

**FE • Office of  
Architecture  
and Urbanism**



## Office Profile

Future Expansion (FE) is a Brooklyn based architecture and design office. FE was established with a desire to generate a new body of work for, and from, a changing city. We provide design services for buildings and urban projects, including housing, public space, commercial, and master planning efforts, and have built projects for institutions and developers as well as private clients. We are broadly focused in our outlook and aspirations and look for ways in which the value of our work can include social, cultural, and urban benefits, and we enjoy working with people who can be partners toward that goal.

FE has won or been shortlisted for multiple publicly and privately sponsored competitions, including our finalist proposal for adAPT NYC, an open RFP issued by the New York Department of Housing Preservation and Development (HPD) to build a high quality and affordable housing model for New York's growing population of single-person households.

Those experiences have been pursued further in current housing projects such as a new mixed use building on the waterfront in Astoria, Queens where the livability of the units and a desire to support community not only among tenants, but with the neighborhood in general are developed as meaningful elements of the project's design.

At the same time we are always looking for ways to link cultural projects to other developments and activities within the City, and have worked in partnership with a number of institutions and non-profits. Our public space work includes large scale public art projects commissioned by the Brooklyn Academy of Music, the Van Alen Institute and the 23rd Street Flatiron Partnership.

Our work for private developers includes renovations and redevelopments of existing structures as well as new buildings. The office has executed large and small projects of varying levels of complexity.

Our interests have also brought us outside of the city to rural sites. We are currently working on land use and conservation issues in building and planning projects in Western New York and New Hampshire, where ecology, landscape, policy, and architecture are overlapped in our client work.

FE is a registered Woman-Owned Business Enterprise (WBE).

We can be reached at:

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**FE is headed by Deirdre and Nicholas McDermott.**

**Deirdre McDermott (AIA) received her B.Arch from the Cornell University School of Architecture. She has worked in the offices of SOM, CCS and, most recently, as a Director at Moed de Armas & Shannon (MdeAS). At MdeAS, she led projects for major developers working throughout New York City. Deirdre is a registered architect in New York State.**

**Nicholas McDermott (RA, LEED AP) received his BA in philosophy from the University of Pennsylvania, and his M.Arch from the Yale University School of Architecture. At Yale he was awarded the James Gamble Rogers Fellowship and the David Taylor Memorial Prize. In New York he has worked for Rogers Marvel Architects and, earlier, SOM. He teaches graduate level design studios at Yale. He has taught at the New Jersey Institute of Technology (NJIT) and has been a Visiting Assistant Professor at Pratt Institute. Nicholas is a registered architect in New York.**



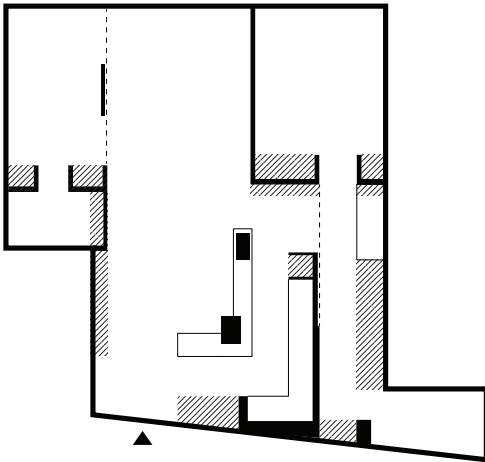
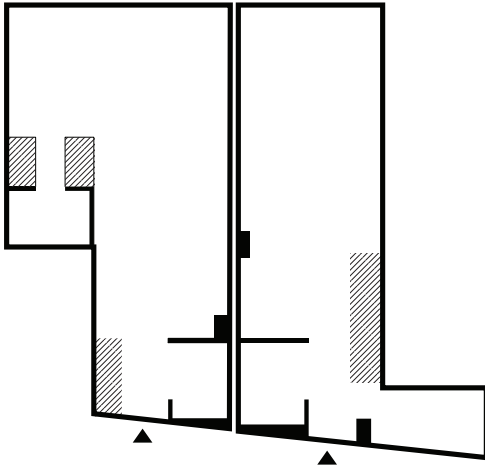
# Residential Projects



## 61 JANE STREET COMBINATION

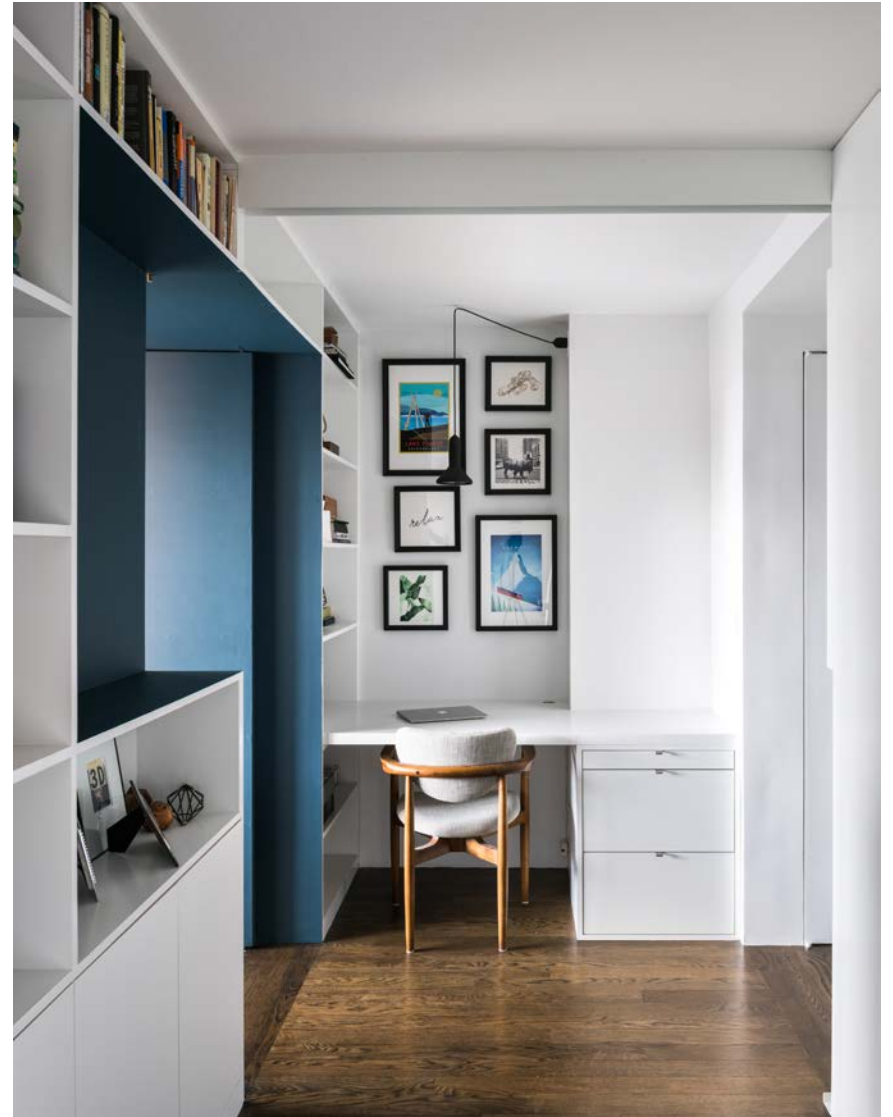
- Apartment Renovation and Combination
- Private Client
- 2016-2017

For a young couple living in a studio apartment in Manhattan, the sudden availability of a neighboring unit presented an opportunity for a full renovation and expansion of their living space. The inflexible organization of the base building structural grid and mechanical risers limited our ability to open up the space so a strategy of thick storage walls and large movable partitions was introduced to create flexibility in the space: a sitting room can be opened into the main living space or shutoff to make space for guests, while the master suite meets the living areas with a desk alcove that becomes part of either space depending on the position of a sliding panel.



This page: The apartments in their original separate configuration (at top) became in Phase 1 the combined apartment below.

Facing page: View of the study nook from the living area. The master bedroom is beyond the blue threshold at left.





Facing page: A view of the custom kitchen and millwork including a storage volume, island, and cabinetry.

This page: Views from the dining area, showing the custom built-in dining bench; the island and kitchen are visible beyond.





## HOUSE IN OLD WESTBURY • Renovation • Private Client • 2019-2020

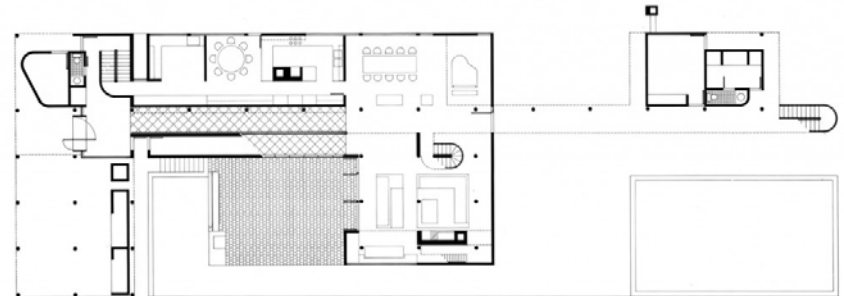
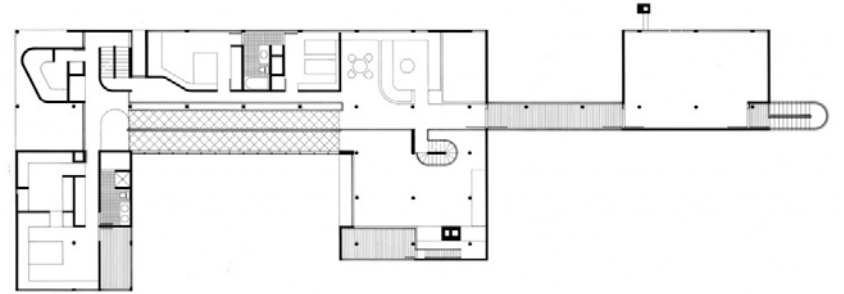
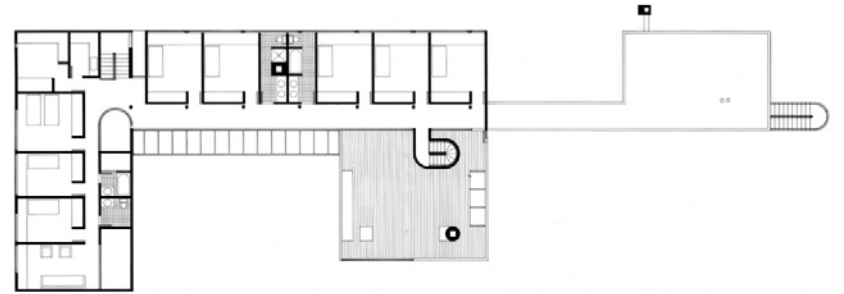


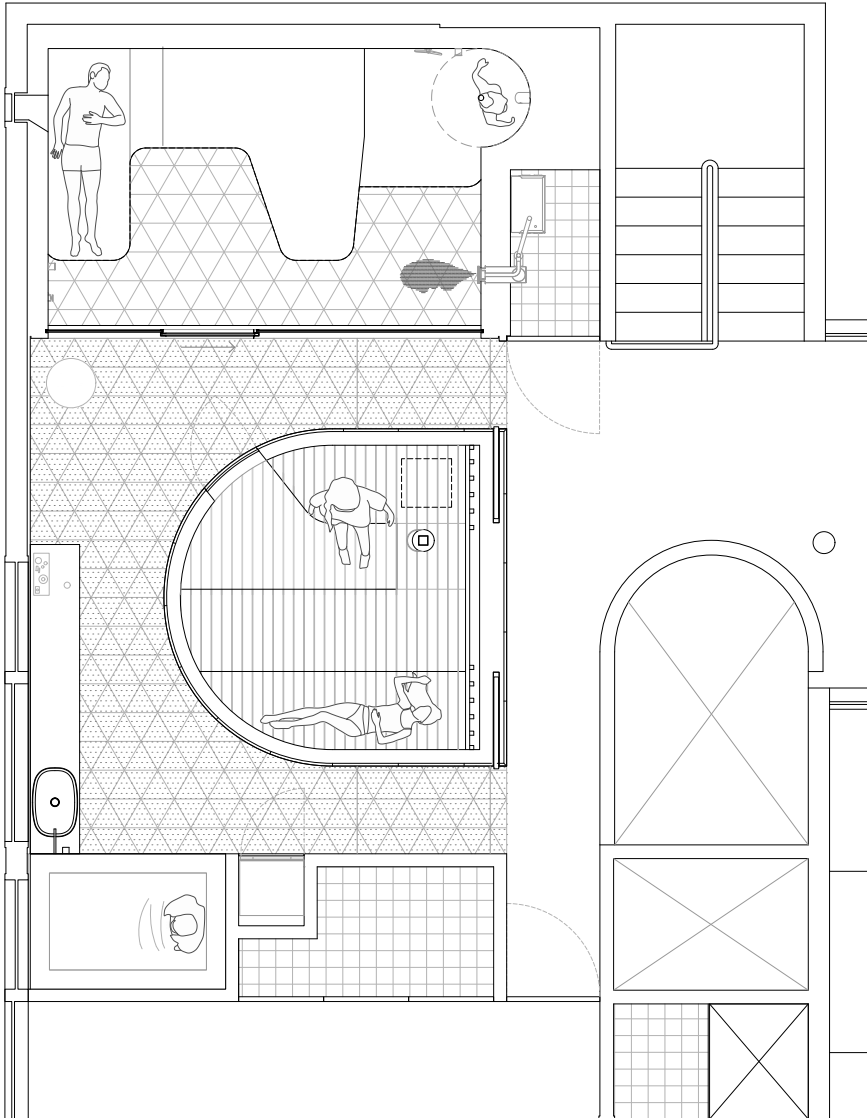
A young gallery owner purchased a 1970 Richard Meier house on suburban Long Island with the goal of creating a mix of domestic and social spaces, places for displaying art and places for living. The building was originally designed for a large family and the renovation opens small rooms into a more open and fluid arrangement. A series of interior and exterior interventions riff on the restraint of the original palette while making space for new uses. A new sauna encloses a single original column while the adjacent steam room features a massive Noguchi-inspired concrete bench, a cantilevered metal table is attached to an existing rooftop chimney, and a gilded bar tucks behind folding white millwork panels. In addition to general restorations throughout the house, these interventions rework otherwise obsolete spaces (e.g. a maid's quarters, extra bedrooms) to bring new life to a significant example of modernist Americana.



This page: Viewing down the main circulation ramp towards the front entrance, April 2019.

Facing page: Meier's original floor plans from 1970 of the house. From bottom drawing to the top, these plans show the first floor, second floor, and third floor.





Facing page: A plan of the spa, including a curved sauna volume, the steam room, and a cold plunge recessed into the wall.

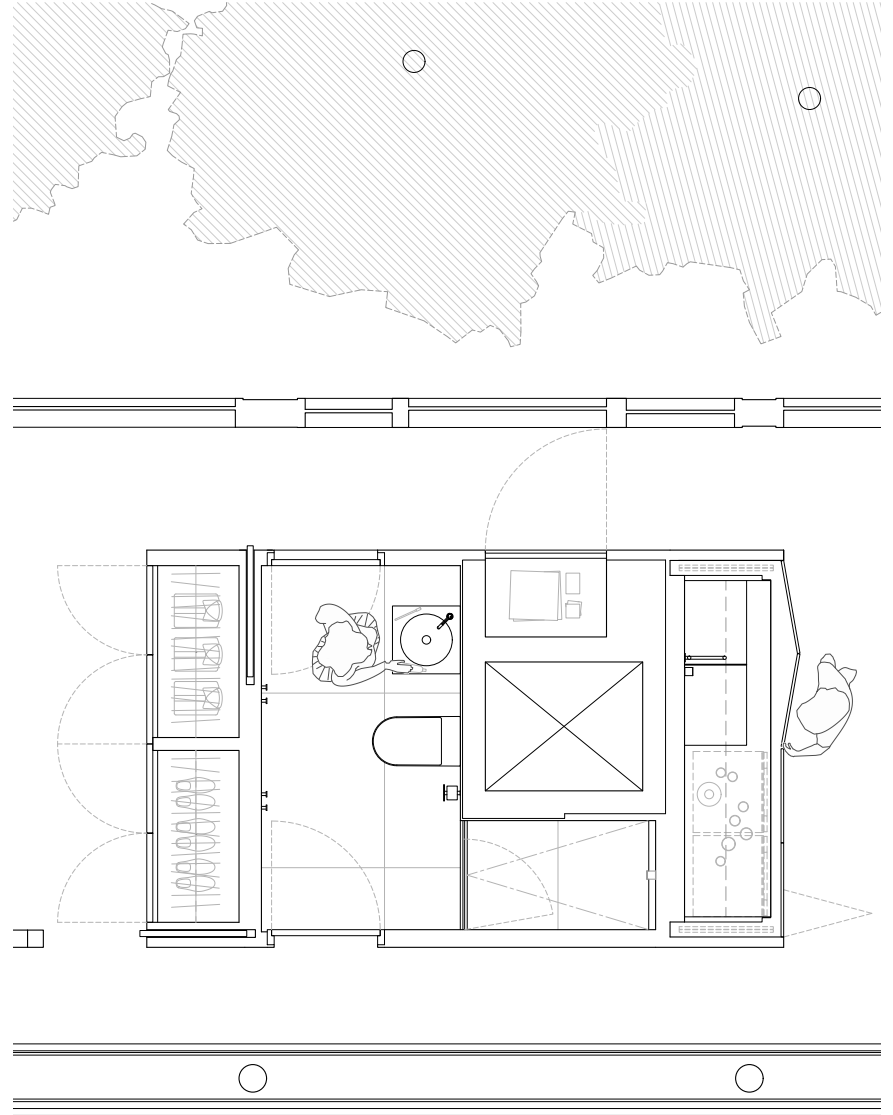
Below: Views inside the spa showing the sauna clad in softly reflective metal and the steam room wrapped in Ariston marble.

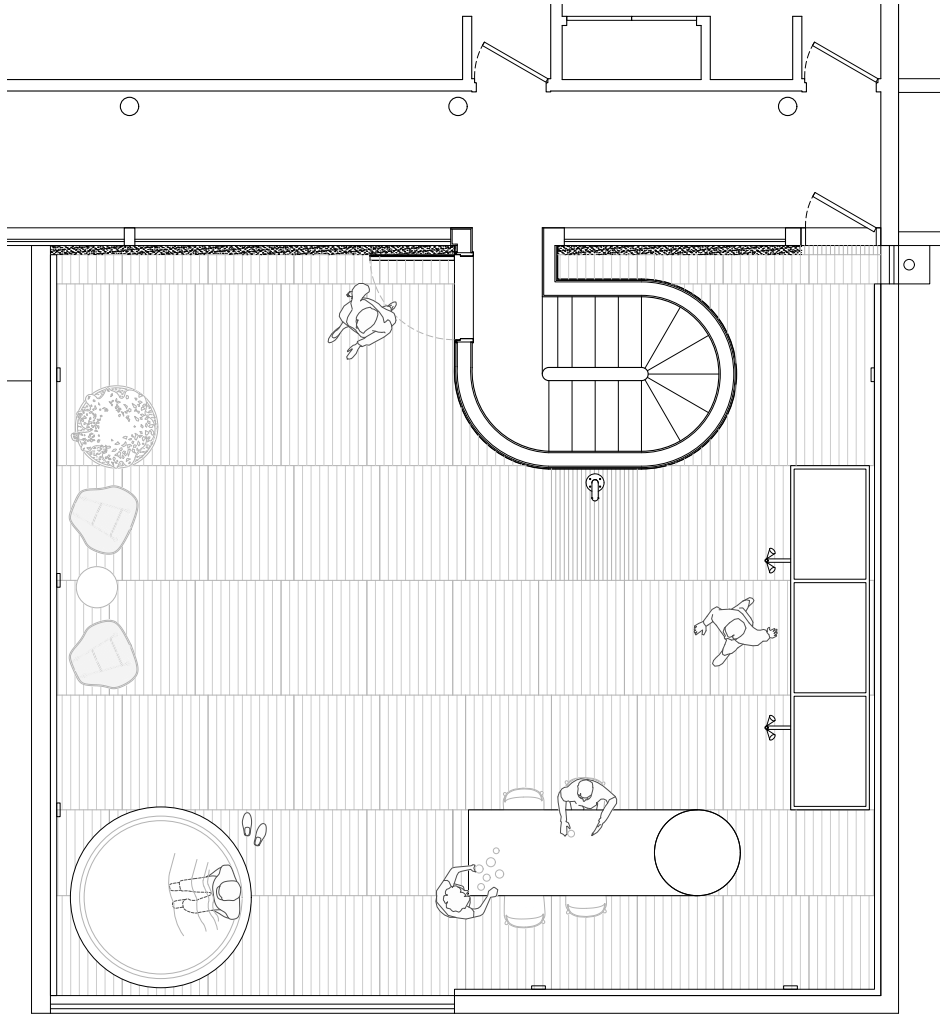




This page: The mezzanine wet bar in its closed (top) and open (bottom) positions.

Facing page: A plan of the new mezzanine volume reveals various functional spaces hidden within white millwork cladding.





Facing page: In plan, new features occupy the roof deck's periphery—an outdoor shower, a wood-clad hot tub, and a table cantilevered from the cylindrical chimney.

This page: A view of the new deck and the bucolic view beyond.

## CRESTWOOD EXTENSION • Private Client • Columbia, SC • 2015



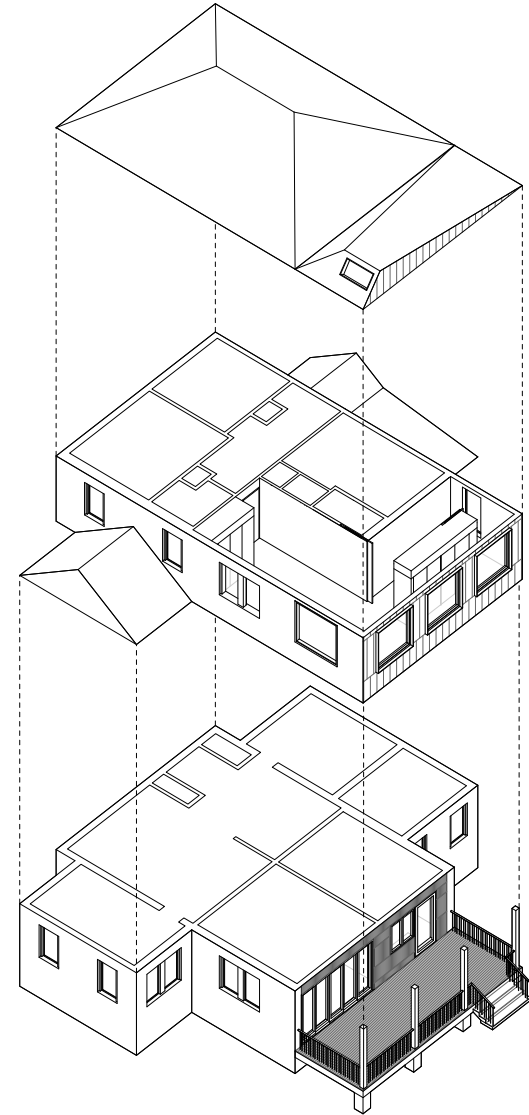
A second story addition, and ground level rear facade and porch renovation, for a 1920s brick house.

This small extension adds 300 SF of new interior space and renovates 200 SF of existing interior space, turning a secondary bedroom into a master suite. On the ground floor the kitchen and dining rooms are brought into closer connection with the rear porch and yard.



This page: A view of the exterior. The second floor extension produces space for a covered porch situated below it.

Facing page: An exploded axonometric diagram illustrating the extension's components.



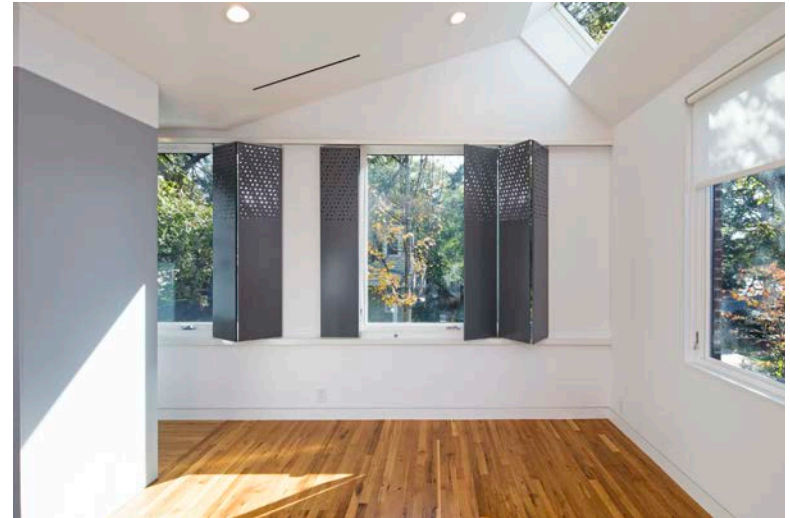


Above and facing page: Two iterations of the facade represented as scale models.





This page: Sectional model with the facade removed, revealing the extension's interior conditions.



Facing page: Interior views of the completed extension showing custom perforated shutters and an enfilade bathroom with storage volume.





## JACKSON HEIGHTS APARTMENT

- Apartment Renovation and Combination
- Private Client
- 2018-2019

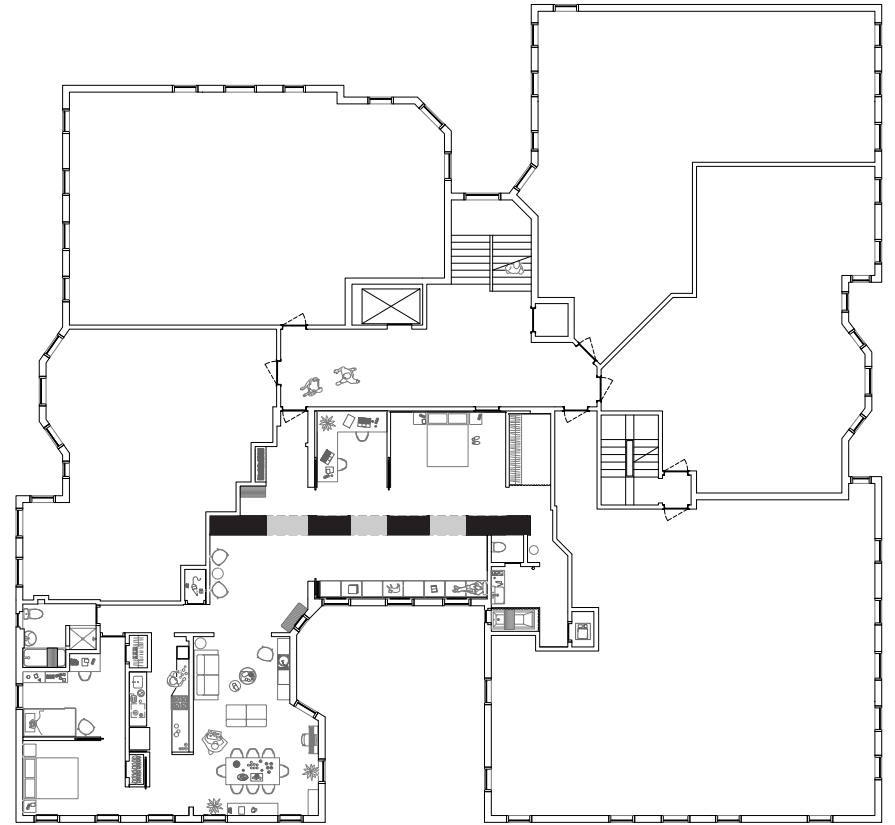


A long multifunctional wall is the centerpiece of this apartment renovation currently under construction for a family in the Jackson Heights neighborhood of Queens, New York. A rational object deployed in an irregularly planned apartment building, the wall makes its way through a variety of spaces, creating a loose set of relationships. Panels slide and fold variously connect and (momentarily) separate different areas within the apartment.

Depending on the arrangement of the panels the wall is either open and active or closed and quiet.



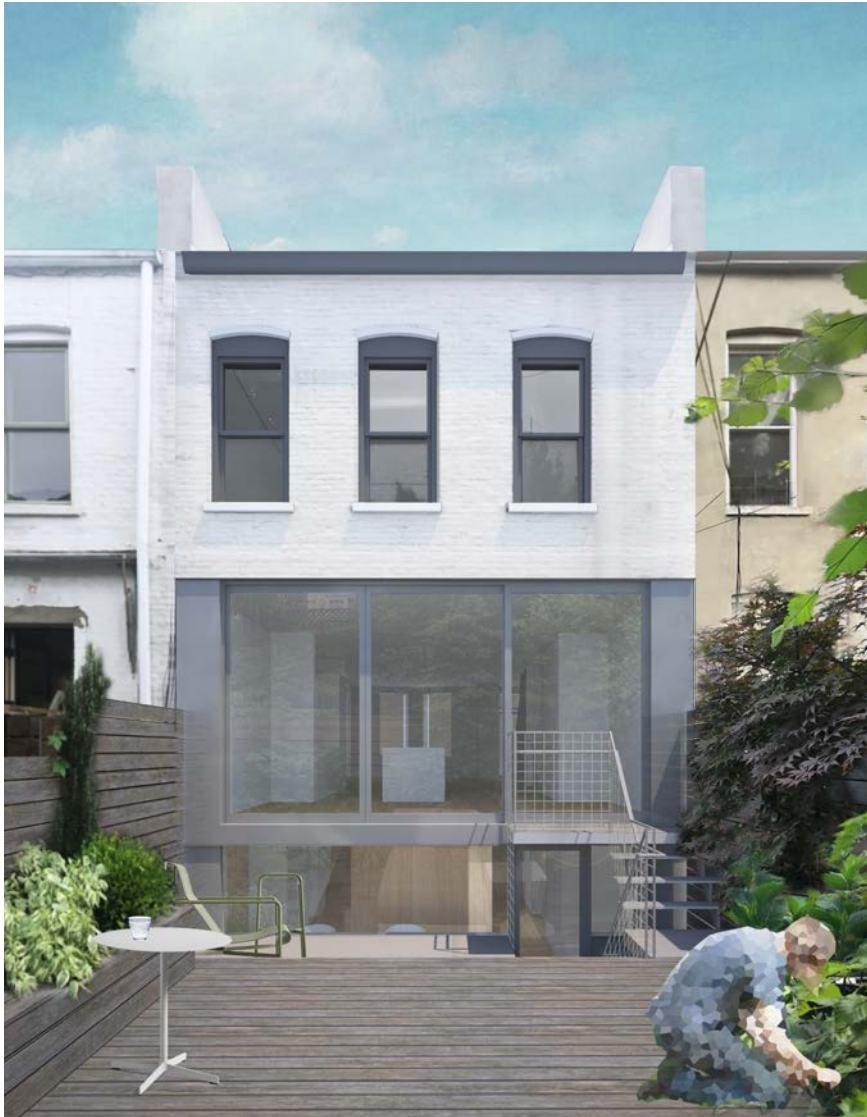
The existing one bedroom apartment and a studio shared a wall near the entrance. Living spaces were separated from their counterparts by the entry and circulation spaces.



In the design, a wall—usually a device for dividing spaces—is instead used to bring the two apartments together. A continuous living space along the main windows in the apartment link the old and new units in a more close arrangement.

The millwork wall offers two distinct states of operation, producing two different ways to use the apartment.

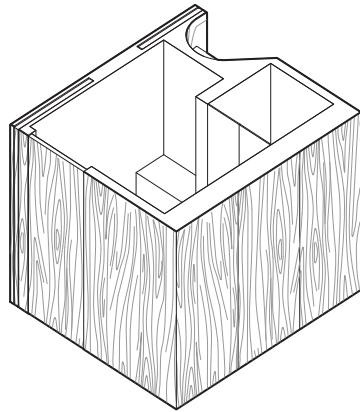
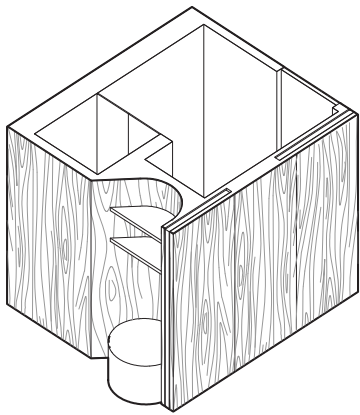




## **WINDSOR TERRACE • Private Client • Townhouse Renovation • Brooklyn, NY • 2019-2020**

**This partial renovation of a brick townhouse in Brooklyn, opens new vertical connections throughout the house and adds additional living spaces into what had been a dark cellar.**

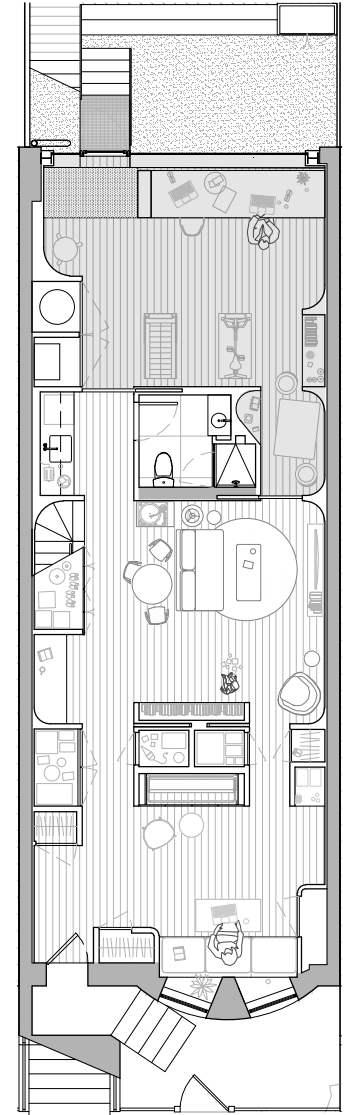
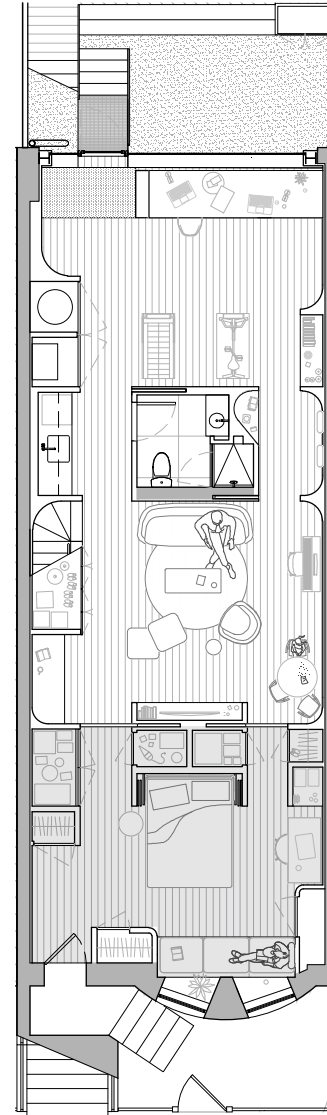
**The updates to the rear facade are conceived as a consequence of removals rather than additions: an existing exterior wall is sliced below the second floor and replaced with aluminum framed glass spanning from floor to ceiling and from party wall to party wall.**



This page: Axonometric views of the meditation and bathroom millwork “island.” The sliding doors enforce the separation of space the millwork itself implies.

Facing page: A pair of basement plans reveal the functional effects of closing sliding doors extending from the millwork “islands” and their relation to the curving party walls.

The basement floor finds structure through a series of millwork islands offering a variety of functions: a desk and a seating bench, both set into windows at opposite ends of the townhouse; a volume accommodating a murphy bed and bookshelves; and a volume with a small bathroom and meditation space. Curved white walls make a series of nooks, shelves and closets, around the perimeter.





Facing page: As the millwork islands approach the ends of the house, they make space around the windows, including a window bench at the front.

This page: A built-in desk frames a view of the backyard (top) and a pair of islands flank the main living area at the bottom of the new stair (bottom).

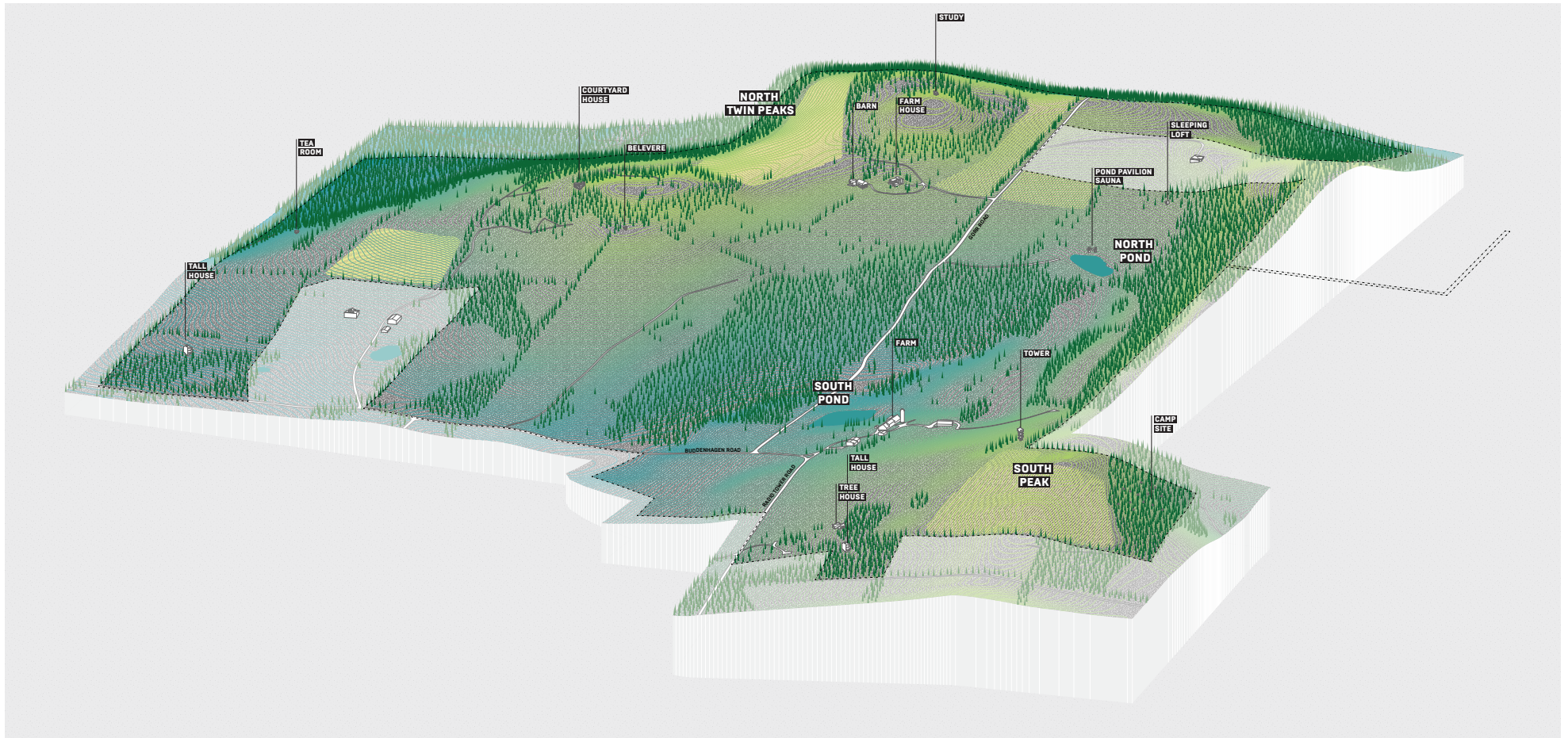


## **FOG FARM • Master Plan and Farmhouse Renovation • Sullivan County, NY • 2017-**

**For an on-going master planning project on a hilly site in Sullivan County, NY we've adopted a strategy from children's literature: the bread crumb trail.**

**In order to encourage wandering and discovery across the large site, a series of points loosely describing paths has been proposed over the agricultural and recreational landscape.**





Roads passing through the site are the easiest way to get around, but they leave large tracts inaccessible; particularly at the center of the site, they occupy low points in the topography.

New proposed paths across the site take advantage of alternative routes: paths which

take their cues from the topography, the tree lines, the views, and strategically placed moments of program set within the landscape.

These moments are largely defined by their destinations: points.

We mapped two categories of points: houses and follies. The implied routes between the points inform possible paths across the site.

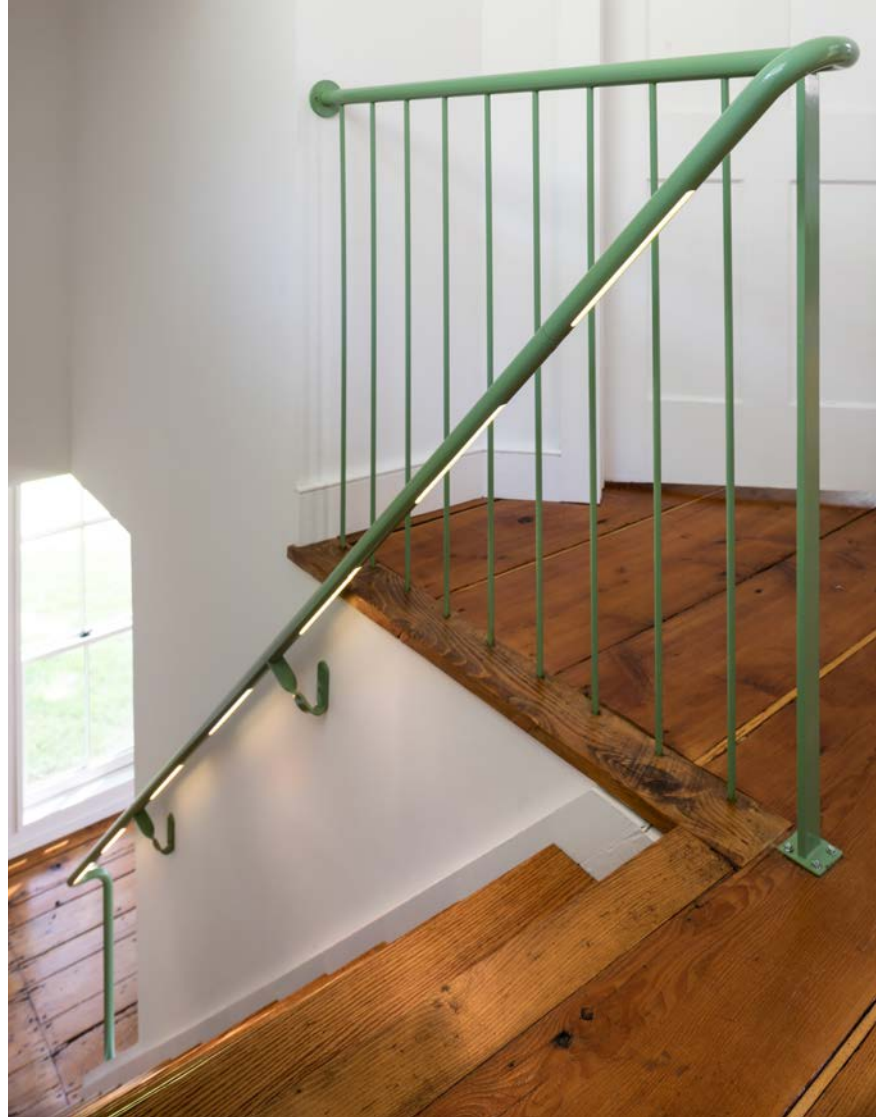
These paths might be direct or meandering, but as a group they open up new experiences of the land.



Facing page: The farmhouse's exterior with a new wood patio railing and stair.

Above: skylights, patio doors, and clerestory windows provide ample light in the renovated kitchen featuring built-in appliances, butcher block and statuary stone countertops, and honed bluestone flooring.

In 2018, FE completed the first phase of work on the property by renovating an existing three-story farmhouse for contemporary use. The design features site-specific interventions that work in productive contrast to the farmhouse's historic structure and materials, modernizing its interiors while sustaining its rustic character.





Above: A white oak millwork panel provides an insertion point for a doorknob so the adjacent stairwell door can dock flat when fully open.

Top: Millwork throughout the house provides linkages between old and new. An existing cherry bookshelf matches a new bunkbed.



Bottom: Pegs offer convenient storage at the ground floor entry.





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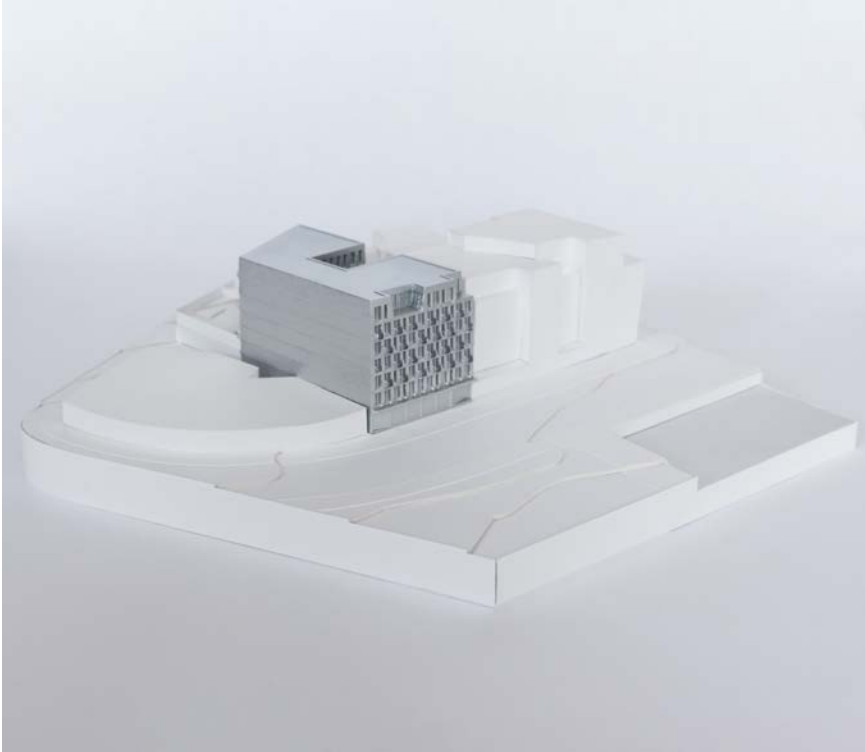


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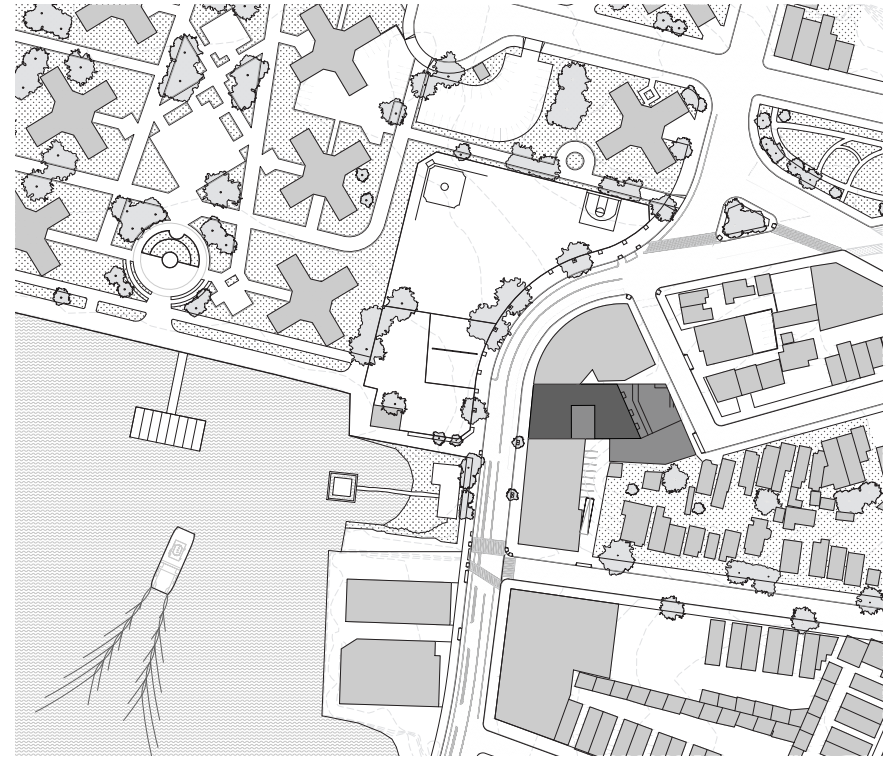
## **VERNON BOULEVARD • Mixed Use Development • 2018-2021**

**Construction is underway for a 90,000SF ground up building on the waterfront in Queens. FE is providing full architectural services, including design and architect of record responsibilities. The site, located across from the new Astoria ferry stop, links the building into the rapidly developing urban fabric as well as the cultural corridor that includes the Noguchi Museum and Socrates Sculpture Park. Our design provides for cafe at the ground floor and an outdoor commercial space accessible from a second street at the rear of the building in a neighborhood that is underserved by small retail.**



Site model.

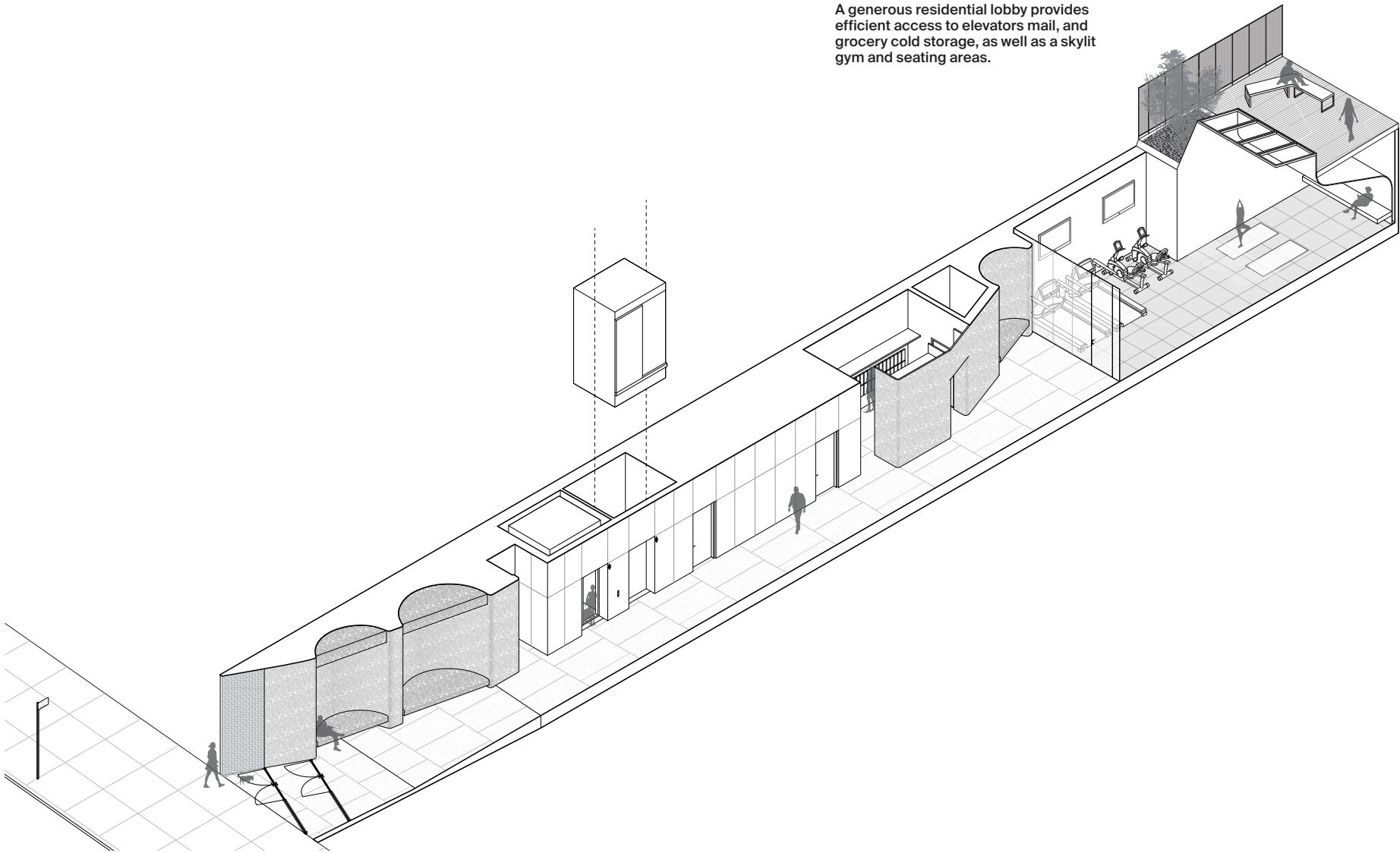
The building includes 67 units ranging in size from studios to two-bedroom apartment, and shared spaces for tenants in and around the building.



Site plan. The building is immediately adjacent to the Astoria ferry terminal.

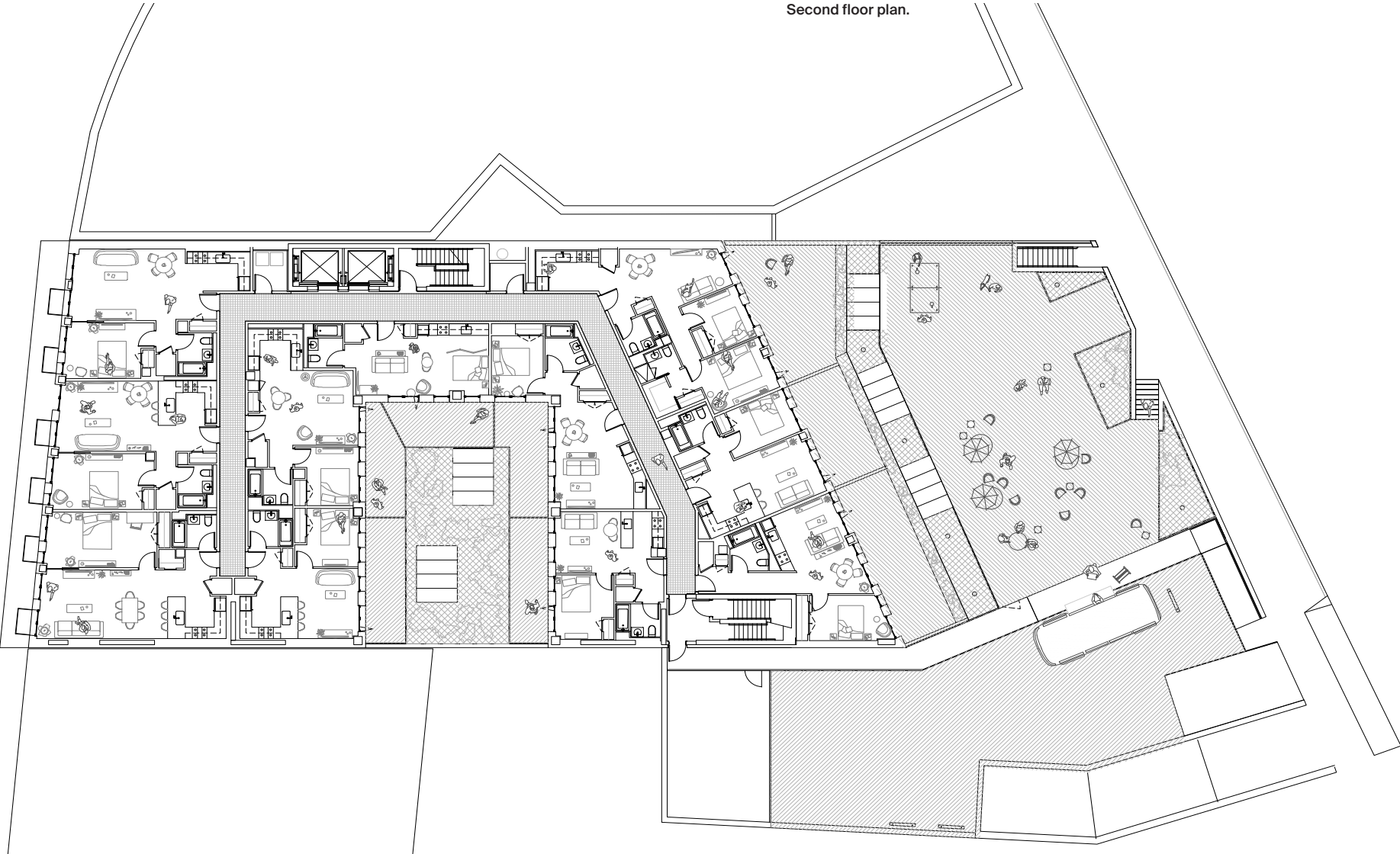
The site faces west, overlooking the East River, and the skyline of Manhattan beyond. Apartment units face onto one of three landscapes: the river, an interior courtyard, or a planted terrace along the building's inland-facing street frontage.

A generous residential lobby provides efficient access to elevators, mail, and grocery cold storage, as well as a skylit gym and seating areas.





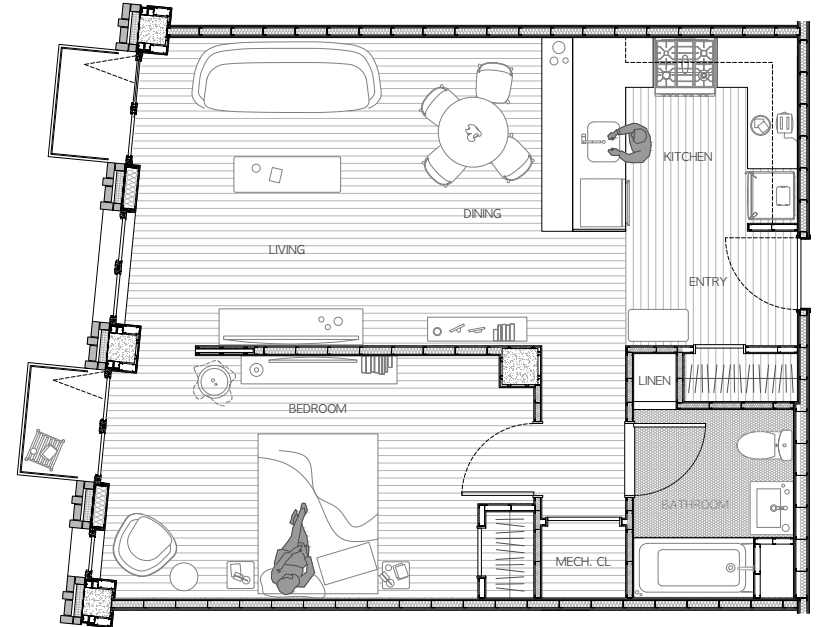
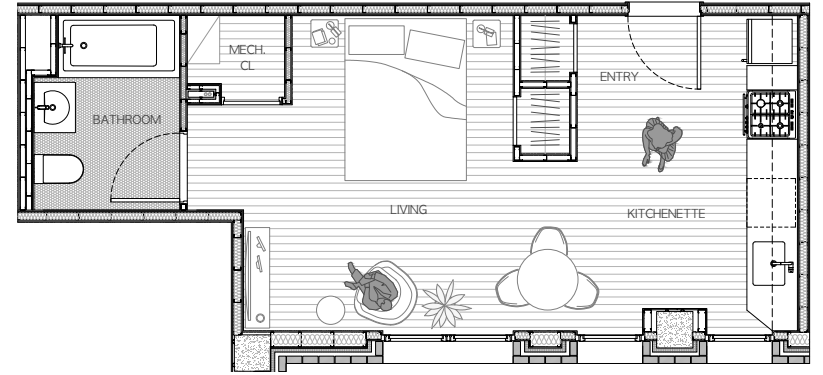
Second floor plan.



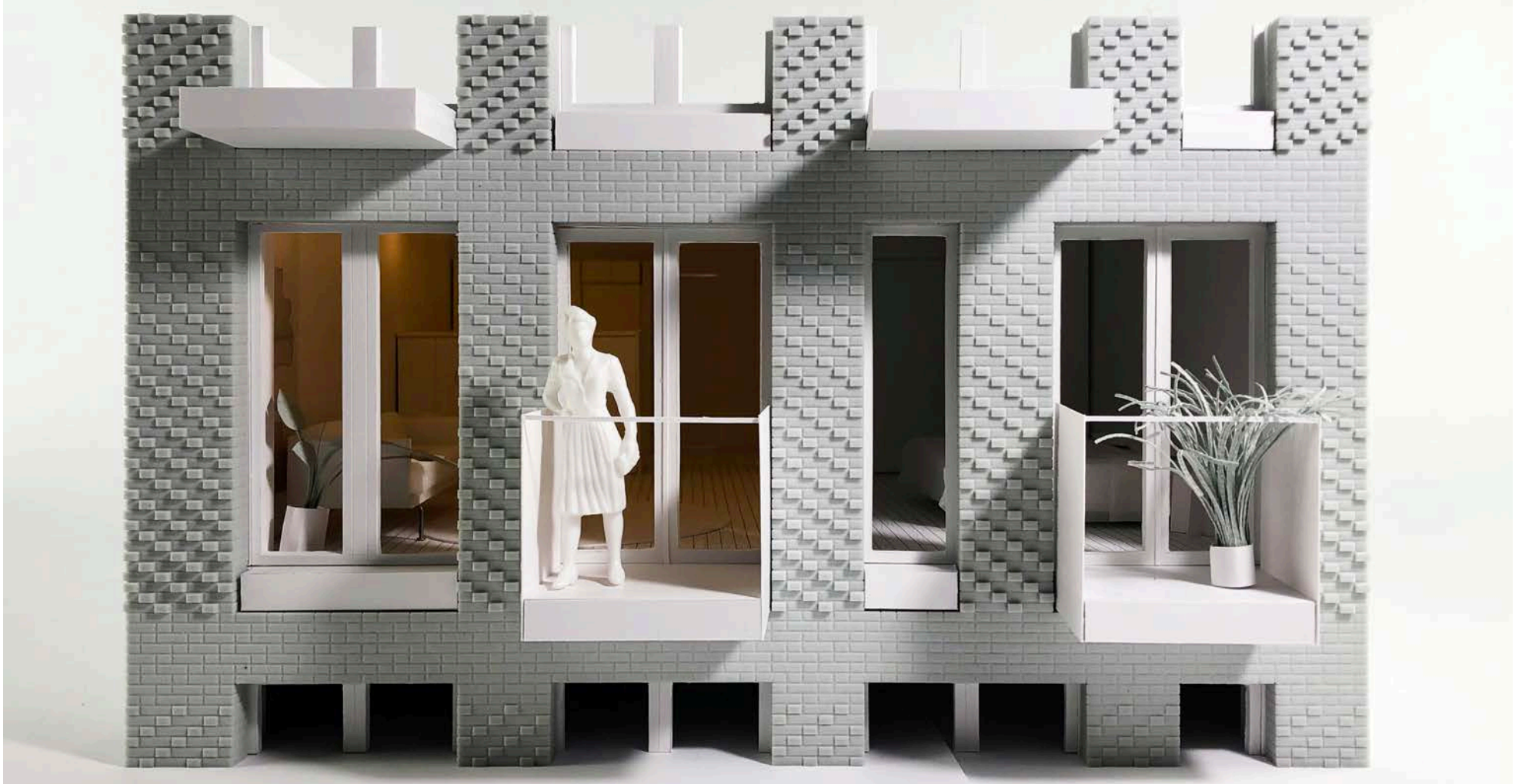


Interior views of a one-bedroom unit.

Unit plans. Top: studio. Bottom: one bedroom.



The facade is composed of staggered balconies over a pattern of progressively stepped bricks.



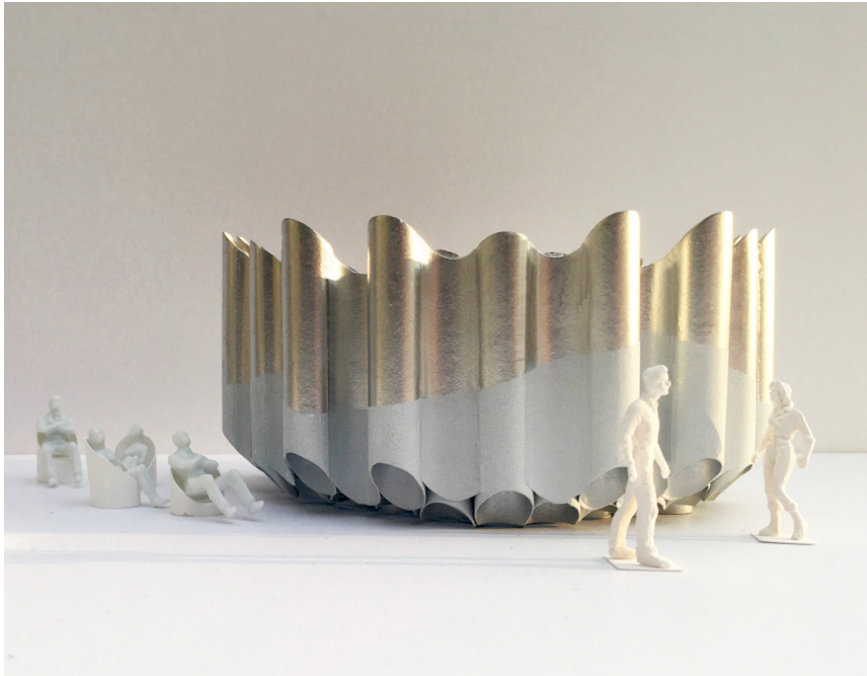
## Public & Cultural Projects



## **FLATIRON REFLECTION • Van Alen Institute w/ the Flatiron / 23rd Street Partnership • Installation RFP • 2017**

For a pavilion across the street from the Flatiron Building the urban context was an inescapable influence. Both the image of the cityscape and the desire to reinforce the site's public nature drove the development of an open design with multiple uses. But we also wanted to make something with mass and presence that was light (relatively) and recyclable (easily).

Using paper tubes we made a form that references the Flatiron, reflects the city, and contains spaces in and around itself that support the public life of the plaza.

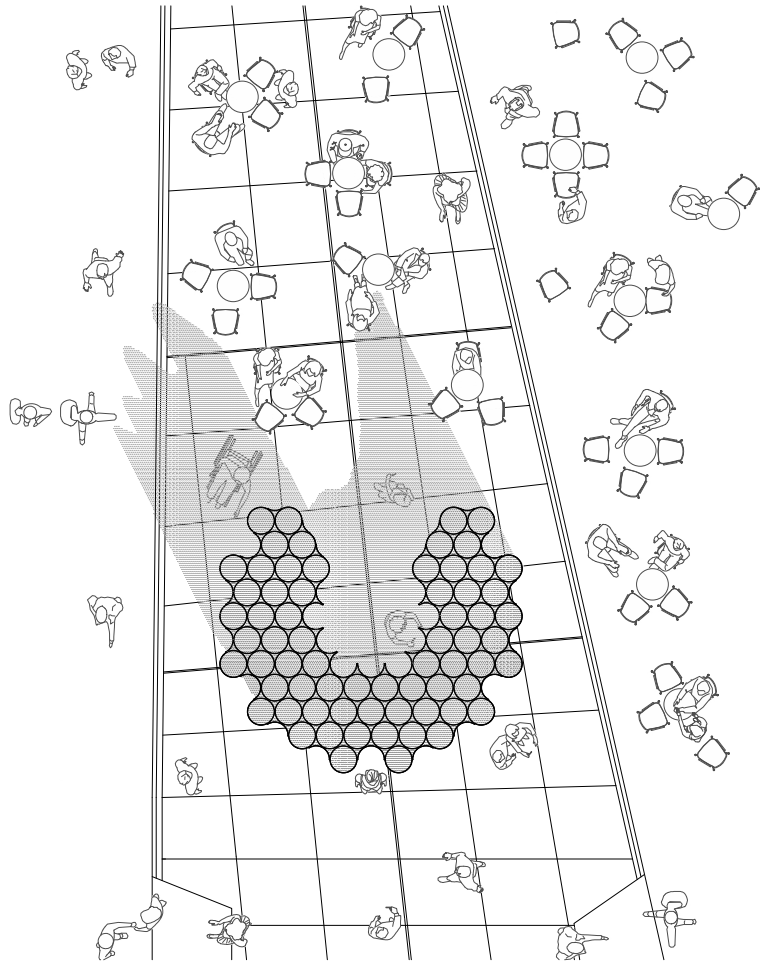


Above and Facing Page: Physical model.

**At the center of the column a conical space creates panoramic views of the site while trimming out the foreground noise of the street.**

**Vision is shifted upward. The sky and surrounding buildings are experienced as if looking through a clearing in the woods.**

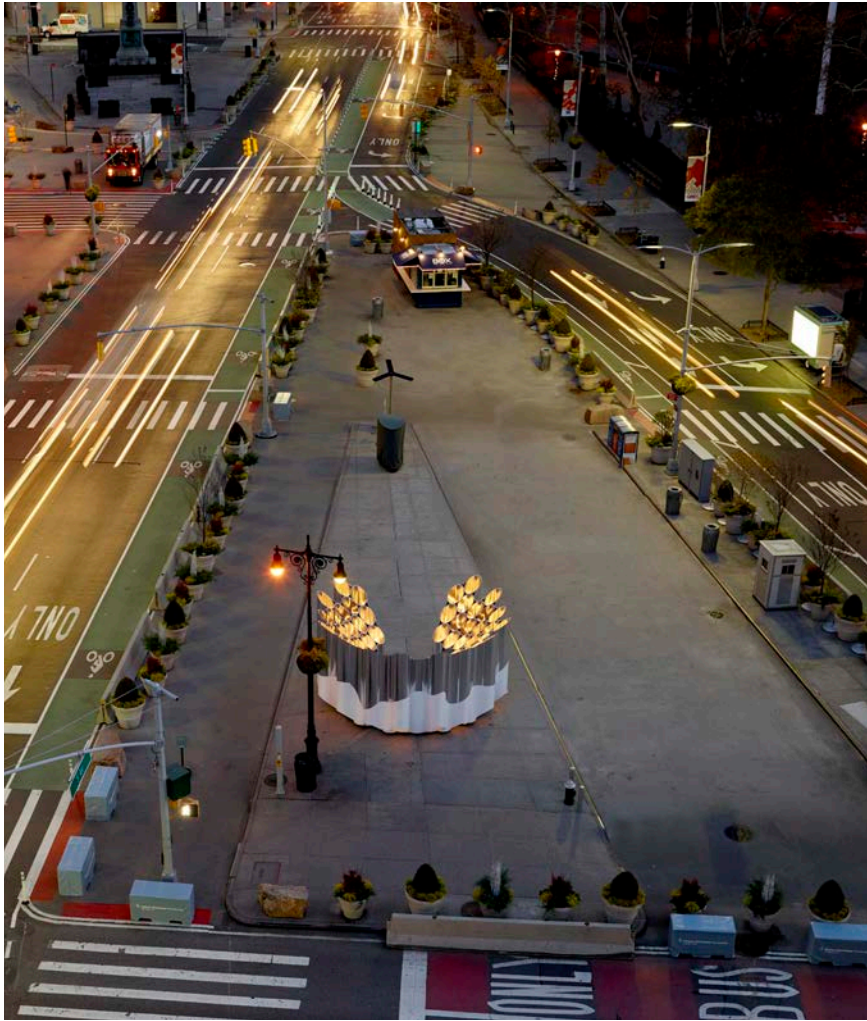




Above: Site plan.

Facing page: The New Motor fabrication shop prepares tubes for cutting and builds plywood bases for securing the installation on site.





The installation at night, as viewed from the Flatiron Building. Interior lighting within each tube accentuates the installation's presence.

The installation by day. The surface material is highly sensitive to changes in ambient light.









## **COMMUNITY CHURCH • Park Slope United Methodist Church • 2017-2020**

**We are working on an addition for a local church that will provide universal accessibility while linking the building to an adjacent garden. Construction is currently underway with completion expected by summer. The church serves as a vibrant community hub, housing a thriving daycare in the lower level and hosting theater performances and meeting space for various progressive advocacy organizations. The new entry supports these activities by bringing together the church's spaces for all users.**

**We started with a wide ranging study of other churches in the neighborhood (of which there are many examples).**

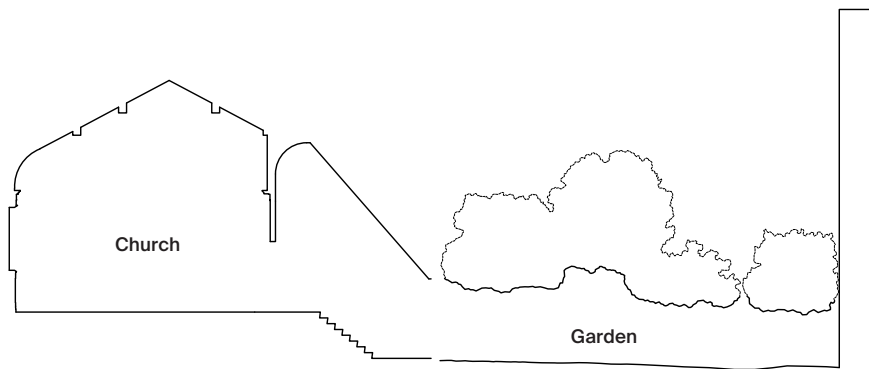


Diagram relating the church to its garden.

**One feature shared by just a few of the churches we looked at, and possible in our project, is the use of an adjacent garden as an entry area into the main body of the building. Entering through the garden provides a transition from the sidewalk to the sanctuary, a third zone that is simultaneously more public than the church building and more private than the sidewalk.**

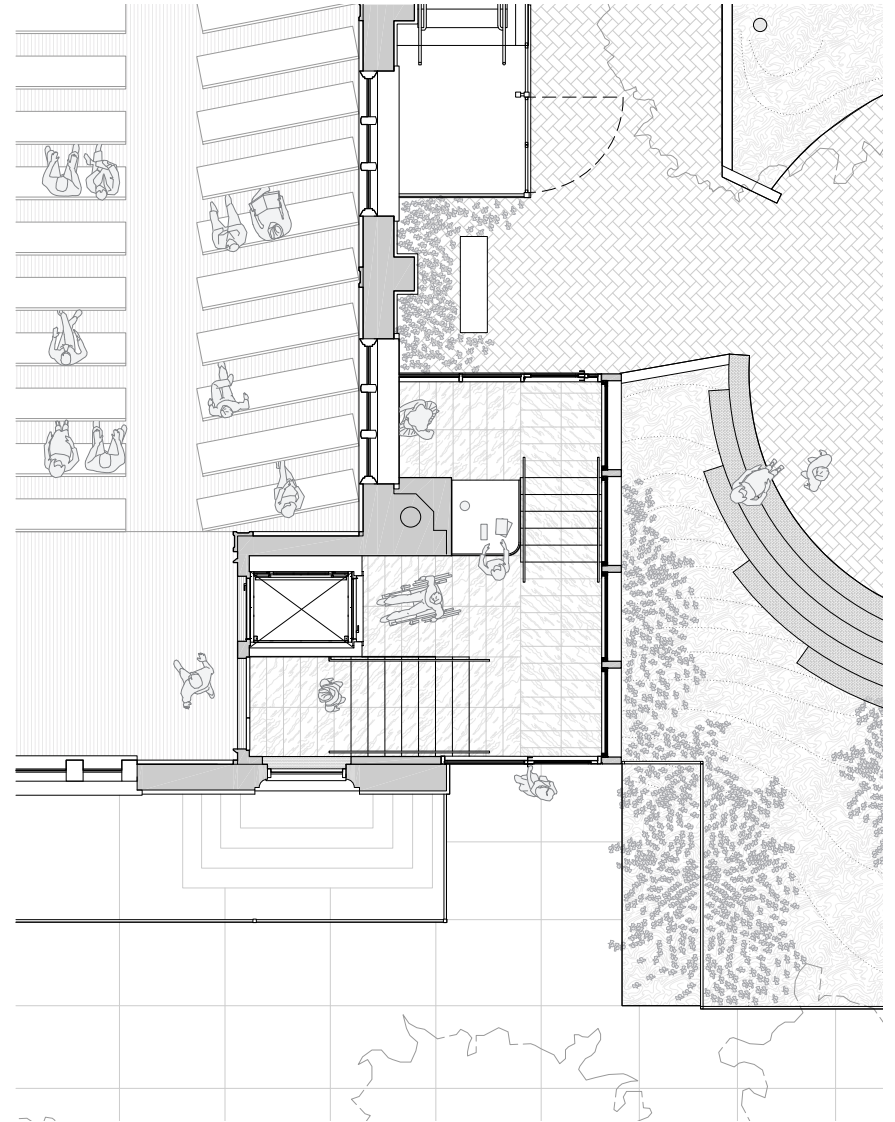


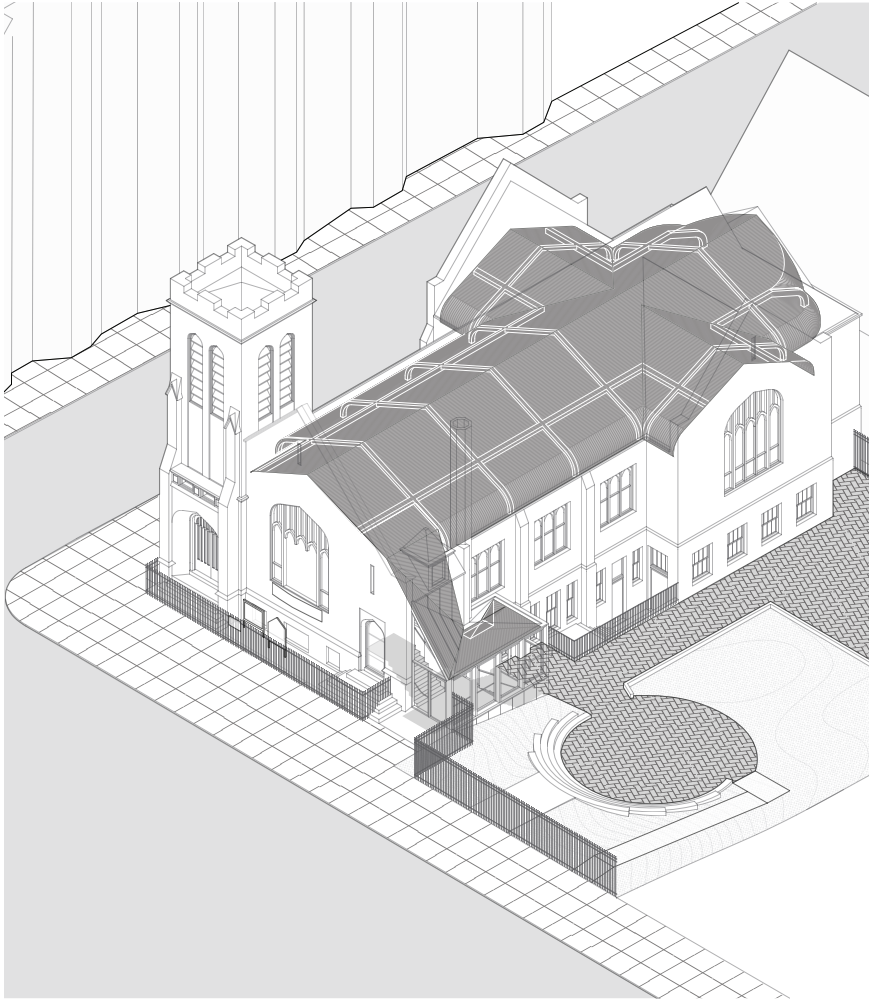


Above: Sectional perspective illustrating circulation through the new addition.

Facing page: Plan showing the addition between the church and the garden. The

addition provides centralized, accessible entry to all, including a wheelchair lift, access to a basement daycare center, and a generous staircase to the sanctuary for visitors both young and old.

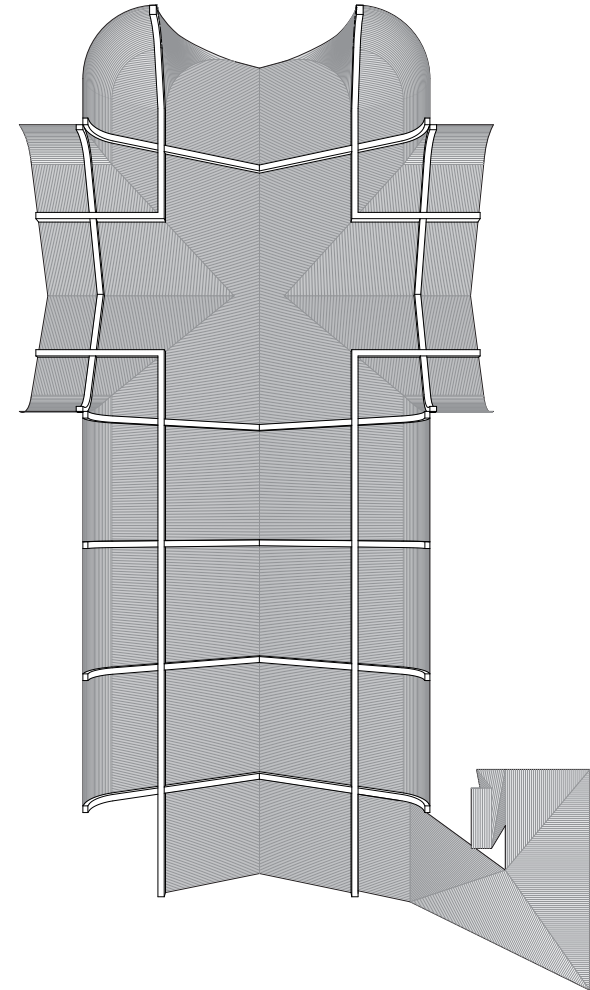


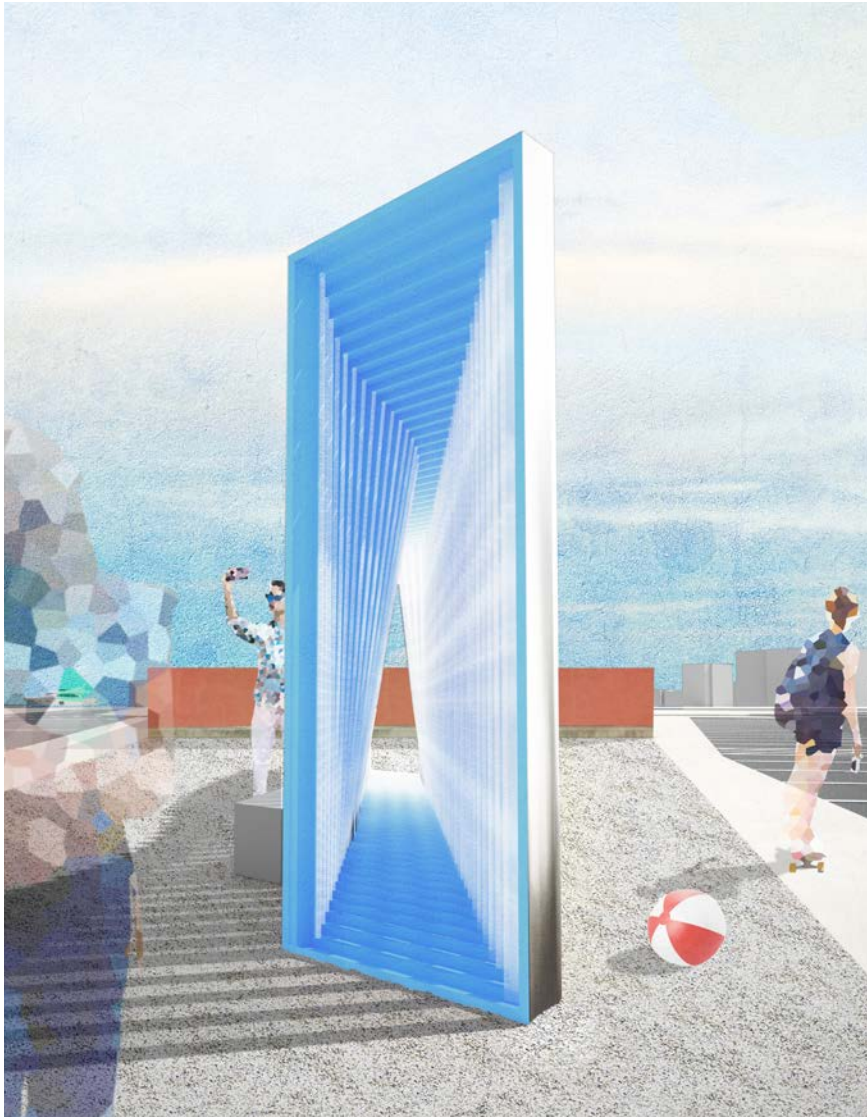


The form of the addition's ceiling follows the addition's path of circulation, wrapping downward and across to unite sanctuary,

garden, the sidewalk, and the basement daycare center. The addition provides a circulation spine for all entry scenarios.

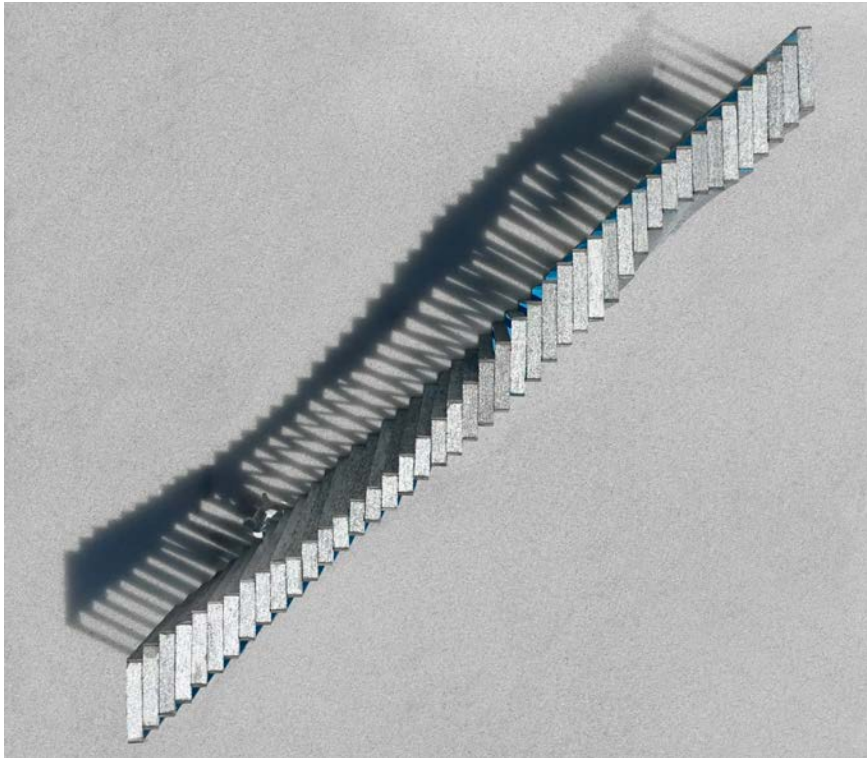
The addition extends the logic and forms of the sanctuary ceiling beyond the old walls and into the church's garden.





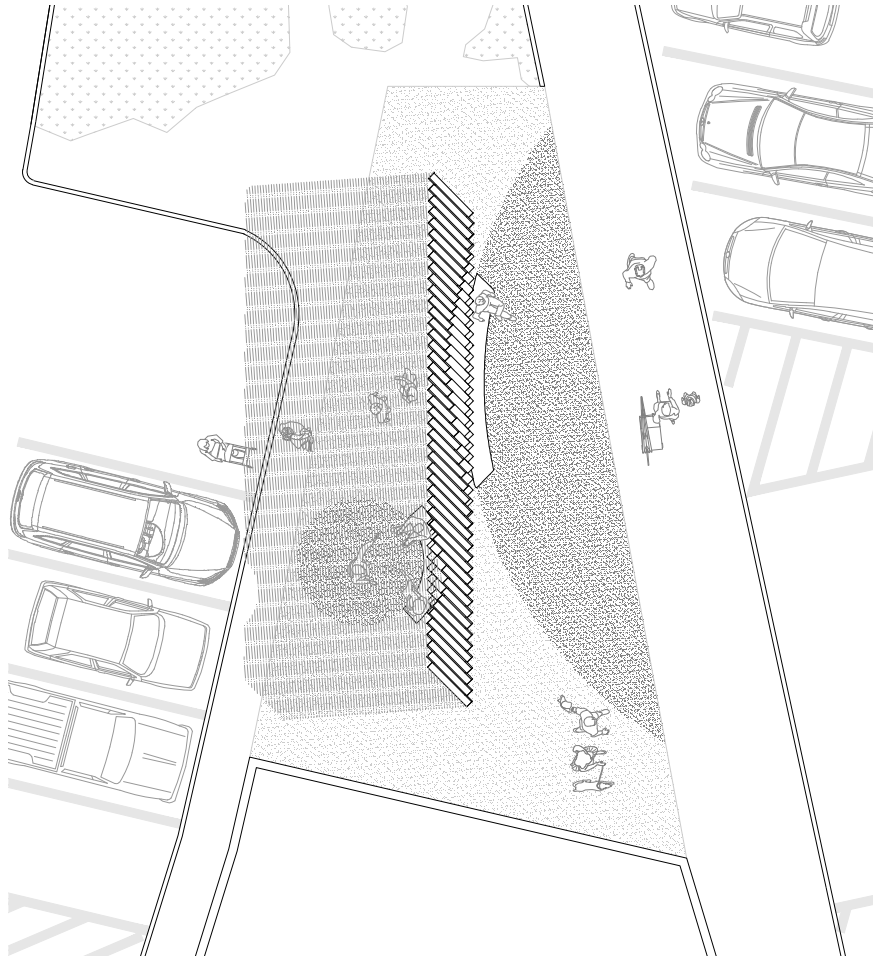
**SOFT WALL • Virginia Beach  
Office of Cultural Affairs •  
Installation RFP • 2018**

**Soft Wall makes space and marks a new place at the northern edge of Virginia Beach's Rudee Loop, an underdeveloped area between the beach and marina. It's a place where people gather, where a dappled and ever-changing shade covers the site, where a cool blue landmark signals present and future potential.**



**A long undulating surface that filters light is interrupted by two gently curved folds that create soft niches on either side of the linear structure. The niches suggest gathering, spots where a bench or chairs can be set out, where groups meet near the beach and greet each other.**





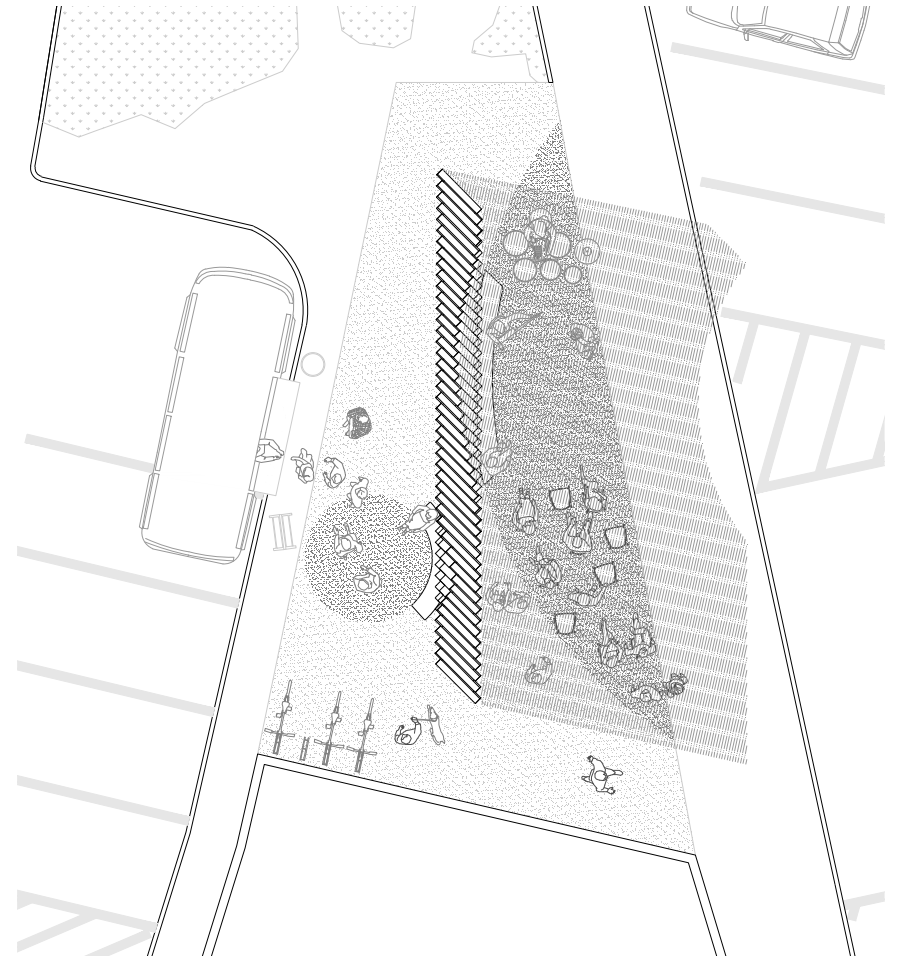
Perhaps life really is a beach here. Every summer day, in a seasonal pattern of movement, crowds arrive in the morning and leave around evening. Tracking the day like a sundial, the shadows the installation casts across the site suggest a looser sense of time.

Time defined by light and atmosphere, by shade and sensation.

In the morning the sun casts shadows over the western side of the site as cars and beachgoers arrive.

The site empties as the beach fills. It's close enough to hear, but just out of view.

In the afternoon and evening the shadows move to the eastern side of the site creating shade for activities at the end of the day.





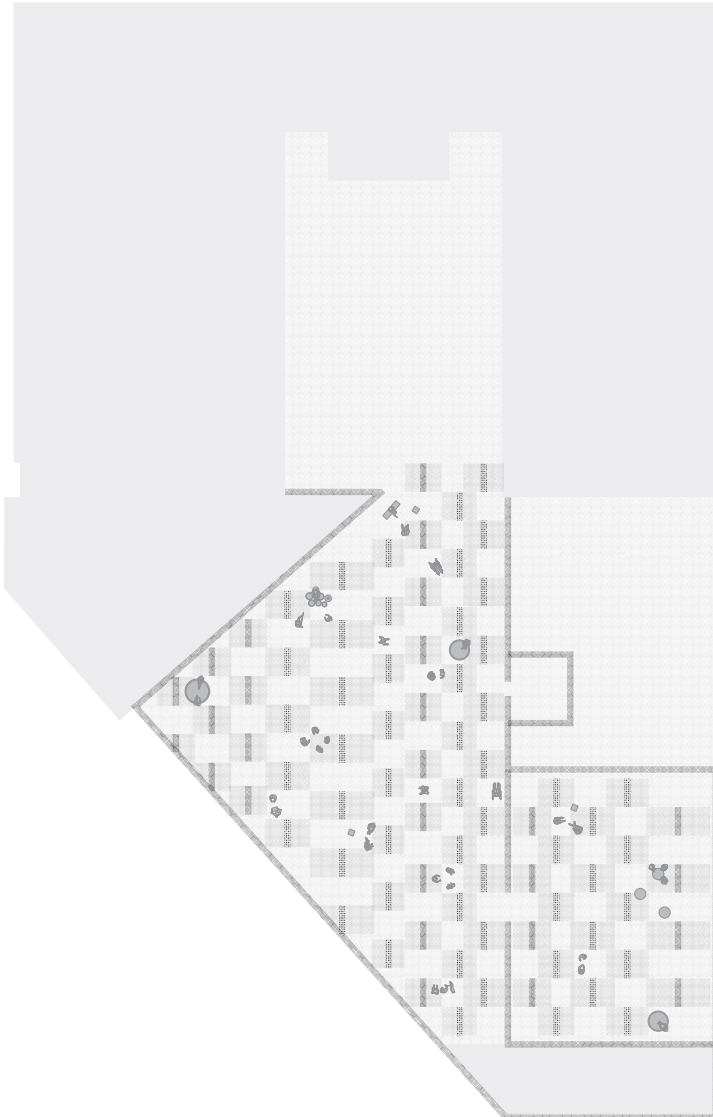
Translucency and reflection create subtle optical effects that change with the color of the natural light and sky above. The blue and white paint on the interior of the structural

frames tints the light that passes through.

The straight but progressively tilted elements project eased curves against the sky.



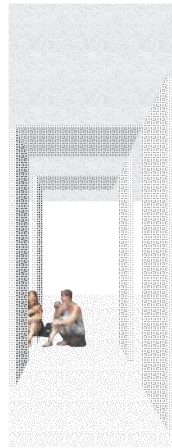
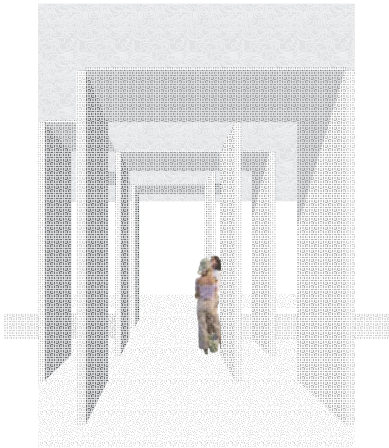
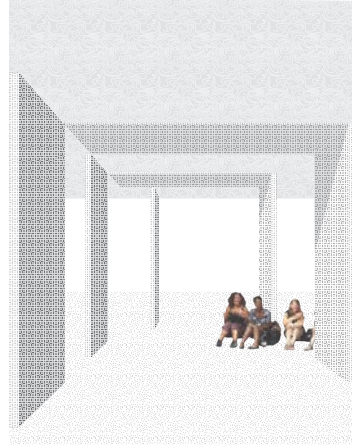
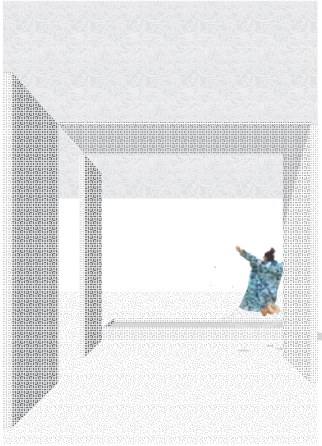
## ALL WALL • MoMA PS1 Young Architects Program • Invited Competition • 2018



There are many ways to make space, not all of them equal. Space unites people or it separates them, it all depends on what you're trying to do. Walls (to name one example) separate, courtyards (to name another) unite. We try to make open structures: structures that facilitate use and experience, that heighten potential, that give more than they take.

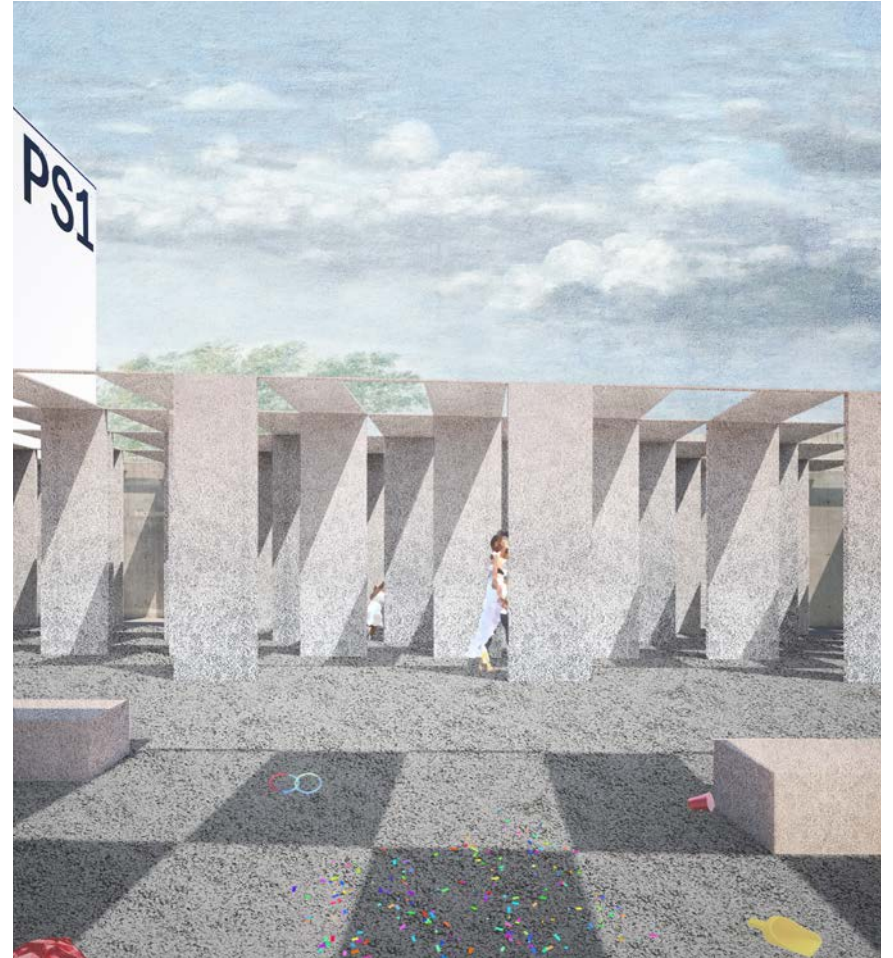
For MoMA PS1 YAP we rework the wall as a material and conceptual entity, expand it, and make it indistinguishable from the courtyard that it produces.

The result is all wall, and at the same time no wall at all.



In the proposal, a series of surfaces (fabricated from exterior grade recycled panels) erase the distinction between the walls that produce the courtyard and the interior space of the courtyard itself.

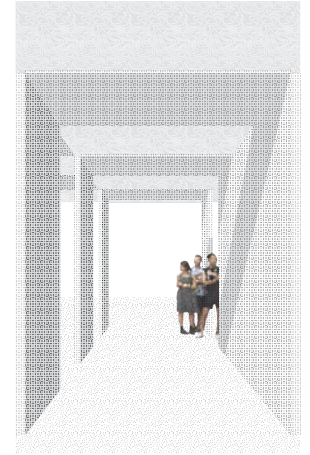
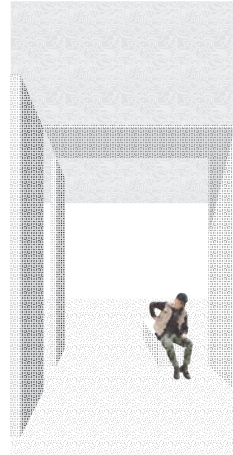
The effect is to create an open structure, a place that suggests many activities, and proscribes very few. Articulated as an expanded collection of textured surfaces the project materializes the possibilities of space with stable yet productive boundaries.





The courtyard becomes an inhabited wall on the one hand, and the wall's presence is greatly diminished on the other hand.

Like Warm Up, and in harmony with it, we're just trying to fill up the room.





## ACCELERATED RUIN • Brooklyn Academy of Music • Public Art • 2011-2013

In the Fall of 2011 the Brooklyn Academy of Music (BAM) issued a request for proposals for public art projects to commemorate the institution's 150th anniversary. Our proposal for a sculpture that undergoes an uncontrolled organic decomposition was selected at the end of the year.

Occupying what had been an empty lot the Ruin brought the public cultural mission of BAM out of the institution's buildings and onto the street. The gentle peaks were constructed from a compound of agricultural waste and mycelium formed into panels and supported by an internal aluminum framework. Weather exposure and the urban biomass degraded the panels, while the mycelium substrate (a fungal root structure) became a surface hospitable to sudden mushroom growth after periods of rain.

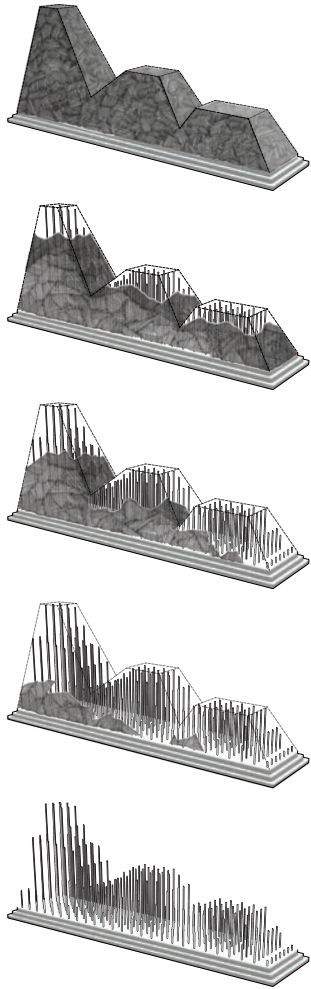
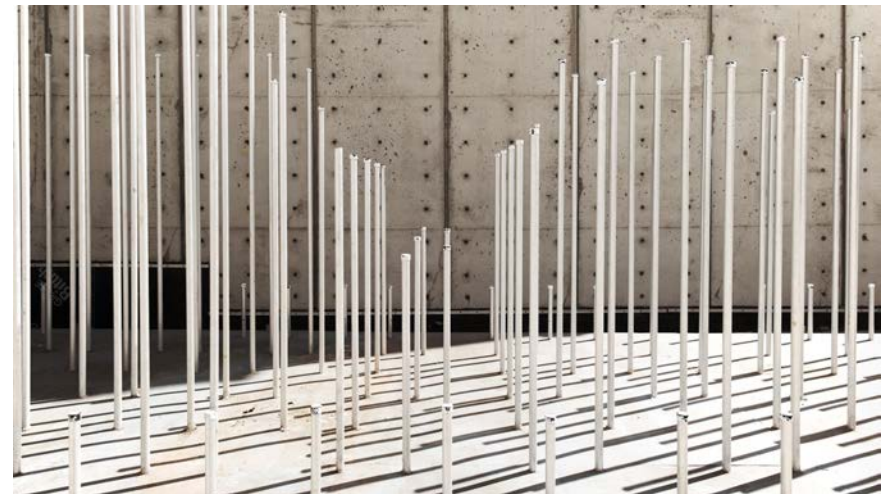


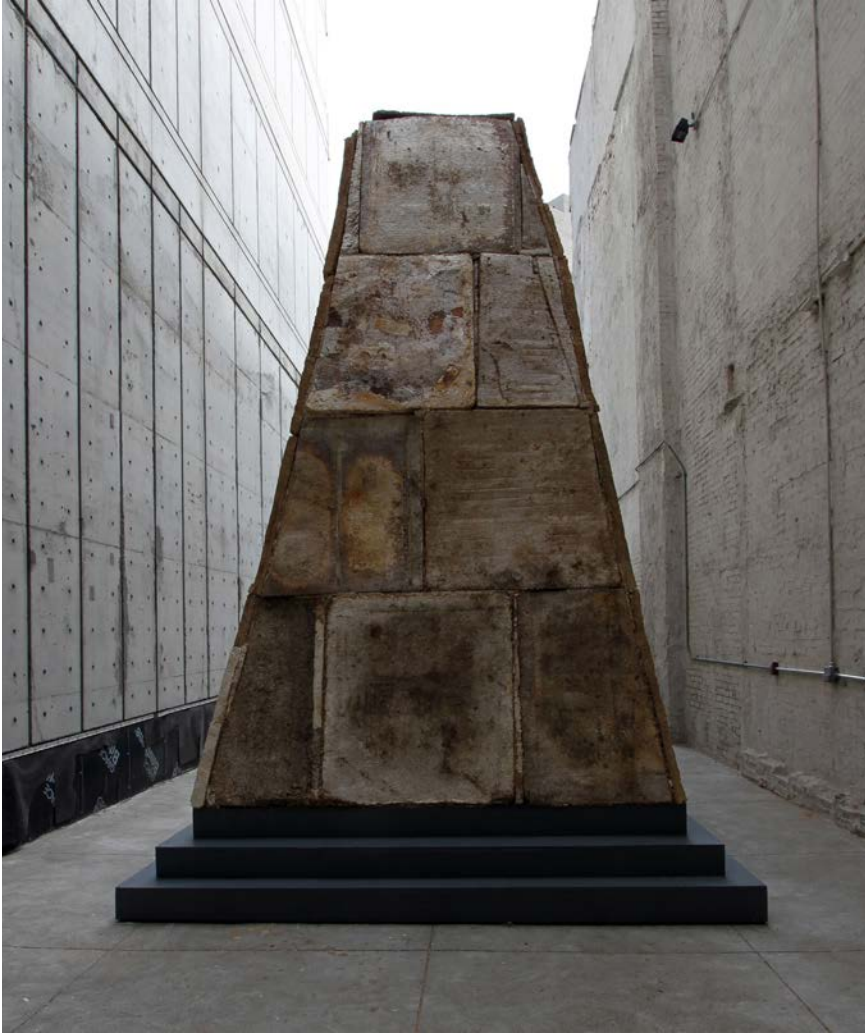
Diagram showing the installation biodegrading over the course of a year.

Top: Detail of assembled mycelium panels on completed installation, July 2012.



Bottom: View of gridded aluminum substructure, December 2013.

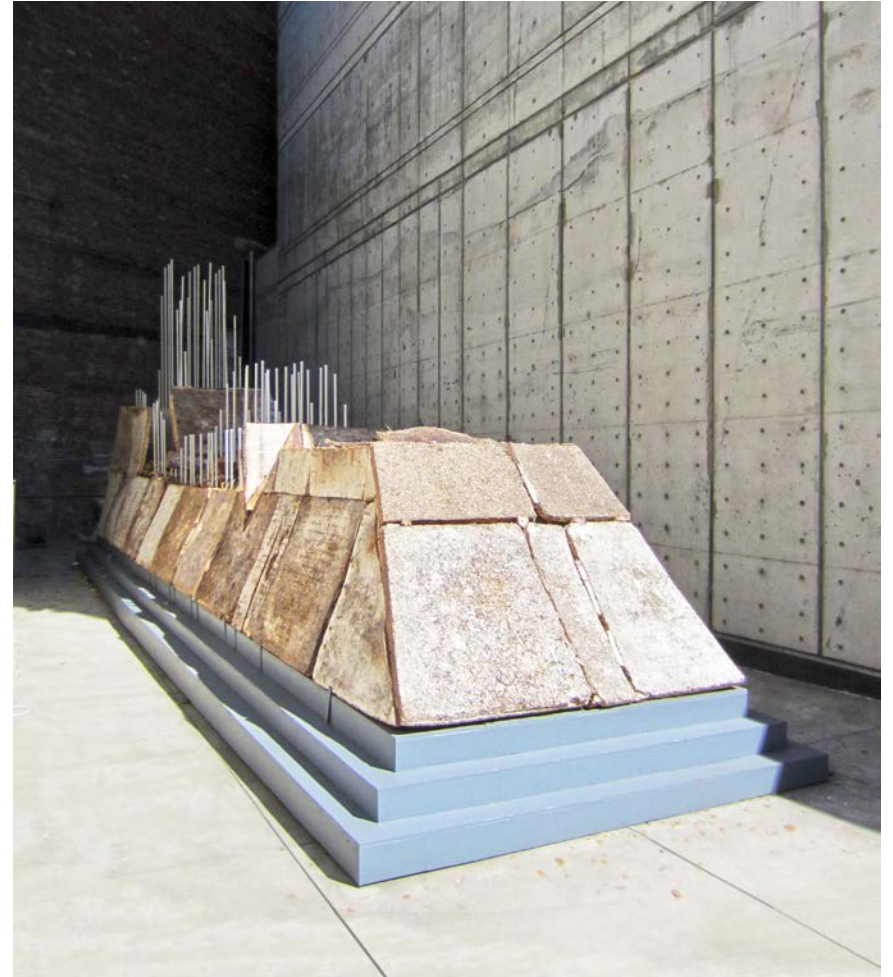




Monument: view of the completed installation with mycelium panels fully intact, July 2012.

View of the installation, January 2013.

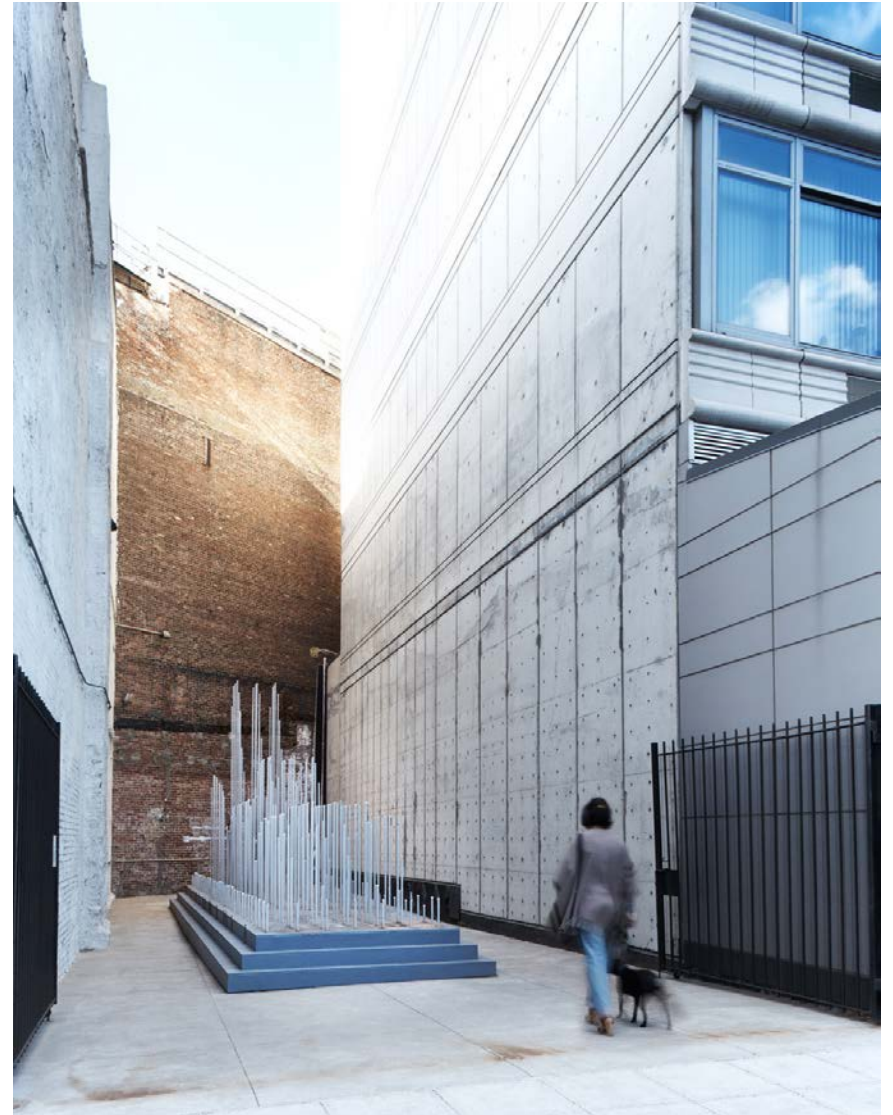
Part-way through the yearlong process, the mycelium panels decay, revealing the aluminum inner structure.





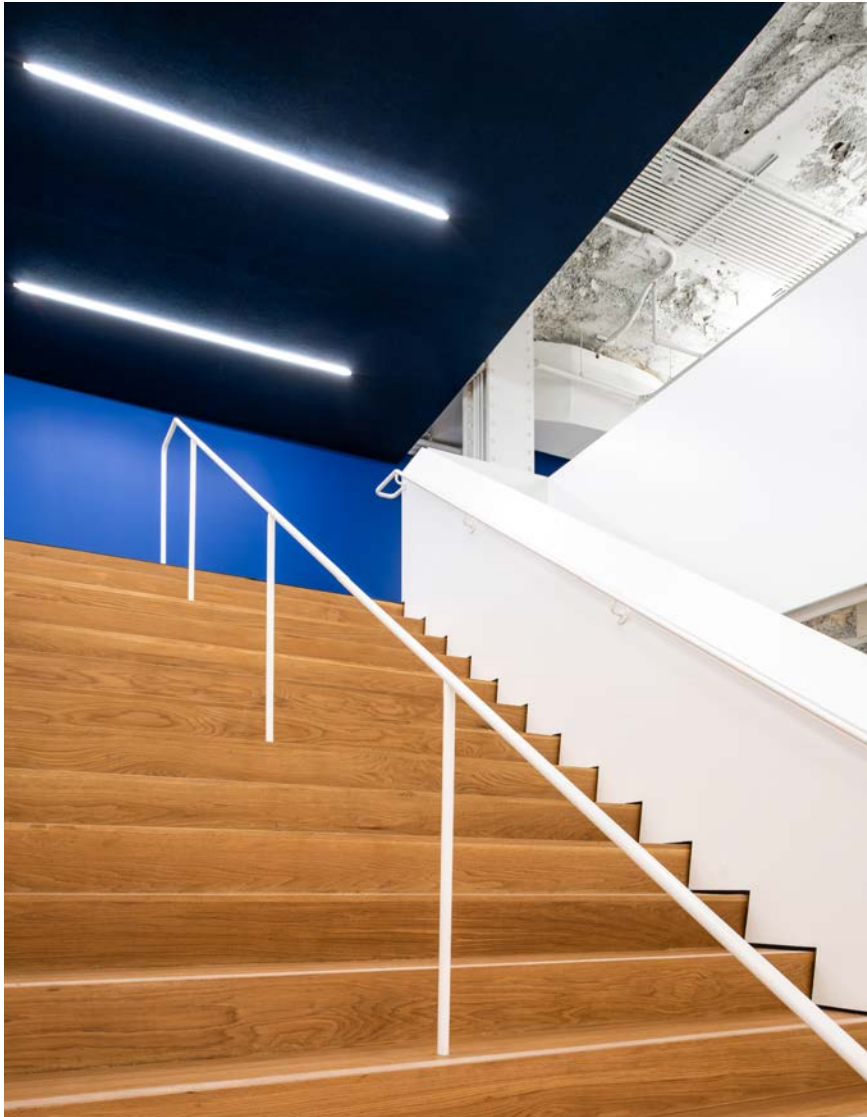
Above: Urban object—ambiguous, but usable.

Facing page: Aluminum substructure fully exposed, December 2013.





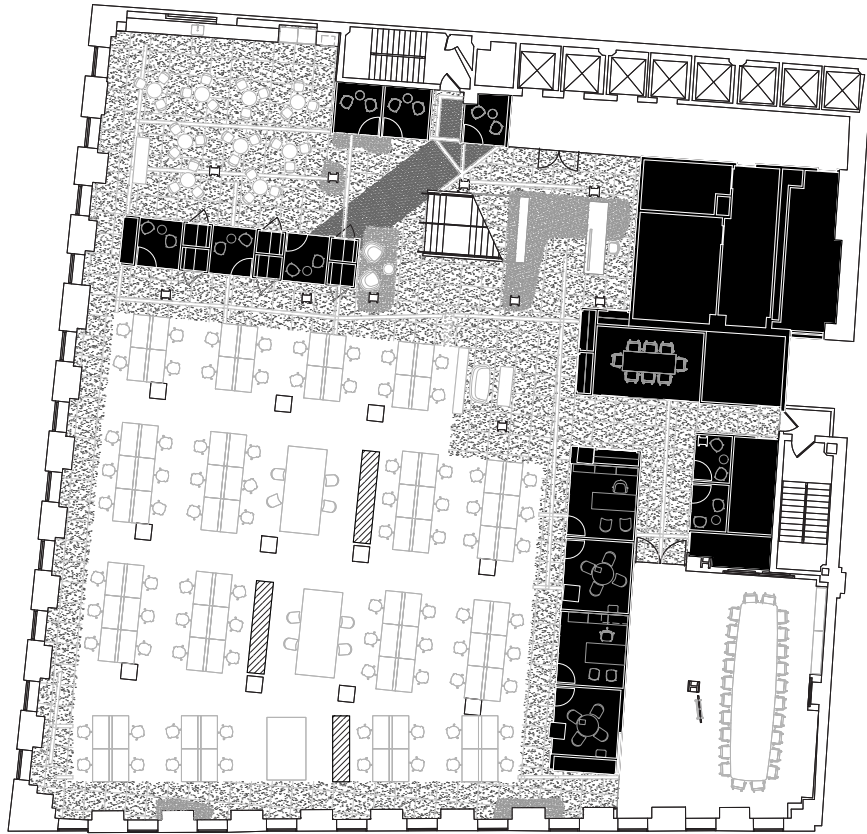
## Office & Commercial Projects



## VITAL STRATEGIES, NEW YORK • 100 Broadway • 2018-2019

FE has recently completed a new headquarters for Vital Strategies, a non-profit working on healthcare solutions in low- and middle-income regions around the globe.

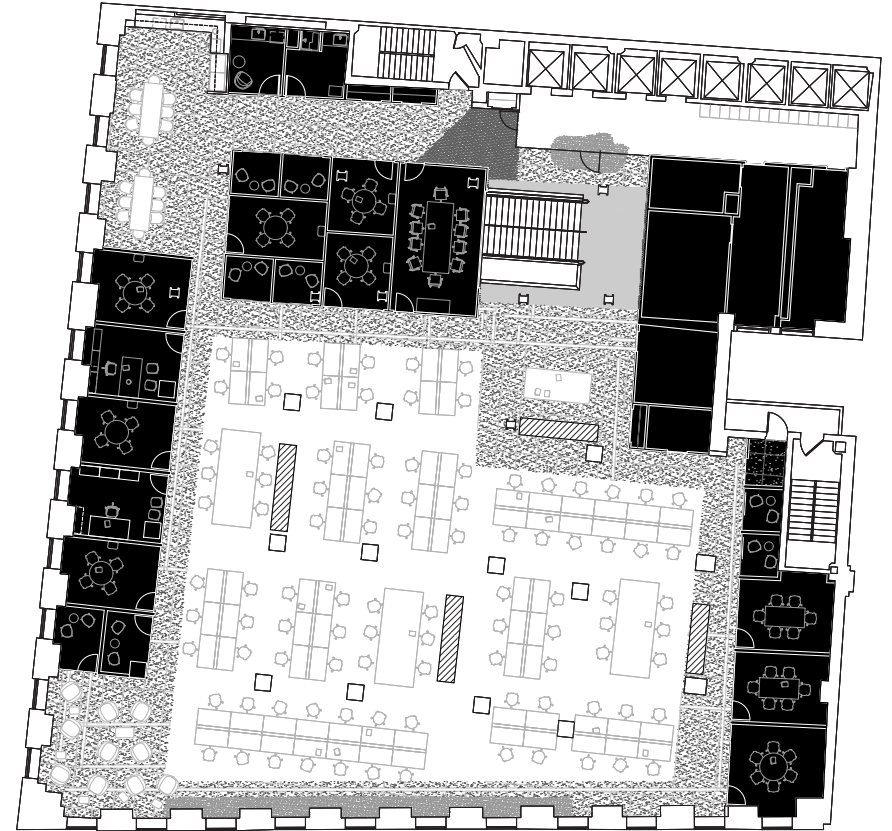
The office space occupies two floors of the American Surety Building, an 1896 historic skyscraper in Lower Manhattan annexed in 1922 to provide additional elevators, floors, and substantially wider floor plates. Evidence of this alteration is visible throughout, with misaligned columns and spatial irregularities all but preventing an idealized, rational office arrangement. The office's design operates within these existing conditions, juxtaposing found historic elements with contemporary alterations that bring functional clarity to the space— including a new staircase, bar-shaped volumes containing privacy booths, meeting spaces of various sizes, open pantries, and curated furniture befitting a forward-thinking non-profit.



Above: Plan at floor 4. A variety of localized interventions both at the periphery and across the center of the floor structure the open office environment into discrete sections. The existing flooring, a pastiche of inlaid steel, terrazzo, mosaic tile, and concrete contrasts with contemporary furnishings.

A board room and an open pantry occupy opposite corners of the floor; each space achieves separation from the open office behind glass-walled volumes filled with acoustically private work booths ("monk's carrels"), two-person phone booths, and meeting rooms of various sizes.

Below: Plan at floor 5. The fourth floor strategy continues on the floor above. A broad linear staircase connects the two floors with lounge spaces opposite each landing and a publicly visible glass-walled conference room above.





Top: A row of privacy booths and meeting rooms with furniture and walls in felt made from recycled plastic and glass fronts.



Bottom: A custom bench sits below the hung staircase connecting the office's two floors. Private meeting rooms are visible beyond.





Above: Vitra shelving systems in custom colors define zones throughout the open office.

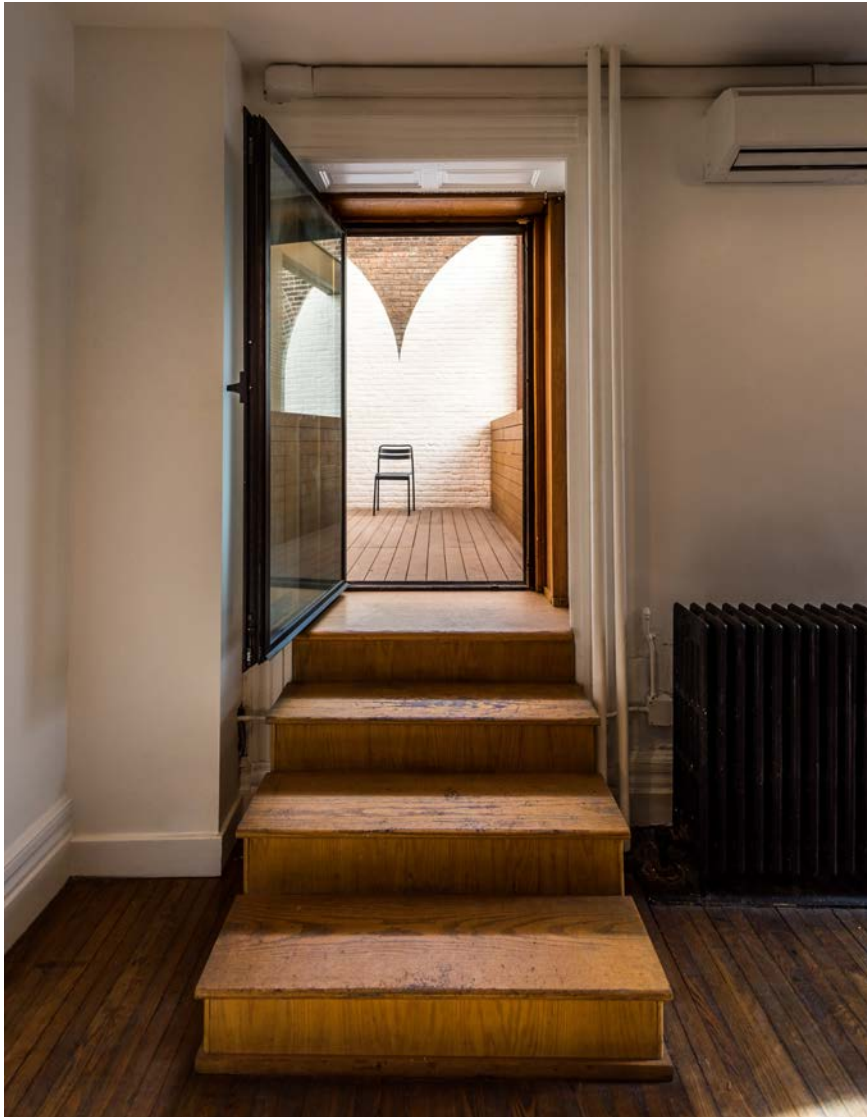


Top: Fifth floor open office seen from the stair.

Bottom: Fifth floor lounge.

Custom millwork pieces punctuate the space, including benches, boardroom sidetables, and a reception desk with privacy screen.



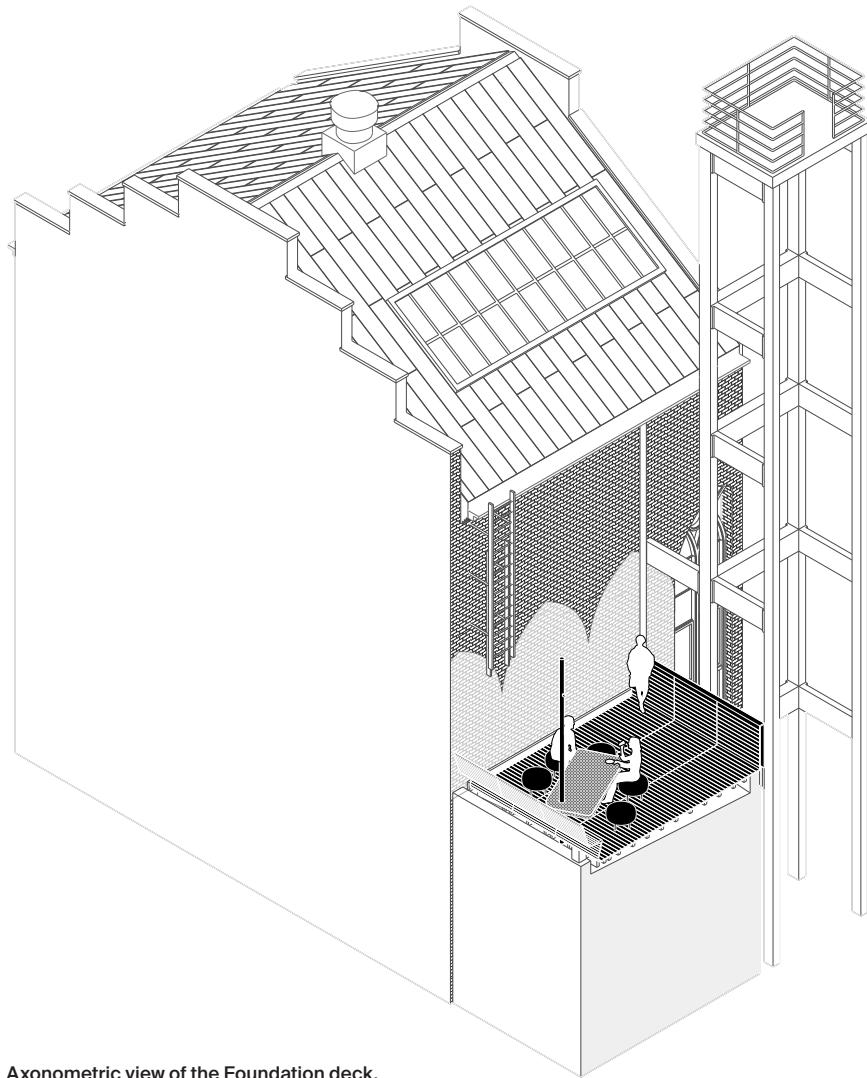


## **ROBERT RAUSCHENBERG FOUNDATION • Manhattan Headquarters Renovations • 2017, 2019**

**We were asked to renovate both an exterior space and the executive office to which it was attached at the Foundation’s Manhattan HQ. We conceived the exterior space as a usable extension of the working space.**

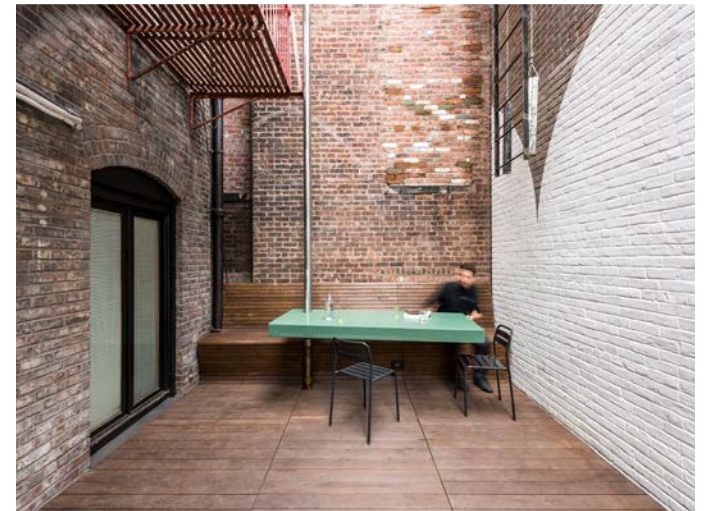
**An oddly incomplete chapel window on one wall of the exterior space reminded us of the artist’s comment that “a picture is more like the real world when it’s made out of the real world,” which we thought might also apply to the architecture in this case. We extended the shape of the window with paint across the surface of the old brick to give a background and form to the outdoor space.**

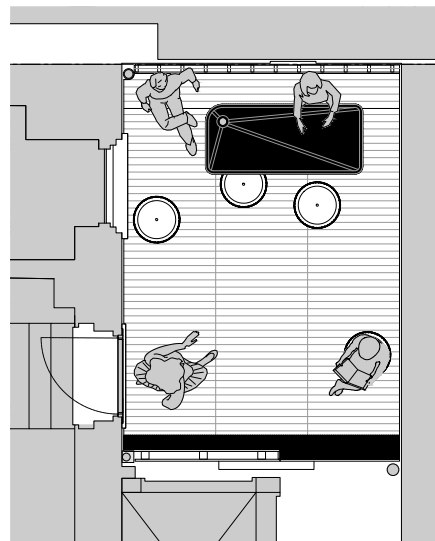
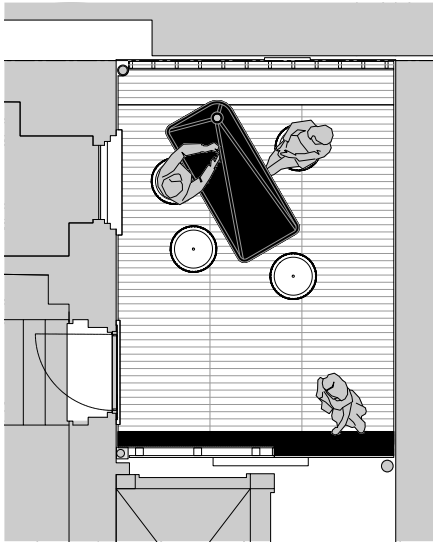




Axonometric view of the Foundation deck.

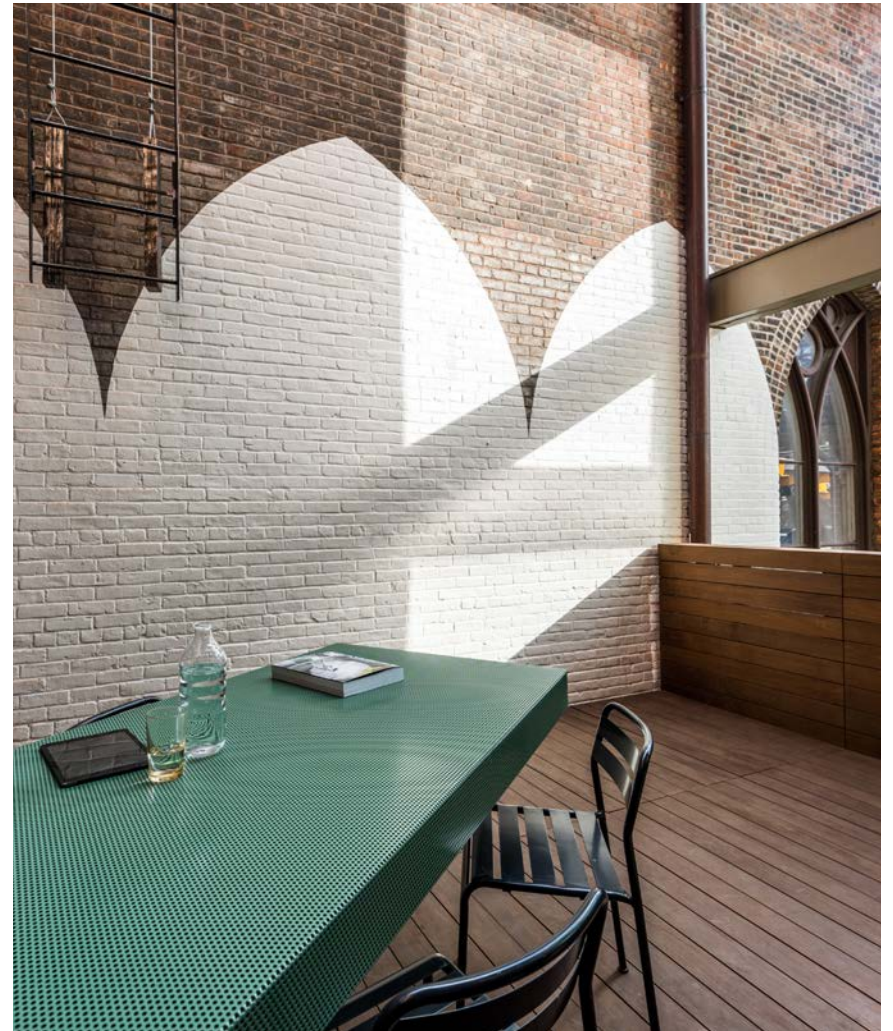
The cantilevered rotating table, AKA the rotatable.





Two configurations of the rotatable.

The painted arch pattern continues to meet an arched window beyond the terrace.





Detail of the slatted bench meeting a brick wall.

Details of the rotabile.





Above: The office's track lights and light steel drawers and desks structure the space.

The renovated executive offices feature an arrangement of drawers and desks in powder coated steel by VITSOE along the perimeter of each space and track lighting above, which produce a feeling of openness characteristic of spacious work environments and galleries alike.

Below: A view of the director's office, which features black powder coated steel furniture and a wall clad in acoustical felt manufactured from recycled plastic bottles.





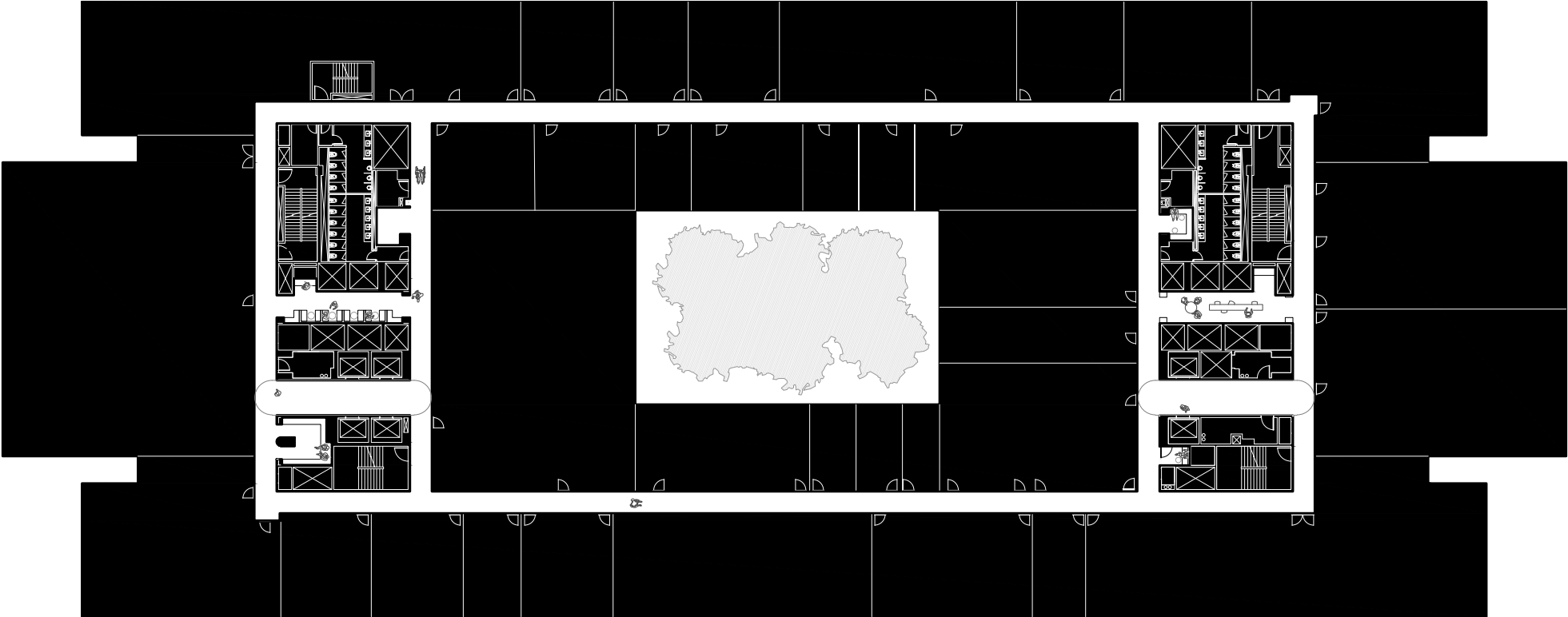
## **866 UNITED NATIONS PLAZA • The Carlyle Group • 2018-2019**

**FE has recently completed renovations to the tenant common spaces in the commercial podium of 866 United Nations Plaza, a Wallace Harrison designed mixed-use building on the East Side of Manhattan.**

**The project finds opportunities to build a community of office workers and visitors in corridors that are nearly a full New York Avenue in length. In what were previously only spaces for circulation between elevator cores and offices, the design carves out shared areas for people to come together, to sit, to eat, to talk, to relax.**

**The space for these new uses – recaptured from underutilized storage closets and other obsolete and unleased parts of the building – range in scale from small and personal to large and social.**

Below: A typical plan of the commercial podium showing the nearly block-long corridors and the new common areas, which provide social spaces for office workers and visitors.

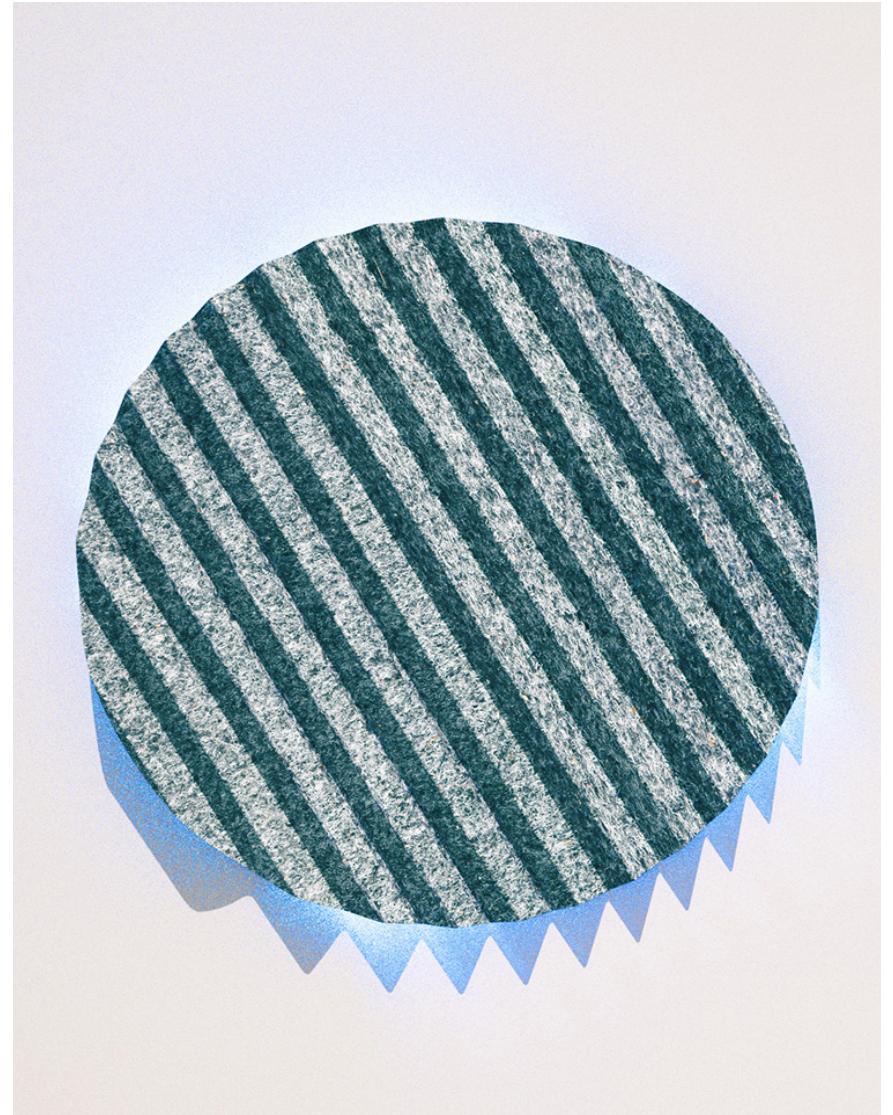




Above: An elevator lobby with wayfinding cues corresponding to a system of large landmarks.

Facing page: one of the way-finding landmarks, made from corrugated and recycled PET felt.

**Renovated elevator lobbies and a new wayfinding system that emphasizes visual cues without relying on words make it easier for non-English speaking visitors to navigate the corridors and locate their destination.**





A seating room (top) and family lounge (bottom), each clad in felt and recycled wood fiber panels, offer places to rest and meet.



A phone booth (top) provides individual privacy, in contrast to a social pantry which also links across the building core (bottom).



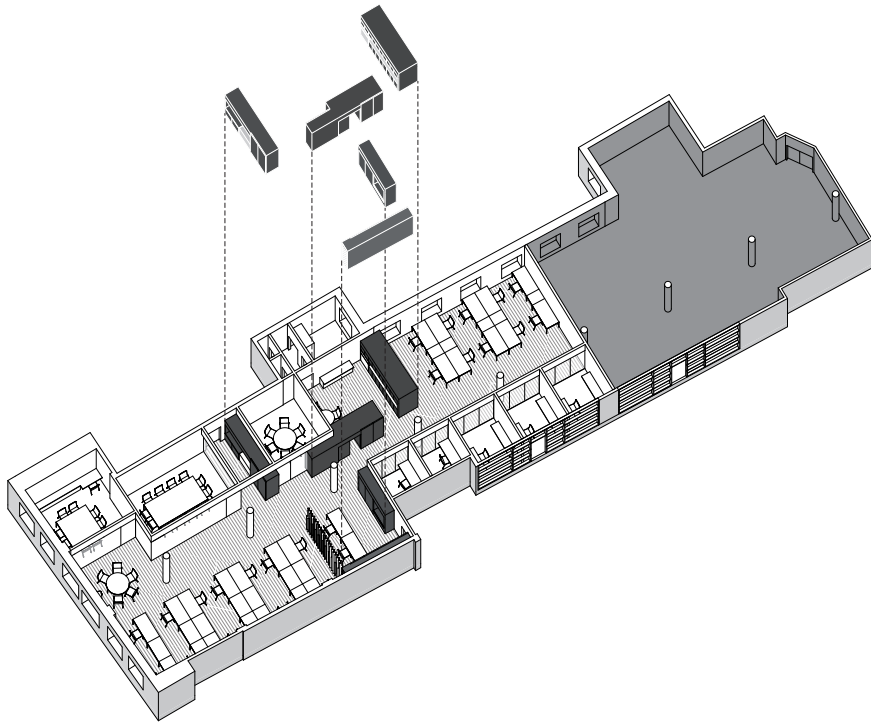




## **FORSYTH STREET ADVISORS • Office Expansion • Manhattan, NY • 2014**

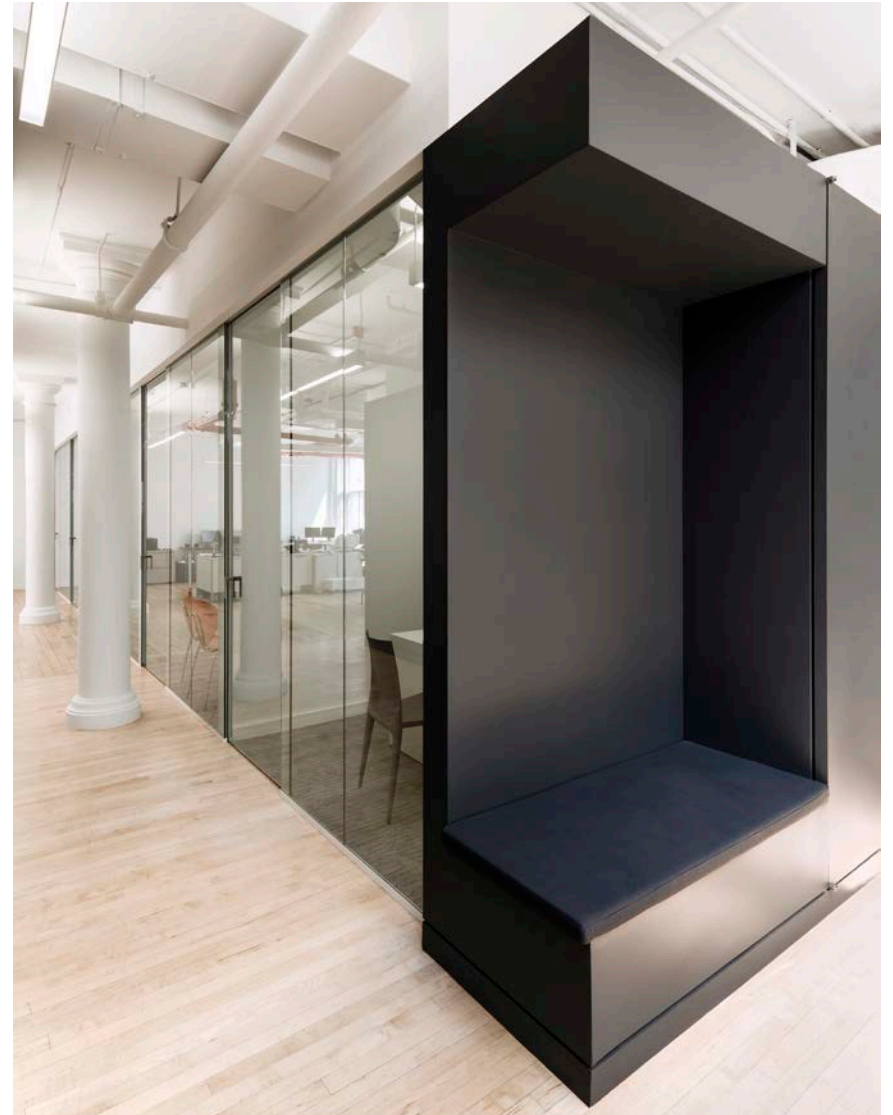
**This office renovation and expansion in Manhattan uses a series of subtly differentiated volumes to simultaneously organize the functional areas of the workspace and to contain the major pieces of equipment that support those programs.**

**Equipment and service spaces are tucked into these volumes: the kitchen appliances inside of the pantry, the printing equipment in the copy room, the seating and coat closets within the reception area, the A/V equipment in the meeting room, and the bench and sound absorbing fabric in the telephone booth.**



Above: The volumes are painted five slightly different shades of gray. As the light from the windows and skylight moves around the space over the course of the work day the differences in tone sometimes appears extreme and at other times are hardly perceptible. The unmodified spaces are shown in solid gray.

Facing page: The office front system is detailed with panels of glass overlapping the ends of the office partitions. The jambs for the sliding doors are nested into the gap between the glass and the wall. The effect is an unbroken glazed surface along the entire length of the new work area.





Facing page: Recessed white oak niches occupy the partial height wall separating the work area from the reception desk.

Bottom: The neutral gray volumes structure the office and interact with the space's existing features.







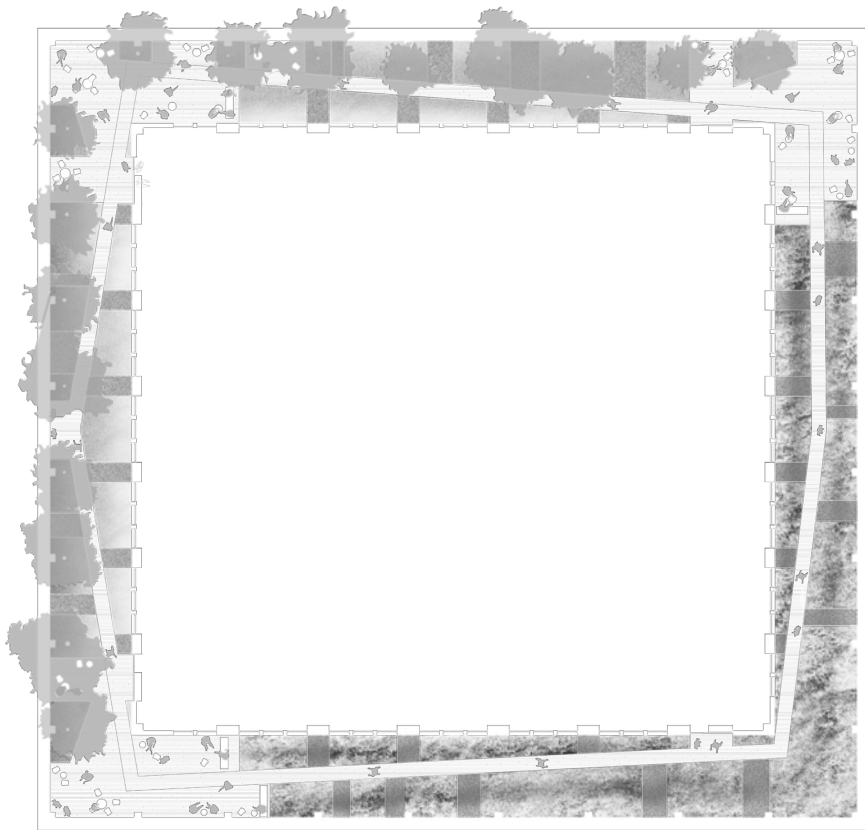
## THE LOOP • One Park Avenue • Vornado Realty • 2016

A park in the sky.

The missing median.

Until the second decade of the 20th century, the strip of land above Grand Central Terminal was a sunken thoroughfare traversed by steam-powered trains, an open gash running northward out of the city. As coal-burning trains transitioned to electric power, platforms were built to span the tracks, streets and sidewalks were laid, a wide meridian was planted with flowers and yew trees, and Park Avenue was born. The median that gives the avenue its name now runs largely uninterrupted from the Upper East Side to 34th Street, just north of the office building with the address One Park Avenue.

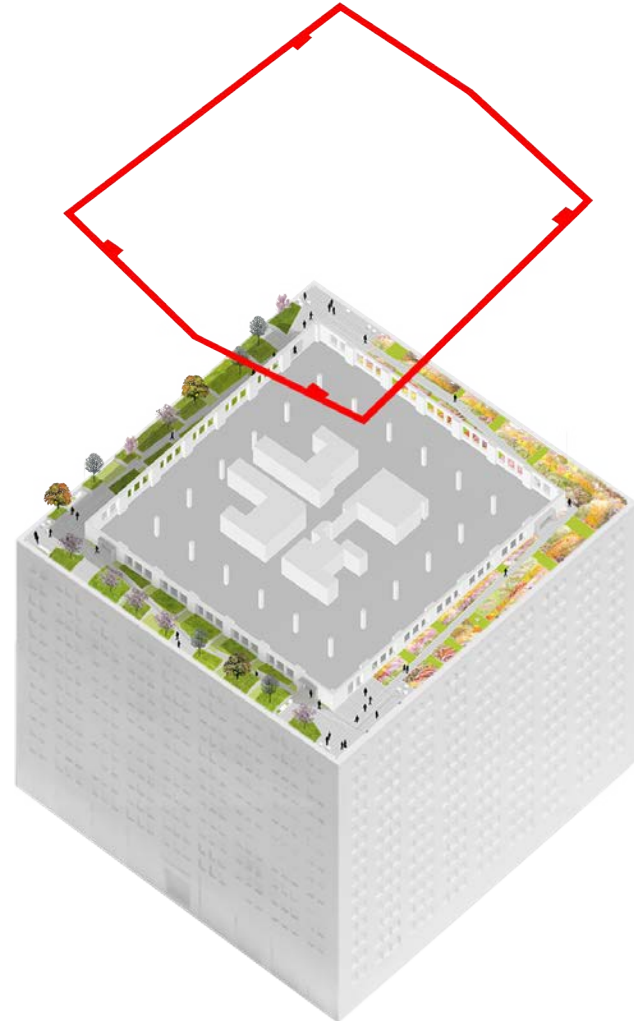
Our design for the Loop, a garden built on a wide wraparound setback 16 floors above the street, creates a planted median in the sky that visually connects the building and the avenue.



Plan view.

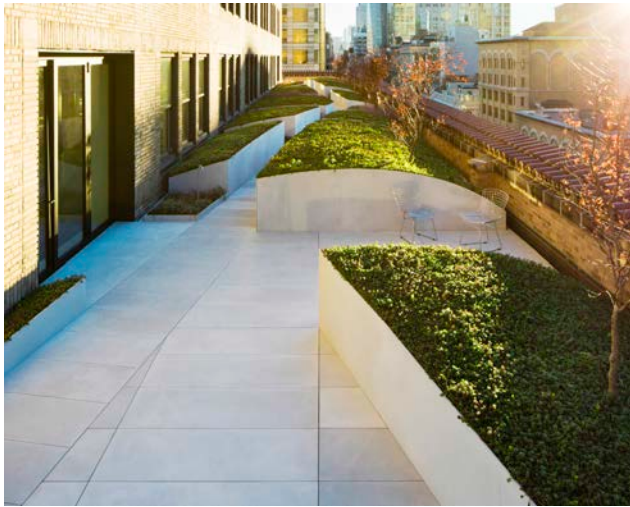
**The Loop connects three large terraces and a smaller overlook with a continuous path that kinks toward views of major landmarks on the skyline. Circulation becomes an amenity, providing an aerial experience of the city.**

The loop (in red) moves through various landscapes and connects four entries as it circles the building.

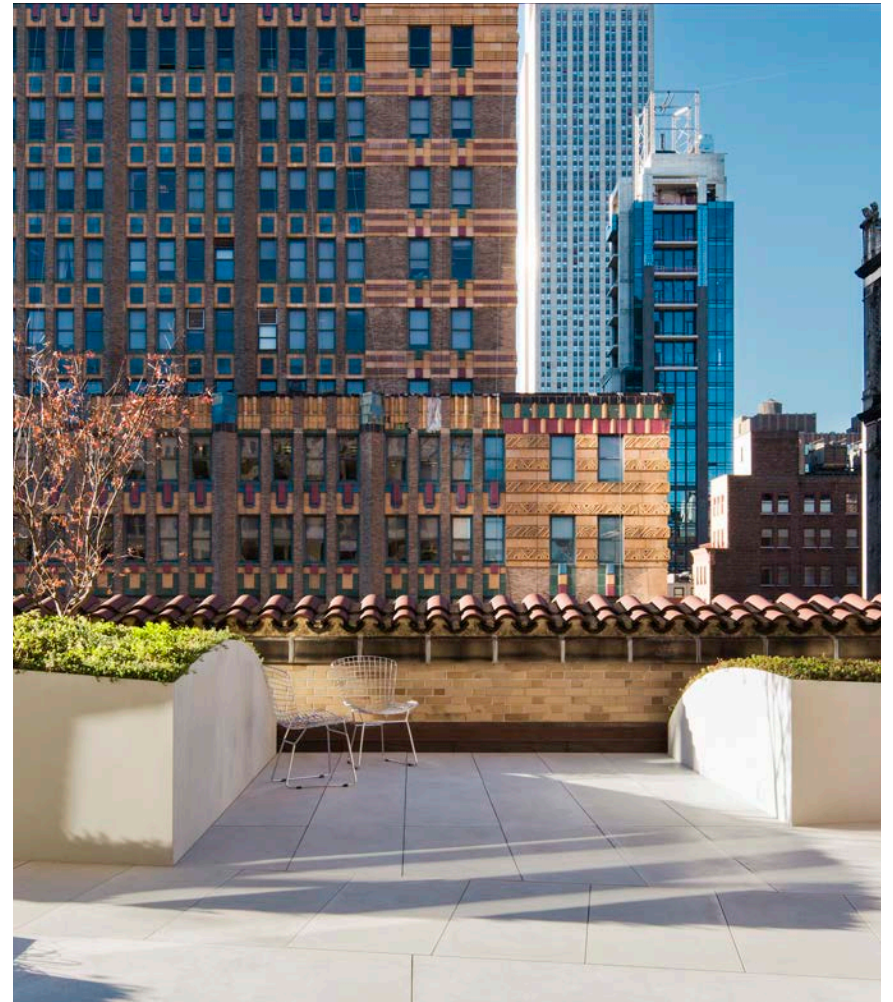




View from the Loop's west entry; Ely Jacques Kahn's Art Deco landmark 2 Park Avenue occupies the foreground; the Empire State Building rises behind it.



Above: Views of the path carving through a series of curved planter sections.





This page: The path travels through park-like landscapes, diverse environments of rolling hills, fields, and sculpture gardens, which register and change with the seasons and are intimately linked to the adjacent workspace.

Facing page: Visible from Park Avenue, the Loop is a gesture of unity with the city, a mediator between its past and its future.







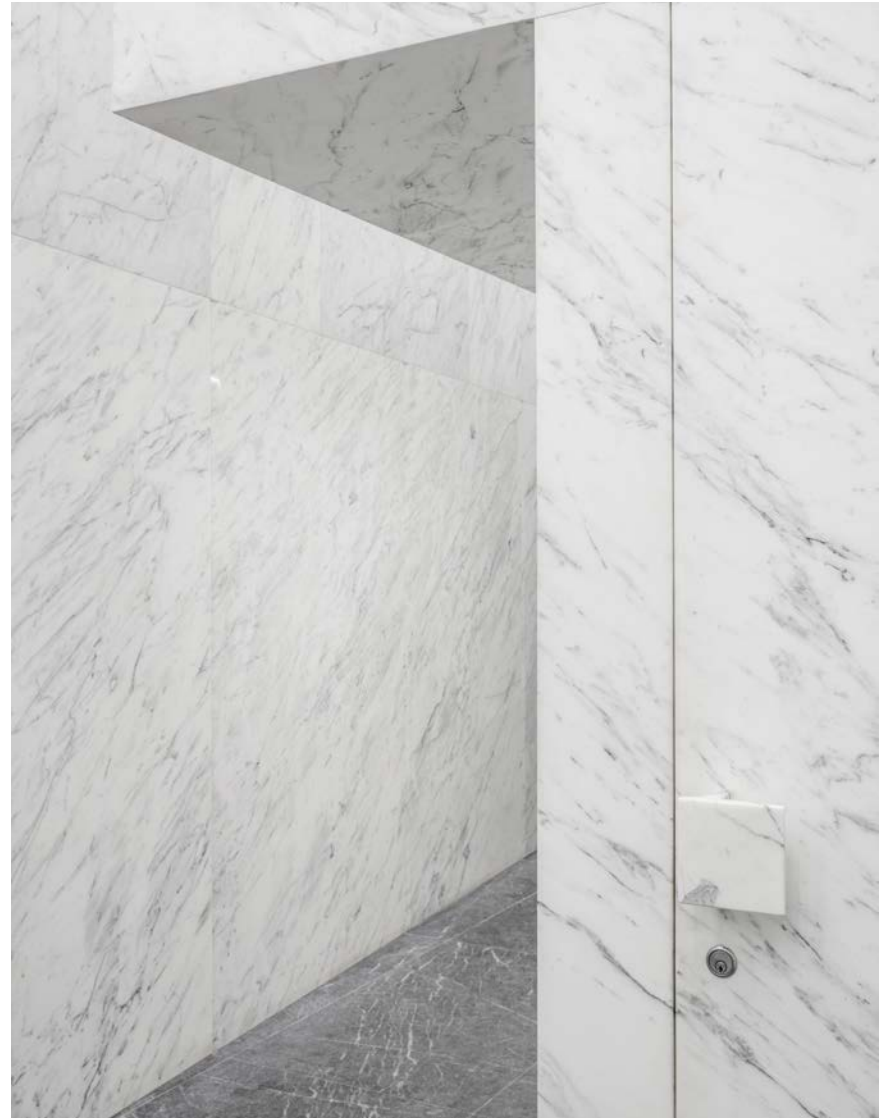
## **38TH STREET OFFICE BUILDING**

- ClearRock • 2016-2019

The side street office building is ubiquitous in the Manhattan streetscape.

Unlike commercial structures on the major avenues they usually meet the street modestly, the lobby joined subtly to the sidewalk, often with a narrow entry in between loading docks or wider retail storefronts. These buildings rarely make a statement, but they form a major piece of the city's fabric and collectively inform our impression of New York as a gracefully aging mercantile metropolis nurturing waves of commercial ambition and creative energy. The lobbies, designed to take up as little area as possible in order to impinge as minimally as necessary on the building's leasable square footage, are often cramped. They are either shallow squares pushed up against the street or long narrow slots leading to a couple of elevators set against a party wall.

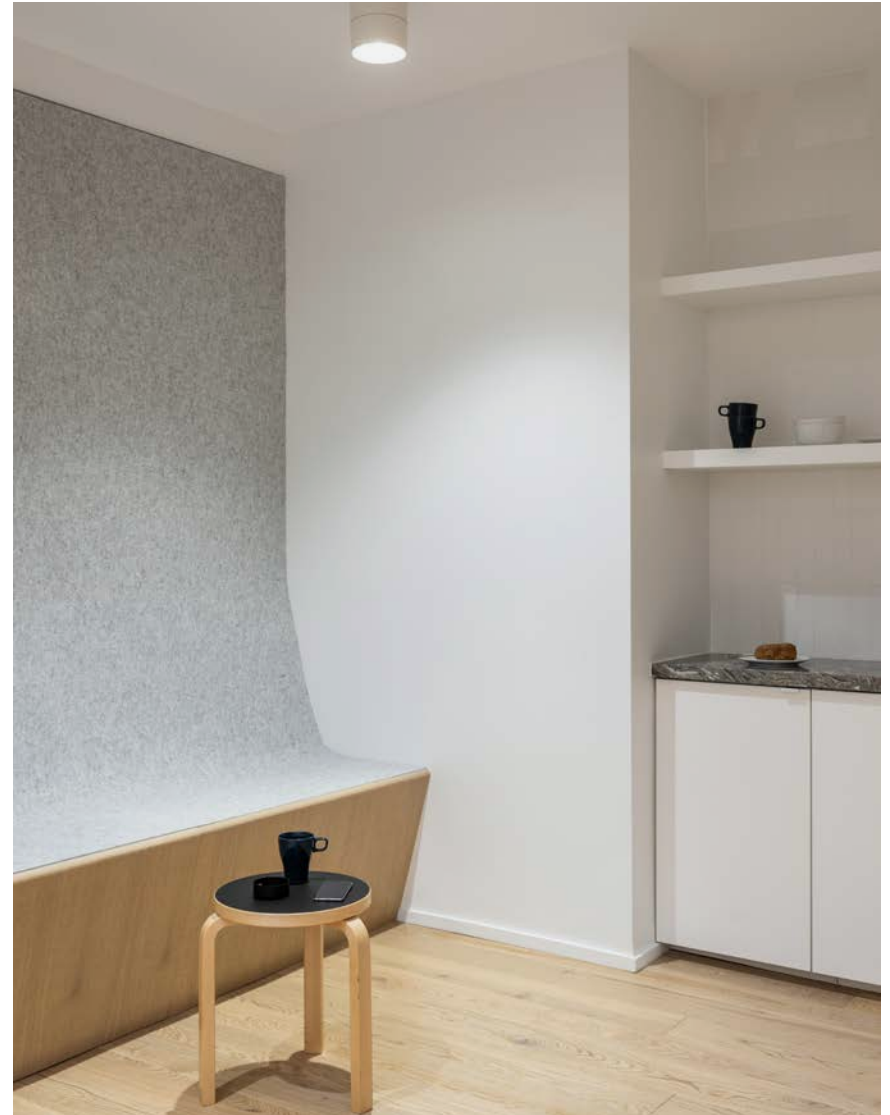
This project begins with one of the latter.





Above and facing page: Pantries on floors 2 and 10.

**In addition to the lobby, the renovation of the building includes office floor build-outs. Materials salvaged from the previous lobby, like the stone used to make the countertops in the tenant pantries, mix with new and recycled products.**

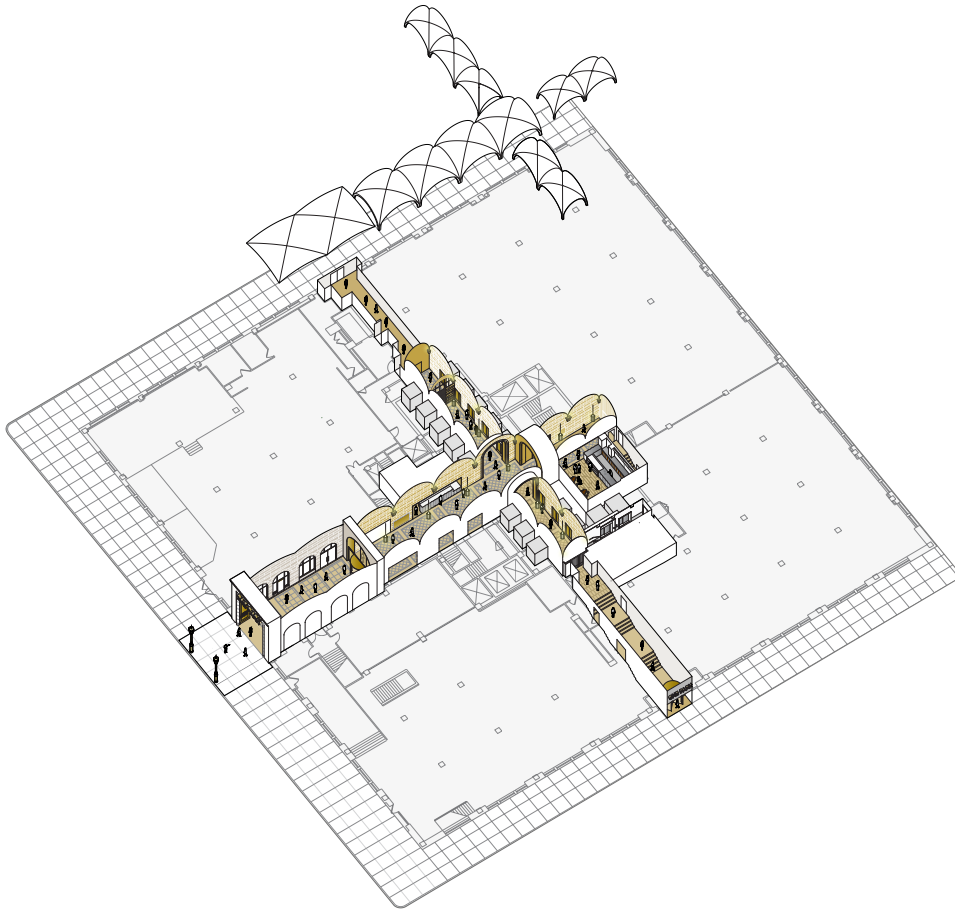




Above and facing page: Model of rooftop amenity space.

**The project also plans for shared spaces on the roof, including a new lift to provide accessibility for all the building's tenants.**

## ONE PARK AVENUE LOBBY • Vornado Realty • 2017



A gilded lobby at the beginning of Park Avenue.

The project positions itself within a neo-Renaissance lobby with a series of modern insertions that enhance the spatial strength of the building's existing entryway. Monolithic niches, bronze end walls, and custom light fixtures punctuate the lobby to create new programmatic uses, as One Park Avenue ushers in a new century of adaptive use.

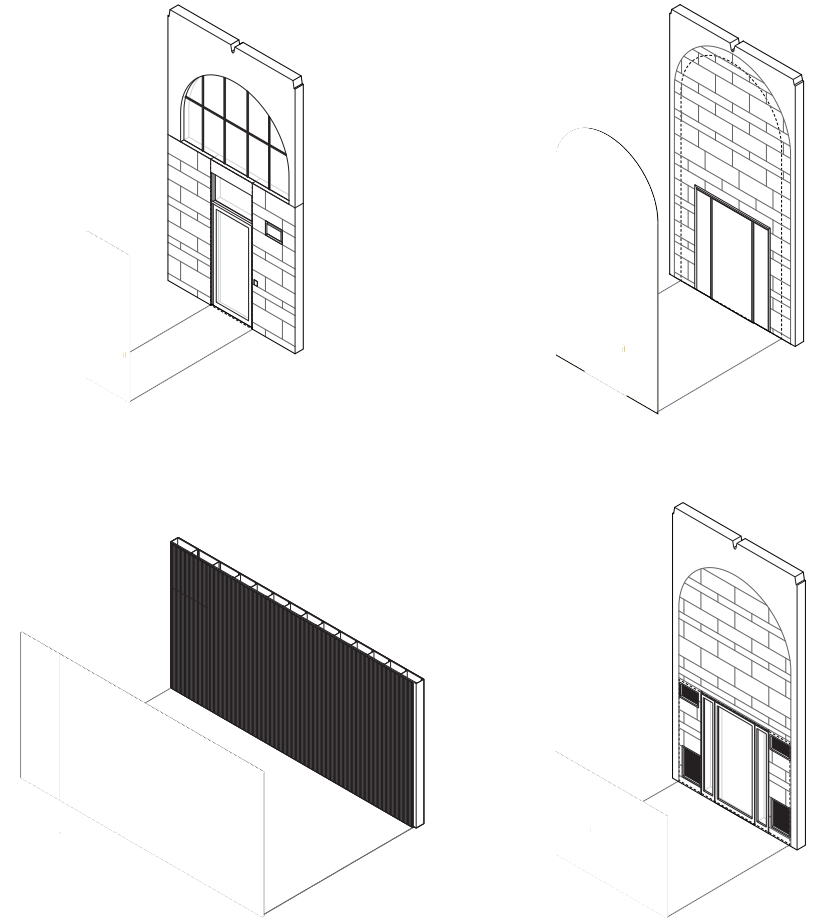
The adapted lobby features a new reception desk and cafe space built as contemporary interventions carved into the old lobby walls.



Bronze fins behind a new reception desk.

**Solid bronze fin walls act as key moments in the project. Conceived of as porous ‘caps’ to the two major axes, they tie together the existing space and emphasize the vaults’ volumetric power.**

**Solid bronze fin panels cut in a variety of shapes conceal doors and clad walls throughout the lobby.**





A new glass entry with a revolving door and updated signage provide a contemporary counterpoint to historic details throughout.

Cove lighting at the springing of each vault accentuates the repetitive rhythm and curvature of the lobby ceiling.



# Building Proposals

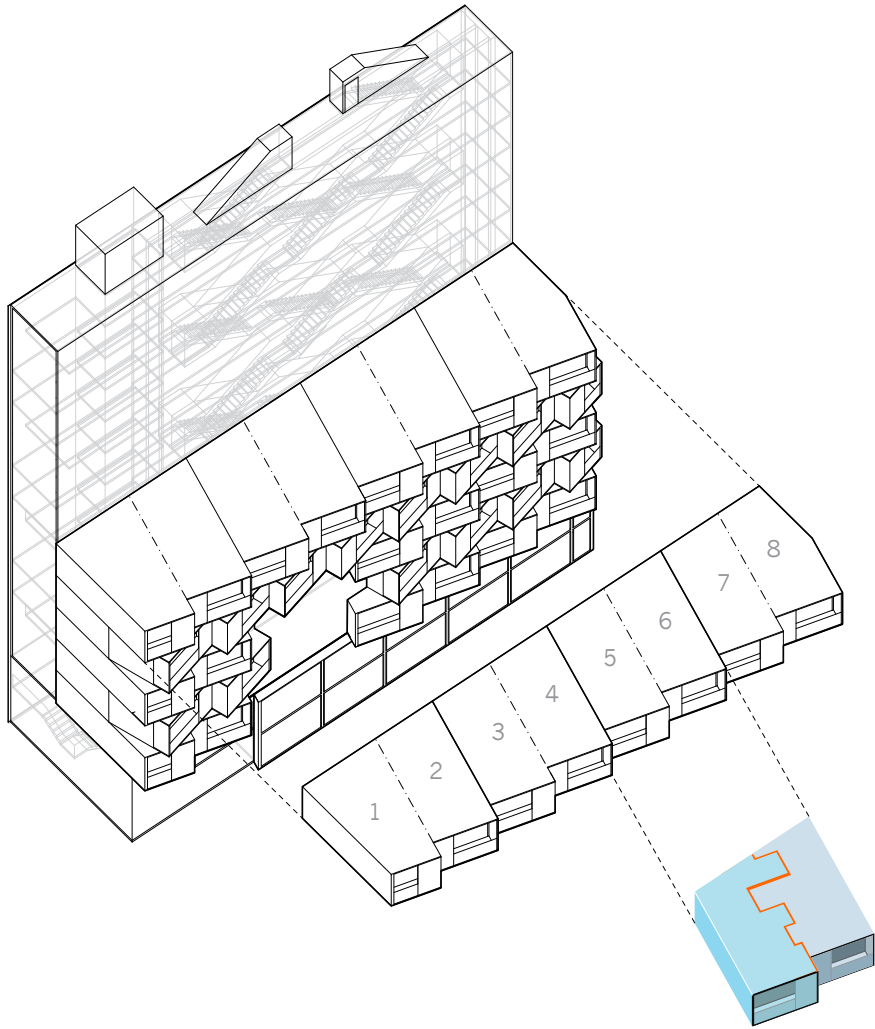




## **TANDEM MICRO-UNIT APARTMENTS • Kips Bay Partners • 81 Micro Units • 2012**

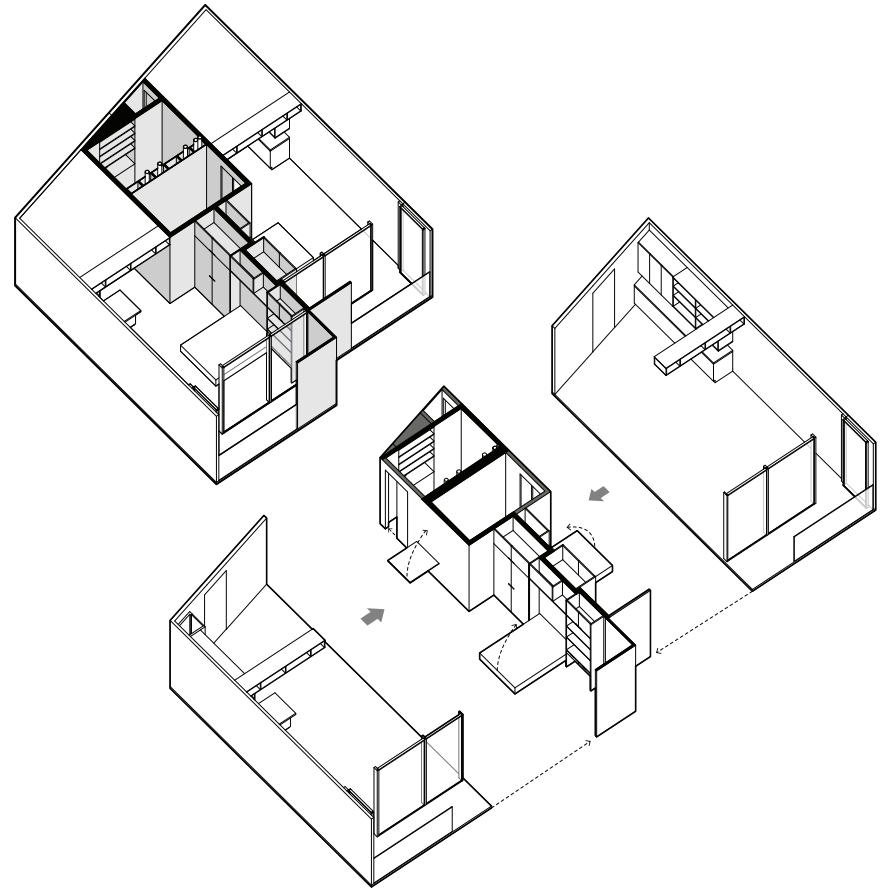
**In our finalist entry for the NYC adAPT RFP we propose rethinking the basic unit of the apartment building, working from a pair of units—rather than individual units or an exterior envelope—which would share a prefabricated service core. Compared with a straight side-by-side arrangement the tightly packed and zig-zagging central spine allows us to increase the usable width of the living spaces by about a foot and a half in the same amount of area.**

**Like a tandem bike, the units gain efficiency (of materials, of energy, of space) by working together in unison.**



Floors with four 'tandem-pairs' are stacked with circulation and tenant amenities in a spine along the back.

The living spaces of each pair of apartments plug into the shared prefabricated core.

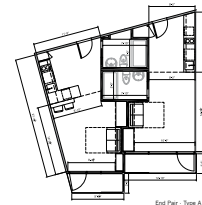
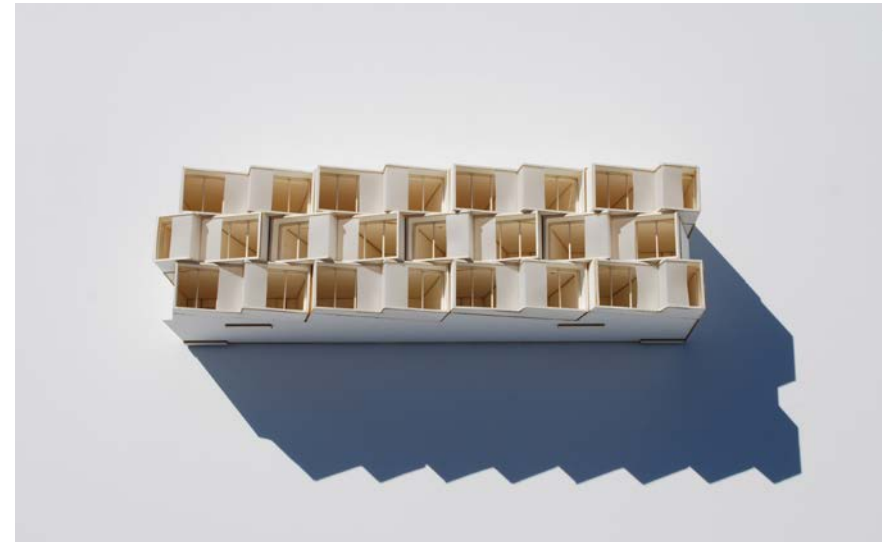




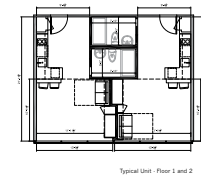
View of the building looking toward 1st Avenue.

Top: Model showing a three-floor grouping of tandem micro-unit apartments.

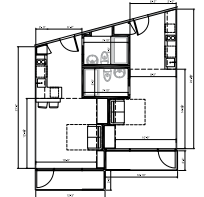
Bottom: Plans of the micro-unit pairings.



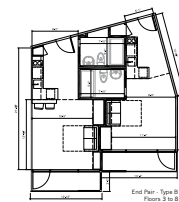
End Pair - Type A  
Floors 3 to 5



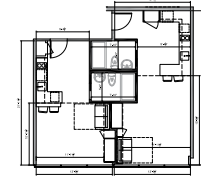
Typical Unit - Floor 1 and 2



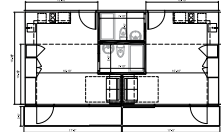
Typical Rotated Matched Pair  
Floors 3 to 5



End Pair - Type B  
Floors 2 to 5

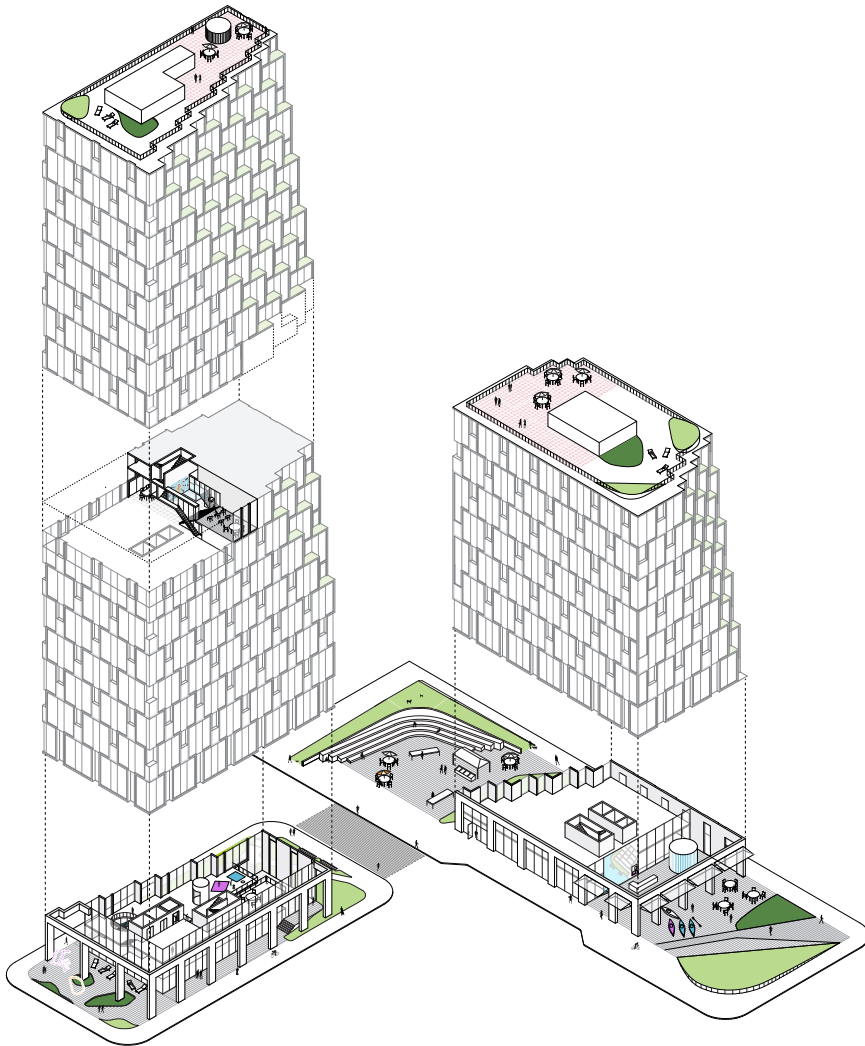


End Pair - Floor 1 and 2



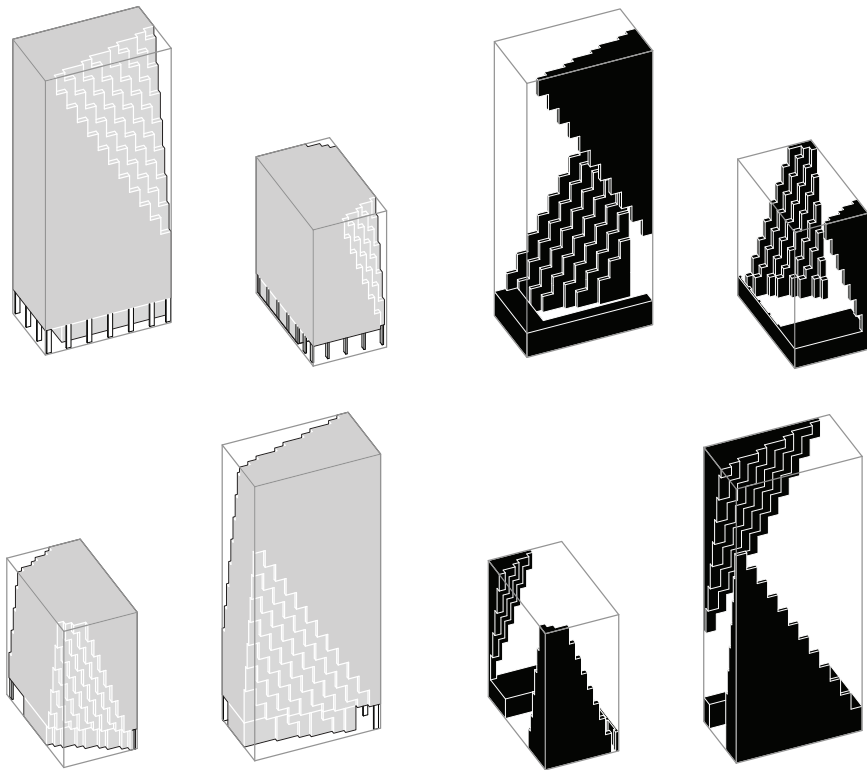
Typical Straight Matched Pair  
Floors 9 to 13

## PIER 6 RESIDENTIAL TOWERS • Lonicera Partners • 2014



In 2014 the Brooklyn Bridge Park Development Corporation solicited bids for two residential towers near Pier 6. Building private homes inside of a public park is a fraught proposition and a dilemma we continually returned to in developing our proposal.

Our approach was to minimize the footprints with tapered envelopes whose north facade tucks in at the ground, and to program all but 20% of the ground floor level, where the building meets the park, with open-air and public uses. On the south side the buildings step back to form terraces as they rise. In addition to shrinking the footprint these maneuvers maximize light and views at the ground while presenting thin faces to Brooklyn and broad faces to the East River and Manhattan.



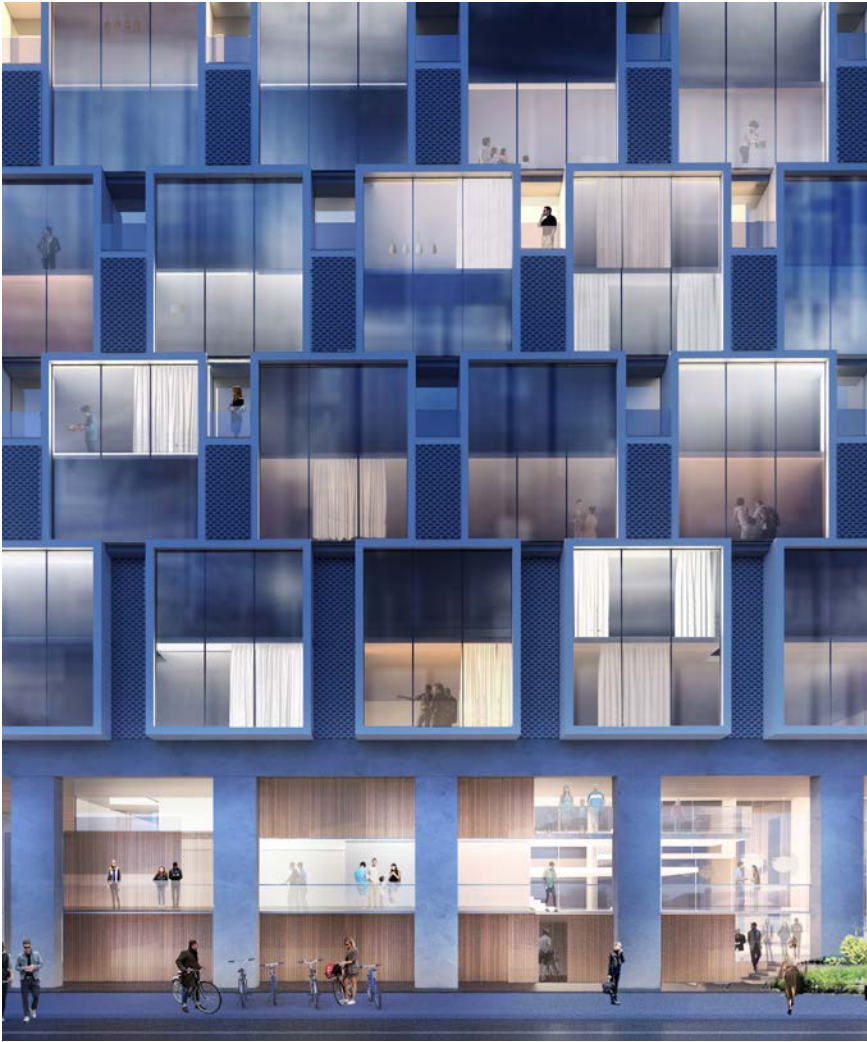
Built volume

Unbuilt volume

Above: Diagrams show tapered building massings that reduce the footprints of the two towers and maintain access to light and views.

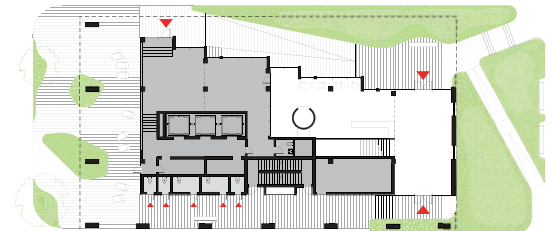
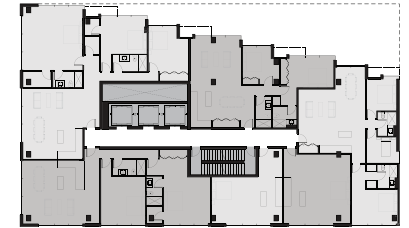
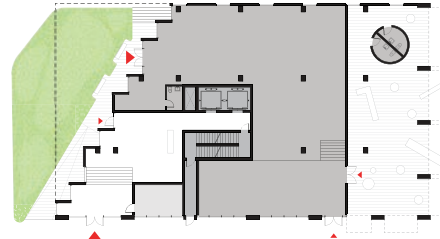
View from the park looking north to the two towers.





Evening view of a tower's facade showing activity in units and common spaces beyond.

Ground floor and residential floor plans for each of the two towers.





The massing of the buildings is heavily eroded to strategically preserve light and views.



The form of the building produces bay windows on the north facade and small south facing terraces.



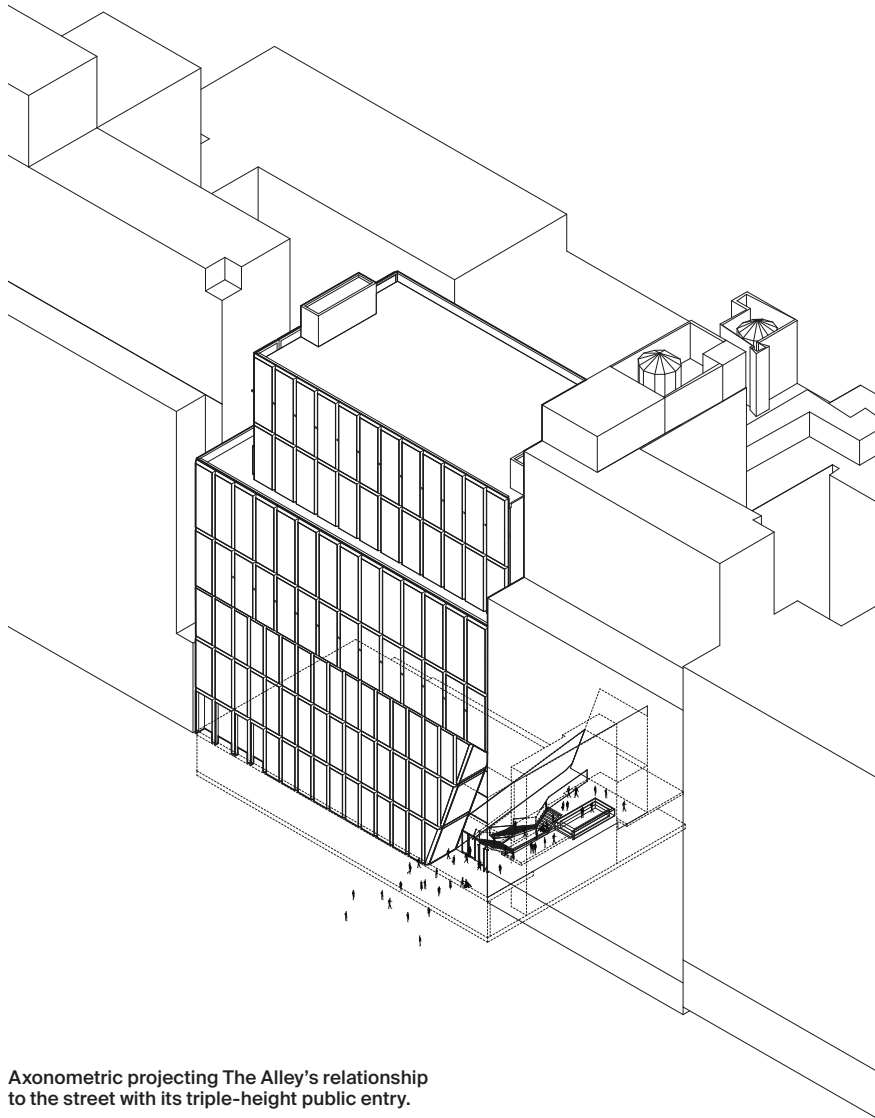


## **THE ALLEY • Business Incubator and Public Market • Manhattan • NYC EDC • ClearRock • 2016**

The Alley is FE's shortlisted proposal for a new prototype office building. The project is City facilitated and privately developed, with two levels of public program and a mission to create short to medium term office spaces for businesses that need flexibility to grow and move within the space of a single building. The Alley supports that goal through the way leases are structured, as well as the adaptability of its physical spaces.

Our solution offered flexible leases as well as open floor plans with easily modifiable mechanical and power-data infrastructure to facilitate expansion (and contraction) for small or unstable companies. But we also saw an urban opportunity and proposed opening up a multi-height slot of public space on the ground floor. This gesture serves as an expansion of the public realm where Irving Place ends and the sidewalk is brought into and through the site to access the open lobby, rear yard, and lower level market hall.





Axonometric projecting The Alley's relationship to the street with its triple-height public entry.

Top: View of lobby looking north up Irving Place.

Bottom: View of market hall and lobby stair.

