylights above Wing R will be retrofitted along the lines of those now crowning wings A, B, and C.

Should all this come to pass, the renovations—which account for a fraction of the Met's ongoing capital projects—will also be a big step toward rectifying a major source of heat loss in the museum. And, not forgetting the museum *experience*, it will help preserve the innumerable artistic treasures for generations to come.

Monty Rush is a BArch student at the Pratt Institute School of Architecture. In 2021–22, she was one of three New Voices in Architectural Journalism fellows. The program was sponsored by Pratt and AN.

Top, left: The new skylights brighten the galleries.

Top, right: New skylights and louvers can be seen in the background of the reorganized "attic" space.

Bottom: Mechanical items are grouped at the edges of the galleries, hidden by trim.



COURTESY BEYER BLINDER BELLE

Pulp Studio was founded in 1996 by Lynda and Bernard Lax out of necessity.

They couldn't find a glass fabricator to create custom glass for their new home, so they developed a way to embed decorative paper into glass for their dining room, kitchen, and powder room. Their background in the textile industry and their business acumen and creativity fueled the success of Pulp Studio. Over the years, Lynda and Bernard pioneered decorative glass for commercial applications and grew their company into a leader and innovator in the glass industry.

Today, Pulp Studio has more than 150 employees whose capabilities include bending, color coating, glass carving, direct-to glass print imaging, chemical strengthening and more. Every project, whether it's creating glass panels for the Space Needle's observation deck or printing glass installations for community sculptures, is another opportunity for Pulp Studio to further enrich the idea of glass as an artistic endeavor.



1996

In its early days, Pulp Studio works in a 3,500 sq. ft. building with just three employees: Bernard and Lynda Lax, plus Pedro Olmedo, Pulp Studio's current VP of Production.



2010

Pulp Studio introduces Chromavision™ that utilizes high precision fabrics as a substrate for its unique metallic coating and Ombra™, which achieves a solar heat gain coefficient superior to that of other insulated glass units.



2013

An additional facility with 8,000 sq. ft. of space is opened.

2016

Pulp Studio opens a new, 150,000 sq. ft. state-of-the-art facility that enables the team to print, bend, and temper glass all under one roof. The \$3.5 million dollar investment includes state-of-the-art machinery that no other U.S. glass fabricating company had in one facility.



2020

Already a leader in recycling, Pulp Studio installs a \$3 million solar panel and battery storage system taking more of their operations off the grid. The move wins an award for sustainability. Pulp Studio also launches Precision Edge® Technology, Vetrinite, and doubles daily output capacity of their 150,000 square foot facility.

2001

Pulp Studio introduces SwitchLite™ Privacy Glass.



2008

Pulp Studio adds Artwerks division to assist designers in artistic development of their projects and introduces PINTURA™, the first color sheet glass product on the market with a water-based coating system



2012

Pulp Studio buys California Glass Bending as a subsidiary to combine specialty glass and bending under the same roof. The team moves into a 30,000 sq. ft. facility.



2017

Five years after its purchase, Pulp Studio fully integrates California Glass Bending

2019

Pulp Studio introduces an innovative ultra-thin product called DermaGlass™, which weighs considerably less than the industry standard and provides unparalleled durability.



2021

The Pulp team loses one of its beloved leaders, Bernard Lax, but celebrates its 25th anniversary with plans to maintain continuity, cutting edge products, unprecedented quality and the highest levels of service, exactly as Bernard would have wanted.



With over 125 years of glass experience, the Pulp team is here and ready to serve. Although a challenging year, since we lost Bernard, he and Lynda put the wheels in motion long ago. We look forward to building upon the legacy created, as we move forward with high expectations, just as Bernard would have expected of all.



Lynda Nishimoto Lax
President



Kirk Johnson
Chief Operating Officer



Pedro Olmedo
Executive Vice President,
Production



John Wright
Technical Director



Jaime Caballeros
Creative Director



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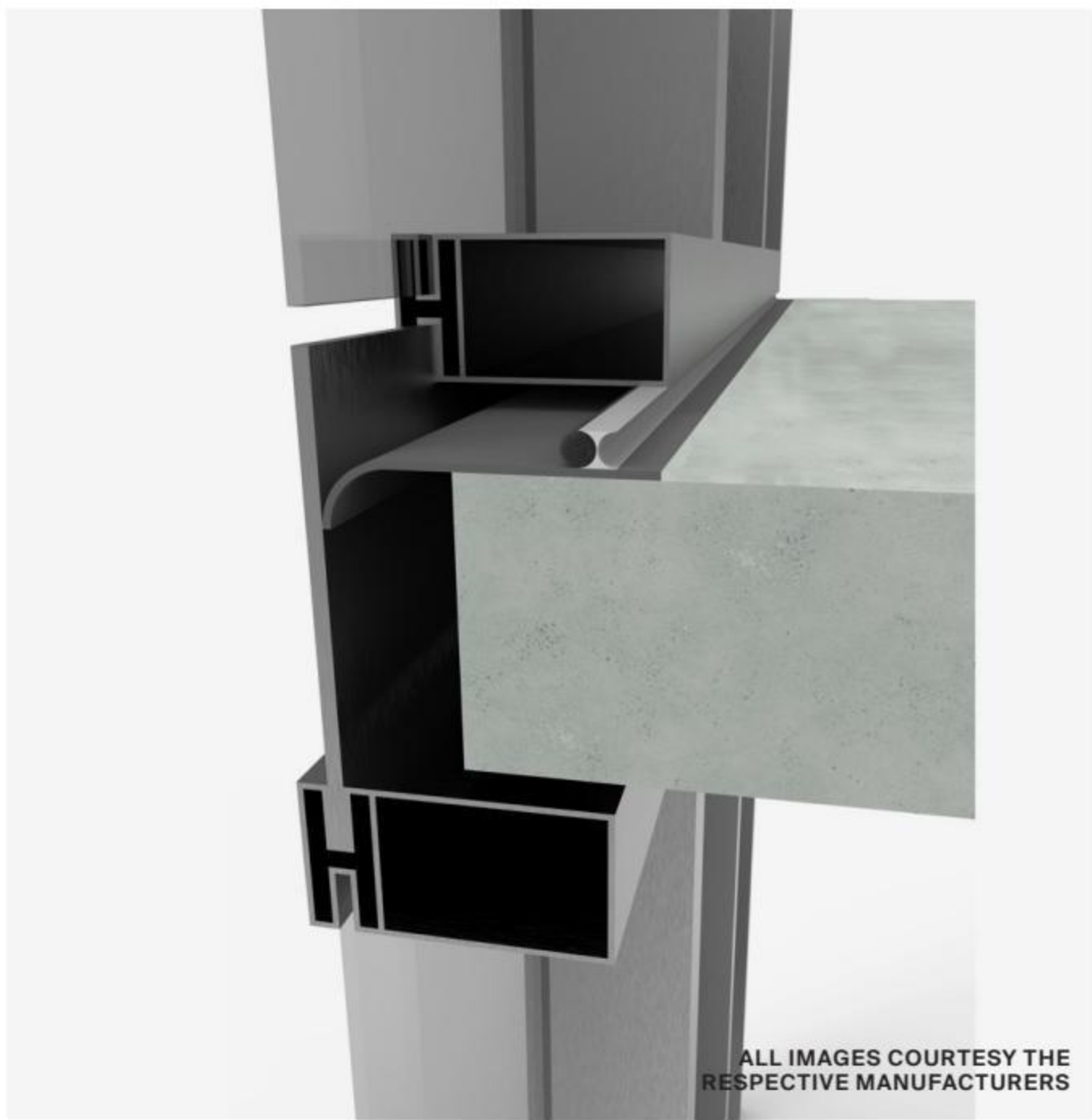
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A Conversation about Glass with GGI



GGI fabricated the printed glass panels for the interior of the new Emory Musculoskeletal Institute designed by HKS Atlanta.

What sets General Glass International (GGI) apart in the glass industry?

What truly sets us apart in both the glass industry and the A & D community is our 120+ years of success as an owner-operated family business that now extends beyond the five generations of the Balik family into a company culture that instills a “Can Do” spirit throughout our organization. We are willing to not only invest financially in the growth of our business but also to evolve over time to meet the ever-changing needs of the design-build community.

So much has changed since our company was founded on the Lower East Side of Manhattan in 1900. Each generation of leaders survived a unique set of challenges, which has made us stronger and more appreciative of our legacy.

GGI became the largest global importer of specialty glass in the United States while

also creating a portfolio of custom-fabricated glass products that require a high level of expertise and technological skill.

What are GGI's latest innovations in glass design and fabrication?

As the first glass fabricator to adopt the Dip-Tech digitally printing technology in North America, GGI is no stranger to innovation. We originally launched our Alice® direct-to-glass printing using ceramic frit in 2010. Since then, we have continued to expand our design portfolio and fabrication capabilities, resulting in GGI being sought out to participate in some remarkably interesting and high-profile projects like the Moynihan Train Hall in New York and the Emory MSK project in Atlanta.

Most recently, we launched our Inspiration Gallery, an online application supported by Dip-Tech, our equipment

manufacturer. This application allows the design community to visualize a vast range of patterns and designs in applications, which gives architects a better understanding of all that can be accomplished with decorative glass. These designs are ready-to-print, yet highly customizable. And, of course, we can print any custom design or photograph.

Our ability to furnish insulating glass units allows us to streamline our fabrication process when multifunctional glazing solutions are specified. Though we are well-known for our Alice® direct-to-glass printing, we stock an extensive inventory of glass. We also fabricate everything from specialty fire-rated glass, satin-etched, and patterned glasses to our Max™ glass marker boards, all-glass entrance systems, and custom heavy glass shower enclosure.

We continue to refine our fabrication processes through the installation of more

advanced material handling solutions and glass fabrication equipment. These improvements allow us to deliver larger sizes of glass and in more complex configurations.

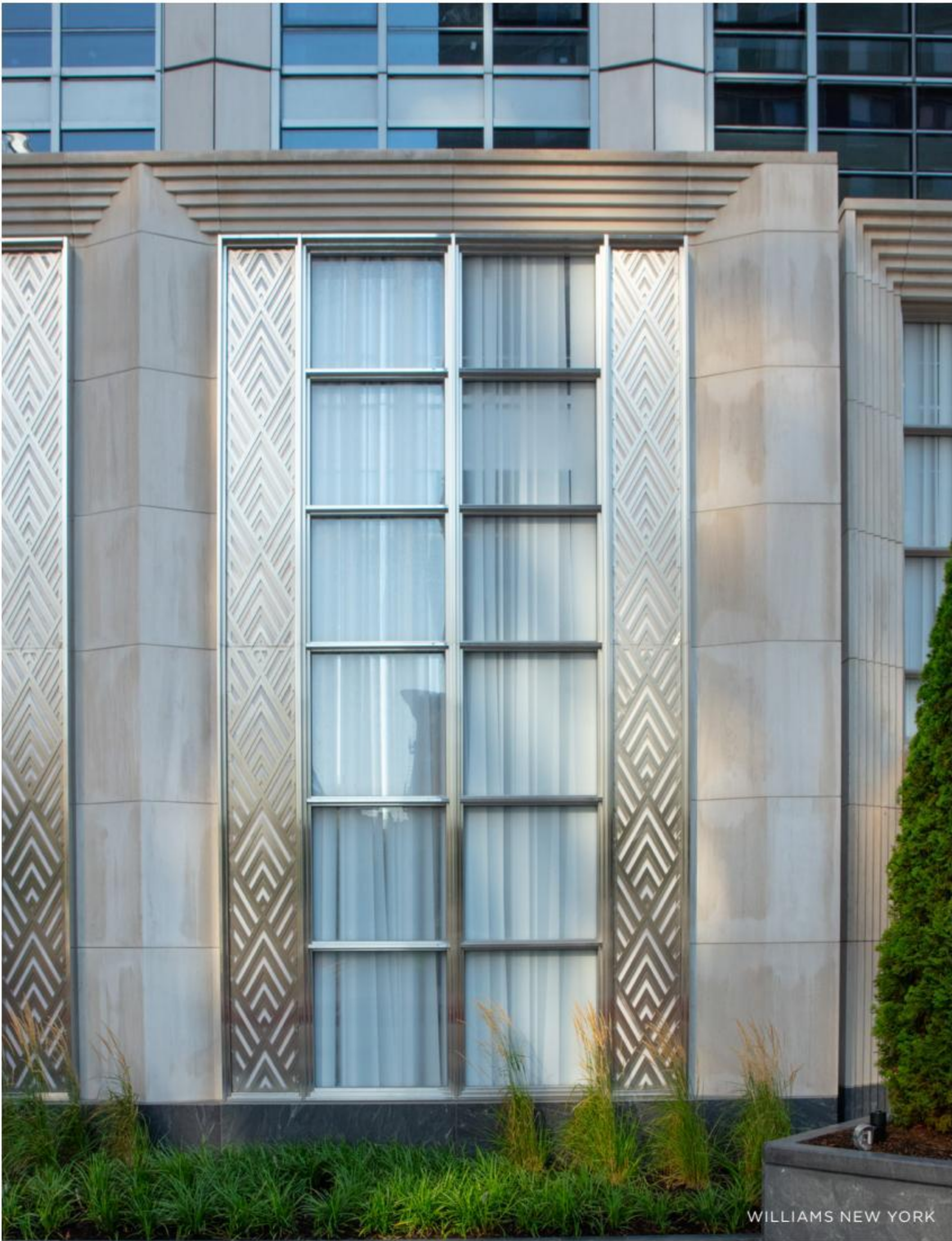
How does GGI work with architects to achieve their design goals? Could you give us examples of projects where the collaboration was particularly challenging and successful?

When it comes to glass, there is no one-size-fits-all solution. We have a team of professionals who work closely with architects, interior designers, and artists to find the best tailor-made solution for each unique project requirement.

For example, one of our more recent design challenges was to find a high-end, digitally printed solution to replacing a textured material that was causing issues on the jobsite. We worked closely with the

For over 100 years, advances in glass technology have inspired architectural masterpieces. Close relationships between manufacturers and designers enable innovation through coordinated technical expertise. Recent developments like digital printing

technology, advanced low-e coatings, and bird-safe glass are specific specialties of General Glass International (GGI), a company that has the capacity to meet the needs of nearly any custom glass order. Each project is an opportunity to find the best glazing solution.



At Elkus Manfredi's 200 Amsterdam tower, a direct-to-glass design simulates interior draperies, creating privacy while allowing ample daylighting.

project design team to create a custom pattern to complement the architectural details throughout the space, which completely eliminated the negative impact of the original material specified.

How are glass building enclosures being improved for thermal performance?

Advanced low-e coatings continue to provide improved performance for building facades, and the use of warm-edge spacers in constructing insulated glass units is becoming more common because of the added thermal benefits. While not applicable for all building facades given their designs, ceramic frit printing on the glazing, when incorporated into the glass configuration, does reduce solar heat gain.

For example, in Elkus Manfredi's 200 Amsterdam in New York, a luxury high-rise condominium, the specification for a custom

gradient design that mimics the look of draperies was incorporated into the low-e insulating glass configuration to offer privacy and energy efficiency on the building's podium levels. In each of these windows, various sections of the opening were designed to be more translucent to allow for interior daylighting. It was not an easy feat to achieve the varying levels of opacity, vertically and horizontally, that was needed in order for the "folds" of the fabric drapery to appear legibly and to have each unit of glass align.

In this project, an additional benefit of the Alice® direct-to-glass printed design was its improved thermal performance. The solution also made making the interior easy to clean and disinfect in lieu of actual fabric draperies.

Bird safety is a growing concern with glass buildings. What technologies or techniques

does GGI offer to improve bird safety?

Early on, we recognized the need for bird-protection glass. Bird-friendly designs are not a passing trend, but rather an important environmental concern that is gaining traction as legislation is being passed in more cities. We provide UV solutions, first surface satin etched glass, and first surface digitally printed patterns—all approved by the American Bird Conservancy for use in reducing bird-glass collisions.



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Loggias Land in Lower Manhattan

RSHP's first residential building in New York brings understated luxury to a high-profile corner.

Architect: RSHP
Location: New York City

Architect of record: SLCE Architects
Structural engineer: GACE
Facade engineer and consultant: Surface Design Group
Facade manufacturer: Custom Metalcrafters/Pielle
Facade products: Custom Metalcrafters/Pielle/Schüco
Glazing: Custom Metalcrafters/Valsugana Vetreria

If you were to guess the location of No. 33 Park Row by its name alone, you might say London. Marketing copy for the luxury address even favorably compares the 377-foot-tall residential tower in Manhattan's Financial District with One Hyde Park in Knightsbridge, another high-end high-rise design by RSHP (formerly Rogers Stirk Harbour + Partners). The project's London-ness extends to its sleek but unshowy massing and prim glass-and-steel detailing.

The tower, which replaced a beloved electronics store, stands on a somewhat awkward diamond-shaped lot. Looking to place emphasis on the corner, the architects oriented the project toward City Hall Park, from where it would be seen in a three-quarter pose. They set the core back from the two primary exposures and fanned out the interior spaces. In doing so, they were able to create great variety in the layouts of the residential units—30 in all, ranging in size from one to five bedrooms, plus penthouses.

Perhaps because of its relatively low height (less than half that of its neo-art deco neighbor, COOKFOX's 25 Park Row) and svelte profile, No. 33 has what Simon Davis, associate partner at RSHP, called a "suave European elegance." This quality, he added, follows on from the "sensitive and sensible design ethos of the facade design," which draws on more local referents. Close by are some of the city's most venerable skyscrapers, including Cass Gilbert's Woolworth Building and McKim, Mead & White's Manhattan Municipal Building. The project adjoins the red-brick 5 Beekman Street, whose rich terra-cotta ornament is outdone only by the Potter Building across the street. At No. 33, patinated copper screens integrated into metal sections fabricated by Custom Metalcrafters visually nod to this surface treatment. Across its 23 stories, the reddish fins mark out loggias that add depth and rhythm to the facade surface while delineating the residences and amenities (for example, an expansive wellness center) from the lower retail floors.

Owing to a grade change, the Beekman Street frontage steps up to meet the Park Row elevation. A deft touch was needed to work out their detailing, Davis explained: "The setting out of the vertical facade sections and screens is at 7-foot 5-inch centers on the Beekman side and 8-foot centers on the Park Row side. The articulation is in a 2-story composition to lend an appropriate scale and proportion to the building facades. Each story is set at a 12-foot floor-to-floor [height]."

The residences are bright and inviting thanks to plentiful, floor-to-ceiling, clear-glass windows, which are secured to the concrete frame by adjustable curtain-wall brackets that tie into Halfen channels. The architects specified laminated, double-glazed IGUs with a low-e coating in conjunction with multipane unitized panels; the latter, numbering approximately 450, were designed by Custom Metal-



crafters and Pielle to require minimal framing. In many units, large-format, lift-and-slide glass doors open onto loggias and terraces.

The remaining units feature Juliet balconies. In these sections, glass appears to have filled in the deep voids of the loggias, while the continuous bounding lines of the copper screens emphasize the corner condition brilliantly. It's aesthetic choices like these that both endear No. 33 Park Row to its august neighbors and set it off from more ostentatious newcomers.

Ekam Singh is an MArch student at the Pratt Institute School of Architecture. In 2021-22, he was one of three New Voices in Architectural Journalism fellows. The program was sponsored by Pratt and AN.

Above: The two-story facade modules incorporate recesses and screens.

Right: Full-height windows open onto terraces



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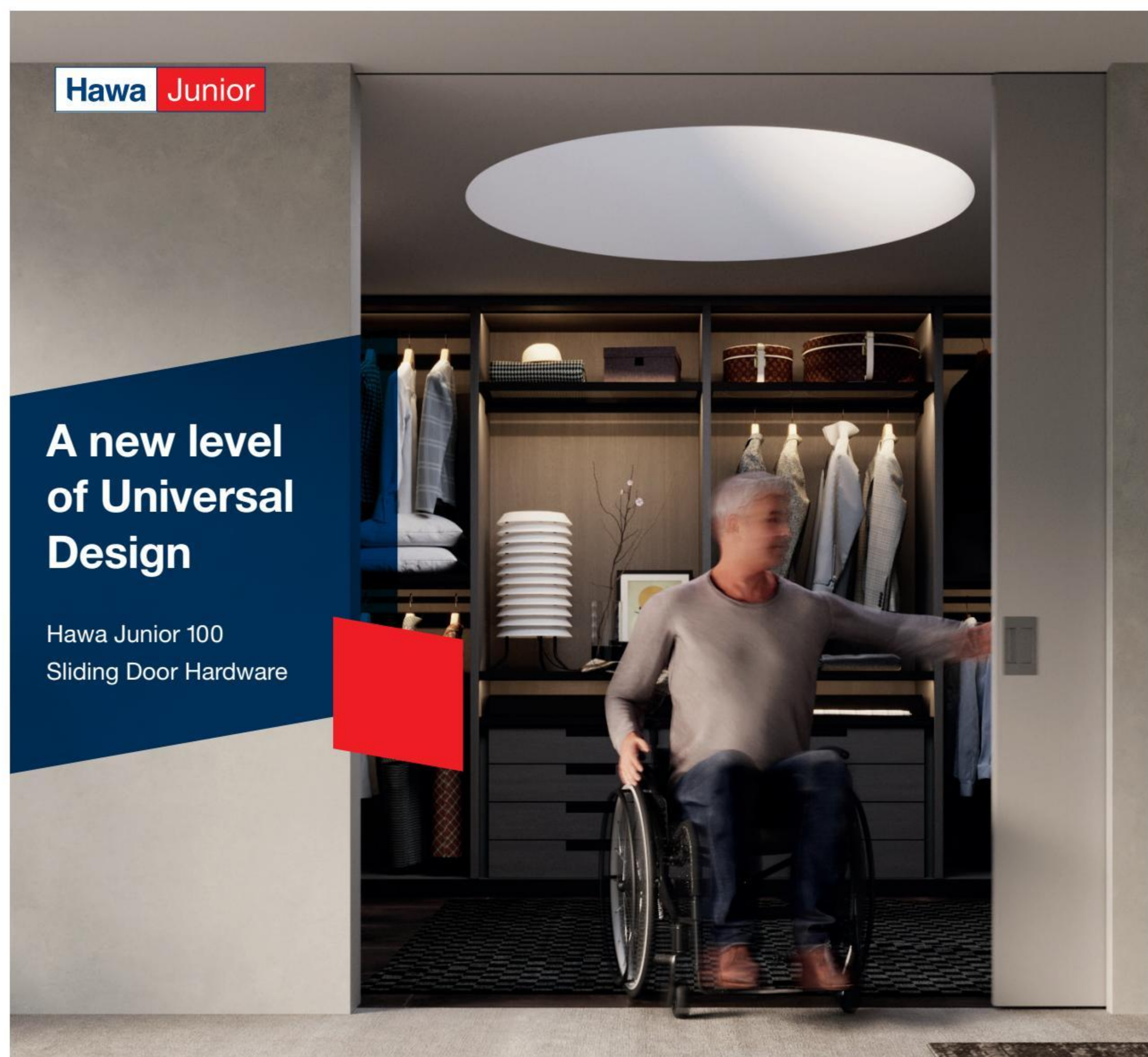
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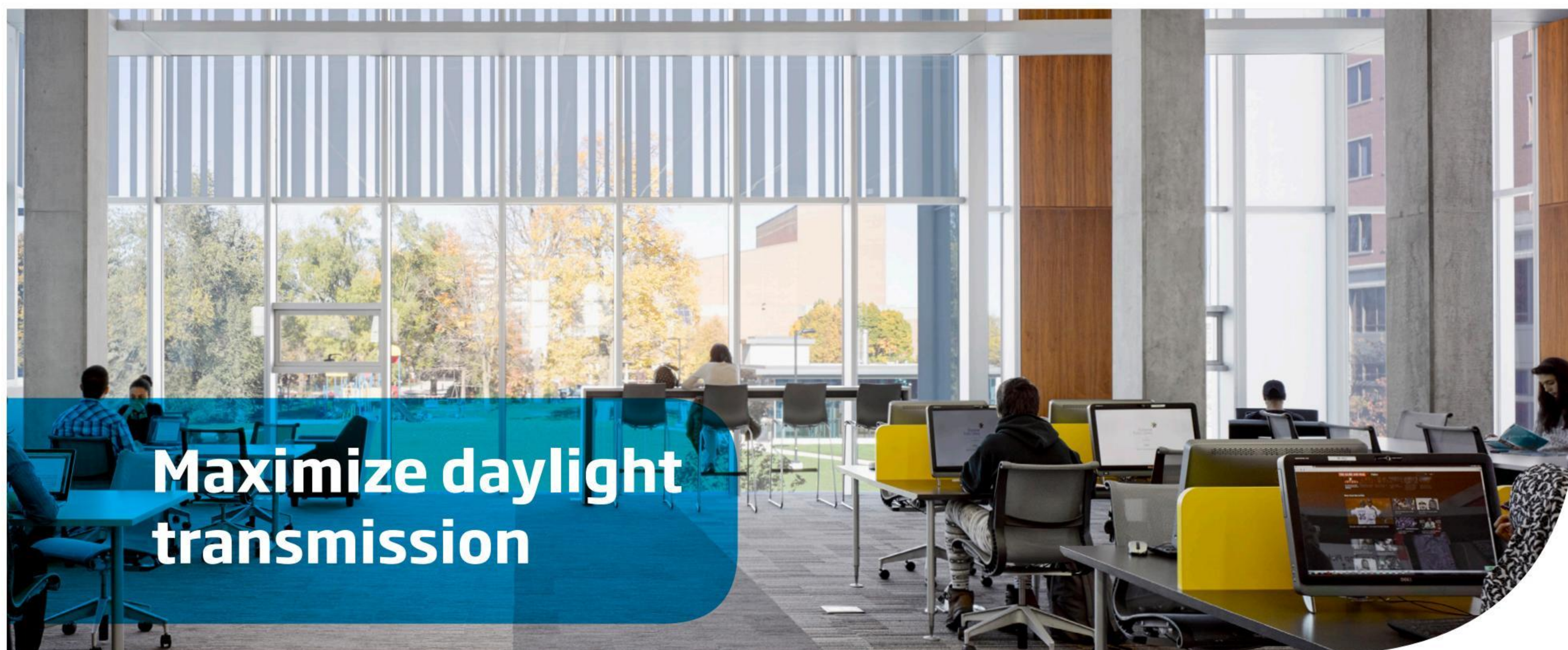
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