

PIN-UP

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Featuring

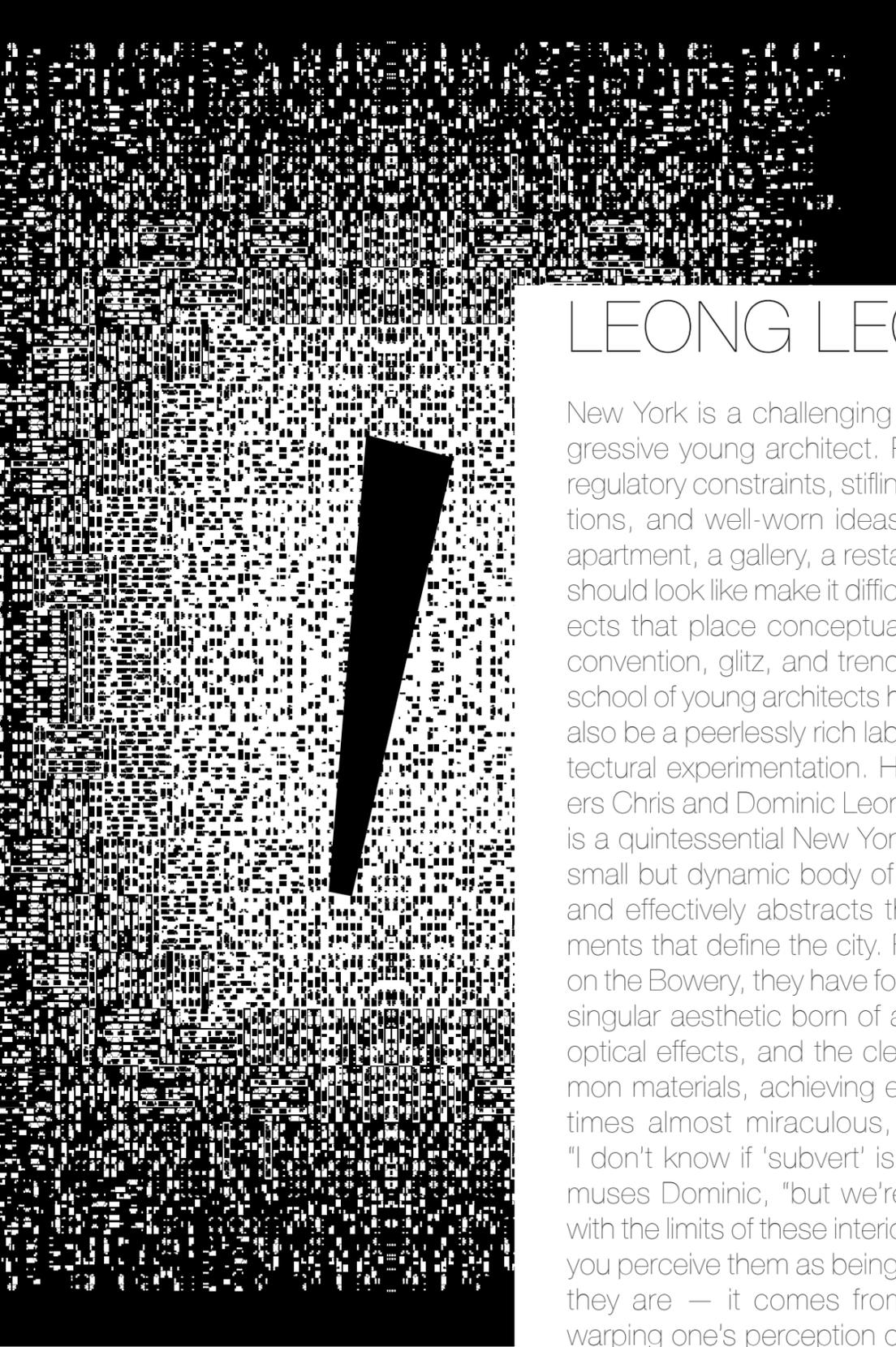
**JEANNE GANG, PETER SHIRE,
H.R. GIGER, OSCAR TUAZON,
PHILIPPE MALOUIN, ERWIN WURM,
JURGEN BEY, PAUL RUDOLPH,
LEONG LEONG and more...**

SPECIAL

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LEONG LEONG

New York is a challenging city for the progressive young architect. Rigid spatial and regulatory constraints, stifling client expectations, and well-worn ideas about what an apartment, a gallery, a restaurant, or a store should look like make it difficult to realize projects that place conceptual integrity above convention, glitz, and trends. But as a new school of young architects has proven, it can also be a peerlessly rich laboratory for architectural experimentation. Helmed by brothers Chris and Dominic Leong, Leong Leong is a quintessential New York practice with a small but dynamic body of work that subtly and effectively abstracts the classical elements that define the city. From their studio on the Bowery, they have forged a savvy and singular aesthetic born of a love of texture, optical effects, and the clever use of common materials, achieving engaging, sometimes almost miraculous, shifts of scale. "I don't know if 'subvert' is the right word," muses Dominic, "but we're trying to mess with the limits of these interior spaces so that you perceive them as being a lot bigger than they are — it comes from a fixation with warping one's perception of interior space."

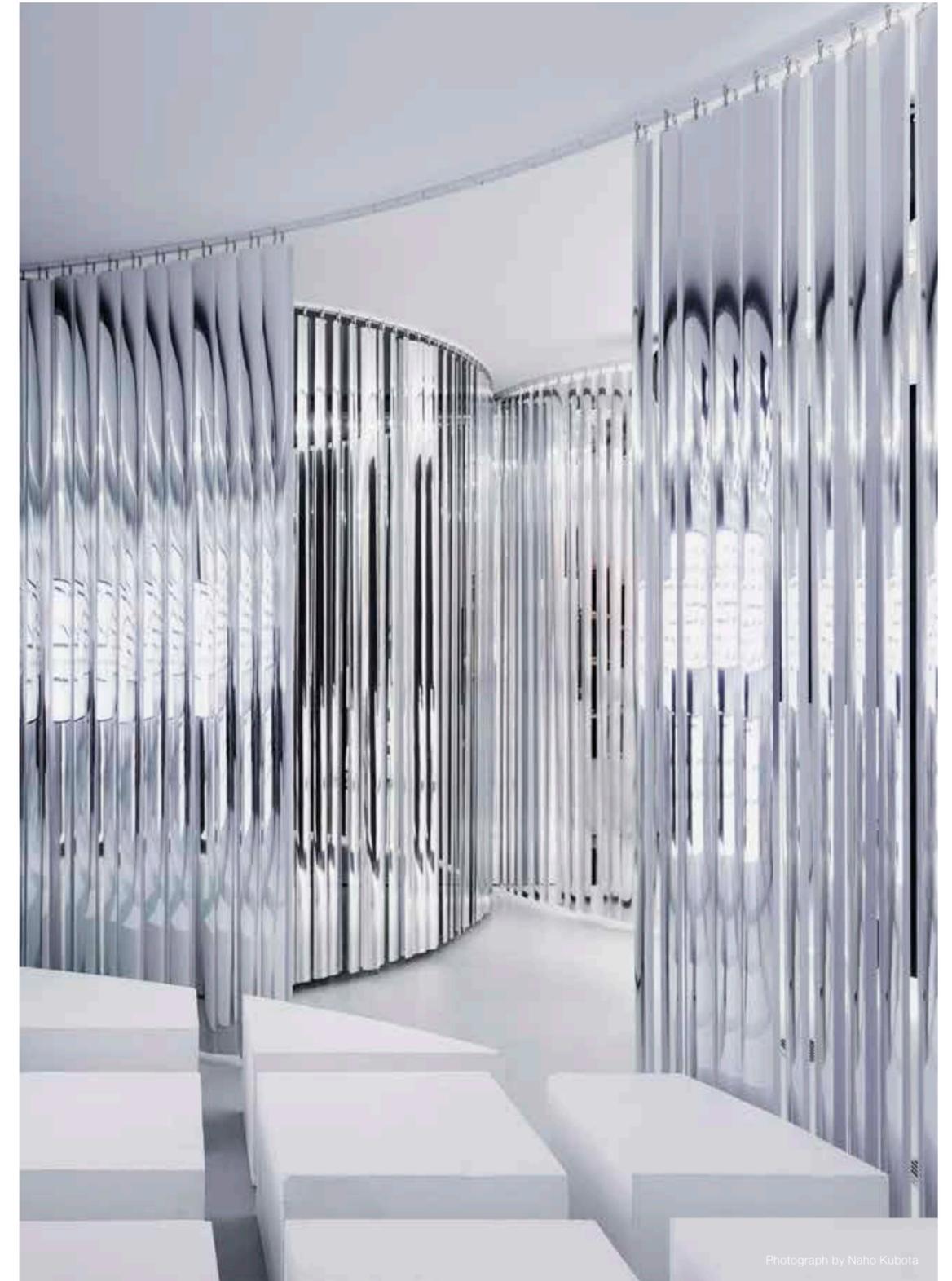
Door 3, 2012, New York City

As participants in "Aesthetic/Anesthetics," an exhibition at Storefront for Art and Architecture, Leong Leong indulged their interest in gestalt diagrams by creating nine drawings that examine the iconic downtown exhibition space anew. Here, the outline of Storefront's unmistakable triangular plan floats like an obsidian monolith across a charged field of irregular pixels, derived from the shapes of the eccentric, pivoting apertures in the building's facade.



"Past Futures, Present, Futures," 2012, New York City

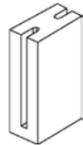
The brothers' exhibition design for "Past Futures, Present, Futures" at Storefront for Art and Architecture employs inexpensive, workaday materials to brilliant transformative effect. Curtains of mirrored blinds installed on arcs of metal track undercut the slender confines of the exhibition space, creating a surprising, disorienting spatial effect. "We like to tweak these humble, familiar materials so they take on a more formal character," said Dominic. "When you treat an interior like a landscape, all kinds of interesting potential begins to present itself."



Photograph by Naho Kubota

NEW YORK CITY TYPOLOGIES
TYPE IV, CARVED BUILDING

EQUITABLE BUILDING

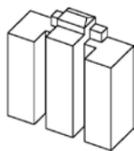


DESCRIPTION
 The major cost of height lies in the large amounts of space consumed by elevator shafts, which influences the so-called economic height. Consequently, in the Equitable building, at the time the largest in the world in terms of floor area, the

number of elevators determined the height. The floor area was over 30 times the size of the block, and its shadow enveloped six times its own area. After the 1916 zoning law legislation, a floor area only twelve times the area of the site was allowed. Under the 1916 rules, the Equitable would have required two setbacks up to the 16th floor, transforming the whole upper half into a slender tower.

FACTS
 Address 120 South Broadway
 Completed 1915
 Client Equitable Life Assurance Society
 Architect Graham, Anderson, Probst, and White
 Floors 40
 Height 538 feet

TUDOR CITY, PROSPECT TOWERS

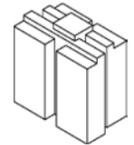


DESCRIPTION
 Considered the first high-rise, high-density residential enclave in the world, Prospect Towers is a vision of a dense urban suburbia based on a walk-to-work ideal. Built on Prospect Hill, the complex turns

its back on the East River, the former site of a coaling station, and a slaughterhouse. Tudor City comprises twelve buildings, in total containing 3,000 housing units, 600 hotel rooms, and retail spaces arranged around gardens and raised on a platform to isolate it from the busy activity of midtown Manhattan. The three dominant buildings form a generally uniform 22-story wall along the site's eastern edge, housing about 1,600 families in all.

FACTS
 Address East 40th to 43rd Street
 Completed 1928
 Client Fred F. French Co.
 Architect H. Douglas Ives
 Floors 22
 Height 258 feet

HOTEL DES ARTISTES

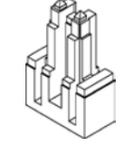


DESCRIPTION
 The Hotel Des Artistes is the largest studio building in the city and was designed as an artist's cooperative apartment building providing

many of the amenities of a hotel, including a restaurant, squash courts, a swimming pool, a theater, communal kitchens, and a ballroom. The selection of neighbors, privacy, and exclusivity were some of the advantages of cooperative ownership. Most of the 115 apartments are duplexes enjoying a double-height "studio space" (living room) with oversized north-facing windows and balcony bedrooms.

FACTS
 Address 1 West 67th Street
 Completed 1919
 Client Walter Russell
 Architect George M. Pollard
 Floors 15
 Height 160 feet

THE WALDORF-ASTORIA HOTEL

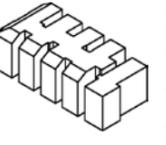


DESCRIPTION
 The Waldorf-Astoria occupies an entire block, 60 percent of which is above railway tracks. By virtue of its size and its complexity, it embodies architect Raymond Hood's ideal of a city made up of self-sustaining individual buildings. Behind its

18-story Park Avenue façade is a vast complex of restaurants, ballrooms, and hotel and apartment suites rising 29 more stories in a slab suggesting twin towers. A covered driveway ran through the building for the guests arriving by car. Those arriving by train could enter the hotel directly from the tracks. The main floor level with the windowless main lobby is raised above street-level shops and other hotel services.

FACTS
 Address 301 Park Avenue
 Completed 1931
 Client Boomer-du Pont Properties Corporation
 Architect Schultze and Weaver
 Floors 47
 Height 625 feet

370 CENTRAL PARK WEST



DESCRIPTION
 British ideals and taste were considered prestigious in the U.S. in the early 1900s, and the style of this building evokes the English vernacular of Shakespeare's

time. Conceived as an apartment building, it rises only six stories, like a tenement, which was common because the municipal water pressure often only reached that height. In those days, residential buildings often lacked elevators and so a seventh-story apartment could attract only the poorest tenants and was therefore seldom worth building.

FACTS
 Address 370 Central Park West
 Completed 1910
 Client Berchard Management Corp.
 Architect unknown
 Floors 6
 Height 60 feet

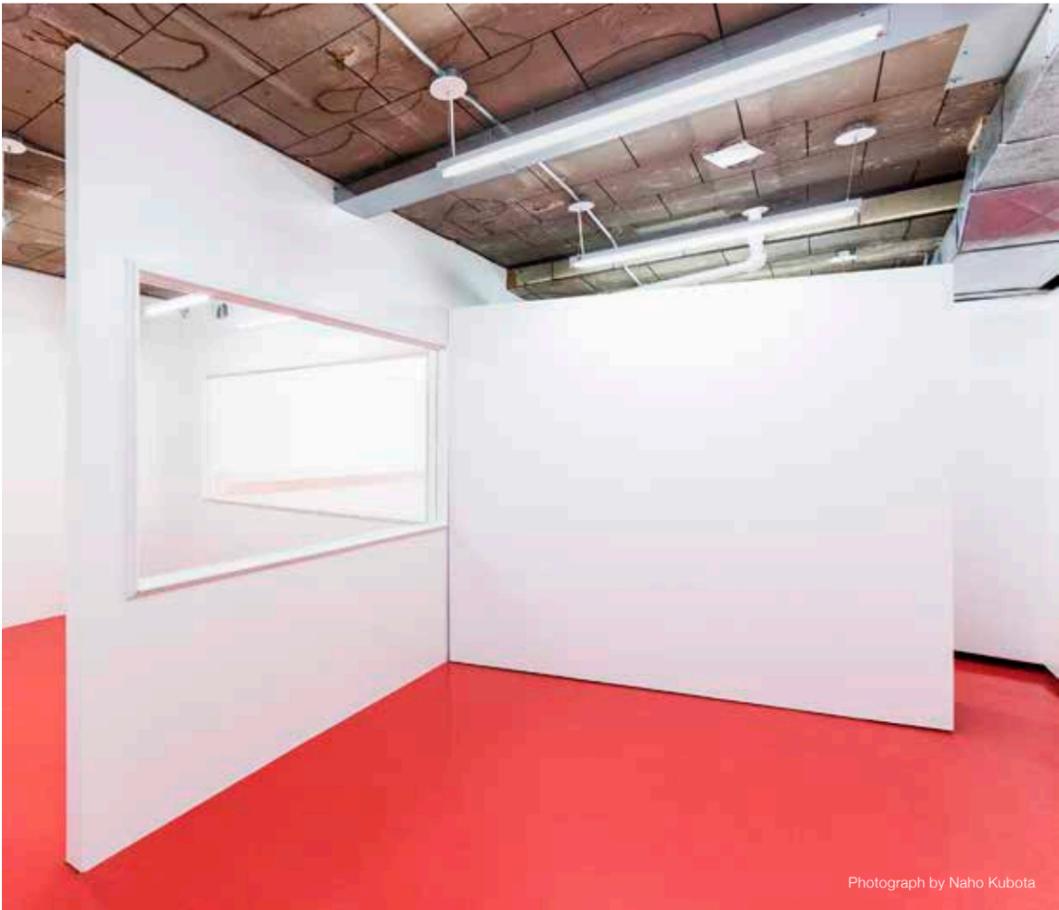
THE RIVIERA



DESCRIPTION
 The Riviera is considered as one of the first apartment houses catering to middle-class tenants with upper-class demands, such as limestone-and-terracotta façades in a neo-Renaissance style. The light courts carved into the building's

volume give it the appearance of a group of five massive towers. Room sizes are moderate but the apartments have such luxury features as libraries, separate butlers' pantries, and parquet flooring. To obtain maximum usage of the available space, the architect aligned the apartments along a public-corridor with many corners. As a result the private halls in each suite are excessively long and folded.

FACTS
 Address 790 Riverside Drive
 Completed 1910
 Client unknown
 Architect Rouse and Goldstone
 Floors 13
 Height 131 feet



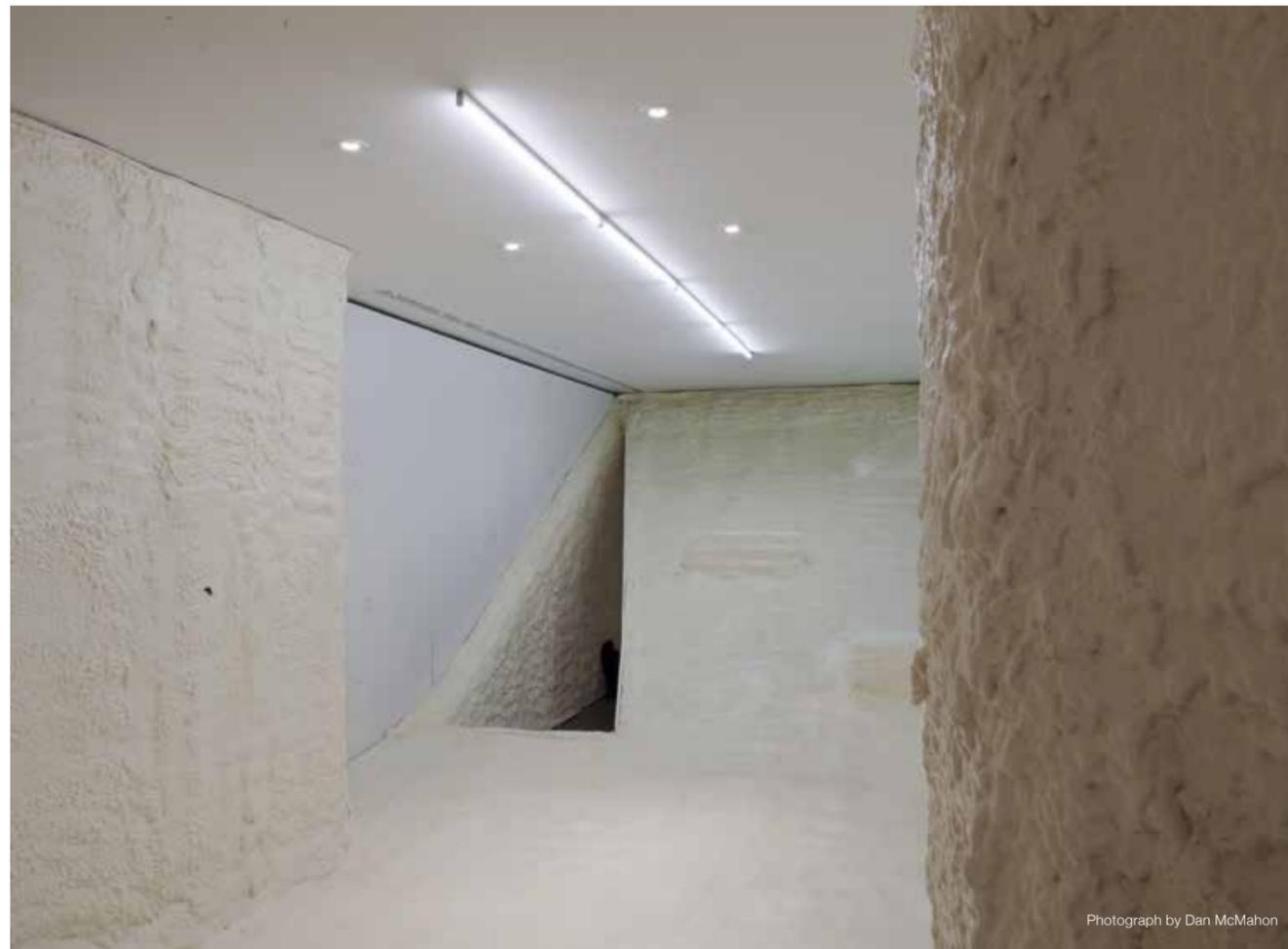
Photograph by Naho Kubota

P! Gallery, 2012, New York City

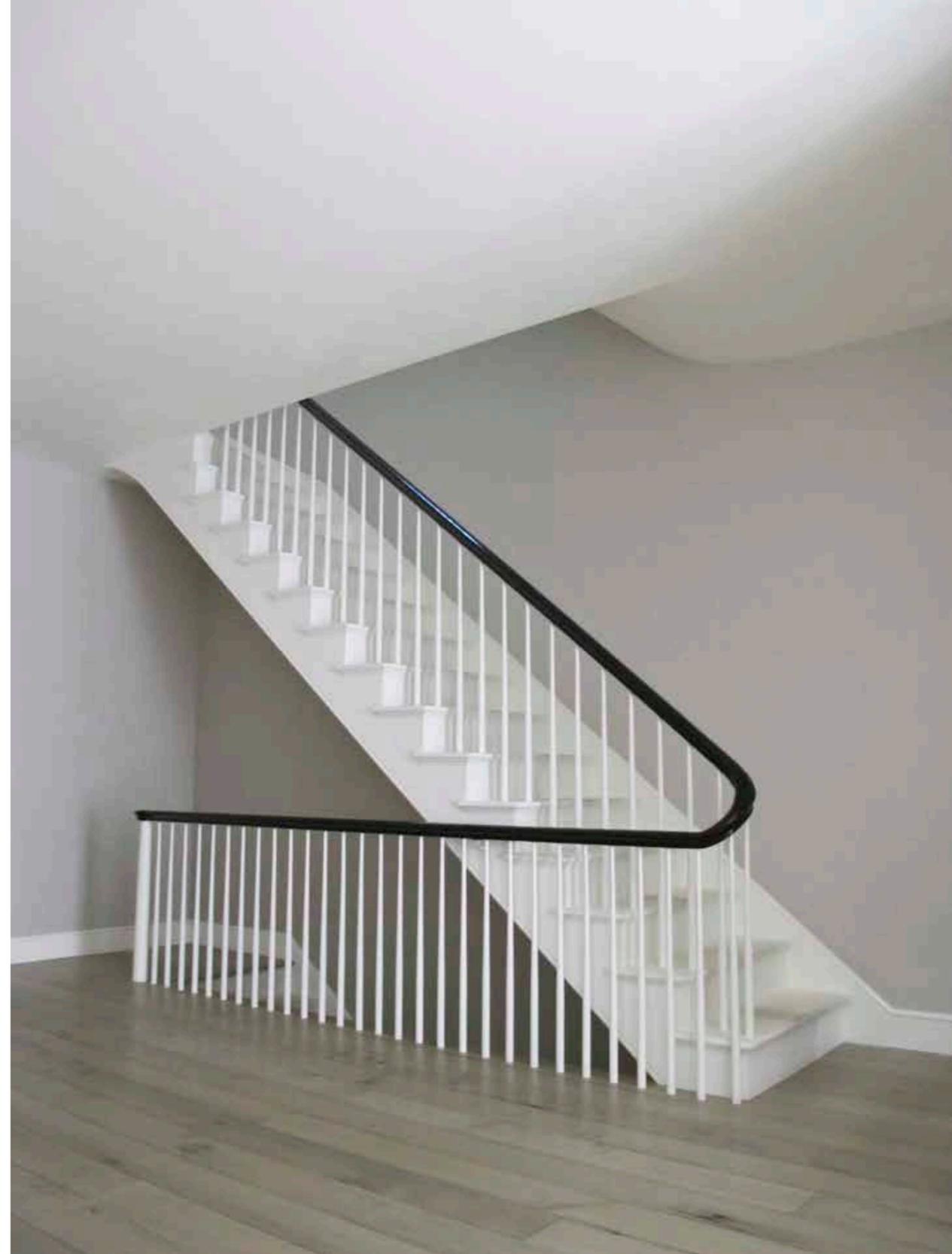
To achieve the shocking fluorescence at P! — a Chinatown-based multidisciplinary exhibition space — Leong Leong simply applied a coating of acrylic red paint to the space's floors. White gypsum board partitions, both fixed and pivoting, appear to be floating weightlessly just above. The architects showcase these gleaming, scale-less surfaces against a backdrop that makes no bones about the gallery's former life as an HVAC contracting office. The original water-stained ceiling and layer upon layer of tatty, peeling wallpaper create a witty balance between intervention and existing envelope.

Soft Brutalism, 2010, New York City

This pop-up retail concept for fashion designer (and former architect) Siki Im presented itself like a leisurely sloping half-pipe inside a boxy disused sales trailer for an upscale Manhattan high-rise. A uniform coating of soy-based spray foam — bathed in an even wash of unexpectedly bright light beneath a ceiling of humble painted plywood — acted as a tactile foil to the dark glamour of Siki Im's Fall Winter 2010 collection.



Photograph by Dan McMahon



Chelsea Townhouse, 2012, New York City

Leong Leong's light touch is apparent in their 3,800-square-foot gut renovation of an 1853 Chelsea townhouse. "We wanted to keep the historic character of the house, and yet still find moments where we could twist the traditional details into something new," explained Dominic. They found opportunities to do so in a place that might otherwise be overlooked: the ceiling. Molded out of imperial plaster over gypsum board, it elegantly twists and curves.



LEONG LEONG



Turning Pink, 2010, New York City

Turning Pink was a temporary installation at the diminutive W/ Project Space on Canal Street, in the heart of Manhattan's Chinatown. On a budget of just \$5,000, Leong Leong deployed their deft skill for utterly transforming ordinary spaces with entirely common materials. Stacked contours of rigid insulation were punctuated by ingeniously placed mirrors, turning a tiny room into a limitless topography.

