

TRA

is the total design

STUDIO

TRA is the total design STUDIO: our work tells our story

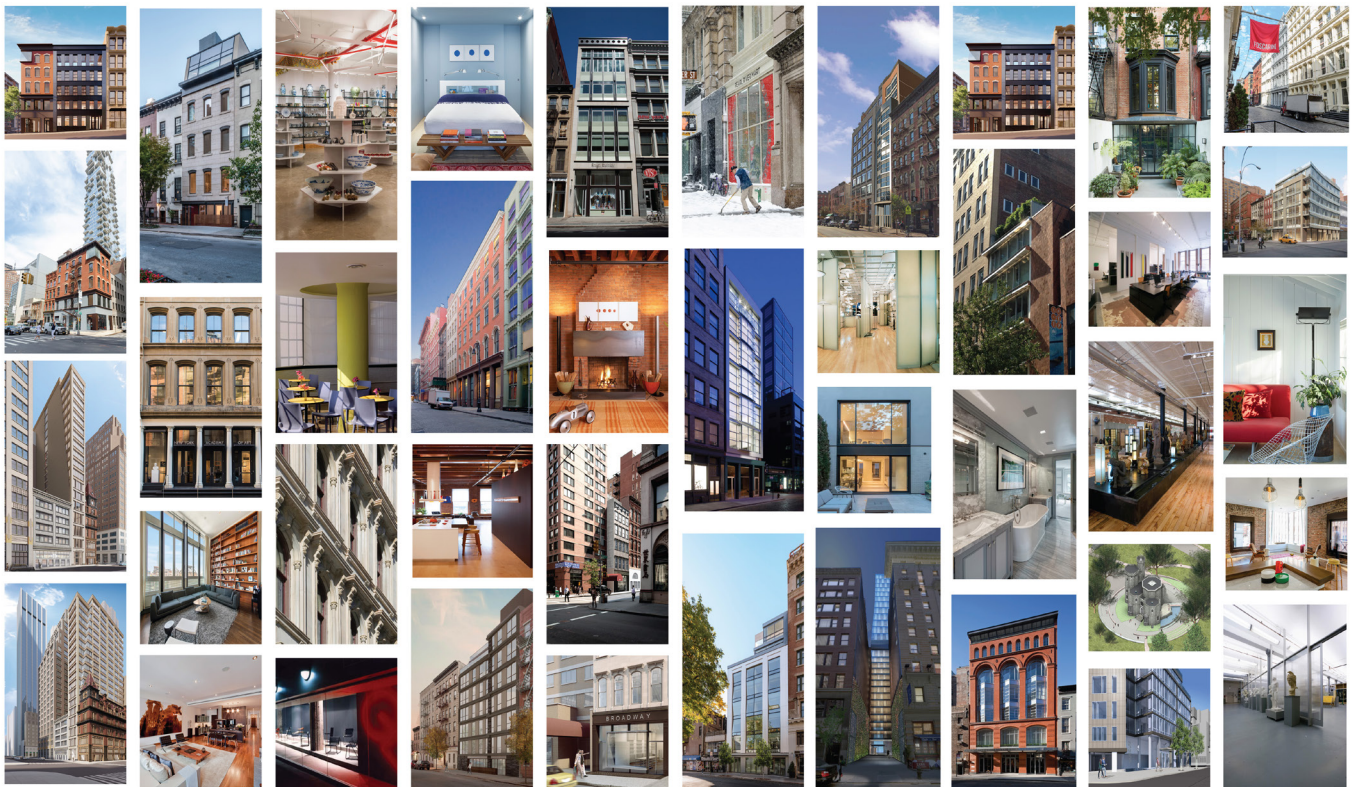
TRA is New York City and Southampton firm led by Caterina Roiatti, AIA, and Robert Traboscia, offering full services in Architecture, Preservation, Interior Design, Branded Environments and Design Build.

In architecture, all aspects of design, are interconnected: our diversified expertise, gained over decades of proven experience, will benefit your project by allowing us to identify the enabling problem and extraordinarily simple solutions, quickly addressing the complexity and multiple areas of expertise that are often required within a single project and the unexpected issues that inevitably arise during the construction process.

We do not simply solve problems, we are also challengers, working with you to find better ways to live, work, contribute to the natural and built environment. We design for people, finding the equilibrium across cultural and practical constraints, place and users, context and design, broad vision and details, uncovering opportunities for vibrant, but pragmatic, interventions.

We prioritize all projects regardless of size and context, we will take the time to learn about your story, vision and aspirations, we want to create the best place for you and your life.

Through intelligent zoning interpretations, powerful analysis tools and distinct design, we explore all possibilities. We have a proven record of improving the balance sheets and adding the most value to your development site, creating buildings that are as significant to the context as they are for the users.



Preservation & Adaptive Reuse

372 Broadway/ 6 Cortland Alley

Type: Preservation & Adaptive Reuse
Mixed Use Loft Building
Date: 2013
Status: In Progress
Location: New York, NY
Size: 25,000 SF



372 Broadway

Type: Residential Roof Top Addition
Date: 2013
Status: In Progress
Location: New York, NY
Size: 25,000 SF



443 Broadway

Type: Preservation & Conversion
Mixed Use Building
Date: 2009
Status: Built
Location: New York, NY
Size: 60,000 SF



443 Broadway

Type: Residential Rooftop Addition
Date: 2005-2009
Status: Built
Location: New York, NY
Size: 60,000 SF



22 Mercer Street

Type: Preservation & Adaptive Reuse
Mixed Use Building
Date: 2005-2009
Status: Built
Location: New York, NY
Size: 60,000 SF



22 Mercer Street Residences

Type: Residential
Date: 2009
Status: Built
Location: New York, NY
Size: 60,000SF



477 Broadway

Type: Preservation
New Storefront Infill
Date: 2007
Status: Built
Location: New York, NY
Size: 60,000 SF



Pearl River Mart Home



New York Academy of Art

Type: Preservation
Date: 2019
Status: Built
Location: New York, NY



New York Academy of Art



MacDougal Street Lofts

Type: Preservation & Adaptive Reuse
 Date: 2006-2010
 Status: Built
 Location: New York, NY
 Size: 7 Storeys, 42,000 SF



MacDougal Street Lofts

Type: Residential Interior
 Date: 2006-2010
 Status: Built
 Location: New York, NY
 Size: 7 Storeys, 42,000 SF



Buildings

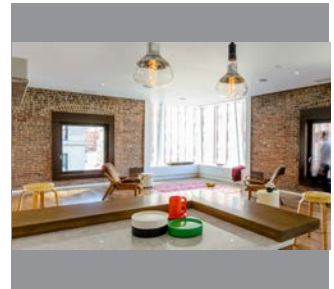
Tribeca Town Lofts

Type: Building Conversion
 Mixed Use Loft Building
 Date: 2013
 Status: In Construction
 Location: New York, NY
 Size: 6,000 SF



Tribeca Town Lofts Interior

Type: Building Conversion
 Mixed Use Loft Building
 Date: 2013
 Status: In Construction
 Location: New York, NY
 Size: 6,000 SF



251-253 5th Avenue

Type: Mixed-use Building
 Date: 2020
 Status: In Progress
 Location: New York, NY



35 Worth Street

Type: Mixed-use building
 Date: 2020
 Status: In Progress
 Location: Tribeca, New York, NY
 Size: 18,000 SF



44 Mercer Street

Type: Mixed Use Building in Historic District
 Date: 2004-2009
 Status: Built
 Location: New York, NY
 Size: 7 Storeys, 14,000 SF



44 Mercer Residences

Type: Residential
 Date: 2013
 Status: Built
 Location: New York, NY
 Size: 4,000SF



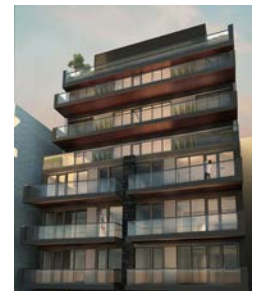
336 East 112

Type: New Residential Building
 Date: 2015
 Status: In Construction
 Location: New York, NY
 Size: 10,000 SF



336 East 112

Type: Interior
 Date: 2015
 Status: In Construction
 Location: New York, NY
 Size: 10,000 SF



Selected Projects

TRA Studio Architecture

MOD 112

Type: New Residential Building
Date: 2015
Status: Proposal
Location: New York, NY
Size: 10,000 SF



MOD 112

Type: Modular units
Date: 2015
Status: Proposal
Location: New York, NY
Size: 10,000 SF



3030 Hotel Tower

Type: New Residential Tower
Date: 2007-2011
Status: Proposal
Location: New York, NY
Size: 210,000 SF



OTA (On The Avenue Hotel)

Type: Building Conversion
Date: 2013
Status: In Progress
Location: New York, NY
Size: 170,000 SF



Bond NoHo

Type: New Building in Historic District
Hotel
Date: 2006-2011
Status: Construction Documents
Location: New York, NY



Bond NoHo

Type: Hotel Interior
Date: 2006-2011
Status: Construction Documents
Location: New York, NY
Size: 7 Storeys, 60,000 SF



Loft 25

Type: Residential
Date: 2005-2008
Status: Built
Location: New York, NY
Size: 9 Storeys, 112,000 SF



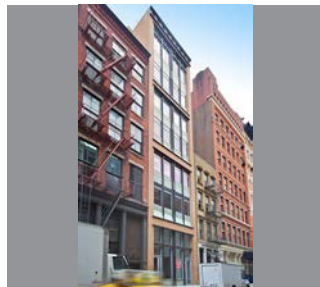
Loft 25

Type: Interior
Date: 2005-2008
Status: Built
Location: New York, NY
Size:



72 Mercer Street

Type: Mixed Use in Historic District
Date: 2000-2008
Status: Built
Location: New York, NY
Size: 7 Storeys, 42,000 SF



72 Mercer Residences

Type: Interior
Date: 2013
Status: Built
Location: New York, NY
Size: 4,000SF



Selected Projects

TRA Studio Architecture

501 Broadway

Type: Mixed Use Building in Historic District
Date: 2008
Status: Built
Location: New York, NY
Size: 42,000 SF



501 Broadway

Type: Interior
Date: 2008
Status: Built
Location: New York, NY
Size: 42,000 SF



251 East 61st

Type: Townhouse
Date: 2014
Status: In Construction
Location: New York, NY
Size: 10,000 SF



251 East 61st

Type: Townhouse Interior
Date: 2014
Status: In Construction
Location: New York, NY
Size: 10,000 SF



251 East 61st

Type: Coachhouse
Date: 2014
Status: In Construction
Location: New York, NY
Size: 10,000 SF



251 East 61st

Type: Coachhouse Interior
Date: 2014
Status: In Construction
Location: New York, NY
Size: 10,000 SF



126 East 28th

Type: New Residential Building
Date: 2015
Status: In Progress
Location: New York, NY
Size: 10,000 SF



126 East 28th Interiors

Type: New Residential Building
Date: 2015
Status: In Progress
Location: New York, NY
Size: 10,000 SF



Selected Projects

TRA Studio Architecture

149 Amity

Type: Townhouse
Date: 2019
Status: Complete
Location: Brooklyn, NY
Size: 5,000 SF



11 Essex

Type: Building
Date: 2019
Status: In Progress
Location: New York, NY
Size: 10,000 SF



Manhattan Ford

Type: Facade Restoration
Date: 2014
Status: Completed
Location: New York, NY



Lispensard Buildings

Type: Preservation & Adaptive Reuse
Rooftop Addition
Date: 2011
Status: Proposal
Location: New York, NY
Size: 36,000SF



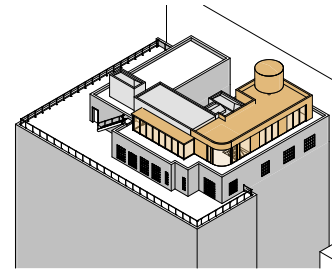
50 Greene Street

Type: Preservation
New Storefront Infill
Date: 2010
Status: Built
Location: New York, NY



26 E. 63rd Street

Type: Residential Rooftop Addition
Date: In Progress
Location: New York, NY
Size: 5,000 SF



Residential Interiors

48-50 Walker Loft Residences

Type: Residential
Date: 2013
Status: In Construction
Location: New York, NY
Size: 4,000SF



Essex House Residence

Type: Residential
Date: 2013
Status: In Construction
Location: New York, NY
Size: 1,600SF



7 East 17th Street and 8 East 18th Street Lobbies

Type: Interior
Date: 2010
Status: Built
Location: New York, NY



17th Street Lofts

Type: Renovation
Date: 2009
Proposal, 2010
Status: Built
Location: New York, NY
Size: 4,500 SF



465 Park Ave Residence

Type: Residential
 Date: 2012-2013
 Status: In Construction
 Location: New York, NY
 Size: 1,750SF



421 West Broadway

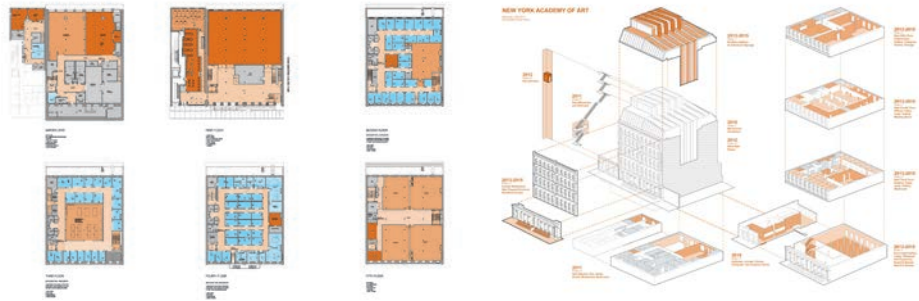
Type: Living
 Date: 2012
 Status: Built
 Location: New York, NY
 Size: 42,000 SF (Modifications)



Institutional

New York Academy of Art Master Plan

Type: Institutional
 Date: 2013
 Status: In Progress
 Location: New York, NY



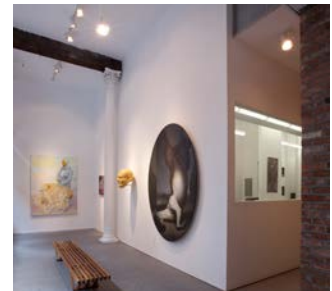
New York Academy of Art Addition

Type: Institutional
 Date: 2013
 Status: In Progress
 Location: New York, NY



New York Academy of Art

Type: Institutional
 Date: 2010
 Status: Built, In Progress
 Location: New York, NY
 Size: 42,000 SF (Modifications)



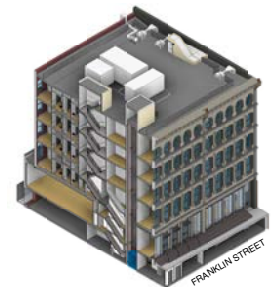
New York Academy of Art Facade Restoration

Type: Institutional
 Date: 2019
 Status: In Progress
 Location: New York, NY



New York Academy of Art Infrastructure

Type: Institutional
 Date: 2018
 Status: In Progress
 Location: New York, NY



Fonhill Castle Landscape Design

Type: Institutional
 Date: 2016
 Status: In Progress
 Location: Bronx, NY



Fonhill Castle Restoration Adaptive Reuse

Type: Institutional
 Date: 2016
 Status: In Progress
 Location: Bronx, NY



Selected Projects

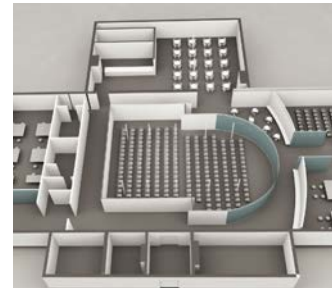
TRA Studio Architecture

New York Institute of Technology School of Architecture

Type: Masterplan
Date: 2007
Status: Built
Location: Old Westbury, NY
Size: 30,000 SF



New York Institute of Technology School of Architecture



Retail & Showrooms

Spazio Foscari

Type: Facade Renovation
Date: 2013
Status: In Construction
Location: New York, NY



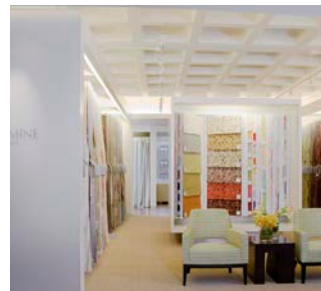
Spazio Foscari

Type: Showroom & Event Space
Date: 2013
Status: In Construction
Location: New York, NY
Size: 3,200 SF



Z+R, Zimmer + Rohde Group

Type: Fabric Showroom
Date: 2009
Status: Built
Location: New York, NY
Size: 11,500 SF



Artemide USA

Type: Lighting Showroom & Architectural Signage
Date: 1996
New Proposal, 2010
Status: Built
Location: New York, NY
Size: 3,500SF



Agnes b. Gallery/ Boutique

Type: Boutique & Gallery
Date: 2011
Location: New York, NY



Agnes b. Gallery/ Boutique

Type: Boutique & Gallery
Date: 2011
Status: Built
Location: New York, NY
Size: 4,000 SF



Beau Brummel & Cerruti Jeans

Type: Menswear Boutique
Date: 2004
Status: Built
Location: New York, NY
Size: 4,000 SF



Lin & Weinberg 20th Century Gallery

Type: Furniture Gallery
Date: 2002
Status: Built
Location: New York, NY
Size: 4,000 SF



Selected Projects

TRA Studio Architecture

GEI Showroom

Type: Furniture Showroom
Date: 1990
Proposal, 2006
Status:
Location: Long Island City, NY
Size: 3,000 SF



Panicali Fine Arts

Type: Art Gallery
Date: 1990
Location: New York, NY
Size: 2,000 SF



477 Broadway

Type: Preservation
New Storefront Infill
Date: 2007
Status: Built
Location: New York, NY
Size: 60,000 SF



Pearl River Mart Home

Type: Chinese Department Store
Date: 2007
Status: Built
Location: New York, NY
Size: 10,000SF



Workspace

Cliquot

Type: Workspace
Date: 2004
Status: Built
Location: New York, NY
Size: 10,000 SF Interior
4,000 SF Terrace

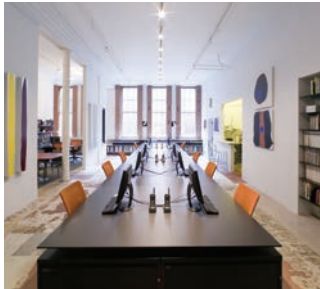


Cliquot



TRA/ ART Studio 2

Type: Office
Date: 2005
Status: Built
Location: New York, NY
Size: 2,000 SF



TRA/ ART Studio 3

Type: Office
Date: 2011
Status: Built
Location: New York, NY
Size: 2,000 SF



PMG Property Markets Group

Type: Office
Date: 2006
Status: Built
Location: New York, NY
Size: 6,000 SF



TRA: A Latin term for ahead of, or in the midst of things; simultaneously existing as the edge and the link.

About TRA

As the name implies TRA studio, (in Latin in between) finds the balance in the middle, between innovative design and excellence in problem solving. TRA Studio focuses on transforming the practice of architectural design in historic districts, often characterized by conflicting forces, to one that draws strength from the complicated process. We partner with our clients as well as Community Associations and Preservation Commissions, developing environments that are unforgettable, yet performative, remaining always site specific and responsive to the current conditions.

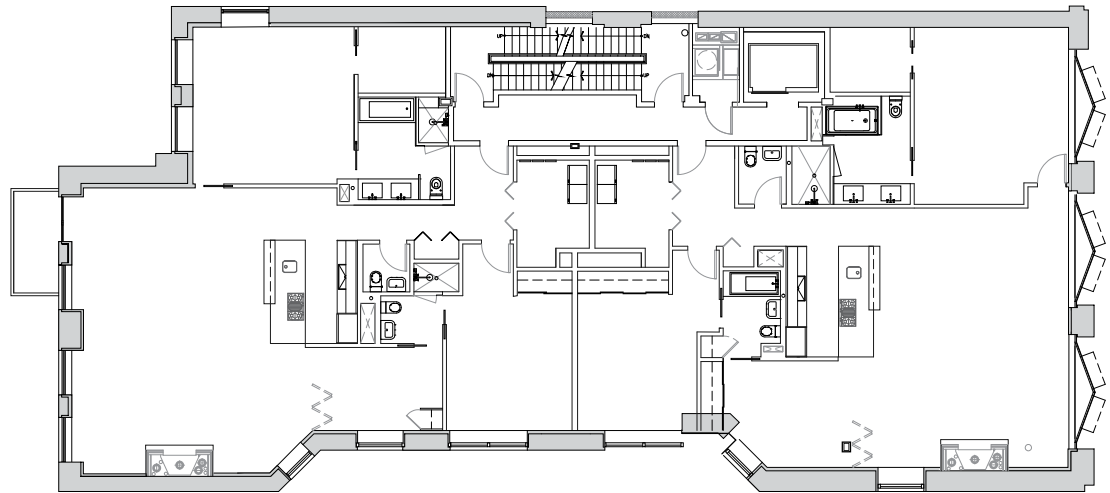


TRA's work in the New York Historic Districts spans a wide range of projects including new construction, additions, adaptive re-use and restorations of historic structures. Since 1995, the firm has worked with leading cultural institutions, art foundations, global corporations, international fashion labels and nonprofit organizations, as well as with developers and private clients.

TRA embraces the responsibility that comes with working in the Historic Districts, where interventions are long lasting and have reaching effects on the city and its users. From interiors to new buildings, these singular interventions enhance their neighborhoods, and their sum becomes integral to the improvement of the larger urban fabric.

TRA received the Regina Kellerman Award from the Greenwich Village Society for Historic Preservation and was selected as a top finalist in the Grand Army Plaza Competition in 2008. TRA's projects have been featured in several publications including the AIA Guide to New York City.

Typical Plan:



Project Summary:

The Romanesque large-scale loft building, designed by Renwick-Aspenwall and Russell Architects in 1890, was converted by Victor Janer Christ in 1966 into a Church. In order to reuse the building for worship, the building was stripped of all its architectural detail and a new façade and interior was constructed. The three top floors were closed off, seemingly in perpetuity.

The building has been now renovated into nine apartments, with the Church occupying the first floor and cellar. The project was somewhat risky, because there was the potential for controversy since the 60's façade had been designed by a somewhat notable architect, also we had no idea what the condition the original façade was in. The only surviving architectural elements were the brick pilasters and arched openings.

The 1960 brick veneer was applied to the existing façade through the use of masonry ties and layers of mortar, puncturing holes and cracking the historical facade. The amount of new brick required to repair the wall could have created an undesirable mosaic effect, which posed the question of whether the whole façade should be reconstructed. The possibility of reusing some of the interior layers of the historical façade in combination with similar historical bricks resulted in the best possible treatment of the façade.

The new façade which has been called a "retro-vention", (part "reverse intervention", part new interpretative design, embraces each use and its identity while honoring the found conditions and the original design of the façade. The building restoration, at once meticulous and inventive, also restored its life.

The angled windows tie the different neighborhoods together, they provide South views to Washington Square Park, north views to the Village and direct views to MacDougal Historical alley, they look both backward to the past and forward to the future. The façade wall movement opens an active dialogue with the past and the present, the sparseness of the new infill enhancing the richness of the ornate brickwork.

173 MacDougal has been a true catalyst in the transformation of the street, which coincided with the restoration and transformation of the Park, resuming its long overdue landmark status and galvanizing role.

Selected Press:



We find it especially gratifying to see creative conversations that satisfy both the building owner and the historic context of a neighborhood. The 2009 renovation is an exceptional example of a sensitive re-imagining that integrates modern elements into the original façade while satisfying the needs of both owners. The two lower floors are veiled with a glass curtain wall that helps identify the public nature of the church's street-level space, while the upper residential floors take full advantage of the surviving pilasters and arches, with new windows that reinterpret the original design. The new cast glass cornice memorializes the Romanesque cornice that was removed in 1966, but is updated using modern materials. The renovation involved the successful cooperation of many players... The community was so enamored with the conversation that the project team was awarded a Regina Kellerman Award at GVSHP's 2009 Annual Awards - a happy ending for this wonderful Greenwich Village landmark conversion. 173 MacDougal Creative Conversation by Sheryl - January 20, 2012, Posted in West Village, <http://gvshp.org/blog/2012/01/20/creative-conversation/>

New American Luxury Magazine, publication Well preserved, by Annie Fisher, November-December 2011

The New York Times

"TRA Studio, for its part, has cleverly reinterpreted the original design of the windows and cornice. Its window mullions are trim and lithe, far different from the original heavy framing, and the cornice is a projecting skylight of glass"
Streetscapes, Uncovering the 173 MacDougal, publication past, a church shapes its future, Christopher Gray, New York Times, July 7, 2008

Awards:

Regina Kellerman Award

Greenwich Village Society for Historic Preservation, 19th Annual Village Award, June 09

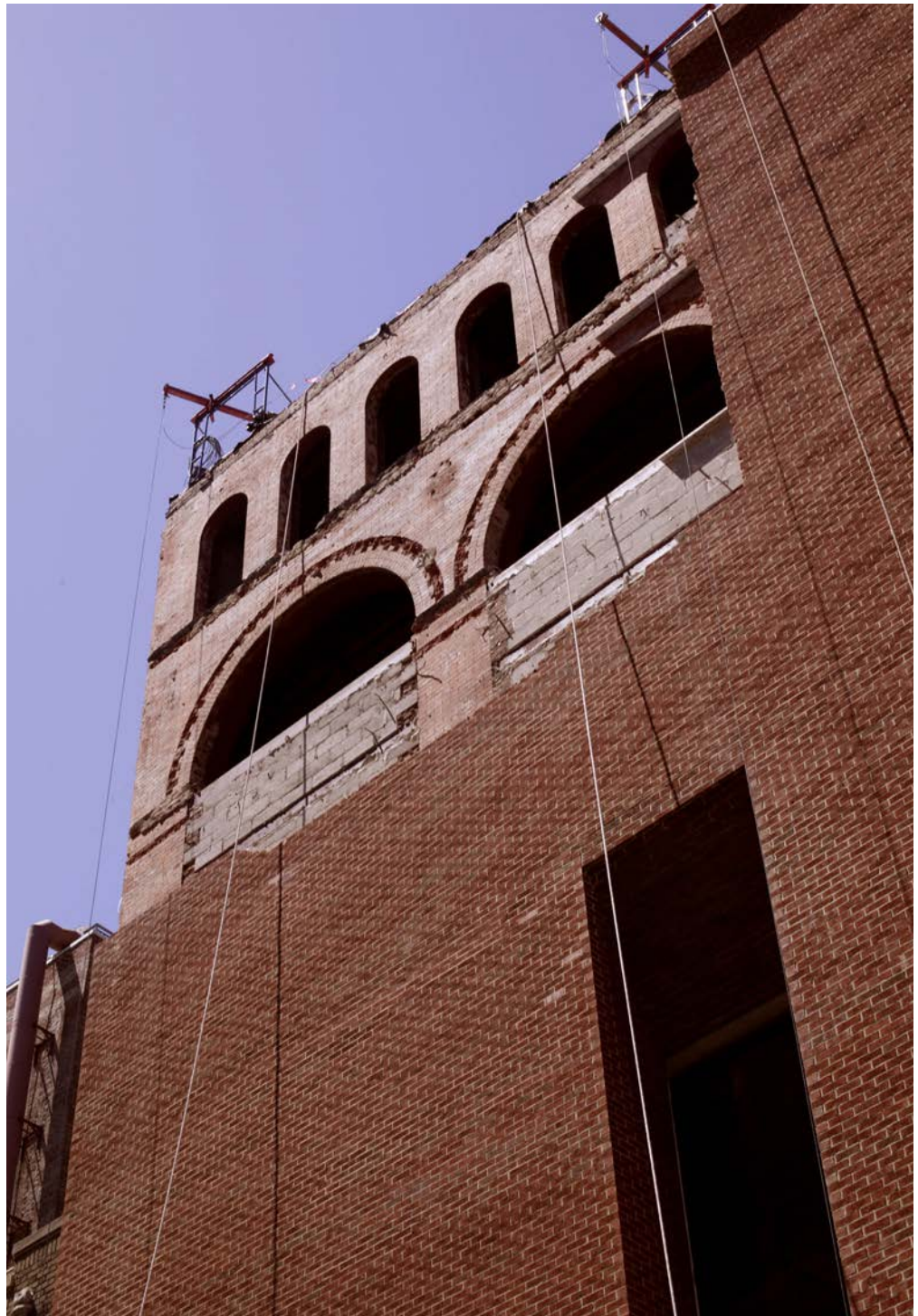
In order to reuse the building for worship, the building was stripped of all its architectural detail and a new façade and interior was constructed. The three top floors were closed off, seemingly in perpetuity.

The 1960 brick veneer was applied to the existing façade through the use of masonry ties and layers of mortar, puncturing holes and cracking the historical fabric. The major damage was in the base where the center bay base arch was removed to accommodate the 1960's façade.

1967



2009



The only surviving architectural elements were the brick pilasters and arched openings. The lower two floors, which have been mostly dismantled since the brick arch had to be removed to make way for the tall openings of the Church entrance, have been carefully restored. Since all the old brick faces were altered in some way, the possibility of reusing some of the interior layers of the historical façade in combination with a found similar molded historical brick resulted in the best possibilities. In the end a small crew of masons laid this combination of selective brick, working slowly on areas of brick detailing and finally brushing and washing the whole façade with a tint before final pointing to ensure the best homogeneous façade surface.



East-West Section



Project Summary:

In the SoHo Cast Iron District, an existing five storey loft building designed by Griffith Thomas in 1860 has been converted into a mixed use building. Retail is located on the ground floor with sixteen apartments above and two additional levels of new penthouse structures. On each floor there are four apartments, each apartment having its own private dramatic interior atrium which gently tapers outward. The modern curtain-wall lining rises to fold into the penthouses, where the displaced square footage is utilized. The renovation included the complete restoration of the building facades and the design of new storefronts on Broadway and Mercer Street.

North-South Section



The Landmarks Preservation Commission mandated the exact reconstruction of the historic Broadway storefront, allowing for a modern storefront infill on Mercer Street and the transformation of the roof into a contemporary new fabricated “roofscape”. The new structure is carefully shaped to have limited visibility from public view, allowing for more design freedom and an intact reading of the old structure.

The restoration process required the facades to be cleaned of all paint and soil. The existing façade facing Broadway was made up of a Tuckahoe marble façade that was unusual for the area and required extensive repair. The mostly brick façade facing Mercer Street required intensive brick matching for color and surface texture. The wood windows, with rare built-in shutters, painted in two colors have been reconstructed.

On Mercer Street it was also deemed that the storefront design could be new due to the requirement of the mixed-use project and the unsuitability that the proportion of the original storefront presented. The new design for the Mercer Street storefront and residential entrance reflects the proportions of the loft building storefronts, being at once independent and contextual. The storefront is one of the several storefront projects on Mercer Street by TRA and contributed to the “making of the street” process.

The renovation of this building completes “the making of the street”, from an utilitarian and gritty Mercer Street to one of the most recognizable streets in SoHo. TRA contributed to the streetscape transformation with 72 Mercer, 52 Mercer, 22 Mercer, 44 Mercer and 50 Howard Street; our “small interventions” selectively begin to create an intertwined network. The restoration portion of the project is part of the “preservation project cases” at Columbia University’s Planning and Preservation School.

Selected Press:



“22 Mercer has been restored under the highest of standards, ensuring that it remains true to its design in perpetuity. A staff of architects, designers and contractors worked for more than two years...” “soaring and dramatic atriums private to each apartment stream light through columns of glass plunging through the building. The interior spaces are fashioned around this splendid amenity which extends to the ground floor from the buildings roof garden”.

Wirednewyork, June 2005

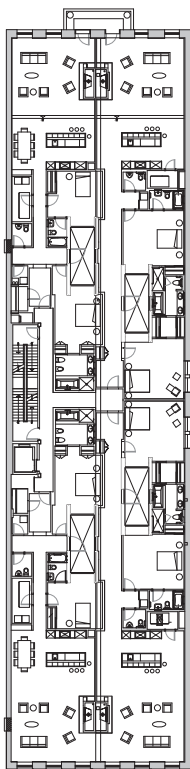
“Perhaps because they also live and work downtown, Roiatti and Traboscia understand well the value of preservation and adaptive reuse” “We just see [LPC] as another client,” working with them often raises the stakes for developers.” Despite the uniqueness of the design challenges presented by TRA’s projects at 173 MacDougal, 22 Mercer, and the Zimmer + Rohde Group Showroom, the projects are unified by the creativity of TRA’s solutions.”

New American Luxury Magazine, publication “Well preserved”, by Annie Fisher, November-December 11

Roof Masterpieces Architecture + Design By Manoela Roth. Brown Publishing 2012

On Broadway, the existing Tuckahoe marble façade, unusual for the area, was sugarized and severely damaged. The stone surfaces that required repair and patch of were marked and sized as rectangular units. In a painter fashion all these units were evaluated within the context of the entire façade. The restoration took several months during which a team of four sculptors applied a mixture called Cathedral stone to the details and then re-sculpted the missing portions, work that had to be done in three hours before the mixture brick façade has been solidified. Particular care was given in matching the color of the reconstructed details in each area.

Plan



Broadway



On each floor there are four apartments and each apartment has its own interior light and air courtyard atrium, which gently taper outward as they rise to fold into the penthouses. The atriums, lined with a sloped curtain wall glazing system with custom patterned glass and semi-reflective Trespa panels, allows the inhabitant of the apartment to feel as though they are in their own building. Similarly to the light-wells in Barcelona, the atriums are the center of the apartment and one of the most desirable features.



Interior views of one of the units, the floor is Brazilian cherry, the Kitchen Bulthaup. Every effort was made to maximize the ceiling height in the living area.





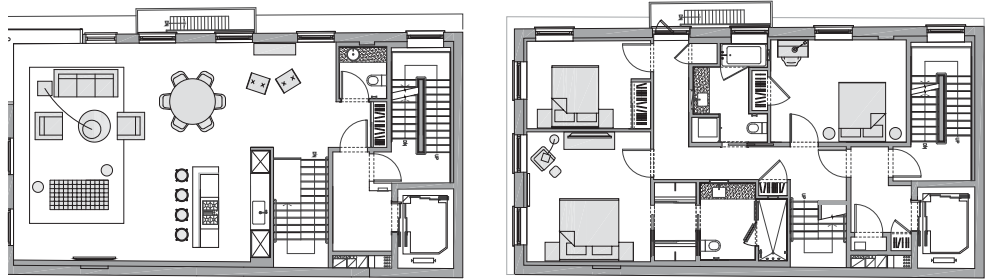
Project Summary:

The loft building, one of the oldest in the area, is in a rather advanced state of abandonment. The architectural elements and infill of the first floor have been completely removed.

The renovation of the building has been developed with the goal of preserving all surviving original aspects of the building, differentiating the new constructed elements with contemporary construction systems and languages.

The building is very unique, both because it spans the entire block, being 150' long, and because it is adjacent to a 26 story mediocre apartment tower. The zoning imposed the separation of the lot in two, with all of the bulk of the addition to be located on the Broadway lot with the window wall contiguous to the tower. The resulting, very visible, proposed rooftop addition refers to a particular condition seen only on lower Broadway where the two top floors, topped by their own cornice, often sit above the first cornice; a building on to of a building. The proposed upper "building" is modified by the interaction of zoning and visibility from the public way. The unexpected result is a volume that loosely recalls both the rooftop skylights in the area as well as the mansard roofs, whose prevalence was well documented on White Street. The volumes are visually fragmented, maintaining a balance similar to the volumes that historically animated the roofscapes of the nearby buildings. The mezzanine floor, completely invisible from the street, is shaped in order to conceal the stair and elevator bulkhead.





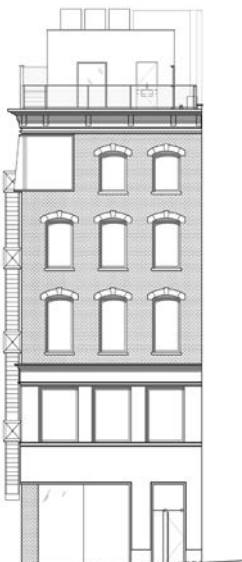
This diminutive loft building, with only a 25' by 50' floorplate, is the smallest we have been working with over the many projects we completed in SoHo and Tribeca. The program called for retail on the first floor and two duplex rental residences with three full bedrooms on the upper floors.

The layout of the apartments, tightly woven within confined volume, respects and enhances the spatial qualities that make lofts so desirable, such as tall ceilings, open flowing spaces and large expanses of glass, while creating the comfort and through careful zoning, the separation of living versus sleeping spaces, typical of the New York Village Townhomes. The interior finishes also marry the minimal aesthetic of the old manufacturing building with the interior warmth expected in a townhouse: exposed brick, walnut flooring, mahogany windows, aluminum, marble and lacquered millwork are brought together with clean, rigorous details, typical of TRA's work.

The striking corner atelier oriel, which recognizes that a view is the ultimate New York luxury, takes full advantage of the fact that the structure is curiously not Landmarked. It gives character and presence to the corner building and adds balance to the somewhat odd "too tall" proportions, as seen in the original conditions photograph.

The window looks directly to the rising World Trade Center, while on the roof-deck the new mechanical bulkhead doubles as an outlook to the Empire State Building. TRA was instrumental in identifying the property and organizing the development and construction team. TRA also designed the interiors, expedited the permits, (which were obtained in record time) and assisted with the project delivery process and preparation of shop-drawings.

The project has a comprehensive fixed budget of 1.5 million dollars and is currently under construction with in a design-build fashion, completion is expected for early 2015.



Interior views of corner window



Interior at lower livingroom

Exterior West Broadway Facade



Project Summary:

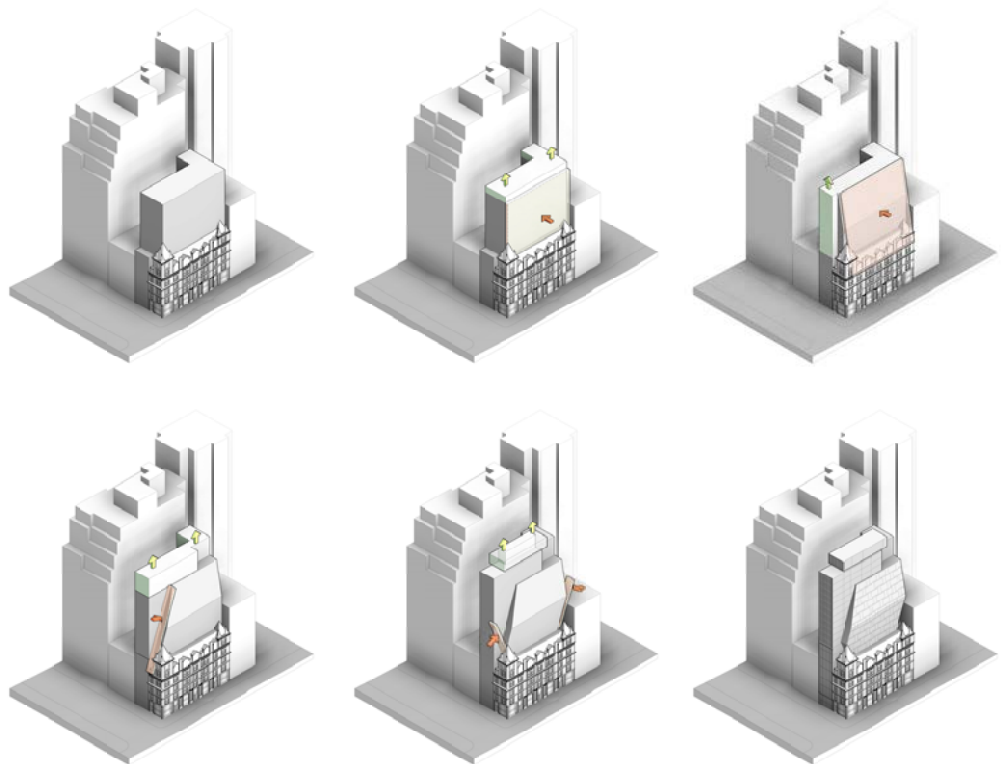
The design of 253 is guided by the idea that the air parcel above the historic structure contains DNA information to guide the design of the new tower. In particular, the slopes that define the reconstructed mansard roofs continue as imaginary planes that sculpt the new structure, tying 253 and 251 into an integrated whole. Within the imaginary sloped planes, 253 Fifth Avenue sculpts itself into a form that is at once innovative and reminiscent of the mansard roofs and stepped setbacks found in the area.

The corner site provides ample justification for this bold transformation, far from being a simple contemporary addition, the expansion celebrates the historic grandness and extravagance of the diverse neighborhood context.

253 Fifth Avenue an appropriate backdrop to the historical structure, the tripartite geometry, masonry base, shaft and top cornice respects the geometrical structure of the surrounding buildings.

TRA's design of the new building echoes, besides the roofs' geometry, the repeated water tables that detail 251, as well as the vertical columnettes that gave depth to the windows. On the South façade, the seemingly random distribution of windows and solid panels, recalls the abstract random compositions that can be seen on the exposed side walls of the historic buildings.

The exposed North demising wall is marked by the window hugging the corner, (similarly to how the marble stones of the main façade often return on the side of the historic buildings), to take advantage of the direct views to the Empire State Building, sightlines that have been miraculously preserved through the many new developments already under way and by a recessed line of windows that recalls the light-wells seen in the area.









**Project Summary:**

The building is adjacent to 33 Worth/173 West Broadway, whose renovation has been recently completed by TRA, similarly to what happened previously for Mercer Street and 28th Street, a successful project by TRA studio generated more opportunities within the area.

35 Worth is another hybrid building: it is a small structure but at 43' larger than most lots, it is located in Tribeca, but it is not landmarked, it also maintains, on the interiors, the vaulted ceiling which is one of the characteristic of a loft building, but has been largely modified and its façade stripped to become a non-descript commercial building.

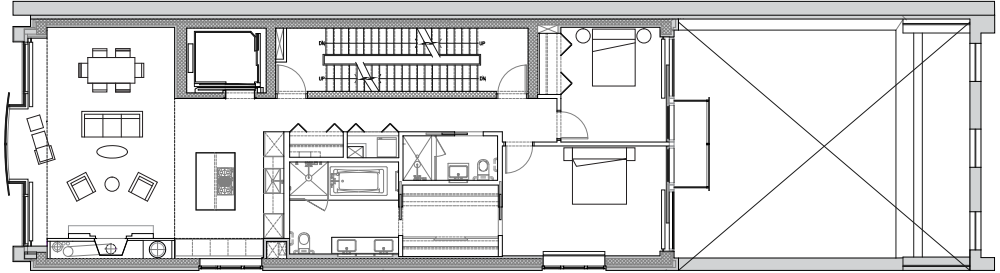
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The new façade is thought out as an expansion of the program, since it will become the most-recognizable representation of the SBA. The design is unmistakably modern, but its materiality draws from the manufacturing buildings found in the area. The exterior materials are humble, mainly brick and metal, the scale is almost monumental, being enhanced the rhythm of the progressively diminishing water tables and conversely progressively increasing window heights.

The layout of the apartments, tightly woven within the confined volume, respects and enhances the spatial qualities that make lofts so desirable, such as tall ceilings, open flowing spaces and large expanses of glass.

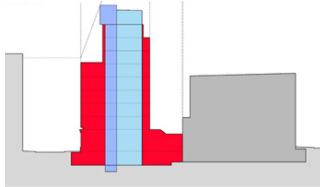
The rear of the building, which will be visible to the inhabitants from the spacious common recreation deck, is approached with the same level of design as the front.

Typical Plan:

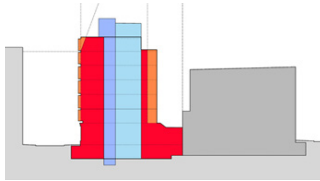


Project Summary:

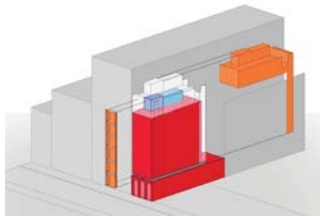
Before (Conforming)



After (Reconsiderations & Variances)



Exploded Axonometric



In the SoHo Cast Iron Historic District three storeys of an existing five storey brick and cast-iron loft building were destroyed by a fire in the 1960's. The surviving two storey building lost all of its architectural detail except for the cast iron columns on the ground floor which seem to stand in defiance.

As most of the existing building was damaged well beyond repair, the columns' preservation was pivotal in the Landmarks Preservation Commission's decision to allow for new construction on this site. Their design and the restoration of a connecting granite plinth became the keystone of the building's storefront and the primary organizing element of the facade.

The allowed built area required us to place six storeys of modern structure, or, as requested by the client, 80' of glass curtain wall, atop the 20' slender, ornate, and structurally improbable columns.

A glowing glass band links the existing and the new structure, pinned by the demising walls; the juxtaposition of the curtain wall fragment against the recessed operable windows recalls the SoHo facades layering.

In order to make the building happen we partnered with LPC to reinterpret the zoning and codes. We petitioned the Community and Commission to allow for the demolition of the existing structure, (with the condition of saving the existing columns), obtained a change of use variance, argued for the reduction of the rear yard, without which the loft apartments would have been too small, obtained a variance for the sky exposure plane, without which the penthouse levels would have been all core.

The enclosed "balconies" respond to all these requirements and increase the allowable FAR. The curved glass wall is an inhabitable reactive layer simultaneously connecting and separating the street from the residential privacy.

The installation of the thin steel spandrel extends to support the bay window and acts as an outrigger attaching to the main perimeter beam through a series of frames, made up of steel angles, almost like custom trusses. The spandrel shape follows the curve profile and then turns the corner to support the main window wall, with very little tolerance.

The design intervention preserves the remnants of the historic structure while restoring the Mercer character with its large scale utilitarian buildings completing "the making of the street", from a utilitarian and gritty townscape to one of the most recognizable streets in SoHo.

Selected Press:



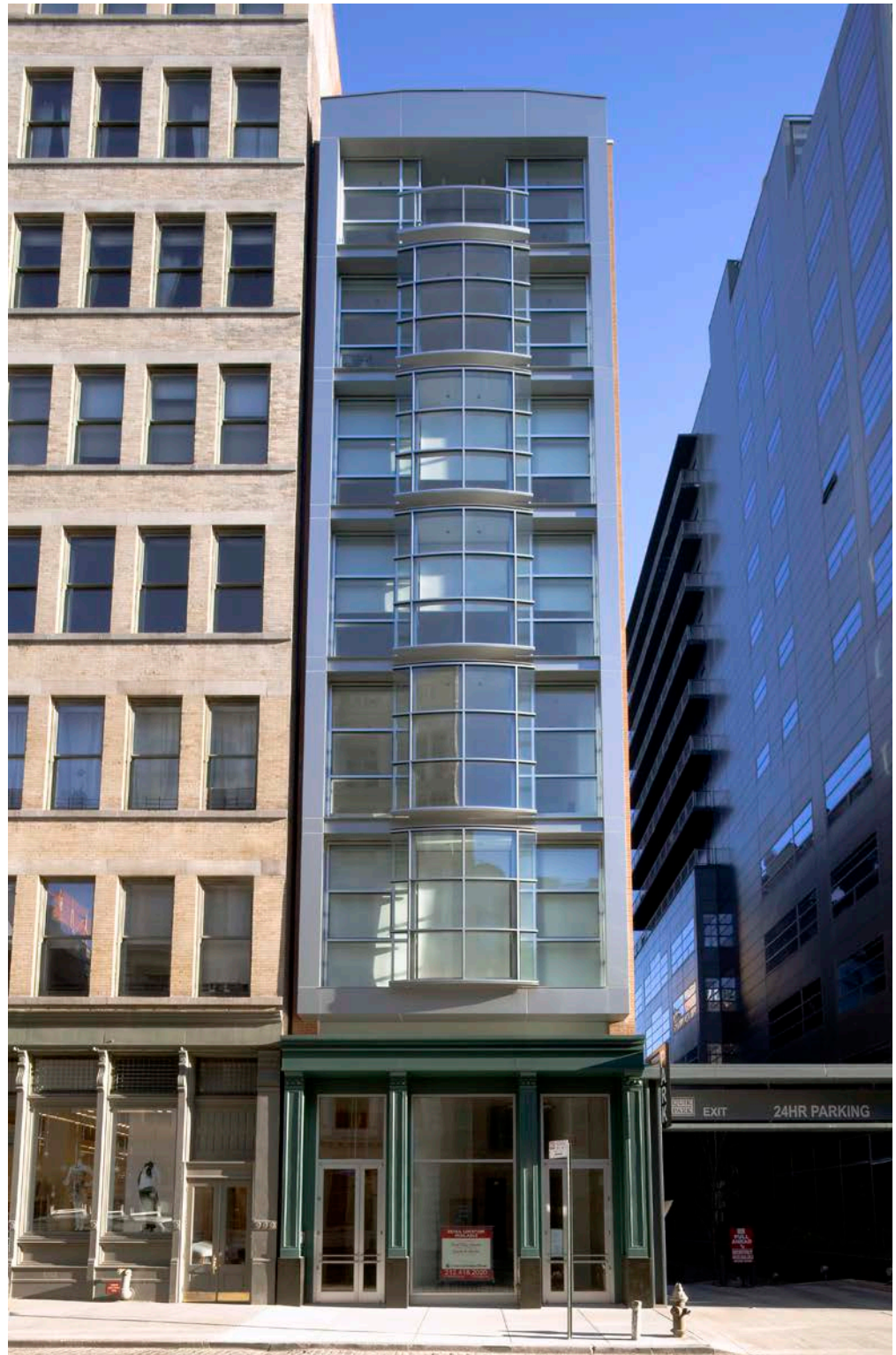
"In its neo-modernist probity, the new building is worthy to stand beside Jean Nouvel's, which is separated from it by a narrow courtyard that belongs to the Nouvel building", "Above all else, perhaps, the chief charm of 44 Mercer is that it has not only been well designed but also well made".

A success due to sober design, skillful construction, James, Gardner, November 5 2009, The Real Deal

"The facade of the six residential floors is ultra-modern, with glass and steel fronting onto Mercer. In contrast, the fully exposed south wall is utilitarian brick with a regular set of rectangular windows, all facing onto the imposing north wall of Jean Nouvel's 40 Mercer.", "So far this one looks even sharper than the renderings, which is always welcome from the newest neighbor on the block. Agreed?"

Breaking up not hard to do at 44 Mercer, curbed.com, Pete, April 23, 2009

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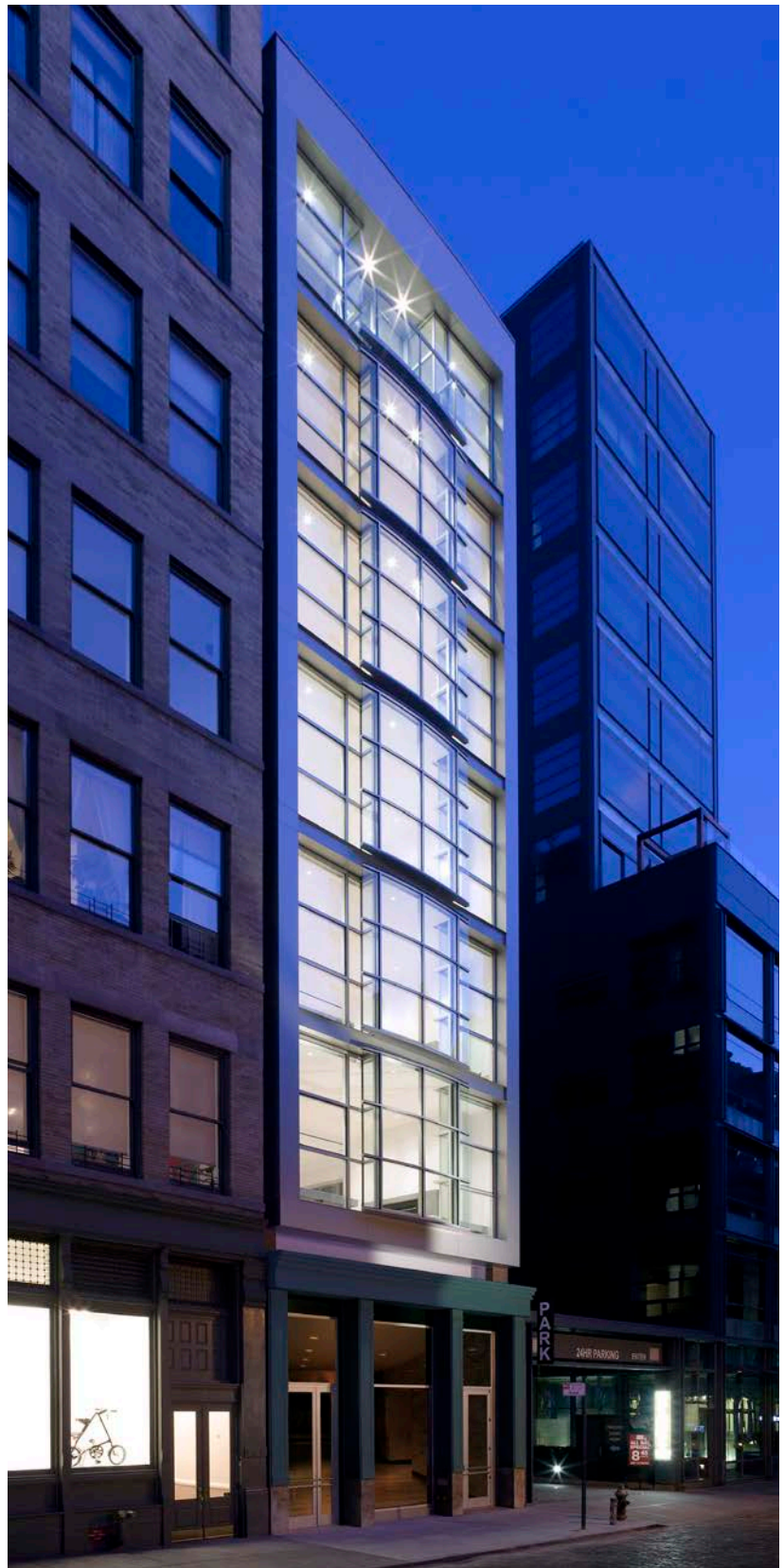


In the SoHo Cast Iron Historic District three stories of an existing 5 stories brick and cast-iron loft building were destroyed by a fire in the 1960's. The surviving two-stories building had lost all of its architectural detail except for the ground floor cast iron columns which seemed to stand in defiance. The task was difficult because the Community was at stake to loose an historic structure and because the two adjacent buildings, one historic and the very modern 40 Mercer, are large in scale and could have made the diminutive slender structure easily looked inappropriate.

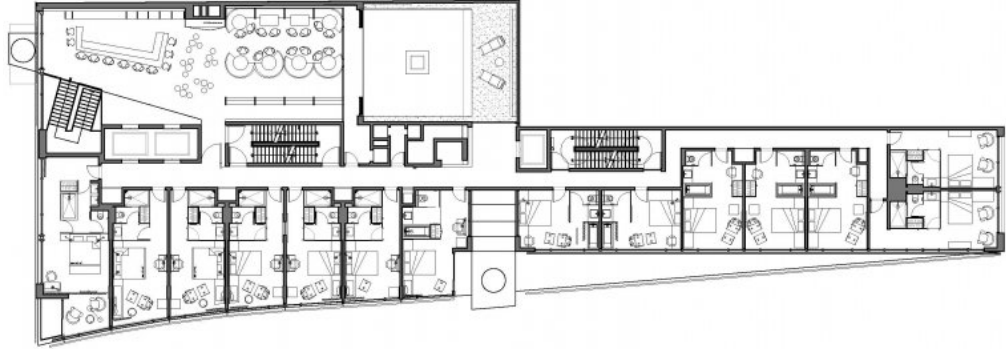
Close-Up of Column



Previous Structure



Plan:



Conceptual Massing:



Project Summary:



The BOND NOHO hotel is a corner lot located at the intersection of the cobble-stoned Bond Street and the busy Lafayette Street, in an area that predates the introduction of the city grid, the complexity of the lot being the root of the design of the BOND NOHO hotel. This rare exception of the Manhattan grid became the originator of the design diagram and ultimately of the building image. The design strategy was formulated "walking the site": coming down from Astor place, we were intrigued by the high visibility of the sign previously erected at the corner, due to the fact that this particular block "kicks" out from the grid, markedly towards the East. The neighborhood presents a complex texture, thus allowing for a truly contemporary building to be inserted, fact that was understood by the Landmark Commission where the building was approved unanimously in one session.

The new building is conceived, on Lafayette, as a taller seven stories structure, keeping with the surrounding buildings scale. The structure does not present a façade per se on Lafayette, but a thick tri-dimensional buffer, peeled and sliced to allow for transparency as well as privacy; the screen is made out of corrugated steel, sympathetic to the manufacturing nature of the area, perforated with varying density. The Lafayette shiny structure, on the Bond Street side, a smaller "textured" masonry structure, more in scale with the federal house surrounding.

After the building was designed, we uncovered an historical photo of the site that shows on Lafayette a façade with similar geometry; since designing is an intuitive act, it is not unusual to recognize the "precedent" after the project is delineated. To accentuate the "crease" between the two "structures", small outlooks are inserted, a narrow slot, similar to the alleys nearby, is left between the new building and the lot on the North, so to allow for additional light and air and a glimpse of the interior court. The repetition of the window wall stock components, assembled with a sense of unpredictability and rational randomness, create a customized effect and recalls the laciness of the cast iron buildings.

The Hotel lives in symbiosis with a granite and cast glass sidewalk, which illuminates the underground pool. The modernist promise of integration of art and architecture informs the design of the public spaces, the room's interior is not a "home away from home", rather it draws its imagery from the free flowing spaces of early modernism, quest that found its natural adaptation in the open sunlit "heroic" lofts of the 70's.

The interior spaces are spacious, light and airy, sparse and unexpected, they allow the traveler to dip, on a temporary basis, into the authentic loft living, "power working as well as fantasy, a "microloft" with all the amenities of the "live work" life. The aesthetic fantasy of the glass house promise is fulfilled in the hotel environment, since here truly minimalist conditions can exist, due to the fact that the occupants travel with minimal belongings and to the ever-present service. The result is a 50 room Hotel with an iconic and marked identity, which highlights the NoHo Lifestyle brand and a hospitality philosophy.

Front View:



Rear View:



The design of the hotel entrance can be described as location central, as also demonstrated in the logo design by Massimo Vignelli.



Interior view of the lobby referencing travel, the oval large common seating recalling the one in the two building.





Front Elevation



Rear Elevation

Project Summary:

Location: East Harlem, NYC
Project Size: 7 Floors, 22,400 sf
Project Type: Residential,
 Modular Construction

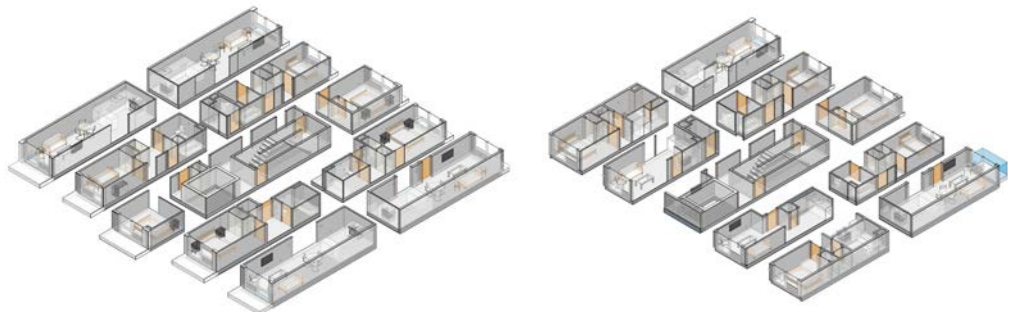
ONE TWELVE, for a team of young, innovative developers, who are set to demonstrate that modular can be right for New York City, addresses the need for moderate income, small units with a reduced financing period, short delivery time through offsite construction. The design is intentionally rigorous, taking advantage of the restrictions inherent to the construction methods, turning the limitations into opportunities.

The design strategy is very simple: the facade expresses the stacking of the pieces, but also groups the modules to showcase the breadth of the individual residential units. The result, far from a beehive collection of small modules, is a building composed of clearly identifiable and diverse housing units, that feel more like lofts, than low-income housing.

The frames that outline the units on the two facades, stem from a single pilaster that knits together the whole and identifies the lobby and rear park access. The material selection utilizes large unitized super-insulated glass windows, simple flashing metal colored bands and textured concrete panels. The recycled wood panel accents recall the classic fifties furniture, in some way reminding us that prefabricated construction is and should be built as precisely as modernist furniture.

Like TRA's past projects downtown, this project addresses the best utilization of infill sites, the small but significant interventions strategically contributing, like the stimulation points on a meridian channel network, to the revitalization of still emerging neighborhoods.

Floor Modules





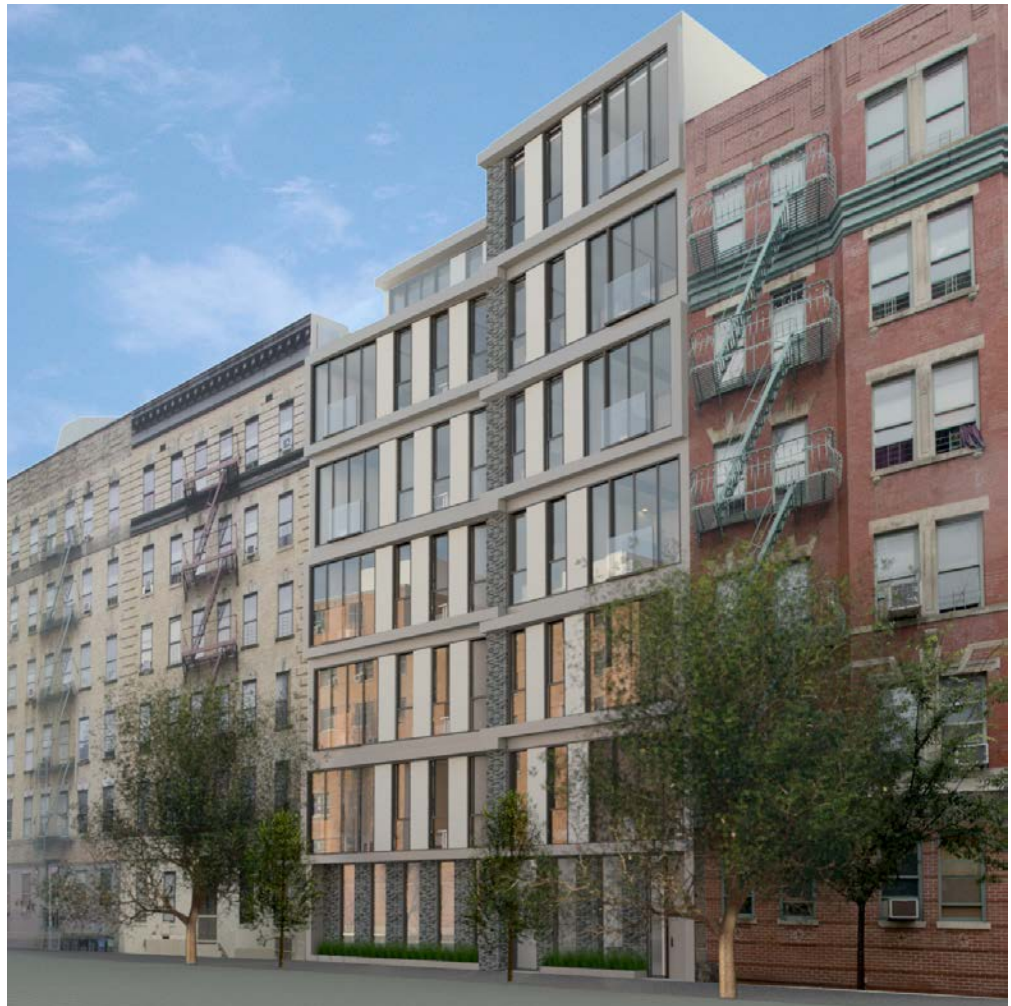
Project Summary:

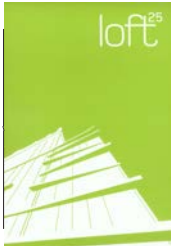
Completion: 2020/2021
Project Size: 22,400 sf
Project Type: Residential

The building started as a modular mid-rise, but the building size quickly demonstrated that conventional construction was more cost effective. The design decisions that informed the modular project also shape the current design. On the 112th street facade, the building is integral to the context, with its weighty articulated skin, thicker on the first floor. The frames defining the apartment units shift back and forth and the glass strips alternate with the slate tone panels, reflecting the light in a varied way. The balance between solid and void is suggested by the use of the space behind, giving more privacy to the bedrooms and by the desire to achieve the tightest possible envelope.

Like TRA's past projects downtown, this project addresses the best utilization of infill sites. The small but significant interventions strategically contribute, like the stimulation points on a meridian channel network, to the revitalization of still emerging neighborhoods.

112th Street Facade





Initial Proposal



Second Proposal



Final Proposal

Project Summary:

This is the largest condominium project recently completed in Chelsea: an existing massive masonry nine-storey masonry factory building used for printing is converted into 72 apartments. The building is connected to a new addition housing nine apartments, which creates the identity for the whole complex with this narrow structure.

The 20' wide addition started as a 120' tall beacon of light, with a sculpted tri-dimensional glass wall that moved progressively away from the street uncovering balconies cantilevered towards the Highline. The balconies increased in depth with the rising levels, similarly to the Singer Building.

At the end of the design process, the project changed dramatically, when we learnt that the new addition had to be reduced to half the height of the historic building.

In the complex under construction, the restored factory building is being transformed by the overlapping extended stainless steel eyebrows stitching the older parent building and the angular addition. The shiny stringcourses project at slight angles, kind of like moving your eyes left to right to catch the views, away from the projects in front.

Melding artistic and architectural experimentation, the angled stringcourses are the replica of the aluminum backdrops of the "minimal pours" by one of the design partners who is also a gestural artist.

The sculptural paintings, hanging in our studio the day we were looking for a solution to the design problem, became the expression of the architectural concept and the project logo visual motif, melding artistic and architectural experimentation.

The lobby entrance and Zen-garden occupy the ground floor of the new addition, the extensive structural elements penetrating the lobby have been incorporated in the design, like abstract sculptures wrapped in colored resin and lighting.

On the roof the wood deck is divided in two areas by a planted field of native grasses and wildflowers, species found on the Highline. The west "Day Deck" is animated by umbrellas, lounge chairs and cooled by outdoor showers. The east "Night Deck" is furnished with an outdoor bar, picnic tables, an outdoor grille and a fountain doubling as a beverage cooler. The deck area is surrounded by a running track, at once functional and voyeuristic.



Selected Press:

"What better becomes, or freshens, an older masonry building than some stainless steel stringcourses and quoins and being a parent to a smaller modern building with a lot of shiny angularity? Such "cosmetics" might seem a bit showy, but will probably fit right in Chelsea .. The new building on the site is only about half the height of the older building, but the architects for the project, Traboscia Roiatti Studio, have tied the two buildings together thematically with extended stainless steel stringcourses that project at slight angles from the facades."

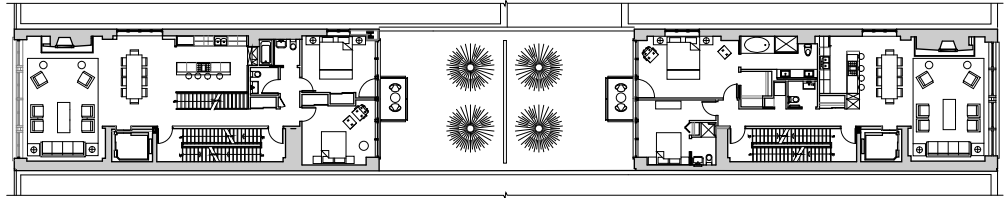
Overlaps and alternating angles at Loft 25 in Chelsea, City Realty, Carter, September 06

25th Street Facade





Typical Plan:



Project Summary:

72 Mercer was, back in 2000, the second new building approved in SoHo after the Scholastic Building. The site, 30 feet wide by 200 feet long, is located between Broadway and Mercer Street in the SoHo Cast Iron District. The original building, which was destroyed by fire in the 1960's, was designed in the 1860's in the early days of the cast iron renaissance emerging along the booming Broadway strip. In this period the buildings on Broadway are an early example of the new type of retail and manufacturing buildings being constructed: classically designed with monumental facades. On Broadway the buildings were mostly constructed of stone and cast-iron. The façade on the Broadway side was designed to be the main façade with a secondary façade on the narrower Mercer Street.

The Mercer Street façade with few recesses, details and shallow cornices spoke to the utilitarian and gritty nature of that side of the building.

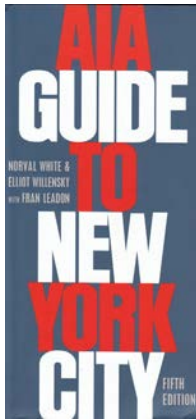
The proposed 42,000 sf new mixed use building with retail space on the ground floor and loft apartments on the upper floors, spans the entire lot between Broadway and Mercer Street with a courtyard in the middle for light and air. The new building makes subtle references to the surrounding urban context.

The geometry of both facades fits within the pattern of the surrounding fabric. At the same time the new building responds to the need to stand out as a contemporary statement.

Loft buildings and the spaces they create, are by definition "pure rooms", thus like in the old loft buildings, the architecture plays on the thickness of the building skin that surrounds the pure room. This thick skin is at once the connection to the past and a bridge to the present; it also creates a sense of privacy to buffer the interior space from the street

As seen in other surrounding loft buildings, very few pre-fabricated elements are utilized in order to create two at once similar and different facades. The Broadway facade is five storeys and is organized around a central set of windows. While the Mercer Street façade, which is seven storeys tall, the façade is organized around a central pilaster, which at the ground floor separates the residential entrance from the retail space.

Both facades utilize one pilaster and one window design, similarly to the original cast-iron dialogue.



Selected Press:



"Hooray for a simple building with nice details, fitting into the background in this historic district"
AIA Guide to New York City, Norval White, Elliot Willensky, Fran Leadon, 2010

"This lovely little building manages to be contextual, contemporary, graceful and engaging, all at the same time. This is no small feat in the historic district of SoHo.." "The building is impeccably proportioned."
101 Cool Buildings, the best of New York City Architecture, 1999-2009, Richard McMillan

"Traboscia Roiatti Architects have designed the building, which has have an attractive perforated cornice on Mercer Street where the firm has also designed a residential condominium project at 44 Mercer Street."
Carter, Cityrealtly

"This structure is a fine embodiment of a melding of past and present styles"
<http://www.hausfitzgerald.com/building/72-merc-street>, *Dicksé Fitzgerald*

Located in the Cast Iron Historic District, the location, size and scale of the new building is all together part of the architectonic solution. As seen in the surrounding loft buildings, very few pre-fabricated elements are utilized in order to create two at once similar and different facades. The Broadway side is five stories and is organized around a central set of windows and on the Mercer Street the seven stories façade is organized around a central pilaster, which at the ground floor separates the residential entrance from the retail space.

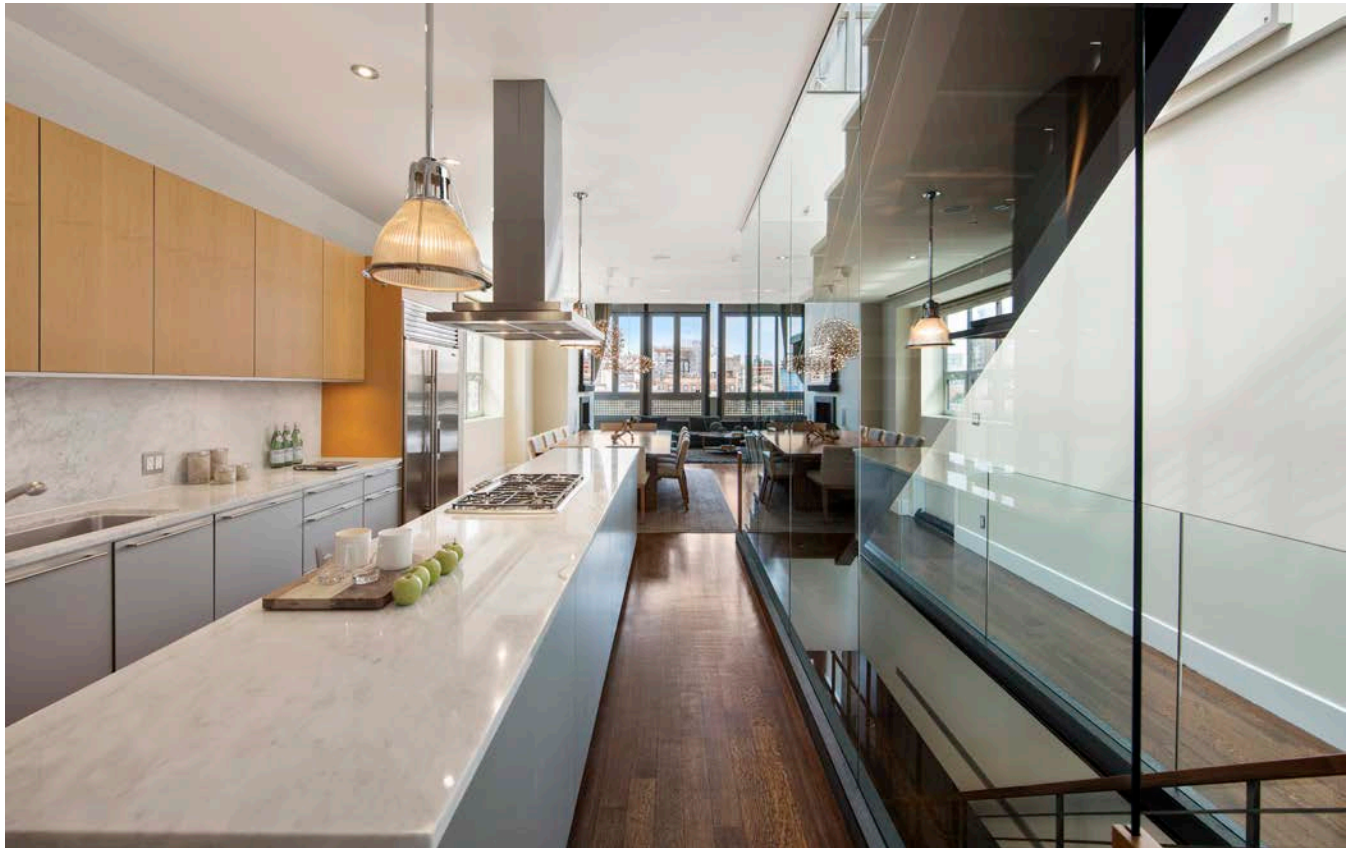
Broadway Facade



The Mercer Street brick façade with few recesses, details and shallow cornices spoke to the utilitarian and gritty nature of that side of the building.

Mercer Facade





Project Summary:

Completion: 2017
Project Size: 5,900 sf
Project Type: Residential

This turn of the century, four story brick townhouse with exceedingly rare additional two story rear coachhouse in the Treadwell Farms historic district, is curiously not Landmarked. The project offered the unique opportunity to rethink what had become two separate mixed use, heavily altered buildings, into a single, unique, private complex. The project makes the most of the unique conditions, enhancing all of the characteristics that make "townhouse" living desirable, without the downsides inherent to the compact size, on the interior the final result is completely unexpected in a 20' wide structure.

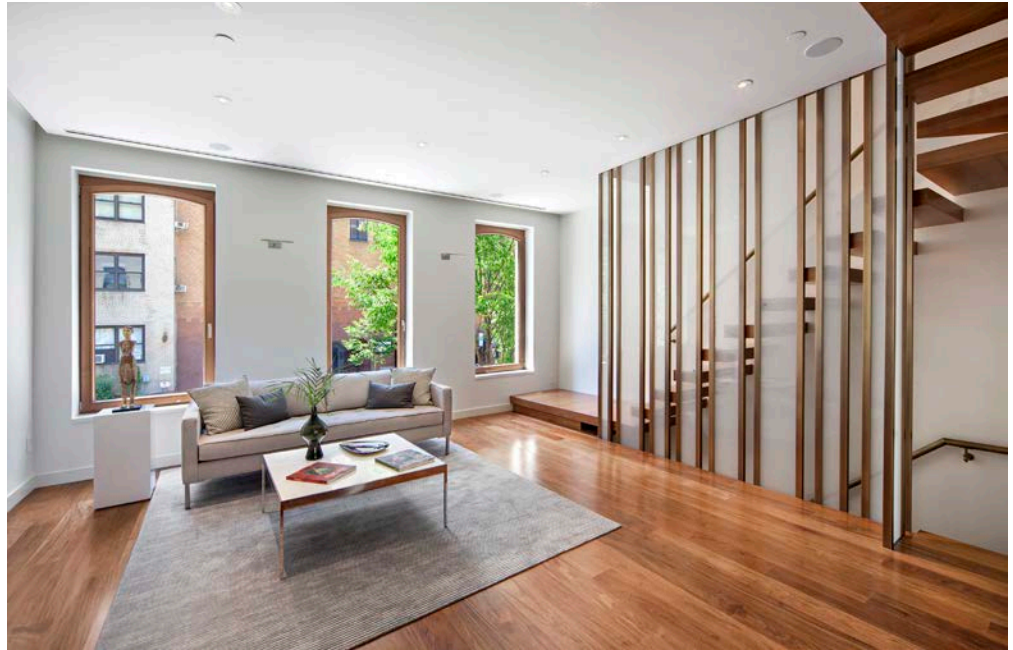
The underground sky light, which connects the two buildings, allowing for their combined as well as the individually separated use, becomes the branding of the project. The courtyard facing facades of both buildings are completely redesigned with a system of sliding doors, opening on what is essentially an open air living room.

Townhouse Facade

Floor Plan

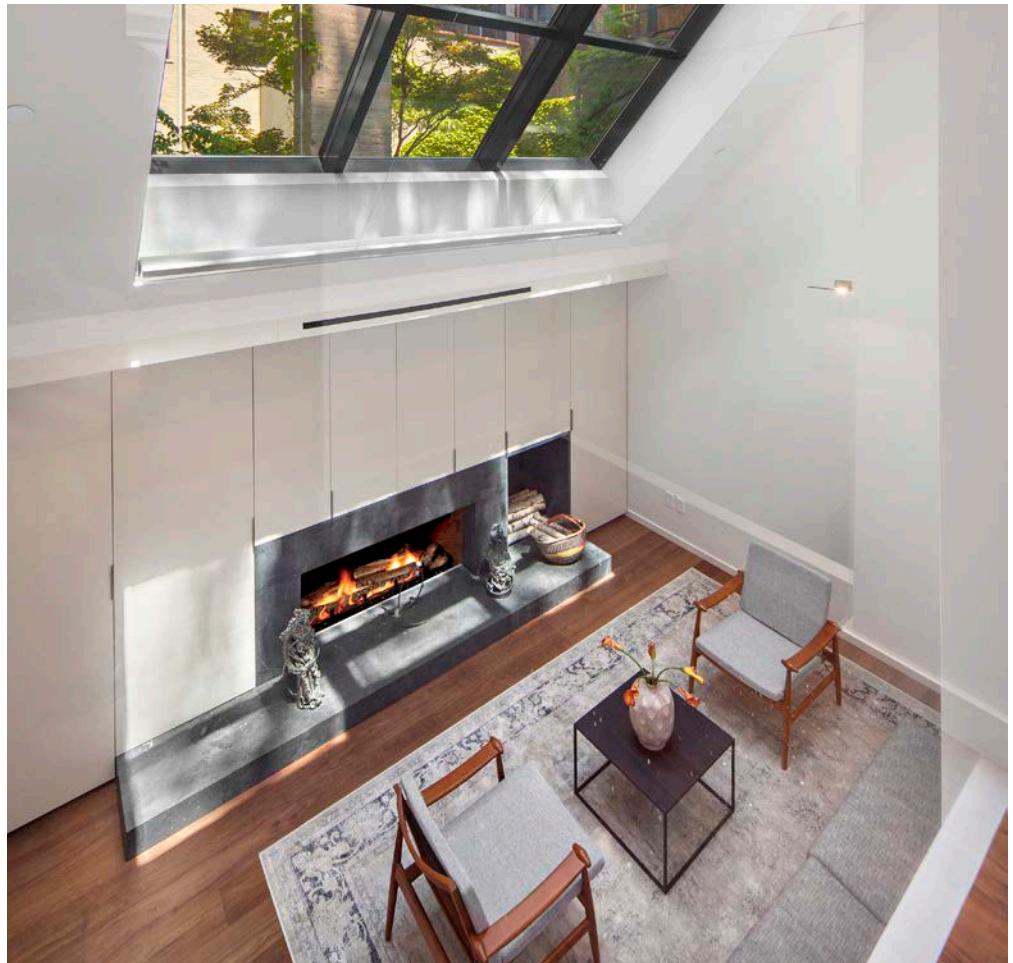


Townhouse Great Room



Coach House Living Room

Townhouse Rear Facade



Project Summary:

Completion: 2019/2020
Project Size: 25,000 sf
Project Type: Mixed Use -
Residential/Commercial

128E28 is an 8 story building that occupies a challenging mixed zoning lot, classified as contextual, but not landmarked, the building is also one of the several that TRA Studio designed for the small infill sites still available in New York City. These lots pose unique zoning challenges that make the projects at first unfeasible, TRA's expertise with the City's zoning regulations optimizes the site's potential, creating maximum value within beautiful envelopes. The massing exploits the zoning to its full potential, creating a base that fits into the rich legacy of the surrounding structures, referencing the scale and dignified materiality of the Park Avenue buildings.

The building steps above the sixth floor, allowing for a shared terrace and expressing the duplex penthouse to feel truly like a private separate structure above.

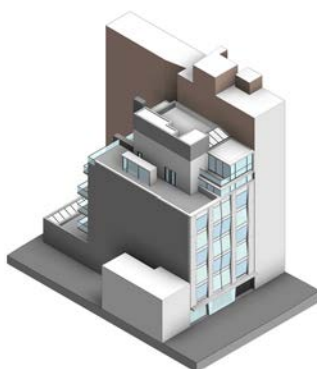
Also similarly to other TRA's projects it is located between a very established historic area, Park Avenue, and fringe blocks populated by varied typologies, including small tenement buildings.

The design naturally gravitates towards the large massive loft buildings towards the West, the sinuous steel clad pilasters recalling the masonry and stone pillars of the historic structures. The pilasters do not however connect to the ground; the upper building gracefully floats above the commercial space, increasing the visibility and scale of the two-level, sky lighted retail space. They recall the heroic classic modernist's buildings of the 60's and 70's, where the street effortlessly slides under the building.

28th Street Facade



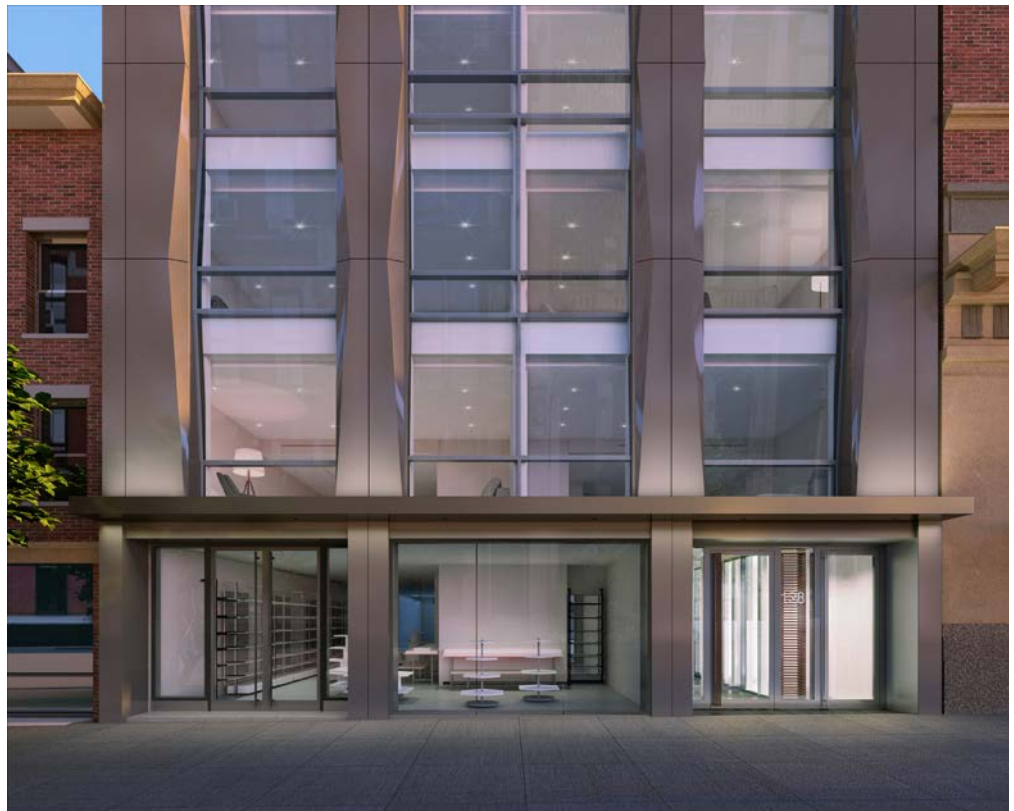
Axonometric View



Street Facade

The unitized curtain wall, built entirely in Italy, is articulated as to create an inhabitable thick skin, that includes bay windows, window seats and vent less fireplaces. The curtain-wall is composed by three-dimensional sculpted bay-windows that provide a textural facade and surprising internal views. The rear façade makes the most of zoning opportunities, with long balconies that shield the interior of the environmentally conscious development.

The design of the interior spaces, also by TRA, is as minimal and full of light as the trademark façade, the materials include large slabs of lava stone in the lobby, custom wide width plank wood flooring throughout, terrazzo in the kitchen, large format porcelain tiles from Spain in the bathrooms, matte glass kitchen.



Project Summary:

Location: Lower East Side, NYC

Completion: 2019

Project Size: 11 Floors, 18,000sf

Project Type: Mixed Use - Residential/Commercial New Construction

Client: 11 Essex LLC

The building is adjacent to 33 Worth/173 West Broadway, whose renovation has been recently completed by TRA, similarly to what happened previously for Mercer Street and 28th Street, a successful project by TRA studio generated more opportunities within the area.

35 Worth is another hybrid building: it is a small structure but at 43' larger than most lots, it is located in Tribeca, but it is not landmarked, it also maintains, on the interiors, the vaulted ceiling which is one of the characteristic of a loft building, but has been largely modified and its façade stripped to become a non-descript commercial building.

The program called for the maximum addition that could be obtained under the TMU regulations, new offices for the SBA, who is also the owner of the building, on the cellar, first floor and second floor and six residences above. The client also asked for their headquarters to be completely redesigned with the most up-to date technology and re-imagined to better respond to the current social-distancing and flexible working practices.

The new façade is thought out as an expansion of the program, since it will become the most-recognizable representation of the SBA. The design is unmistakably modern, but its materiality draws from the manufacturing buildings found in the area.

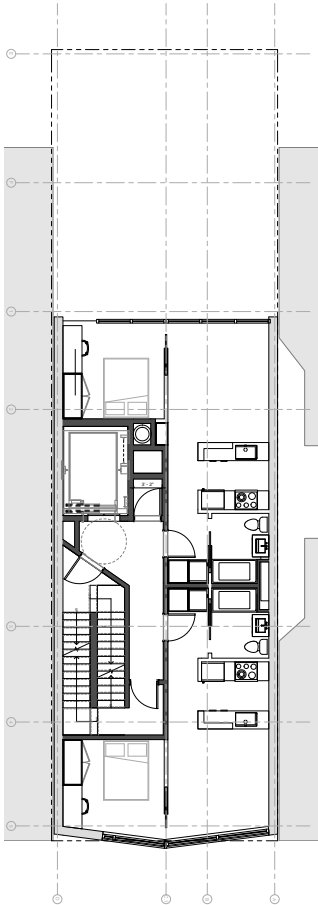
The exterior materials are humble, mainly brick and metal, the scale is almost monumental, being enhanced the rhythm of the progressively diminishing water tables and conversely progressively increasing window heights.

The layout of the apartments, tightly woven within the confined volume, respects and enhances the spatial qualities that make lofts so desirable, such as tall ceilings, open flowing spaces and large expanses of glass.

The rear of the building, which will be visible to the inhabitants from the spacious common recreation deck, is approached with the same level of design as the front.



Typical Floor Plan



Street View



One Clove Park

TRA Studio Architecture

Project Summary:

Completion: 2021
Project Size: 130,000 sf
Project Type: Mixed Use

The site is located in the Crown Heights section of Brooklyn, one of the most diverse neighborhoods in Brooklyn. Shaped like a wedge at the intersection between three completely different areas: the dense multi-family Jewish Buildings on the East, the established and quiet one and two family houses on the West of the very commercial Nostrand Avenue and the more residential Montgomery Street.

The irregular shape of the lot, is defined by Clove Road, the future site of the Clove Road Historic Park, the last surviving scar of the original Brooklyn streets, prior to the more recent urbanization. The rich history of the site offered an opportunity to create a cohesive architectural vision that links the community, places, and events.

The building's topographical approach and resulting massing follows site restrictions, taking full advantage of the Quality Housing regulations and of the unique conditions presented by the corner lot and sloping site.

A series of five cascading "houses", clad in textured terracotta, ascending in height, define the two main streets, define the two facades along Nostrand and Clover. The width of each house corresponds exactly to a typical one bedroom unit, giving to the occupants a sense of identity and belonging. The apartment building above shares the (co-)location with a co-habitant, the African Museum, the Montgomery Street façade is surprisingly all glass, behind which are located the double height entrance to the Museum and the residential lobby, which includes a library dedicated to the history of the site, the upper floors house the larger residential units and a penthouse with 180 degrees views.

Birds Eye View



Nostrand Avenue Facade



Project Summary:

Completion: 2019
Project Size: 5,000 sf
Project Type: 5 Story
Brownstone Townhouse

The restoration and interior renovation of this five story historic Brooklyn five stories brownstone, located on a tree lined street that retains its original residential atmosphere, offered us the unique opportunity to work with the same client we have known and worked with, in a very different setting for years . Our clients, who are not new to restorations and renovations, were attracted to the seemingly intact exterior, which however housed a heavily altered interior in need of extensive upgrades.. They understood that, in order to give new life to the historic structure, a complete overhaul was necessary, to do so they knew they could rely on Robert Traboscia's "hands on" work ethic and extensive experience in overcoming the daily challenges that are presented when working on historic structures.

Rear Facade - Conservatory



The interior of the house is being renovated taking full advantage of the historic surviving vestigias: the sculptural staircase is carefully restored, the plaster moldings are being reconstructed by hand, fireplaces and floors are being reconditioned to their original state.

The envelope has been restored following, as much as possible when dealing with an historic structure, passive house practices, new mechanical systems and support spaces are seamlessly woven in to bring the old structure up with contemporary expectations, the dialogue between the restoration and the new, finds an easy parallel in the philosophy behind the New York Academy of Arts where traditional techniques are taught to encourage the creation of figurative, but contemporary art.

The design fully embraces the narrative of townhouse lifestyle, where living spaces are layered to suit different functions and moods. The cellar level, far from being a service floor, accessed by the new open stair, houses a refined wine cellar and the dogs' care quarters, (the dogs are however welcome everywhere in the house). The garden level, occupied by kitchen and dining, accesses a surprisingly modern landscaped rear yard through a new conservatory inspired by the turn of the century glass and metal greenhouses. The public parlor level is connected to the family room and guests' quarters floor, followed by the Master bedroom suite where the back room houses the well-equipped Gentlemen's walk-in closet. David's painting studio sits at the top level, where the guests often sit as models.

The renovated spaces will be soon be the backdrop for the couple's curated eclectic collection of art, mostly figurative paintings, antiques and vintage, often humorous, storytelling objects.



Project Summary:

Project Type: Preservation,
Adaptive Reuse

Fonthill Castle is a Gothic Revival hammered stone structure built to recall a castle, built along the Hudson River as the Hudson River Railroad planned to lay its tracks, composed by a cluster six octagonal towers, the name Fonthill was derived from William Beckford's Gothic Fonthill Abbey in England it was commissioned in 1852 by Edwin Forrest, a successful shakespearean Actor, as the private home for himself and his wife, the couple never got to live in the building. Forrest later sold the property to the Sisters of Charity of New York who relocated the Academy of Mount Saint Vincent from McGowan's Pass when the City of New York was developing Central Park. The castle has served as a convent, chapel, museum, chaplain's residence, and the college library, without any significant modification made. The structure, which is now a National Historic Landmark. its curious history, (the Sisters were essentially the single user), preserved the overall integrity of the exterior and interior, which is however in great need of restoration and infrastructure upgrades. TRA studio was charged in 2016 to start the process to document the building and prepare a complete Condition Report for the Restoration, TRA also prepared a concept design for the redefining the surrounding areas, in a way restoring the connection between the building and it surroundings.

TRA Studio is in the process of crafting a restoration plan for the historic structure, whose TRA is also in the process of redefining the landscape connecting the structure to the other major buildings on Campus. The proposed landscape design takes its clues from the original print showing a perfectly circular lawn surrounding the castle, suggesting an abstract moat around it. The proposed scheme proposes a circular defining moat which takes the place of the present asphalt cul de sac road, also acting as a retaining basin to manage runoff.

Axonometric View



A minimal gentle circular ramp accompanies the moat, gently leaning over the pre-existing steps to the outdoor stage that Forrest had envision for his own performances, the gesture allows for handicapped accessible access without marring the existing individual Landmarked structure in any way. The geometry of the moat expands in concentric circles creating an open amphitheater around the open stage. The terraced landscape climbs up the hill, connecting the castle to the Main Building. An open cantilevered terrace for hosting events occupies the Hudson quarter of the circle, while the necessary parking is hidden away downhill. The proposed main interventions pertain, as previously mentioned, to the handicapped access to the main floor and subsequently to the upper floors.. The service spaces, such as the kitchen for events, storage and mechanical, take advantage of the less accessible spaces, such as the basement, (where the irregular foundation even boasts exposed rock boulders) and the portions of the turrets that cannot be publicly used, due to the lack of means of egress.

The simple, concise, minimal geometry which originates from the Fonthill Castle rotunda radiates, in a spinning movement, to engage the campus at large, from Founder’s Hall to the River, becoming its campus connector. One of the paths takes to the old Railroad tracks, which hopefully one day will reconnect the Hudson Valley to the City.

Instead of the function defining the form, in this case the form dictates the function. The floor plan is a porous cluster of six octagonal towers, no corridors and wasted space, making it ideal for exhibition or event space, accessed from all 360 degrees from all the major buildings of the campus and connect vistas from the Administration Building to the Hudson River and to the Community at large. The compact floor plan, almost absent of corridors, makes for the perfect exhibition and performance space, without much intervention.

The eccentric floor plan promises, in the second phase of the project, to make it the ideal hub to foster sociability and provide a reference point that symbolizes the togetherness of all the different departments populating the campus site.



Axonomic and Plans



GARDEN LEVEL



FIRST FLOOR



SECOND FLOOR



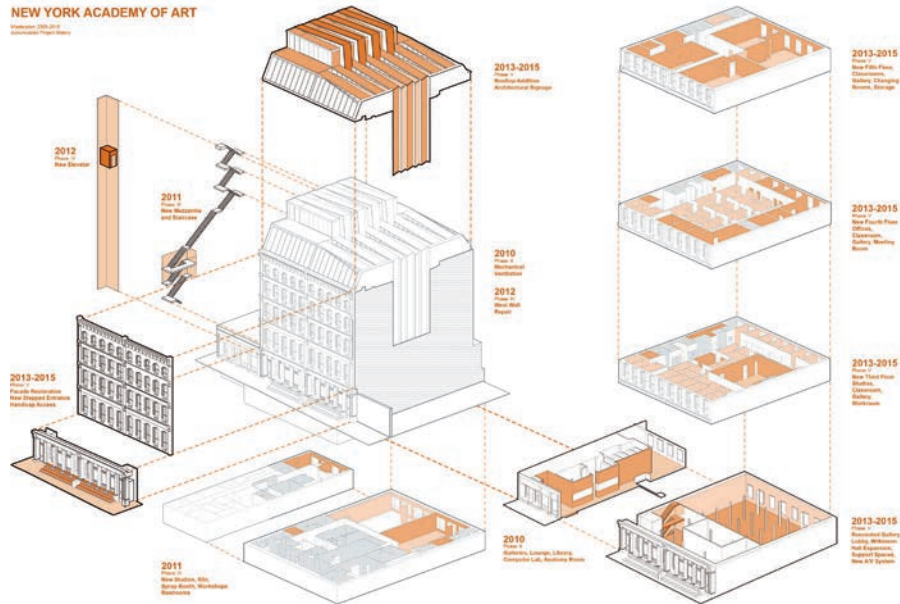
THIRD FLOOR



FOURTH FLOOR



FIFTH FLOOR



The Academy, a unique School teaching in classical fine arts of painting and sculpture, had been housed in the Tribeca landmarked building since 1990, without modifications to the original 42,000 square foot structure; in 2001 the school suffered a fire, which destroyed approximately 50% of the loft buildings interior. TRA was commissioned to restore the damaged building, in a four months period, for a cost of \$40.00 per square foot, but also to give to the growing institution the public presence that was fast becoming necessary.

The design layered new materials juxtaposed to the old structure, exposed by the baring action of the fire. In 2002 the project was expanded to include the renovation of the ground floor public spaces, followed by the renovation of the fifth floor classrooms, equipped with theatrical stages and lighting. The present phase, addresses the full Master Plan for The School, including, besides all the interior spaces, the new library located on two floors in the adjacent 105 Franklin, new vertical circulation, façade restoration, storefront reconstruction and finally the rooftop addition of 8,800 sf.

The Master Plan devises a phased construction schedule that allows for the work to be done during the 12 summer weeks, when the activity slows down, the school still remaining operational.

Architecture has the ability to speak loudly about what who we are: the still in process renovation, together with the guidance of the new Director, already demonstrated to have changed, in a positive way, the way the students live in and perceive the Institution. As it was requested by the Board, the design makes architecture part of the curriculum, every move and every dollar being intended to help students create great art. The work produced by the students becomes more enduring with the completion of every phase of the renovation. The proposed exterior restoration and addition is the physical expression of the university's desire to become a great presence in the city and to bridge the divide between the insular art world and the community around it.

The proposed addition has been designed according to the Landmark Commission mandate that the structure should not change the "typology" of the building, or simply put, the augmented building still has to read like a five storey loft building. The design questions the typical nondescript accretions presently getting built in the area, proposing instead a mansard rooftop addition, as it was fashionable at the end of the century. The roof, kind of a urban sculpture, is composed of ribbons of zinc sliced upward, pleated to create North light diffusing skylights illuminating a 7,000 sf column free space and a penthouse gallery. The skylights, advertise the building use, truly appropriate light manufacturing, morphing on the west façade into a studio window with integrated signage. The west façade claims its prominence in the Franklin Street triangle, an interstitial space that is morphing into one of the rare public plazas in New York. The signage wall reveals the NYAA identity and gives architectural form to the urban qualities of the site.

All the extensive mechanical building systems are exposed on the rear façade, to maximize the usable space and announce the interior use.

The proposed new first floor threshold will act as the school quad, an active surface that connects the school to the neighborhood, where art is displayed and social interaction is encouraged, turning the short block into the "Academy Street".



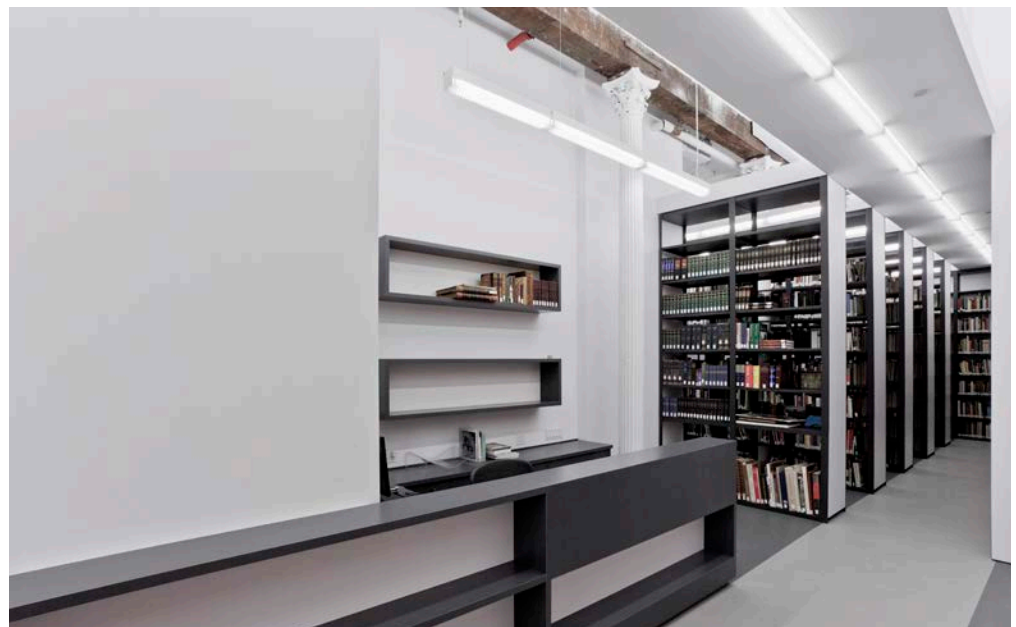
Rendering of the northwest corner, at Franklin Street and West Broadway



First Floor Gallery
Painting Studios



Library

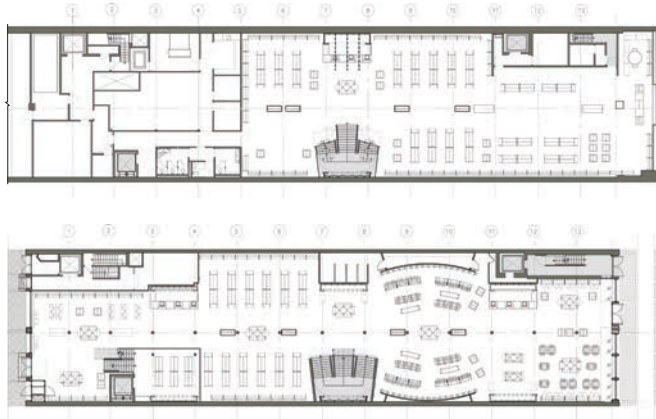


Pearl River Mart

Design Firm &
Firm of Record:
TRA Studio Architecture,
PLLC

Completed:
2002

Role of Nominee:
Design Principal



Pearl River Mart



With the Pearl River Mart's expansion to the second floor, Caterina faced several immediate challenges. Mr. Chen required a high degree of flexibility due to the unpredictable nature of his products being displayed, the new second floor needed to be at once visually connected but physically separated from the main floor. The new second floor's access was through the building's public lobby and stair, both of which were in need of complete reconstruction.

Interpreting the new storefront design was a critical part of the store design, the solution hinged on the redesign of the dramatic three floors high building lobby where a 30' feet high fire rated glass slot visually connects the ground floor and new retail spaces on the second floor and cellar.



The visitor is transported to his destination by the circulation path which, like a river flowing between its banks, connects a series of large abstract shapes. The platforms, simultaneously acting as viewing platforms and performance spaces, are intimate enough to display domestic furnishings.

The lighting system wire support has been designed to satisfy the technical needs while completely revealing the integrity of the historical envelope. The industrial loft aesthetic is reinforced by the use of exterior grade "green materials" for the fabrication of the fixtures: Trespa panels, commonly used for building siding, roofing concrete planks, aluminum, steel "tiles", exposed brick, bamboo and steel light-wells retaining walls for the vitrines.

I have personal knowledge that the nominee was largely responsible for the design of the project listed above

Mr. Chen
Owner
Pearl River Market Client

Publications:

Pearl River changes its course, Marianne Rohrich, March 6, 2003, *New York Times*
The Asian Attraction, Gareth Fenley, *Design Display and Ideas Magazine*, July, 2003
New York Shopping Destinations, *Design Display and Ideas Magazine*, Roxanna Swey, December 2003
The New York List, Melissa Feldman, June 2003
Paper Magazine, May 2003
New York Times, March 2003
New York Magazine, February 2003
Crain's, Lisa Fickensher, October 2003
AIA Architectural Tourism Committee, *Mercer Street walking tour* 2011

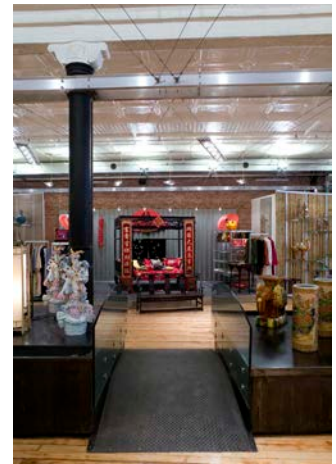
Pearl River Mart

“New Yorker’s secret font of affordable Asian goods now has a SoHo address. Housewares and fashions are on the well-designed first floor”

-The New York List, 2003

“Move to SoHo uncramps Chinatown store’s style, Pearl river’s success flows through design”

-Crain’s, 2003



PEARL RIVER MART: CHELSEA

TRA Studio Architecture

Project Summary:

Chelsea, New York City
Project Size: 3,500 SF, 2017
Chinese Department Store
Client: Pearl River Mart



PRM Chelsea represents the first retail environment designed by TRA after Joanne Kwong joined PRM as the new young President of the 50 years old company. The evolution of PRM can be followed in the history of their stores, from the original Chinatown location to the 20,000 square feet SoHo Emporium, designed by TRA in 2004 and the 10,000 square feet Pearl Home SoHo, also designed by TRA in 2008, to the 2017 Tribeca Pop-up which marked the return of PRM's, after two years, to "brick and mortar" stores.

The Chelsea Market location continues the Pearl's tradition to consciously select architecturally interesting spaces in significant locations, making them available for use by the neighborhood.



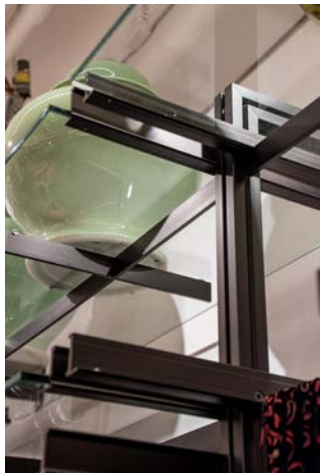
The store, which was designed in strict collaboration with Joanne, represents the prototype of the redefined PRM retail environment, where every element celebrates the creativity of the Asian American culture. A fresh storytelling approach to an old story, informs the design and celebrates the heritage and equity of the Institution, while remaining conscious of keeping the familiar connection with the old customers.



The experiential educational aspiration of the brand identifies with a yearning for traditional values, authenticity, and stability in a rapidly changing society and a desire to be part of and serve the Community. The rear fashion wall, in fact, hides a fully equipped private multi-functional room which can house a classroom presentation or a kid's arts and crafts party.

The 3,500 square feet space, although limited in size, allows for the display of the many items sold, all very varied in type and scale, but is also used as a warm gathering place for all sorts of cultural events representing the Asian Community and beyond, from tea-serving ceremonies, to workshops, screenings, book signing and live performances and, simply, having fun perusing the merchandise.

The interior of the house is being renovated taking full advantage of the historic surviving vestigias: the sculptural staircase is carefully restored, the plaster moldings are being reconstructed by hand, fireplaces and floors are being reconditioned to their original state.



The envelope has been restored following, as much as possible when dealing with an historic structure, passive house practices, new mechanical systems and support spaces are seamlessly woven in to bring the old structure up with contemporary expectations, the dialogue between the restoration and the new, finds an easy parallel in the philosophy behind the New York Academy of Arts where traditional techniques are taught to encourage the creation of figurative, but contemporary art.

The design fully embraces the narrative of townhouse lifestyle, where living spaces are layered to suit different functions and moods. The cellar level, far from being a service floor, accessed by the new open stair, houses a refined wine cellar and the dogs' care quarters, (the dogs are however welcome everywhere in the house). The garden level, occupied by kitchen and dining, accesses a surprisingly modern landscaped rear yard through a new conservatory inspired by the turn of the century glass and metal greenhouses. The public parlor level is connected to the family room and guests' quarters floor, followed by the Master bedroom suite where the back room houses the well-equipped Gentlemen's walk-in closet. David's painting studio sits at the top level, where the guests often sit as models.

The renovated spaces will be soon be the backdrop for the couple's curated eclectic collection of art, mostly figurative paintings, antiques and vintage, often humorous, storytelling objects.

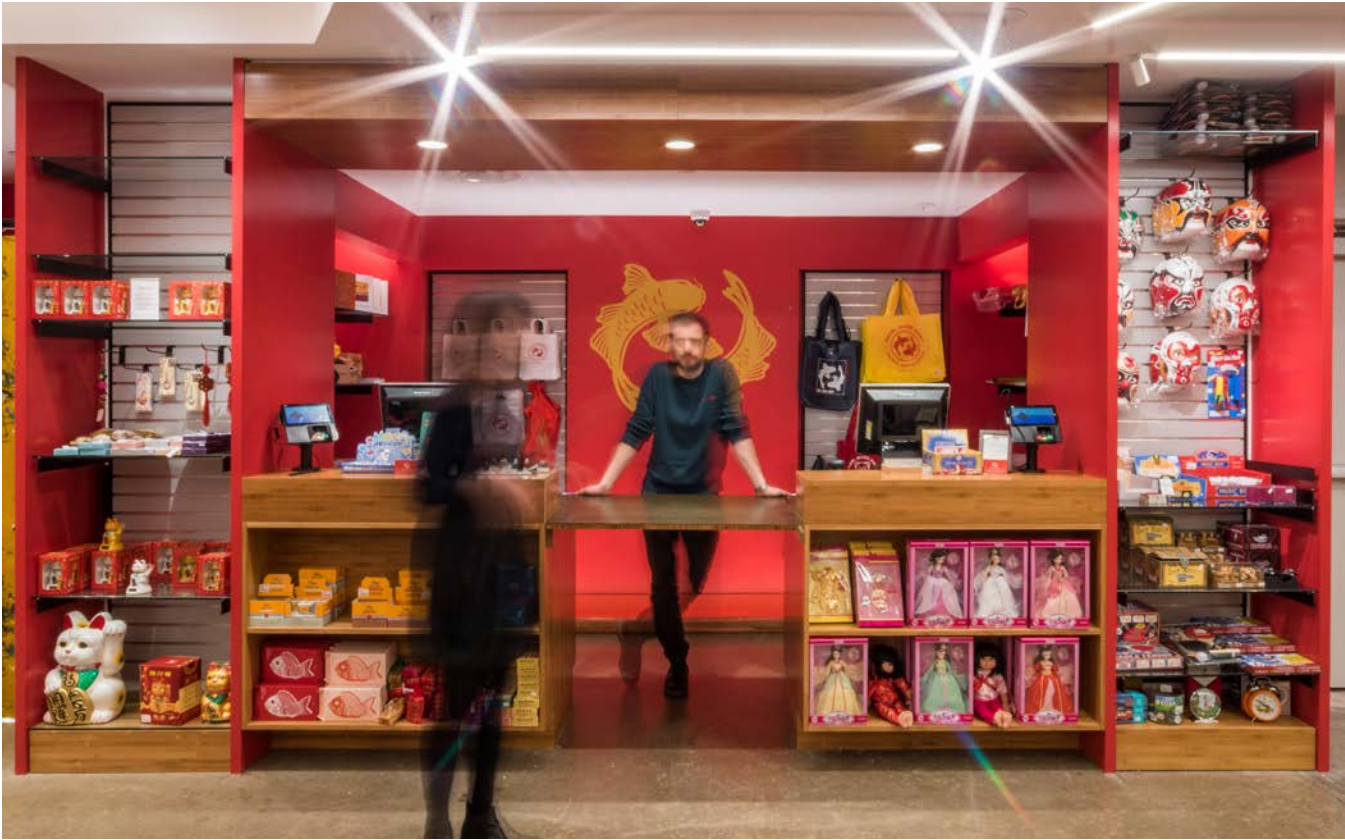
PEARL RIVER MART:
CHELSEA

TRA Studio Architecture



PEARL RIVER MART:
CHELSEA

TRA Studio Architecture



PEARL RIVER MART: POP-UP

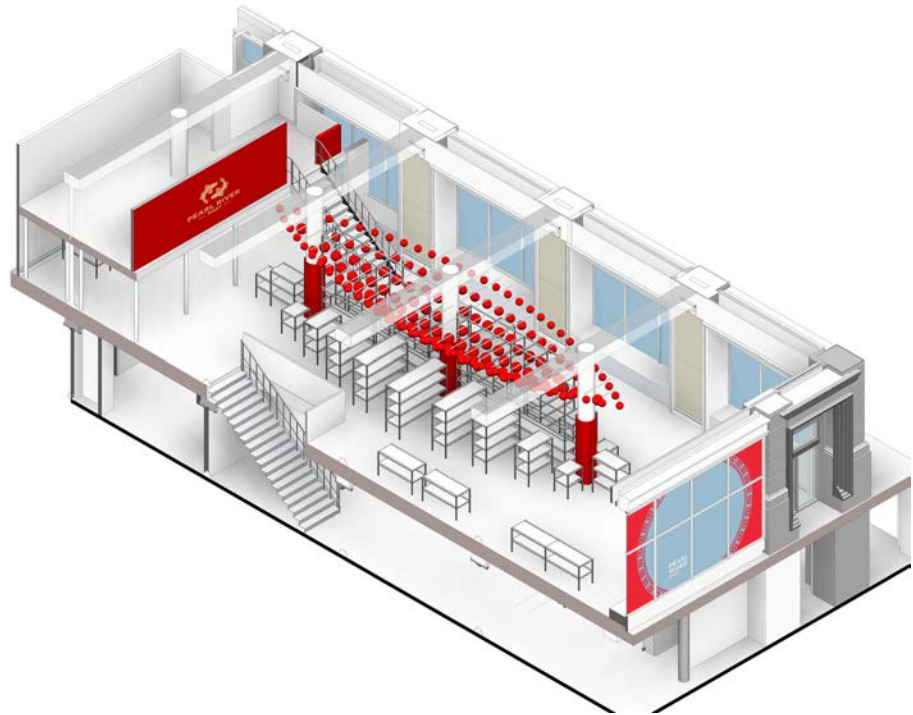
TRA Studio Architecture

Project Summary:

Location: 395 Broadway, New York City
Completion: 2016
Project Size: 5,000 SF
Project Type: A Department Store Specializing in Chinese Products and an Art Incubator

Client: Perl River Mart

The Pop-up store features one big idea for displaying the Pearl River Mart's products. Instead of displaying the Pearl River products on many fixtures, the products are displayed on a large scale unit made of scaffolding, which takes the shape of a boat. We call it the Dragon Boat because of the ceremonial Dragon and the Chinese Lantern display that is hung above; the dragon insures success and the red lanterns, prosperity. The lanterns mirror the shape of the boat below and re-imagine traditional Chinese festivities



Plan Alternates



Project Summary:



When TRA was asked to design a new innovative, authentic, responsible and, flexible concept for the “flagship” Agnes b. laboratory, we had to negotiate contrasting needs with program. The space, located in an 1863 loft building, had to be elegant and timeless, sparse but not spare, and also warm and inviting. Similar to the Agnes b.’s line itself, the store had to be specific to SoHo and entirely flexible to redesign.

The challenge was to design a space that was a store, but also where the well known and established, separate modes of the company could find their expression.

Like Agnes’s “point d’ironie”, a hybrid periodical - half magazine, half poster, the space is half gallery and half retail, it maximizes the brand through the minimalism of the space: the curated fashion, music, art and screenings are part of the décor.

The customers are given the chance to immerse themselves a dynamic laboratory that can be used in infinite modes, from maximum hanging to a minimalist open gallery for art installations, performances or fashion shows, maximizing the awareness of the product as well as of the surrounding environment.

A 30’ long, sleek, stepped platform greets the visitor and at once separates and connects the front “project room”, at once a quiet lounge and a dynamic gallery, to the store proper. The required access ramp, located at the far end of the store, suggests a continuous looped circulation, which spontaneously identifies the men’s Passage Femme and the Passage Homme.

Along the platform, the metal and wood railing is reminiscent of both SoHo’s fire escape enclosures and of balconies. The two departments share the upper “terrace” and changing rooms. There is also an in-house old-fashioned tailoring department, located on the lower level, which reinforces the brand’s commitment to craftsmanship and allows for the individualization of one’s wardrobe.

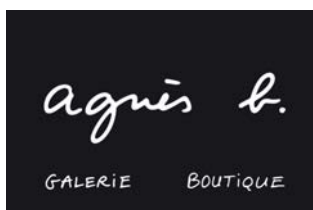
The industrial, authentic, and responsive loft aesthetic and the blurred distinction between outside and inside is reinforced by the exterior grade “green materials” such as soft finish concrete and historic brick walls. We responsibly refurbished the historic surviving elements, as evident in the effort of completely freeing the existing brick wall, and adding only a few minimally designed fixtures.

Finally, the flag graphic, by combining the American flag with the Agnes b. signature, summarizes the brand attitude: truly French with strong ties to the New York City’s history.

Selected Press:

SoHo, New York City, 2010 “Agnès B have always had an elevated air about them, and their brand new store in SoHo is their first retail location to maximize that class with a dedicated gallery space. The inaugural show is plenty bright and to celebrate the new space, Agnès B has had t-shirts made up with work from Jose Parla, Louise Bourgeois, Harmony Korine and Ryan McGinley. We’re feeling the minimalism of the room—floating white shelves and potted green sprouts, definitely a cool place to shop for Parisian staples and take in some art”.

“The shop’s design aesthetic blends agnès b’s contemporary theme with historical architecture and the store’s 3000 square feet space displays a beautiful restoration of what was once a 1863 landmark building.” “The shop’s design aesthetic blends agnès b’s contemporary theme with historical architecture and the store’s 3000 square feet space displays a beautiful restoration of what was once a 1863 landmark building. One may think French fashion and serious artwork would mingle to create an intimidating aura, but the lilac-lined windows and sunlit racks of Agnes B’s new 50 Howard Street gallery-boutique proves otherwise. It’s a spacious lot, with ample space for artsy gatherings, but nothing feels spare—the sweet scent of lilacs as you enter helps warm up the space, too. It’s a spacious lot, with ample space for artsy gatherings, but nothing feels spare—the sweet scent of lilacs as you enter helps warm up the space, too.”



<http://www.thefader.com/2011/04/13/store-report-agnes-b-has-a-new-store-and-gallery>
Deidre Dyer, April 13 2011

On Howard Street, the flag graphic combines the American flag with the Agnes b. signature, summarizing the brand attitude: truly French with strong ties to the New York history.

Alternate bracket sign, Howard Street



Bracket sign, Mercer Street



A 30' long, sleek, stepped platform greets the visitor and at once separates and connects the front "project room", at once a quiet lounge and a dynamic gallery, to the store proper.



Retail floor and gallery space showing the floating shelves



Floor Plan:



Project Summary:

When Clicquot contacted Traboschia Roiatti Studio to design their second headquarters, we had already designed their first headquarters in a Fifth Avenue high-rise tower located in midtown. Now, the new program was more aggressive; the company was no longer a new company, which needed a functional work place. The task was to take an established company to a new place through its interior design, enhancing its “bubbly chic” image. The design is at the threshold between entertainment and office production. Like the program, the physical space presented an intriguing contrast between the urban landscape viewed through the glass walls to the skyscrapers and the river seen flowing below. “Liminal spaces” feel special because they are on the brink of change, the space changes function from day to night as much as it changes color with the passing of the hours, thus light was the primary design tool giving a liquid feel to the static nature of conventional walls. The visitor is greeted at the reception by uninterrupted views above or through the workspace and beyond to the city; there he or she is transported to their destination by the circulation path. Every employee sees where they work and immediately understand their relationship to the rest of the company, yet everybody has privacy when needed. The glass conference room, simultaneously a viewing platform and a stage, can feel secluded or become part of the reception area, gallery, entertainment or the café. The champagne bar, placed under the umbrella of the concrete mushroom column is the company heartbeat, the host area to “signature” parties.

The blurred distinction between outside and inside is reinforced by the exterior grade “green materials”. The color is sparse, changing with the transition of the day. The interior forms echo the faceted building walls and sinuous modernist columns. They dissolve the exterior into interior walls which then seamlessly transition into furniture. The layering of the glass walls is arranged to allow for the edited framing of the skyline. The area of the roof occupied by Clicquot was defined by a galvanized semi-transparent fence, part utilitarian, part sculpture.

The paintings, by Robert Traboschia, are poured acrylic gestures in Clicquot’s signature orange color. They illustrate the close relationship in practice between visual arts and architectural design.

Selected Press:

“The office design capitalizes on volume and light to trump the space’s vast horizontality”
Robert Traboschia, publication, Parsons RE:D, May 2005



“The curving forms and orange accents... were inspired by the vintner’s champagne bottles”
Traboschia Roiatti introduces a modern point of view to the offices of French vintner Clicquot in New York City.
Architectural Record, Interiors, William Weathersby Jr., April 2004

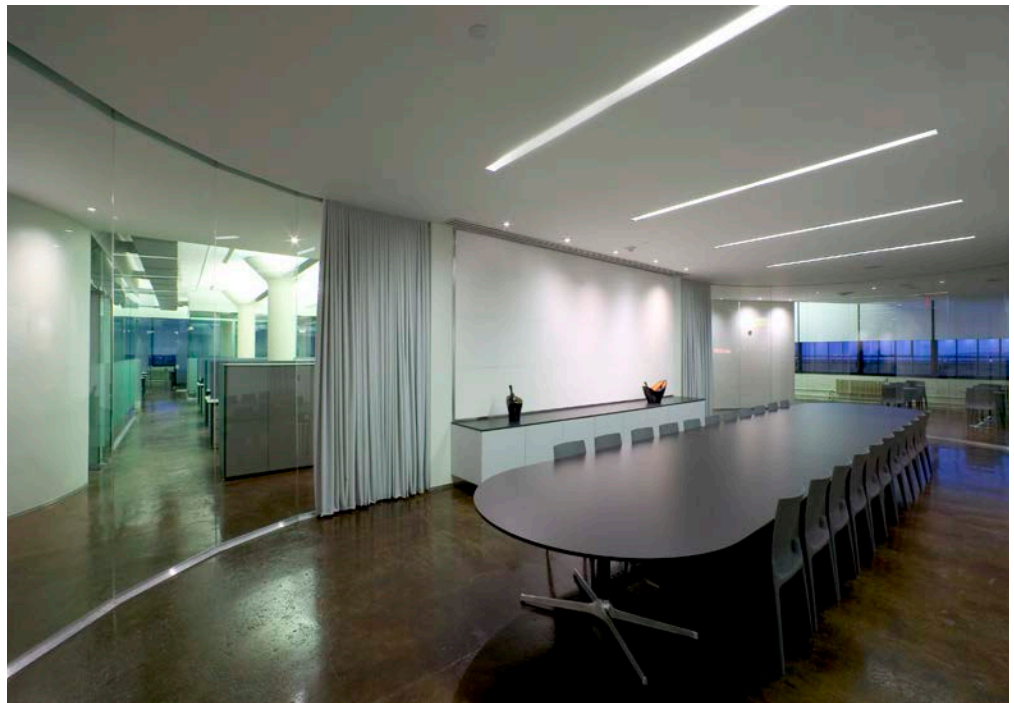
Private office



Main office spaces



The glass conference room, simultaneously a viewing platform and a stage, can feel secluded or become part of the reception area, gallery, entertainment or the cafe.



The champagne bar, placed under the umbrella of the concrete mushroom column is the company heartbeat, the host area to “signature” parties.

View from terrace looking towards the champagne bar.

