

THIRD POINT MANAGEMENT LLC new york, ny | renovation | management company

This 23rd floor, penthouse office space in a new building was renovated for a successful hedge fund company. The client is also an art collector who wanted an office space that presented a serious business atmosphere and uncompromised functionality while also reflecting his personal interest and involvement in contemporary art and culture.

The existing space has an open full height curtain wall that runs the entire length. The view and the height of the space drove the design direction. We wanted to create a space that emphasizes the view and the idea of floating above the city; the interior should be almost cloud like and allow the views of the city skyline to dominate the entire space.

Creating a continuous glass wall parallel to the curtain wall allowed direct views out while accommodating the need to have enclosed offices. In order to emphasize the view out and erase the objects in the foreground we used Lumisty view control film laminated between low iron glass panels. The film blurs views at angles greater than 25 degrees from perpendicular. Oriented so that the blurring occurs vertically, the ceiling and floor are blurred while maintaining a clear view on the horizon line. Upon entering the space from the elevator lobby the glass plane appears transparent. The closer one moves toward the wall the more the ceiling and floors blur until the entire desk space and ceiling are blurred leaving only the view outside clear. This simple but effective strategy creates a hazy, cloud-like effect above and below eyelevel as one moves through the corridor parallel to the glass wall.

The separation between the offices, perpendicular to the glass wall, is achieved using built-in cabinetry finished in a custom gray dyed wood laminate with a strong horizontal grain. These objects are like the massing of the buildings outside. When combined with the blurring the effect is to bring the skyline of Manhattan into the space.

Throughout the space, materials were chosen that would create a sense of depth and translucency. These include the silver finish woven carpet and sanded aluminum on the floors and translucent and reflective materials on the walls.

The volume that separates the elevator lobby from the space contains the server room, copier and kitchen and is clad in a translucent blue acrylic (Liteblocks) with an iridescent finish that changes the color of the material as you move next to it. This translucency and iridescence create a sense of depth in the surface of the object.

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Una compartimentación...
 Su objetivo, más allá de la división de espacios, es permitir que cada persona se sienta cómoda y segura en su entorno de trabajo. El resultado es un espacio que favorece la colaboración y el bienestar de todos.



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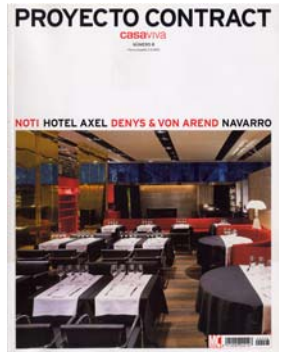
2— Aspecto de una de las salas de reuniones. 3— Una zona de circulación en la que vemos como queda y cómo se difuminan para dejar todo el protagonismo a los cerramientos.



7— Los cerramientos de cristal permiten que desde el interior se goce de una excelente vista del exterior, aunque con el fin de eliminar la visión de cualquier persona u objeto en primer plano desde las zonas de circulación se utilizó "Lumisty", un sistema tecnológico que incorpora una película laminada situada entre paneles de cristal. Esta película desdibuja las vistas y los ángulos que superan los 25° en perpendicular, y está orientada de tal modo que el efecto borroso se produzca en sentido vertical.



8— Aspecto de una sala de reuniones. 9— La intención del arquitecto consistió en crear un espacio que acentuara tanto las vistas como la idea de estar flotando por encima de la ciudad; por ello, el interior debería simular una nube que permitiera vislumbrar el contorno de la ciudad y dominara todo el espacio disponible. La utilización del sistema "Lumisty" ayuda a conseguir este efecto.



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workplace

film edits the view as you walk through the office, creating a phenomenological sense of space rather than a sculptural one," says Slade.

Other materials reiterate the play of luminescence and opacity. An iridescent acrylic surfaces the conference room and file cabinets in the corridor between reception and work areas. Juxtaposed planes of low-iron and regular glass separate the south-facing offices. Flooring in the elevator lobby and kitchen is sanded aluminum; metallic woven vinyl anchors reception, corridors, and the open work areas. Overhead, a fluorescent-backlit double layer of stretched, heat-shaped PVC softens noise and disguises AC ductwork, which Slade channeled down the center of the ceiling.

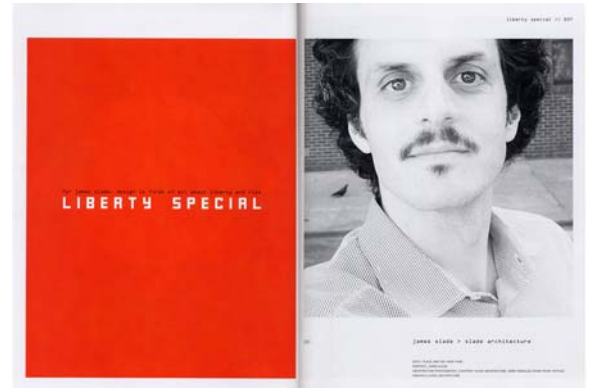
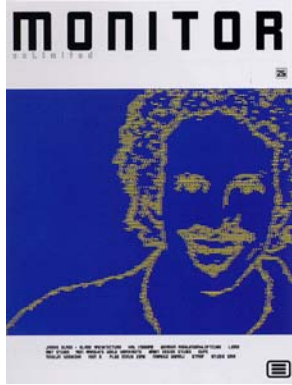
The surfaces were in-

spired by op art, paintings that seem to vibrate as you stare at them—and sometimes reveal hidden shapes," explains Slade. "Our design toys with perception, affecting your sense of the space according to your position within it." Good thing that Third Point values imaginative thinking. It's hard to work here without having your head in the clouds. —Jen Renzi

FLOORING (RECEPTION, LOBBIES) CHLEWICH THROUGH CARPET RESOURCES. DESK/MANAGING MEMBER'S OFFICE UNIFORM SEATING (OFFICES) HERMAN MILLER. CARPET (LEES CARPET THROUGH CARPET RESOURCES. FILE CABINETS (SOUTH-FACING) BLOOR/DONALD TABLE SURFACING (CONFERENCE ROOM) MB WEL-LINGTON STUDIO. STORAGE UNIT (WOOD VENEER) (CONFERENCE ROOM) ALPI THROUGH FIRST WOOD & LAMINATES. CHAIRS (LOBBY) B&B ITALIA. CEILING (PVC) NEW MAT USA. GLASSWORK (CARVART ARCHITECTURAL GLASS. OPTICAL FILM) MADICO. FURNITURE SUPPLIER: WB WOODWORK. LIGHTING SUPPLIER: INTERNATIONAL LIGHTS. LIGHTING CONSULTANT: SM LIGHTING DESIGN.



From top: The managing member's office anchors one end of a perimeter run of six offices and a conference room, visible through 3-foot-wide windows of low-iron glass. Polycarbonate-backed acrylic faces the file cabinets in a corridor. Identical materials surface the conference room's custom table; stained wood veneer clad the custom storage unit. Uiv Fisher's Sina chairs sit in the lounge off the kitchen, beneath a fluorescent-backlit ceiling of double-layered, heat-shaped PVC.



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James Slade was born in the United States, grew up studying about South America, observed of becoming a car designer, studied at art school for an architecture from Cooper Union, in 1988, together with his brother, Ben James Slade, they founded an architectural practice (the Slade's in New York, since 2002) for work on Park Avenue. After leaving the Slade's work for a while, Slade (like other architects) returned to international design in 2004... (text continues with details about his career and projects)

How do you see the future of architecture? I see it as a profession that is becoming more and more of a service industry. It's not just about creating buildings, it's about creating a better world. It's about creating a better world for everyone. It's about creating a better world for everyone. It's about creating a better world for everyone.

What do you think is the most important thing in architecture? I think it's the most important thing in architecture. It's the most important thing in architecture. It's the most important thing in architecture. It's the most important thing in architecture.

Do you regret yourself as an architect? I don't regret myself as an architect. I don't regret myself as an architect. I don't regret myself as an architect. I don't regret myself as an architect.

What is your personal background? My personal background is in architecture. I studied architecture at Cooper Union. I studied architecture at Cooper Union. I studied architecture at Cooper Union. I studied architecture at Cooper Union.

What was your first job? My first job was as an architect. I worked for a firm in New York. I worked for a firm in New York. I worked for a firm in New York. I worked for a firm in New York.



DND // liberty special_james slade

DD

Asia and North America, while Africa, Australia and South America are more disengaged from the design. I don't know if it is a problem but it is a condition that exists. Living in the areas where there is a design, you have an aesthetic development shared between countries, and that informed not only myself but I think most designers. Hence this kind of international quality that makes it difficult to say it's an American design even if you are an American.

When did you decide to become an architect? When I was a kid, I actually wanted to be a car designer. When I was 12, I realized the amount of bureaucracy involved there. In architecture there is the ability to be more independent than in a corporate structure like automobile design. I switched to architecture at about 18 years.

How did you discover all this bureaucracy at such a young age? I was very interested in car design. When I was 12, I did a tour to Pasadena, the top place to go for car design. They were kind of charmed — they never had a 12-year-old kid already picking the school... I was reading articles about automobile designers, and how they got to where they were, and I became clear that you have to work your way up this corporate ladder, and that even if you were a good designer there are many other factors involved. Political factors that maybe wouldn't allow you to have total creative freedom. When you see all these concept cars and great designs that don't get built because people are so worried about if they can sell it — and that's very clear I think even to a kid.

Comparing concept cars vs features in the magazine to cars we usually see in the streets, I can only wonder where all this creativity goes. People don't seem to invest in interesting buildings — but not in interesting cars. It's surprising because when interesting cars do come out they end up doing very well, like the Mini, the VW Bug, the Mini cars like the Mini, etc. — they are all kind of tiny. Even the Hummer car — it's a big army vehicle. I don't think it's surprising at all, but the idea that the kind of military vehicle is sold to people and it becomes quite a big success shows that it is an asset to be different. The car market is difficult. You have to invest too much money in the prototype and in production that you can't afford to not have a hit.

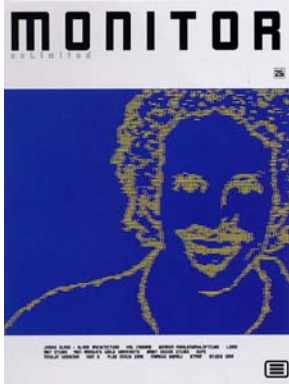
Do you prefer any particular category of buildings? Public places, where I also include shops. When you are in the public ground you often come from just one level. One the residential projects, it's not because there is that very intense dialogue with a person or a couple but at the same time it is very limited because it is only for that group. The same thing that made it interesting is also its limitation.

What is your favorite project to date? Probably the Dutch project (an concept store and theme park in Korea, now even in progress) — it's a big project. The client gave us a lot of freedom, and at the same time they were pretty clear about what they wanted. The site and the conditions are a challenge.

And the most difficult? Some projects in the beginning where we had to convince people a lot. We were working with a client who was not very clear. We had one project, our first progressive architectural work and one of our recent projects. It's a bit of a struggle to not being built because one part of the couple, the wife, had really resisted whatever could be a new idea for the house.

Which part of your job is most difficult for you? The actual building. There are so many people to negotiate with, the contractor, the client, the local building code, neighbors, etc. This is such a nightmare getting all the stuff done. This has been important to us, but most of the time you are not actually designing, not making the project forward but just protecting it. The construction process doesn't feel like it's a creative act — it's a defensive act.





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