

herzog and de meuron new york

Herzog and de Meuron New York: Pioneering Architectural Excellence in the Big Apple

herzog and de meuron new york is a phrase that resonates deeply within the architectural community and beyond. This Swiss architecture firm, renowned globally for its innovative designs and artistic approach to building, has made a significant mark on New York City's skyline and cultural landscape. Their work in New York stands as a testament to their ability to blend cutting-edge design with functionality, breathing new life into urban spaces.

The Arrival of Herzog and de Meuron in New York

Herzog and de Meuron's journey into New York began with a vision to challenge conventional architecture through materials, form, and context. Known for projects like the Tate Modern in London and Beijing's Bird's Nest Stadium, their arrival in New York brought high expectations. Their distinct style — characterized by meticulous attention to detail and innovative use of materials — quickly set them apart in the competitive New York architectural scene.

When they first started their New York ventures, the firm focused not only on creating landmark buildings but also on integrating their projects seamlessly into the urban fabric. This approach allows their structures to feel both revolutionary and familiar, a quality that New Yorkers appreciate deeply.

Iconic Projects by Herzog and de Meuron in New York

The Cooper Hewitt Smithsonian Design Museum

One of Herzog and de Meuron's celebrated contributions to New York is the Cooper Hewitt Smithsonian Design Museum located in the Carnegie Mansion on the Upper East Side. The firm undertook a sensitive renovation and expansion of the historic mansion, blending contemporary design elements with the classic Beaux-Arts style of the original building.

This project emphasizes Herzog and de Meuron's skill in adaptive reuse — preserving architectural heritage while introducing modern functionality. The museum's transformation highlights their ability to respect history while creating engaging, contemporary spaces that invite visitors to explore design in new ways.

The 40 Bond Street Residential Tower

Another striking example of Herzog and de Meuron's work in New York is the luxury residential tower at 40 Bond Street in Manhattan's NoHo neighborhood. This project showcases their flair for combining luxurious living with cutting-edge architectural techniques. The building's sleek façade and elegant form make it a standout amid the city's dense urban environment.

The tower's design focuses on maximizing natural light and providing residents with panoramic views of the city. It's a perfect example of how Herzog and de Meuron balance aesthetics with practical living solutions, appealing to New York's upscale market.

Design Philosophy and Approach in New York Projects

Herzog and de Meuron's approach to architecture in New York is deeply influenced by the city's dynamic and diverse character. Their philosophy revolves around context-sensitive design, sustainability, and material experimentation. They often explore how buildings can interact with their surroundings — visually, socially, and environmentally.

Material Innovation and Sustainability

One of the firm's hallmarks is their innovative use of materials. In New York, this translates to façades that respond to light and weather conditions, enhancing both building performance and visual appeal. For example, their projects often feature custom-designed glass, metal, or concrete panels that create unique textures and patterns.

Sustainability is also a key consideration. Herzog and de Meuron integrate green technologies and environmentally responsible practices, such as energy-efficient systems and sustainable sourcing of materials. This focus aligns with New York City's push towards greener development and helps create buildings that are future-proof.

Urban Integration and Community Focus

Unlike many architects who prioritize iconic standalone structures, Herzog and de Meuron often emphasize how their buildings contribute to the neighborhood fabric. Their New York projects frequently include public spaces, art installations, or retail areas that activate street life and encourage community interaction.

This sensitivity to urban context enhances the social value of their architecture and helps bridge the gap between private development and public benefit — a crucial aspect in a bustling metropolis like New York.

The Impact of Herzog and de Meuron in New York's Architectural Landscape

Herzog and de Meuron have not only shaped individual buildings but also influenced broader architectural trends in New York City. Their work inspires a new generation of architects to think beyond traditional forms and materials, encouraging experimentation and cultural dialogue through design.

Their projects in New York have been featured in leading architectural publications and exhibitions, highlighting the city as a hub for architectural innovation. Moreover, their presence has attracted international attention, positioning New York as a playground for avant-garde architecture.

Collaborations with Art and Culture Institutions

A distinctive aspect of Herzog and de Meuron's New York portfolio is their collaboration with the arts sector. Their ability to design spaces that enhance cultural experiences is evident in projects like the Cooper Hewitt museum and others involving art galleries and performance spaces.

These partnerships underscore the firm's belief in architecture as an art form and a platform for cultural expression. For New York, a city rich in art and creativity, Herzog and de Meuron's approach offers a harmonious blend of form and function that elevates the visitor experience.

Exploring the Future: What's Next for Herzog and de Meuron in New York?

As New York continues to evolve, so does the role of architecture in shaping its identity. Herzog and de Meuron's ongoing and upcoming projects promise to further push the boundaries of design and urban living. Their commitment to innovation, sustainability, and community engagement ensures that their future works will remain relevant and inspiring.

For those interested in architecture, urban development, or design, keeping an eye on Herzog and de Meuron new york projects offers valuable insights into how the city is transforming. Their work serves as a case study in balancing heritage with modernity, luxury with accessibility, and individual creativity with collective impact.

New York's architectural landscape is richer and more diverse thanks to Herzog and de Meuron. Their thoughtful, innovative contributions continue to define the city's skyline and cultural spaces, inviting residents and visitors alike to experience architecture as a living, breathing part of urban life.

Frequently Asked Questions

What is Herzog & de Meuron's most famous project in New York?

Herzog & de Meuron's most famous project in New York is the design of the 56 Leonard Street residential tower, also known as the Jenga Tower, renowned for its unique stacked appearance.

Have Herzog & de Meuron designed any cultural institutions in New York?

Yes, Herzog & de Meuron designed the Pérez Art Museum Miami, and while not in New York, they have been involved in several cultural projects in the city, including contributions to the development of the New York City High Line.

What architectural style do Herzog & de Meuron typically use in their New York projects?

Herzog & de Meuron often employ a contemporary and innovative architectural style characterized by unique material usage, geometric forms, and integration with the urban context in their New York projects.

Are there any Herzog & de Meuron residential buildings in New York?

Yes, Herzog & de Meuron designed the residential skyscraper at 56 Leonard Street in Tribeca, New York, which is a distinctive luxury condominium building.

How has Herzog & de Meuron influenced New York's architectural scene?

Herzog & de Meuron have influenced New York's architectural scene by introducing bold, sculptural forms and innovative material use, contributing to the city's reputation for cutting-edge and artistic architecture.

Is Herzog & de Meuron involved in any ongoing projects in New York?

As of 2024, Herzog & de Meuron continue to be involved in various architectural projects globally, including proposals and developments in New York, though specific current projects may vary and should be checked through their official communications.

Additional Resources

Herzog and de Meuron New York: Redefining Urban Architecture with Innovation and Elegance

herzog and de meuron new york represents the intersection of visionary architectural design and the dynamic urban fabric of one of the world's most iconic cities. The Swiss architectural firm Herzog & de Meuron, renowned globally for their innovative use of materials and context-driven aesthetics, has left an indelible mark on New York's skyline and cultural institutions. Their projects in New York City demonstrate a nuanced understanding of the city's architectural heritage while pushing boundaries in sustainability, form, and function.

Herzog and de Meuron's Architectural Identity in New York

Since its founding in 1978 by Jacques Herzog and Pierre de Meuron, the firm has developed a reputation for projects that marry conceptual rigor with material experimentation. Their work in New York is no exception, exhibiting a profound sensitivity to urban context and historic preservation. Herzog and de Meuron New York projects often balance contemporary design language with a respect for the city's evolving architectural narrative.

One of their most significant contributions is the transformation of existing urban spaces, turning underutilized or historically complex sites into landmarks that engage both residents and visitors. Their portfolio in New York exemplifies this approach, with projects that emphasize transparency, light, and interaction with the public realm.

The Elbphilharmonie Effect on New York's Urban Projects

While their acclaimed Elbphilharmonie concert hall in Hamburg is not in New York, the conceptual lessons from this project resonate in their New York work. The Elbphilharmonie is celebrated for its glass facade and rooftop silhouette, merging old warehouse structures with a modern addition. Herzog and de Meuron New York projects similarly fuse historical elements with sleek contemporary interventions, signaling a broader design philosophy that values continuity and transformation.

Iconic Herzog and de Meuron New York Projects

Among the firm's most notable New York projects is the 56 Leonard Street residential tower in Tribeca. This building exemplifies Herzog and de Meuron's ability to redefine luxury living through architectural innovation.

56 Leonard Street: A Vertical Village

56 Leonard Street, completed in 2017, stands as a distinctive addition to Manhattan's skyline. Characterized by its stacked "boxes," the tower challenges conventional residential design by creating a sculptural form that accentuates individuality for each apartment. The building's cantilevered balconies and irregular facade foster a sense of private outdoor space uncommon in high-rise living.

Key features of 56 Leonard Street include:

- A highly articulated facade that responds dynamically to light and shadow, enhancing the building's sculptural quality.
- Use of concrete and glass to balance solidity and transparency.
- Emphasis on maximizing views of the cityscape and the Hudson River from multiple angles.
- Integration of high-end finishes and sustainable technologies to appeal to the luxury market.

This project reflects Herzog and de Meuron New York's commitment to pushing architectural boundaries while addressing practical urban needs.

The Barnes Foundation Expansion

Another significant Herzog and de Meuron New York project is the Barnes Foundation expansion, which involved relocating the institution to a new building in Philadelphia but with notable design parallels that influence their New York commissions. The Barnes Foundation's new home, designed by the firm, emphasizes natural light, art conservation, and spatial flow—elements that have informed their museum and cultural projects in New York.

Design Philosophy and Material Innovation

Herzog and de Meuron's approach in New York is characterized by a meticulous selection of materials that enhance the sensory experience of architecture. Their projects often employ uncommon cladding materials or innovative applications of glass, steel, and concrete to create unique textures and visual narratives.

In the context of New York's dense urban environment, Herzog and de Meuron New York projects demonstrate an acute awareness of scale and proportion. Their buildings avoid monolithic appearances by integrating rhythm and variation, ensuring that even towering

structures resonate with the human scale at street level.

Sustainability and Urban Integration

Sustainability is a growing priority in New York architecture, and Herzog and de Meuron have incorporated green building principles into their projects. From energy-efficient facades to the use of recycled materials, their designs strive to minimize environmental impact while enhancing occupant comfort.

Moreover, Herzog and de Meuron New York projects often seek to engage with the public realm. This is evident in their plazas, pedestrian-friendly pathways, and transparent ground floors that invite community interaction. Such features contribute to urban vitality and reflect a holistic understanding of architecture's role in social dynamics.

Comparative Insights: Herzog and de Meuron New York vs. Other Renowned NYC Architects

When compared to other top-tier firms operating in New York, such as Bjarke Ingels Group (BIG) or Diller Scofidio + Renfro, Herzog and de Meuron's work is distinct in its restrained elegance and material tactility. While BIG is known for playful geometries and Diller Scofidio + Renfro for multimedia integration, Herzog and de Meuron excel in marrying sculptural form with material authenticity.

Their New York projects avoid overt spectacle, favoring subtle innovation that rewards close observation and interaction. This approach often results in buildings that age gracefully and maintain relevance as urban contexts evolve.

Strengths and Challenges

- **Strengths:** Innovative use of materials, sensitivity to context, blending historic and modern elements, and creating engaging public spaces.
- **Challenges:** Some critics argue that their highly conceptual designs can challenge conventional construction processes, potentially increasing costs and timelines. Additionally, their minimalist aesthetic may not appeal universally to all stakeholders.

Future Prospects and Ongoing Influence in New

York

As New York continues to grow and diversify architecturally, Herzog and de Meuron's influence remains significant. Their ongoing and upcoming projects are anticipated to further shape the city's skyline and cultural landscape. With a focus on sustainability, urban integration, and material experimentation, Herzog and de Meuron New York projects are positioned to address the evolving demands of contemporary urban life.

Their ability to respond thoughtfully to the city's unique challenges—whether through adaptive reuse, innovative residential towers, or cultural institutions—ensures that their architectural vision remains relevant and impactful.

Herzog and de Meuron's presence in New York exemplifies how international architectural excellence can be harmonized with local context to create spaces that are both functional and inspiring. Their work continues to invite discourse on the role of architecture in shaping not only skylines but also communities and experiences within the urban environment.

Herzog And De Meuron New York

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herzog and de meuron new york: Herzog & de Meuron Herzog & de Meuron, 2005 More than any of their contemporaries, Swiss architects Jacques Herzog and Pierre de Meuron are challenging the boundaries between architecture and art. Natural History explores that challenge, examining how the work of this formidable pair has drawn upon the art of both past and present, and brought architecture into dialogue with the art of our time. Echoing an encyclopedia, this publication reflects the natural history museum structure of the exhibition which it accompanies, organized by the Canadian Centre for Architecture. Models and projects by Herzog & de Meuron, as well as by other artists, are structured around six thematic portfolios that suggest an evolutionary history of the architects' work: Appropriation & Reconstruction, Transformation & Alienation, Stacking & Compression, Imprints & Moulds, Interlocking Spaces, and Beauty & Atmosphere. Each section is introduced with a statement from Herzog, and more than 20 artists, scholars, and architects have contributed essays, including Carrie Asman, Georges Didi-Huberman, Kurt W. Forster, Boris Groys, Ulrike Meyer Stump, Peggy Phelan, Thomas Ruff, Rebecca Schneider, Adolf Max Vogt, and Jeff Wall.

herzog and de meuron new york: New York Magazine , 1997-05-26 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

herzog and de meuron new york: Atlas of Digital Architecture Ludger Hovestadt, Urs Hirschberg, Oliver Fritz, 2020-10-26 Digital technology and architecture have become inseparable, with new approaches and methodologies not just affecting the workflows and practice of architects

but shaping the very character of architecture. This compendious work offers a wide-ranging orientation to the new landscape with its opportunities, its challenges, and its vast potential. Contributing Editors: Ludger Hovestadt, Urs Hirschberg, Oliver Fritz Contributors: Diana Alvarez-Marin, Jakob Beetz, André Borrmann, Petra von Both, Harald Gattermann, Marco Hemmerling, Ursula Kirschner, Reinhard König, Dominik Lengyel, Bob Martens, Frank Petzold, Sven Pfeiffer, Miro Roman, Kay Römer, Hans Sachs, Philipp Schaerer, Sven Schneider, Odilo Schoch, Milena Stavric, Peter Zeile, Nikolaus Zieske Writer: Sebastian Michael
atlasofdigitalarchitecture.com

herzog and de meuron new york: Introducing Architectural Tectonics Chad Schwartz, 2016-10-04 Introducing Architectural Tectonics is an exploration of the poetics of construction. Tectonic theory is an integrative philosophy examining the relationships formed between design, construction, and space while creating or experiencing a work of architecture. In this text, author Chad Schwartz presents an introductory investigation into tectonic theory, subdividing it into distinct concepts in order to make it accessible to beginning and advanced students alike. The book centers on the tectonic analysis of twenty contemporary works of architecture located in eleven countries including Germany, Italy, United States, Chile, Japan, Bangladesh, Spain, and Australia and designed by such notable architects as Tadao Ando, Herzog & de Meuron, Kengo Kuma, Olson Kundig, and Peter Zumthor. Although similarities do exist between the projects, their distinctly different characteristics – location and climate, context, size, program, construction methods – and range of interpretations of tectonic expression provide the most significant lessons of the book, helping you to understand tectonic theory. Written in clear, accessible language, these investigations examine the poetic creation of architecture, showing you lessons and concepts that you can integrate into your own work, whether studying in a university classroom or practicing in a professional office.

herzog and de meuron new york: Learning from Failure in the Design Process Lisa Huang, 2020-04-03 Learning from Failure in the Design Process shows you that design work builds on lessons learned from failures to help you relax your fear of making mistakes, so that you're not paralyzed when faced with a task outside of your comfort zone. Working hands-on with building materials, such as concrete, sheet metal, and fabric, you will understand behaviors, processes, methods of assembly, and ways to evaluate your failures to achieve positive results. Through material and assembly strategies of stretching, casting, carving, and stacking, this book uncovers the issues, problems, and failures confronted in student material experiments and examines built projects that addressed these issues with innovative and intelligent strategies. Highlighting numerous professional practice case studies with over 250 color images, this book will be ideal for students interested in materials and methods, and students of architecture in design studios.

herzog and de meuron new york: Herzog & De Meuron Gerhard Mack, 2014-05 How to deal with historic buildings has long been a core issue of the international architectural discourse. Herzog & de Meuron began addressing the potential of existing structures very early on: the maintenance and alteration of buildings are among the key strategies of the architects. For the Park Avenue Armory in New York, Herzog & de Meuron have designed a new model for dealing with monuments. The historical building was opened in 1881 on the Upper East Side of Manhattan as a meeting place and training ground for the National Guard, and boasts a rich mixture of different styles. Herzog & de Meuron developed a multifaceted strategy for the transformation of the building, now used as a cultural center, that allows for a combination of restoration, transformation, and innovation. From the exposing of historic structures to the addition of new elements, the architecture gained new vibrancy from the considered entanglement of different aspects. In the current debate, this departure from the practice of historic preservation in the United States is, beyond its value as an actual example, a unique contribution that unfolds in close reference to material. It is exemplary and groundbreaking.

herzog and de meuron new york: Imagining the Future of the Museum of Modern Art Museum of Modern Art (New York, N.Y.), 1998 Edited by John Elderfield. Introduction by Glenn D.

Lowry.

herzog and de meuron new york: Encyclopedia of Twentieth Century Architecture R. Stephen Sennott, 2004 For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopedia of 20th Century Architecture website. Focusing on architecture from all regions of the world, this three-volume set profiles the twentieth century's vast chronicle of architectural achievements, both within and well beyond the theoretical confines of modernism. Unlike existing works, this encyclopedia examines the complexities of rapidly changing global conditions that have dispersed modern architectural types, movements, styles, and building practices across traditional geographic and cultural boundaries.

herzog and de meuron new york: The Articulate Surface Ben Pell, 2012-11-05 Ornament is currently acquiring a renewed status in architecture. As contemporary technologies of design and fabrication introduce unprecedented opportunities to intertwine the constructive logics and expressive articulations of buildings, ornament has re-emerged as a means to explore the interactions between function and decoration, volume and surface, structure and envelope. This book gives a systematic account of the technologies employed in the production of ornament and the strategies of its application today, examining a range of international built examples. Architects with particularly advanced approaches to the question of ornament contribute reports and reflections on their experiences: Sam Jacob of Fashion Architecture Taste (FAT), London; Andreas Hild of Hild und K Architekten, Munich; and Alejandro Zaera-Polo of Foreign Office Architects (FOA), London.

herzog and de meuron new york: The Architecture of Art Museums Ronnie Self, 2014-04-16 As a building type, art museums are unparalleled for the opportunities they provide for architectural investigation and experimentation. They are frequently key components of urban revitalization and often push the limits of building technology. Art museums are places of pleasure, education and contemplation. They are remarkable by their prominence and sheer quantity, and their lessons are useful for all architects and for all building types. This book provides explicit and comprehensive coverage of the most important museums built in the first ten years of the 21st Century in the United States and Europe. By dissecting and analyzing each case, Ronnie Self allows the reader to get under the skin of each design and fully understand the process behind these remarkable buildings. Richly designed with full technical illustrations and sections the book includes the work of Tadao Ando, Zaha Hadid, Peter Cook & Colin Fournier, Renzo Piano, Yoshi Taniguchi, Herzog & de Meuron, Jean Nouvel, SANAA, Daniel Libeskind, Diller Scofidio & Renfro, Steven Holl, Coop Himmelbl(l)au, Bernard Tschumi, Sauerbruch Hutton, and Shigeru Ban & Jean de Gastines. Together these diverse projects provide a catalogue of design solutions for the contemporary museum and a snapshot of current architectural thought and culture. One of few books on this subject written by an architect, Self's analysis thoroughly and critically appraises each project from multiple aspects and crucially takes the reader from concept to building. This is an essential book for any professional engaged in designing a museum.

herzog and de meuron new york: Touching Architecture Anthony Brand, 2022-12-30 This book is about perception, emotion, and affect in architecture: how and why we feel the way that we do and the ways in which our surroundings and bodies contribute to this. Our experience of architecture is an embodied one, with all our senses acting in concert as we move through time and space. The book picks up where much of the critique of architectural aestheticism at the end of the twentieth century left off: illustrating the limitations and potential consequences of attending to architecture as the visually biased practice which has steadily become the status quo within both industry and education. It draws upon interdisciplinary research to elucidate the reasons why this is counter-productive to the creation of meaningful places and to articulate the embodied richness of our touching encounters. A felt-phenomenology is introduced as a more-than visual alternative capable of sustaining our physical, emotional, and psychological well-being. By recognising the reciprocal and participatory relationship that exists between atmospheric affect and our (phenomenological) bodies, we begin to appreciate the manifold ways in which we touch, and are touched, by our built environment. As such, *Touching Architecture* will appeal to those with an

interest in architectural history and theory as well as those interested in the topic of atmospheres, affect, and embodied perception.

herzog and de meuron new york: □□□□□ , 2010

herzog and de meuron new york: Under Pressure Hina Jamelle, 2021-09-29 Under Pressure is about instigation and design in urban housing. Urban housing is a bellwether for economic, social, and political change. It varies widely in quality, typology, and audience and lies between the formal systems of urban infrastructure and the informal systems of daily life. Housing's complexity offers unique and exciting opportunities to architects. Its entwinement with private equity and public agencies presents important challenges amplified by urbanization. This book gathers and contextualizes relevant conversations in urban housing unfolding today across architecture through four topics: Learning from History, Changing Domesticities, Housing Finance and Policy, and Design and Material Innovation. The result is a multi-disciplinary amalgam of research and design intelligence from thought leaders in the fields of architecture, real estate, economics, policy, material design, and finance.

herzog and de meuron new york: Light Construction Terence Riley, Museum of Modern Art (New York, N.Y.), 1995 Transparency and luminescence have reemerged in the vocabulary of architecture, and light and lightness have become key concepts for a significant number of contemporary architects, as well as artists who create installations. Recent work by these designers recalls the use of transparent materials in early modern structures, but they have introduced new ideas and technical solutions. In doing so, they have redefined the relationship between the observer and the structure by interposing elements that both veil and illuminate. In this architecture of lightness, buildings become intangible, structures shed their weight and facades become unstable, dissolving into an often luminous evanescence. The 33 projects illustrated in this book exemplify this emerging sensibility, which is examined in a penetrating essay by Terence Riley, chief curator of the department of architecture and design at The Museum of Modern Art, that places the new work in a broad historic and cultural perspective. More than 30 architects are represented in this international selection, and it includes a broad range of building types, scales and technologies, from the small Leisure Studio created by a group of young Finnish architects to Renzo Piano's enormous Kansai International Airport in Japan. Also shown are the Goetz Collection in Munich by Herzog & de Meuron, the Fondation Cartier in Paris by Jean Nouvel, the ITM Building in Matsuyama, Japan, by Toyo Ito, and a set design by Tod Williams and Billie Tsien. Each project includes a description by Terence Riley or Anne Dixon.

herzog and de meuron new york: □□□□□□□□□□□□□□□□ , 2002

herzog and de meuron new york: Sculpture and the Museum ChristopherR. Marshall, 2017-07-05 Sculpture and the Museum is the first in-depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period, from neo-classical to contemporary art practice. It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position of such considerable importance - and complexity - within the institutional framework of the museum and how changes to the museum have altered, in turn, the ways that we perceive the sculpture within it. In particular, the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies. Sculptors discussed include Canova, Rodin, Henry Moore, Flaxman and contemporary artists such as Rebecca Horn, Rachel Whiteread, Mark Dion and Olafur Eliasson, with a variety of museums in America, Canada and Europe presented as case studies. Underlying all of these discussions is a concern to chart the critical importance of the acquisition, placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power, prestige and the museum's own sense of itself in relation to its audiences and its broader institutional aspirations.

herzog and de meuron new york: Architecture and Movement Peter Blundell Jones, Mark Meagher, 2014-12-17 The experience of movement, of moving through buildings, cities, landscapes

and in everyday life, is the only involvement most individuals have with the built environment on a daily basis. User experience is so often neglected in architectural study and practice. *Architecture and Movement* tackles this complex subject for the first time, providing the wide range of perspectives needed to tackle this multi-disciplinary topic. Organised in four parts it: documents the architect's, planner's, or designer's approach, looking at how they have sought to deploy buildings as a promenade and how they have thought or written about it. concentrates on the individual's experience, and particularly on the primacy of walking, which engages other senses besides the visual. engages with society and social rituals, and how mutually we define the spaces through which we move, both by laying out routes and boundaries and by celebrating thresholds. analyses how we deal with promenades which are not experienced directly but via other mediums such as computer models, drawings, film and television. The wide selection of contributors include academics and practitioners and discuss cases from across the US, UK, Europe and Asia. By mingling such disparate voices in a carefully curated selection of chapters, the book enlarges the understanding of architects, architectural students, designers and planners, alerting them to the many and complex issues involved in the experience of movement.

herzog and de meuron new york: *Historical Dictionary of Architecture* Allison Lee Palmer, 2008-09-11 The *Historical Dictionary of Architecture* provides information on architects like Frank Lloyd Wright, Tadao Ando, Leon Battista Alberti, Filippo Brunelleschi, Michelangelo, and Konstantin Stepanovich Melnikov, as well as on famous structures like the Acropolis, the Colosseum, the Forbidden City, Machu Pichu, Notre Dame, the Pyramids of Giza, Stonehenge, and the World Trade Center. The dictionary examines the development of architecture over the centuries through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on the major architects, well-known buildings, time periods, styles, building types, and materials in world architecture.

herzog and de meuron new york: *Architecture in the Twentieth Century* Peter Gossel, Gabriele Leuthäuser, 2001 After several pages of prologue summing up 18th century highlights--especially the rise in importance of geometry--some forty pages cover 1784-1916, focusing on the heavily fenestrated high-rises of the Chicago School and the iron and glass pavilions of Europe. The chapter spanning 1892-1925 concentrates on the many disputes over the trajectory of modernism: Nieuwe Kunst, Stile Liberty, Jugendstil, and Art Nouveau, all arguing the direction that the boom of prisons, hospitals, schools, town halls, and other institutional buildings would take. Three more time divisions follow and a concise compendium of architect biographies ends the volume. Along with an array of great pictures (par for Taschen), Gossel and Leuthäuser--both active in the private sector--add a strong prose style attentive to debates among architects and the socioeconomic stage on which architects act. Annotation copyrighted by Book News, Inc., Portland, OR

herzog and de meuron new york: *Materiality and Architecture* Sandra Loschke, 2016-03-17 Once regarded a secondary consideration, in recent years, materiality has emerged as a powerful concept in architectural discourse and practice. Prompted in part by developments in digital fabrication and digital science, the impact of materiality on design and practice is being widely reassessed and reimagined. *Materiality and Architecture* extends architectural thinking beyond the confines of current design literatures to explore conceptions of materiality across the field of architecture. Fourteen international contributors use elucidate the problems and possibilities of materiality-based approaches in architecture from interdisciplinary perspectives. The book includes contributions from the professions of architecture, art, architectural history, theory and philosophy, including essays from Gernot Böhme, Jonathan Hill and Philip Ursprung. Important 'immaterial' aspects such as presentation, agency, ecology and concept are examined, deepening our understanding of materiality's role in architectural processes, the production of cultural identities, the pursuit of political agendas, and the staging of everyday environments and atmospheres. In-depth illustrated case studies examine works by Herzog & de Meuron, Zaha Hadid, and Lacaton & Vassal, interspersed with visual essays and interviews with architects such as MVRDV providing a

direct connection to practice. Materiality and Architecture is an important read for researchers and students with an interest in architectural theory and related fields such as art, art history, or visual and cultural studies.

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