

PIN-UP

MAGAZINE FOR
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GARDEN MAGAZINE VARIETY

Featuring Bjarke Ingels,
India Mahdavi, Anne Holtrop,
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Keller Easterling, Junya Ishigami,

June 14, and M/M Paris

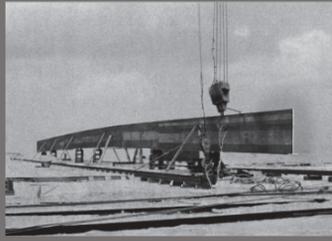
Plus
Bas Princen,
Office KGDVS,
Milena Muzquiz,
Christian
Wassmann,
Alexandra
Kehayoglou,
Charlap-Hyman &
Herrero, Aranda\Lasch,
James Ramsey, and so
much more.

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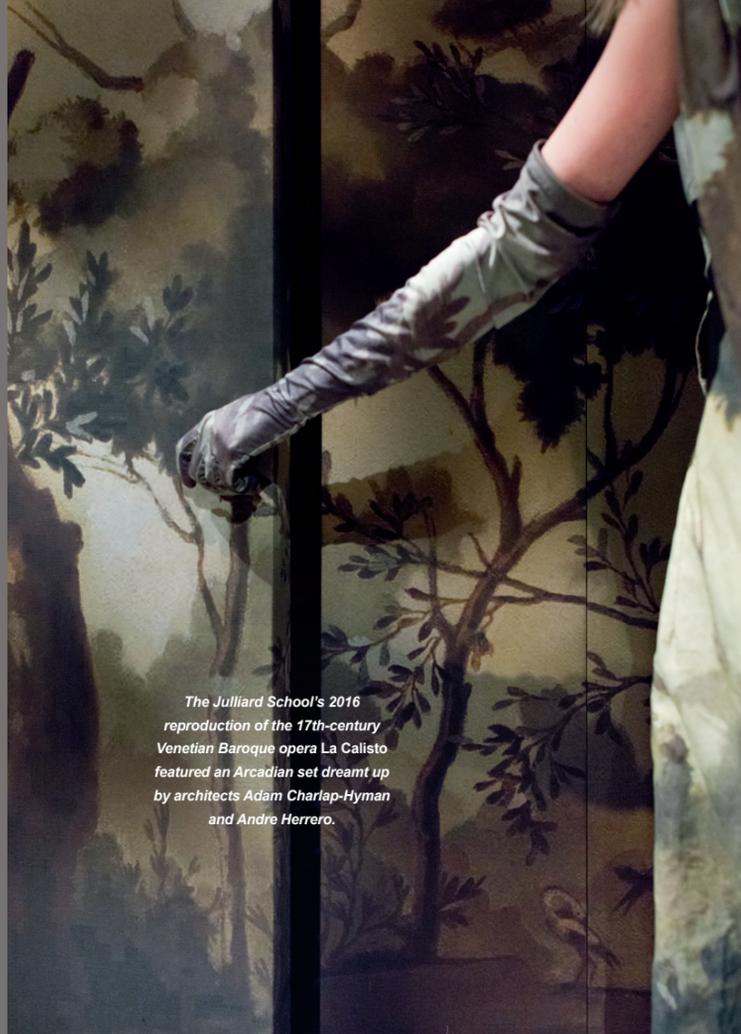
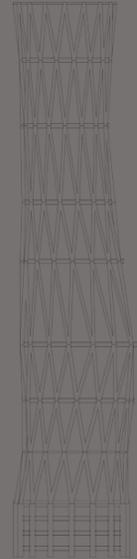
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CONSTRUCTION MATTERS



Georg Windeck
co-edited by Lisa Larson-Walker, Sean Gaffney, Will Shapiro



The Juilliard School's 2016 reproduction of the 17th-century Venetian Baroque opera *La Calisto* featured an Arcadian set dreamed up by architects Adam Charlap-Hyman and Andre Herrero.



Gilt wall sconces by Brooklyn-based designer Misha Kahn added to the bucolic backdrop of Francesco Cavalli's classic opera. Photographed for PIN-UP by Andre Herrero.

As the very stuff of built form, materials can both limit and liberate architectural expression. In today's climate of emergent technologies and continual material innovation, it's timely to foreground the craft of building as a foundational issue. This refocusing of architectural discourse lies at the core of *Construction Matters*, a new book by architect and educator Georg Windeck. Organized in four sections — “Brick Masonry,” “Thin Shell Concrete,” “Steel Framing,” and “Composite Wood” — the 232-page volume presents an engaging jaunt through the innovations that have shaped the way we build today. Each material technology is illustrated through case studies — ranging from prewar projects in Europe and the U.S. through contemporary ones the world over — with texts that explore how an architect's unique approach to materials and technology articulates precise spatial ideas. In discussing Toyo Ito's Sendai Mediatheque in Japan

ERECT RESPECT

(1995–2001), for example, Windeck deftly explains how the building's almost dematerialized floor slabs are carried without beams by the latticework tubular columns, the latter also serving to channel vertical circulation of people, air, light, water, and electricity. The technical descriptions are always balanced by conceptual reflections, such as when Windeck discusses how “the idea of a steel *frame-work* that captures the world through discrete architectural limits is replaced by a boundless transparent *network* that denies stability, scale, and permanence.” A paean to the art of building, *Construction Matters* convincingly demonstrates that only through a proper understanding of construction techniques can architecture achieve an accomplished synthesis of its physical and metaphysical qualities.

BOOK CLUB III

Construction Matters, by Georg Windeck, co-edited by Lisa Larson-Walker, Sean Gaffney, and Will Shapiro (powerHouse Books, 2016).

— ALEXANDRA ALEXA

MELLOW

In a performance of Francesco Cavalli's 17th-century Baroque opera *La Calisto*, staged at the Juilliard School in February (and set to tour at a future date), wood nymphs emerged from secret doors, gods and goddesses merged with the sets to stay hidden in plain sight and, in the grand finale, *Calisto* herself, played by soprano Angela Vallone, turned into a constellation thanks to countless LEDs woven into both her dress and its matching backdrop. These sleights of hand were dreamed up by furniture designer Adam Charlap-Hyman and architect (and photographer) Andre Herrero of Charlap-Hyman & Herrero, a young design firm based in Los Angeles and New York that specializes in

— MONICA KHEMSUROV

playing with perception. “We've always been drawn to Surrealism, 1930s design, and Neo-rationalism — playing with scale, tricks of the eye, and materials that might seem to be one thing but which, on closer inspection, are in fact another,” says Herrero, who first met Charlap Hyman when both were studying at the Rhode Island School of Design (RISD). “We love creating a sense of narrative in a building or a space,” says Charlap-Hyman. “One way to do that is by tricking people — leading them to believe one thing and then startling them with something else. There's a simple joy in that.” The commission from director Zack Winokur to design the set for *La Calisto* was, therefore, something of a dream job: not only is the plot all about disguises, surprises, and transformations, but Baroque opera traditionally celebrates elaborate stage

machinery and effects, delighting in the craft of illusions. For their production of *La Calisto*, the pair devised a Poussin-inspired, Arcadian-landscape textile backdrop (using a repeating motif painted by Pilar Almon, Charlap-Hyman's mother) that contained hidden doors and was studded with golden sconces by fellow RISD grad Misha Kahn; they then asked costume designer Austin Scarlett to use the same fabric so as to camouflage the opera's characters. “It's a more exciting experience than CGI, which doesn't celebrate the true nature of being in a room with actors and props,” says Charlap-Hyman. “We prefer the analogue spectacle, and the magical thing that can happen when a mere suggestion is enough to elicit a sense of awe.”

DRAMA