



Guy Zucker, Brett Snyder

Z-A studio / Cheng+Snyder

Guy Zucker is the principle and founder of Z-A, an architecture studio based in New York City. Z-A is dedicated to the research of Adaptive Structures that gauge the borderline between the permanent and the ephemeral in architecture. Through different mediums, the economy of spatial mutations and temporal existence is explored and cultivated into a specific design tool.

In addition to running his practice he currently teaches Graduate Architecture Studio at the University of Pennsylvania and has previously taught at the Columbia Graduate School of Architecture and at Parsons Graduate School of Design.

His work has been exhibited and acknowledged by various institutions such as the Municipal Art Society of NY, Columbia University, the Van Alen Institute, the Ramat-Gan Museum, the Fulbright foundation and the William Kinne Fellowship. His theoretical and design work has been published in numerous publications internationally, to name a few: Architectural Record, Frame, Metropolis, We Ar, SPA-DE, FX, 32-Beijing/New York, Time Out, Architect's Newspaper and Haaretz. Mr. Zucker holds a Master of Science in Advanced Architectural Design from Columbia University, and a Bachelor of Architecture from the Technion Institute of Technology.

Brett Snyder co-founded Cheng+Snyder with partner Irene Cheng in 2006. The firm is a multi-disciplinary design studio based in New York City. Trained as both a graphic designer and an architect, Snyder's work combines two- and three-dimensional strategies to explore issues of politics, function, and design. His experience spans scales and disciplines from working on large commercial architecture projects, to collaborating on watch designs, to working on exhibition, signage, print, and web matter. Snyder is a founder, designer, and editor of the architecture and design publication 32BNY.

In addition to running his practice, Snyder is a Visiting Assistant Professor at The University of the Arts in Philadelphia. Brett Snyder is a 2008 fellow in Architecture/Environmental Structures from the New York Foundation for the Arts and a recipient of the 2008 Van Allen Fellowship. His design work has been published widely in various books, magazines and journals including the Architect's Newspaper, Architecture, Frame Publications, The New York Times, and Print Magazine. He holds an M. Arch from Columbia and a Bachelor's degree in Graphic Design from Carnegie Mellon University.

CAFÉ GRUMPY

Location: New York, USA
Designer: Z-A / Cheng+Snyder
Photography: Noah Kalina
Area: 72 m²

Flow Form

The café is organized into three 'strands' - a front service bar, a back storage counter, and a standing bar. The strands are bent and curved to modulate flow through the space, creating 'accelerated' streams and 'slower' eddies. The café is conceived as an extension of the flow of the city; a smooth deviation from and returning to the adjacent sidewalk.

Interlocking Blocks

Each strand is composed of a series of interlocking wood 'blocks'. The size of the blocks was constrained by the dimensions of a single plywood sheet. 15 blocks precisely accommodate the café's 15 functional requirements. Portions are carved out of each block to

create spaces of exchange between the server and customer. These subtractions generated interlocking connections between the blocks, allowing them to be easily stacked and assembled on site.

Site

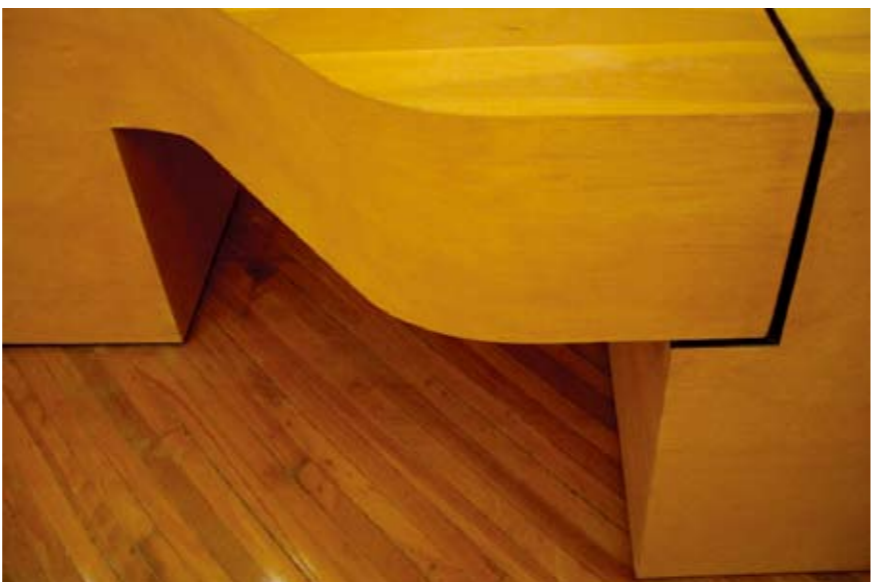
Interior surfaces were stripped bare and treated like a building site; each strand was built on its own surface / lot. One color was picked for the blocks, tables and chairs to accentuate the difference between existing surfaces / site and added intervention / building blocks.

Commerce

Commercial typologies are an extension of the public urban flow, they form a cul-de-sac off of the street flow where you enter go

around and exit out of the same opening. The cul-de-sac form is the most desired configuration in suburban developments, as it creates an exclusive enclave for residents of that street only without a real boundary or gate. The curvilinear design and layout of the café followed this "street" logic merged into an urban environment. The path into the cafe begins with a widened, curved and smooth link to the connecting road, which narrows down at its center and widens again at its dead-end to allow for traffic to turn back on its tracks.





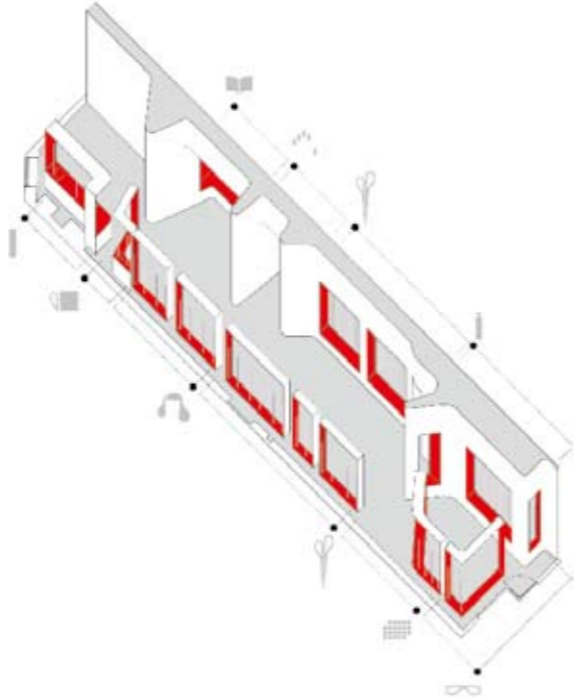
LA GUARDIA SALON

Location: New York, USA
Designer: Z-A / Cheng+Snyder
Photography: Danny Bright
Area: 180 m²

A hair salon is not about getting your hair cut. Like all other consumer venues, such as shops, restaurants, bars, and boutiques, the salon is organized around a specific program of necessity, but that program becomes merely an excuse for an experience that has nothing to do with need. When we shop for cloths, for instance, it's not because we have nothing to wear, it is because we are empowered by the transaction, by the fact that we can treat ourselves to something new every season. In a hair salon this feeling of empowerment is twofold, not only are we treating ourselves to a new look, but we constantly observe ourselves being pampered. Heightening the experience of sensory attentiveness provided the conceptual basis for the design. All of the major salon components doubly function as program and frame. These frames, outlined in red, draw your attention to specific views, whether it is the sight of yourself in a mirror or of the receptionist through the frame of the reception desk. The waiting area, cutting stations, storage units, color bar, espresso bar and lounge are likewise all defined in a series of frames. The adjacencies and overlaps between the frames animate the space.

While outlining the activities served as the design's single mode of operation, the space dictated two different outcomes. On the one side the exposed brick wall was treated as a found object, where all the items that run along the wall are seen as graphic elements. The pipes and electric conduits are exposed lines that fit the red outlined frames between them. The frames are then bent and stretched to

delineate their specific activity. On the other side of the salon the white sheetrock wall was treated as a pliable material where the wall itself is bent and stretched and the red frames are carved into the wall. Extending the sheetrock wall to merge with the ceiling and the brick wall to merge with the floor created an atypical configuration of the surfaces. Instead of the typical condition where a unique floor is capped by mute walls and ceiling, here, the flat surfaces with an expressive texture of wood and brick (floor + wall) are contrasted by an expressive form of mute colored sheetrock (wall + ceiling). The lighting scheme of vertical fluorescent lights, serve as an additional graphic system that outlines the individual spaces within the red frames. On the brick wall the fluorescents are surface mounted to highlight the texture of the wall. On the sheetrock wall lights are located within the carved frames to wash the white walls with the reflected red light. Programs constantly adapt and mutate to cope with contemporary life. A typical hair salon program has already merged with an espresso bar, a lounge and a cosmetics store; all aimed at prolonging the time you spend beyond the haircut. Identifying the extreme characteristics of a program, the one that drives it forward and enables it to adapt, can help us in interpreting the essence of even the most mundane of programs. This interpretation can generate a design response that is focused on animating the project and enhancing its core experience.





FIRST FLOOR PENTHOUSE

Location: Tel Aviv, Israel
Designer: Z-A / Guy Zucker
Photography: Assaf Pinchuk
Area: 140 m²

First Floor Penthouse extends the ephemeral relations between inside and outside. The primary asset of the apartment; its view onto the vast city hall square, is funneled in, creating a horizontal courtyard. This funneled landscape separates public from private, turning the bedrooms into a remote entity, when viewed from the open public space. The concept of the artificial landscape was carried through to shape the wall elevations and plans.



