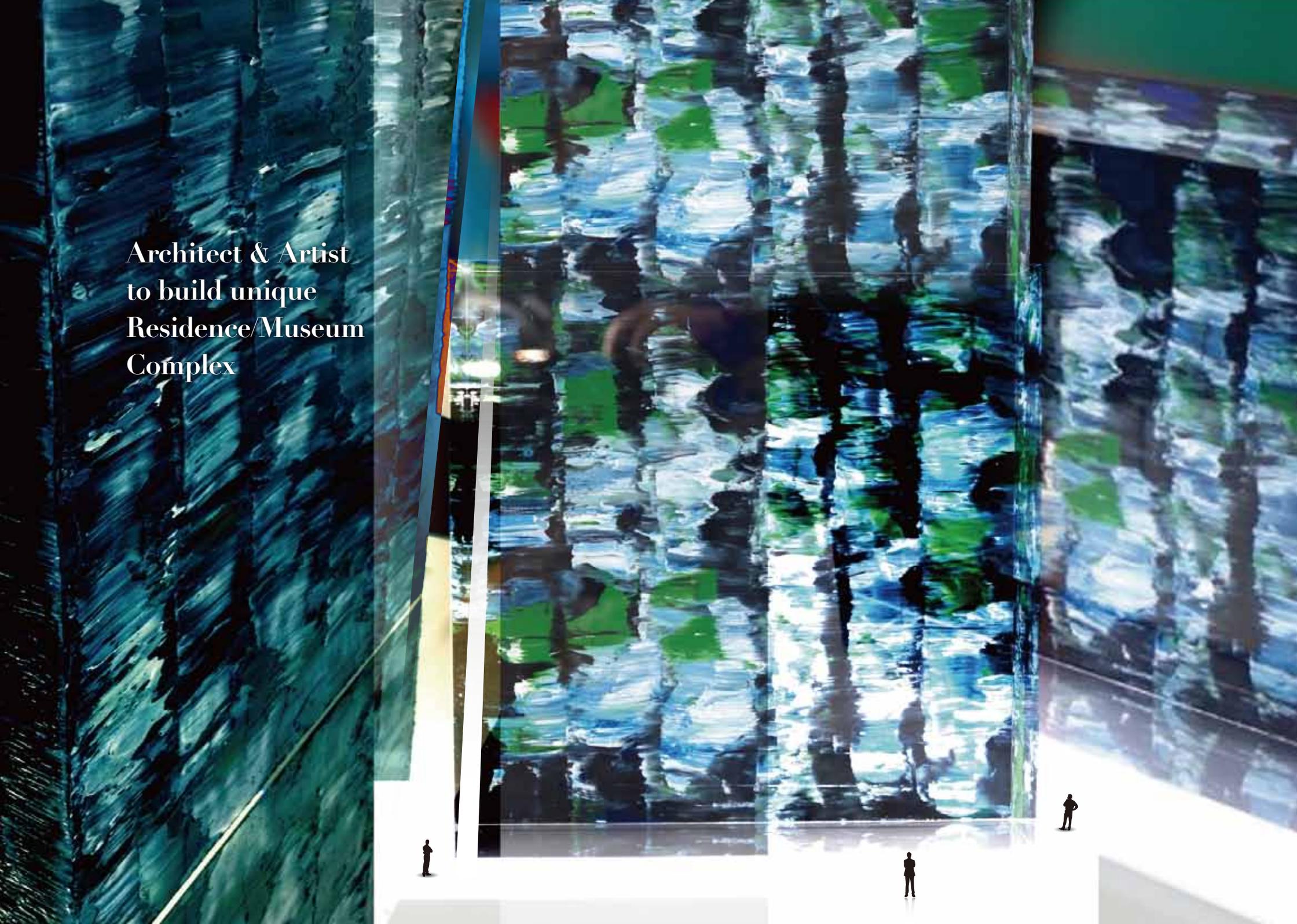


THE A+D

CONTEMPORARY

NEW YORK

Architect & Artist
to build unique
Residence/Museum
Complex



From the creative dimension to an unexpected reality

By PHUONG DANG

Our 21st century's perspective has assigned a new task by challenging painting - with its deaths and rebirths so many times in art history in the face of photography, conceptual art, installation, digital imaging technologies - to enter a new zone that enables it to reach out and widen its scope and relevance in the world of contemporary art.

I do also believe that painting has not only survived but also thrived and remained important today because it embraces the diverse components of its production and presentation, because it works with rather than against other medias, because it expands its materials, it's illusion, its distortion, its reflection and its open meaning, altogether bringing in the "now", the every day into contemporary paintings, thus enabling their continued development as an art form not yet fully explored.





With 'Reflections', I aimed to extend the limitations of painting and investigate its relief perspective in real space and time, giving the work the distinct spatial quality of an object – opening up a new notion for painting's paradigm in which colour, sculptural form, transparency, light and space really play an integral role. The perception becomes a physical, walk-around artwork where colour and ground, sculpture and painting, blend into one. The viewing experience is not only between viewer and artwork, but includes the artwork with the space, within and around itself, resulting in a new artistic intention: the viewer is invited to interpret the work in many different ways, so as to appreciate how multiple viewpoints can exist in one work, to blur different dimensions of being, and to feel different sensations using all senses, memories, and especially the body's own movement.

A custom-made block of Plexiglas is used as the support for the sculptural painting and by doing so, a three-dimensional painted object is created in the space, giving the double-sided artwork another kind of illusion by revealing an internal depth that enables the viewer to discover a deeper, more dimensional, visual and emotional connection with the work.





The shades of blue, green, black and white as elements of water, foliage, and the urban city environment were merged and blurred together in layers, creating a flowing, liquid effect with a dream-like reflective quality that conjures a sense of movement and serenity, a compound of stillness and silence.

'Reflections' is all about the deconstruction of reality and the reconstruction as art based on the emotional, representational to the abstract and back again as a mean to see what can't be seen, or even touch the untouchable.

There is a tension between the internal and external, the smoothness of the Plexiglas and the highly textured painting surface on the back of the artwork itself. The viewer can also encounter an ambiguous 'in-between' on the planes of the work, which forms the hinge that links its two pictorial motifs together. Besides that, the use of transparency also heightens one's sense of the mutual independence of surface and its illusion with the paint applied to it from behind. And in return, colors have given transparency a solid body and constructed its substantiality in the space as never before, creating a reinterpretation of how they appear as a new notion of painting in the space. Under this new sculptural form, the painting opens up the horizon of what is perceptible and achieve a greater sense of freedom where some parts are hidden, some parts covered, some parts reveal themselves only as the viewer changes his position to find them.



Many dualities are present throughout the making process of 'Reflection', constantly oscillates between detachment and connection, presence and absence, real and imaginary worlds. The suggestion of the space is also created so that the space of the painting is no longer within the planes of the painting itself; instead it is inside the physical space of the viewers. The external space punctuates and disrupts the internal space of the work. It demands us to look at the work from different angles and perspectives, reflecting a distinctly integral spatial aesthetic quality, which seems to activate the space in between as well as an equivalent space in our own mind in order to experience, to explore and to analyze the notion of space.

Frank Stella had pointed out in 1986: "After all, the aim of art is to create space – space that is not compromised by decoration or illustration, space within which the subjects of painting can live."

I do share his desire.



A Museum floating on water and on light

By ALBERT ABUT

When my dear friend the contemporary artist Phuong Dang showed me her work “Reflections,” I liked it immediately. There was something different which was emanating from that piece of art, something I didn’ t know how to see, understand, or accept.

From that first encounter, and over time taking in and reacting to the signals from that work of art, I said to myself there must be a way to get involved with such a masterpiece!

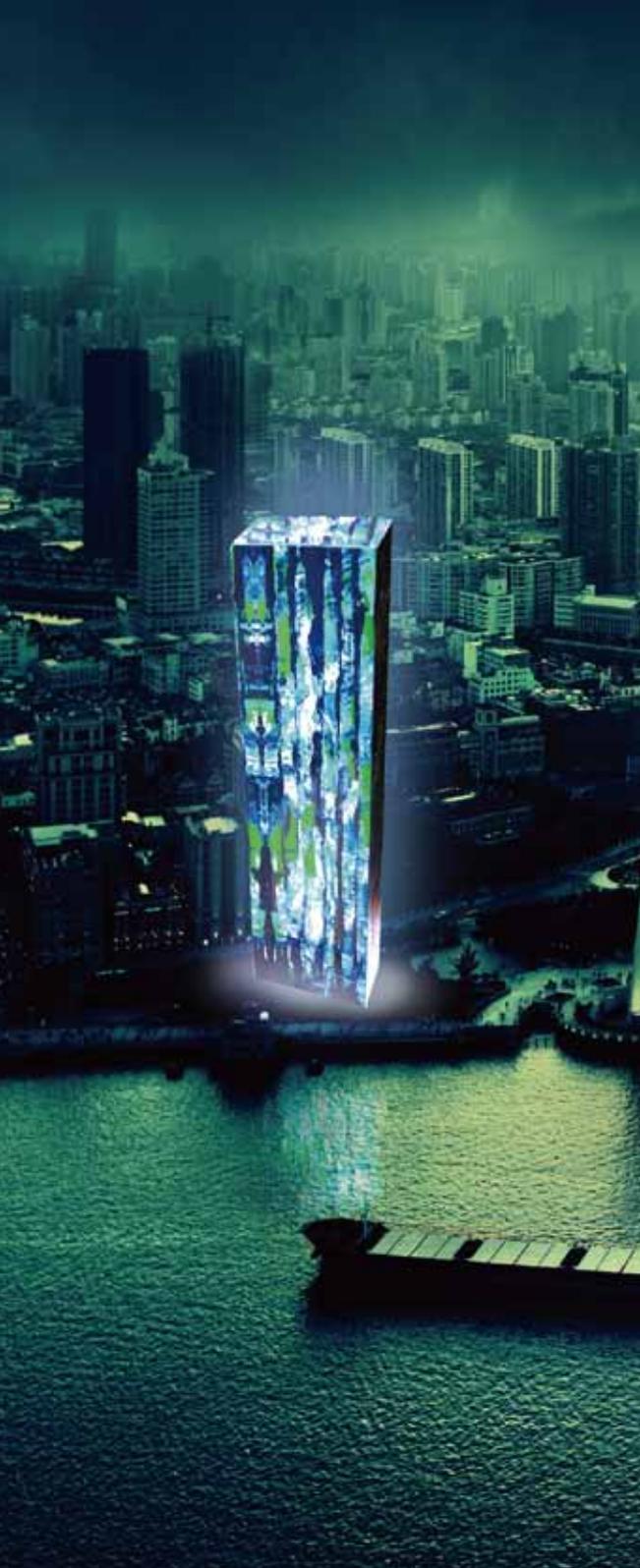
Then, one day I decided to propose to Phuong that we build it, because that’s what I do. I build! Buying her work and hanging it in my living room or in my office, or maybe in the lobby of one of my recent buildings, might have been nice, but I felt the adventure couldn’ t just end there. It had to go on, and ... in another dimension! So in November 2015 we decided to go ahead and... build this masterpiece.



Such an artist - architect collaboration was seen with Ai Wei Wei and Herzog & de Meuron in the building of the Beijing Olympic stadium, but it has not been seen for a museum, a place where artists and architects are supposed to trigger their cultural explosions but in a different manner, not like this! I have always liked to work with artists on my projects but it's always to hang a picture or a photograph here, design an entire wall with an artist, or place a sculpture there, as an adornment.

This time around it's different: the architect and the artist will work from scratch to design an entire building which integrates both the artist's and the designer's concepts and visions and philosophies as ONE. So we started to re-design the project together. Each façade of the monolith is treated as a unique artwork using the latest colored glass and façade technologies. The monolith itself will then be sculpted into special volumes to continue with this feeding of emotions after the "first impression."

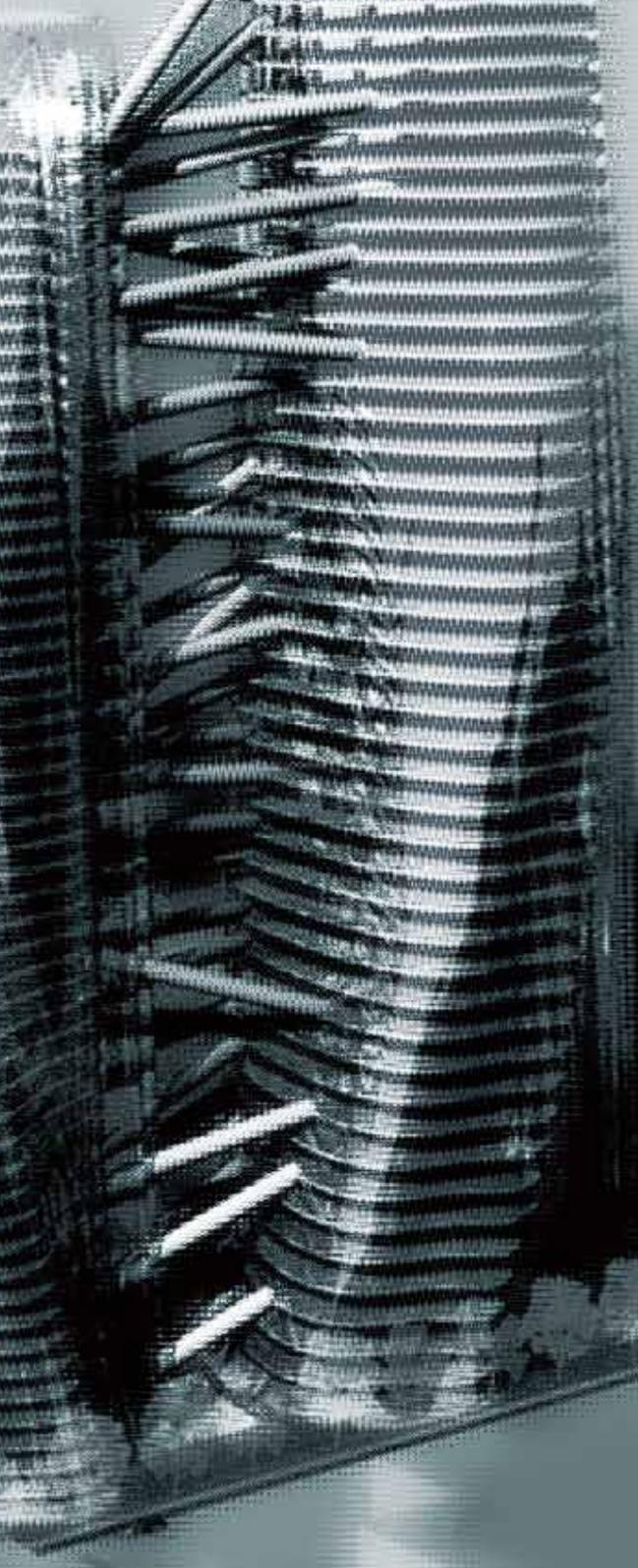
This adventure is going to give a new dimension to museum design as with this, finally, an artist will take co-leadership and will help design a museum, showing as well the path towards ideal exhibition spaces and the best possible lighting scenarios. While we'll need the expertise of museum consultants and lighting planners' expertizes, the core concept will stay under Phuong's and my control.



The name of Phuong' s sculpture—Reflection—inspired and guided me in the conception of the building. A perfectly rectangular water and light plane at street level will have a building flowing its contents out towards the city through it' s exterior exhibition areas and let art, culture and imagination continue to flow in all directions. This will also be possible with the help of another expert: a Landscape Planner.

Together we will plan the best possible implementation and integration of the building in the city. Together we will re-interpret Phuong' s masterpiece, we will re-create it, give it a new life and a new purpose. It will in turn create a dialogue between artist and architect, building and city, the concept, its interpretation, and its perception.

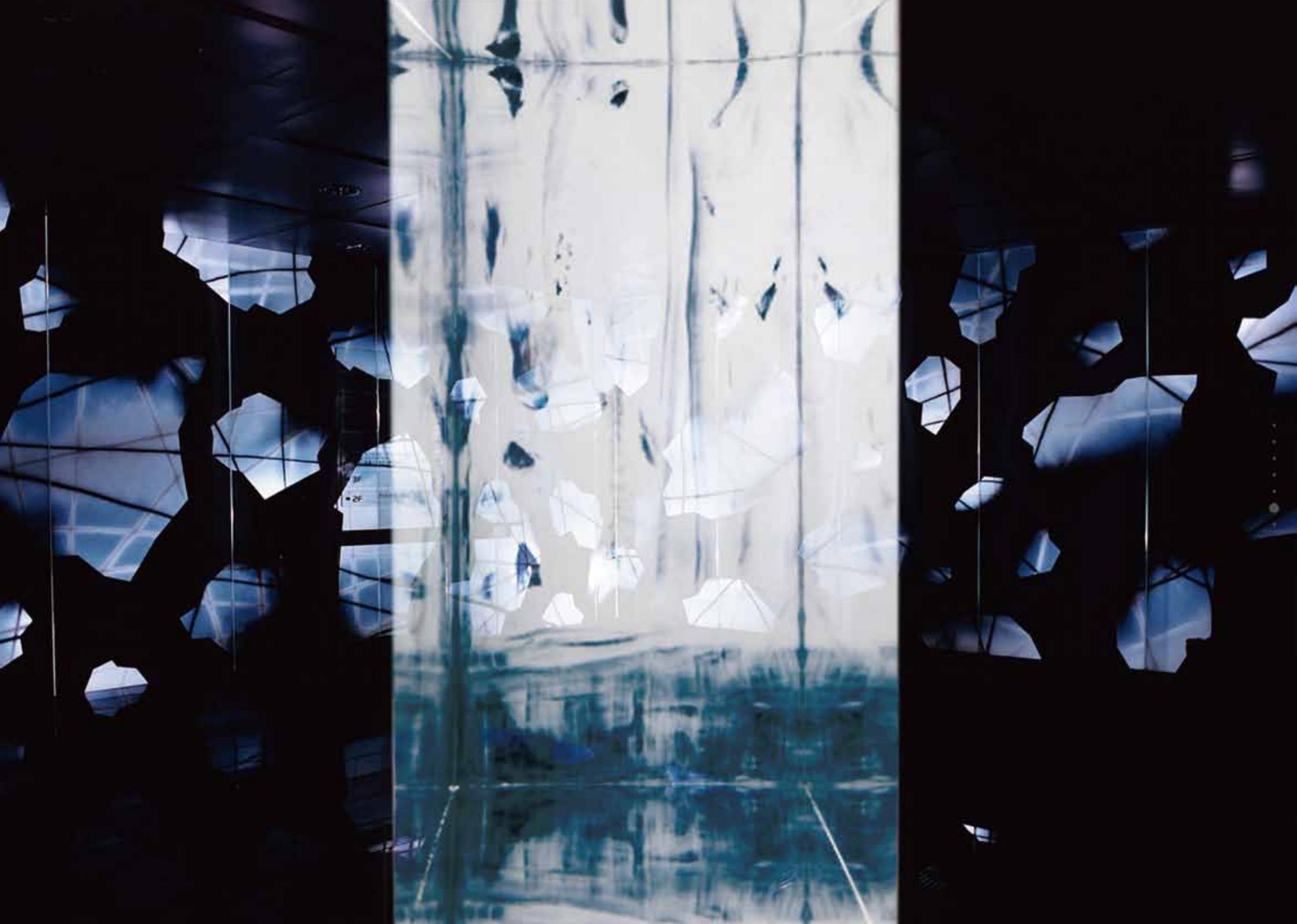
As in a classical music concert, where each classical composition is interpreted in a different way by different conductors and different musicians even though the notes and the tempos are perfectly the same so something is different at each concert with each orchestra, under different conductors. That' s where I will try to conduct the realization, until the masterpiece appears again but according to another vision, another interpretation. Like a live concert with the composer present in the audience.

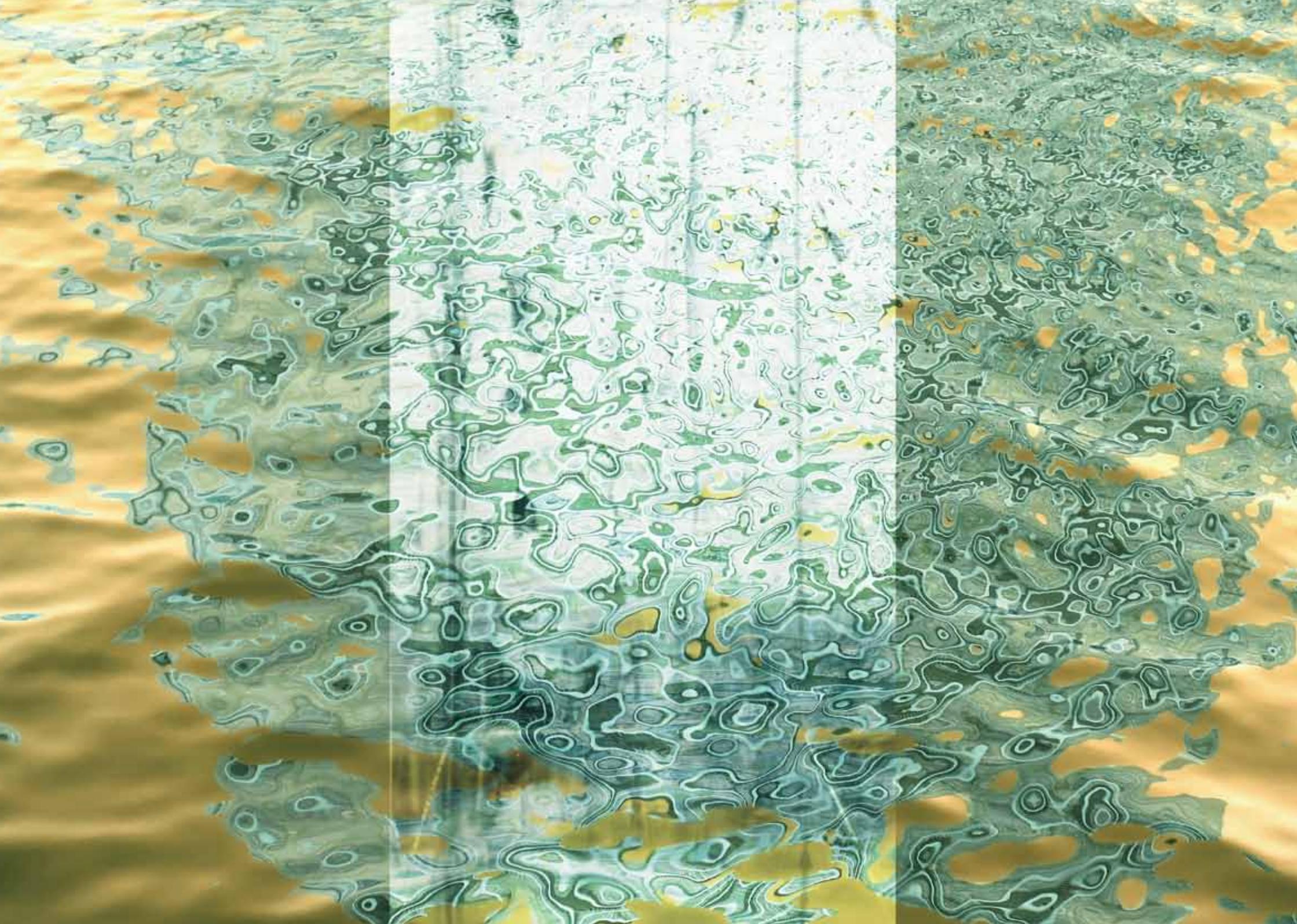


Johannes Brahms who didn't think anybody would be capable of playing his Concerto For Violin in D Major Opus 77 as he wondered time and again if only it were possible to overcome the difficulties and play it as he dreamed it should be. Then the young violonist Bronislaw Huberman at the age of nine played the piece in front of Brahms on a 200 year old Stradivarius he had been given Count Wladislaw Zamoyski, and brought tears to Brahms' eyes. Brahms said, "I wouldn't have believed the concerto can be played like that."

I am no wonder boy, just an architect, the tool society employs to manifest the shape of each new era. And this challenge I take on because I know with an orchestra of top professionals I can make it happen. The masterful abstractions in Phuong's work will be driving my architecture just as the transcendent experience of contemporary artists' works have always inspired me.

As Michael Craig-Martin put it "None of the drawings I do bear any relationship to the objects I'm drawing. The lines I draw don't exist on these things. I'm just making you think of them." Well if I can succeed in drawing this building and making everyone who looks at it think of Phuong's original work, I will say of this project, "Mission accomplished!"







The Museum

The museum will function as both a contemporary museum and a cultural center, with dedicated spaces for educational activities, events, and concerts. The lecture/workshop rooms will be leased for lectures or atelier workshops for the city's schools and universities. Other corporates or private entities can also rent these premises for their own purposes.



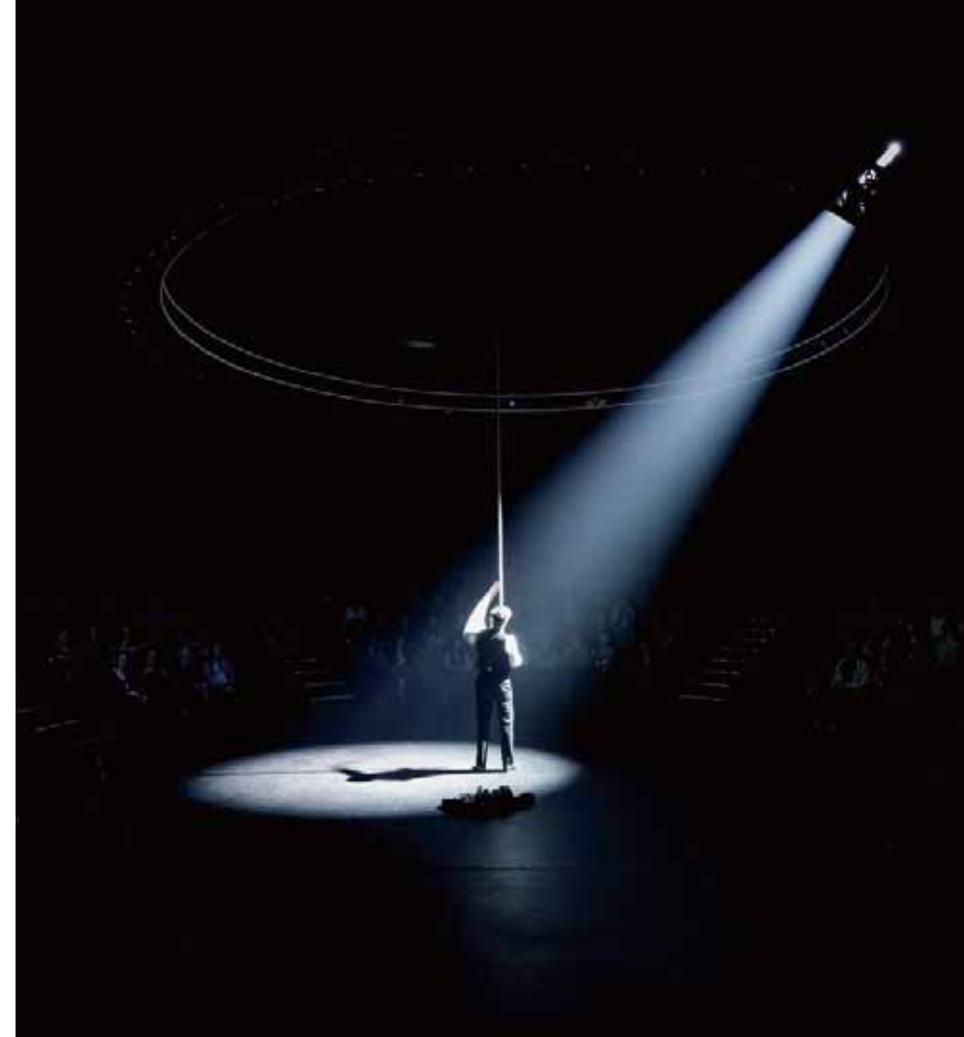


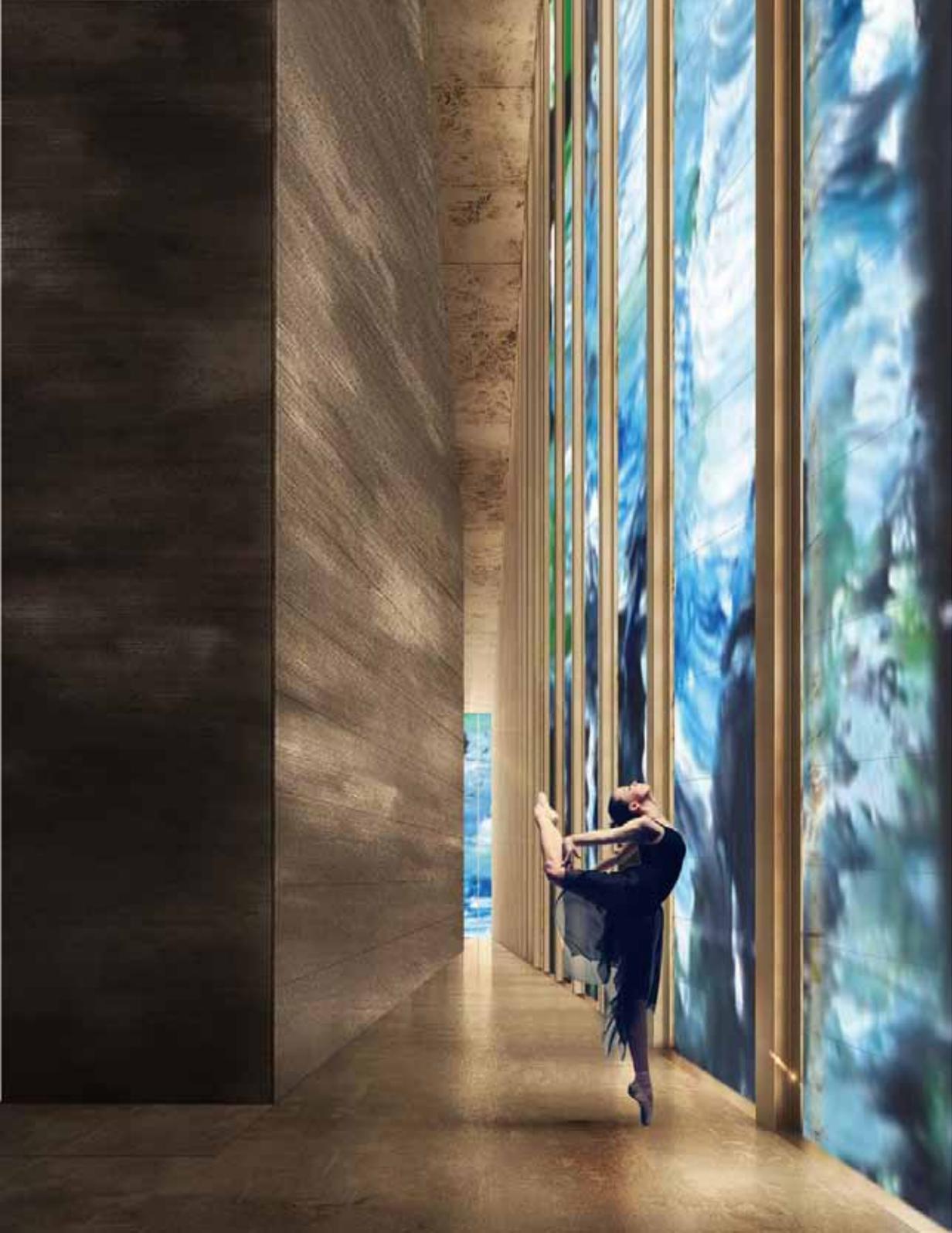
Performing Arts may also be included in the museum's activities, thanks to its auditorium with excellent sound quality and flexible seating configurations and capacities. Classical music, jazz, ballet and other type of concerts and events can all be part of the overall program.



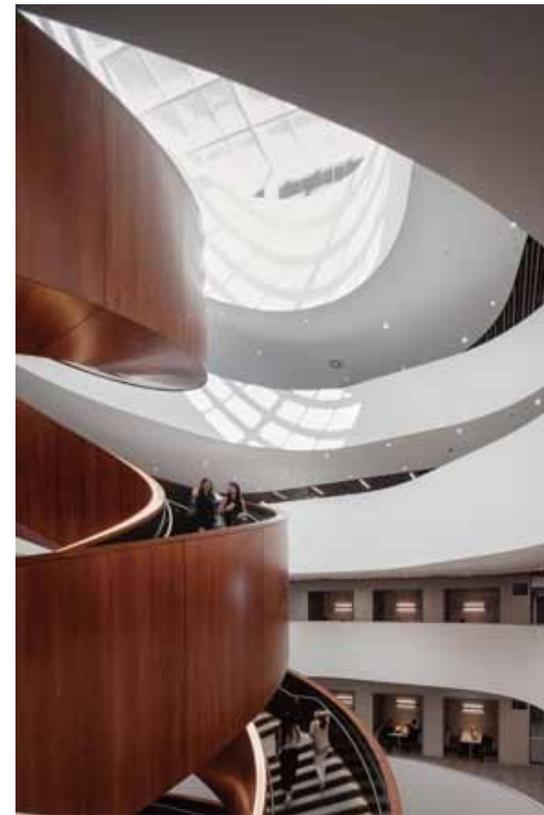
The Museum's unique exhibition program will be tailor-made after a thorough and comparative research on similar facilities around the world as well as in New York. The Feasibility Study will therefore contribute to the research to establish a solid museum's program possible.

In the Permanent Exhibition area, the investor/owner's existing art collection and/or artworks to be purchased will need to be evaluated and installed in a unique scenography, allowing the most rewarding and inspiring viewing experiences.





The Museum



In addition to the Permanent and Temporary Exhibition areas, the Entrance Hall will also be used as an exhibition space during special events and large exhibitions.

There will be wide corridors at each floor and high performance lifts, used as in-house horizontal and vertical transportation methods for heavy equipment and artworks.

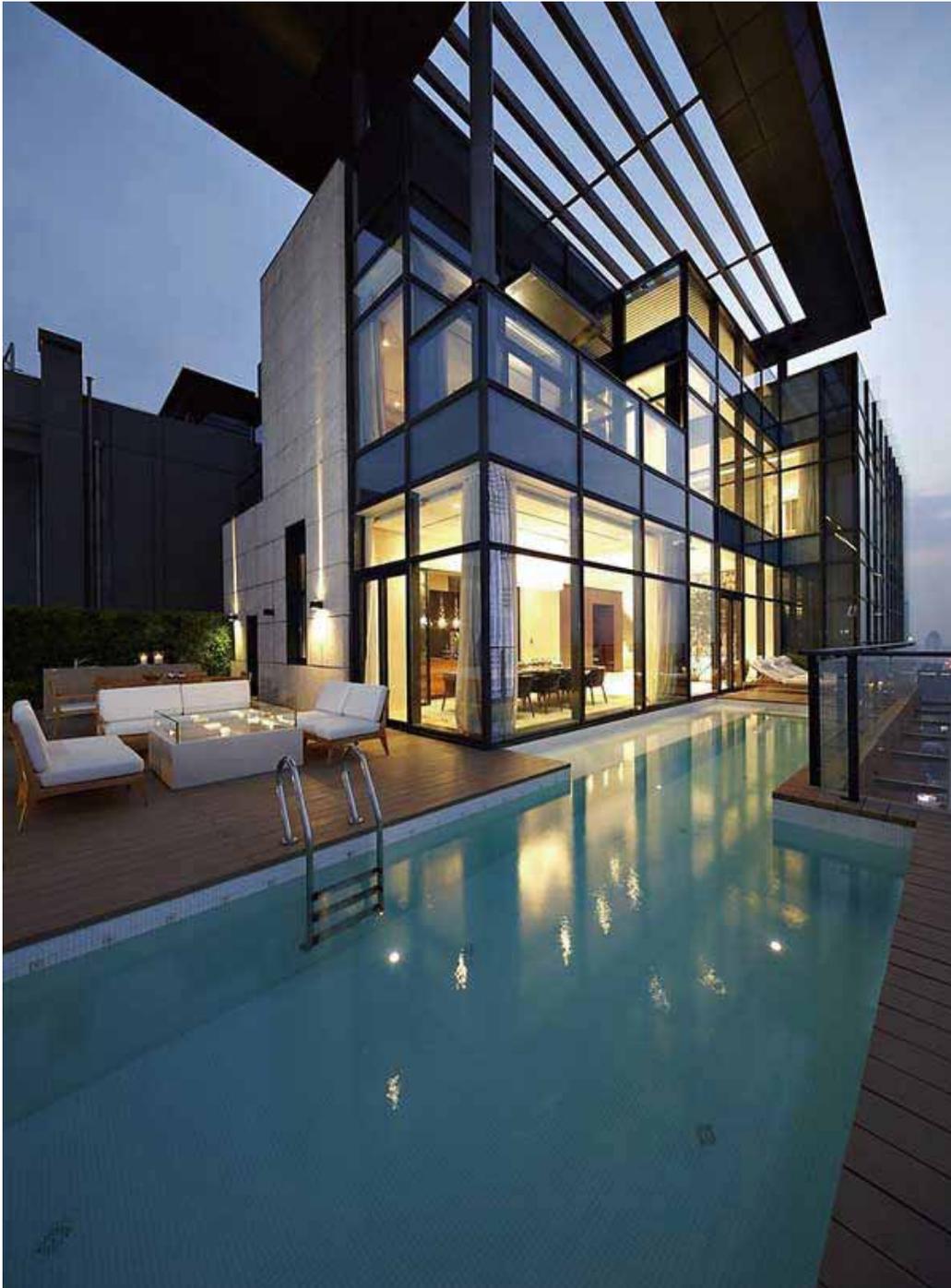
Luxury Apartments

All luxury apartments will be situated at the upper levels. They will have their own access from an exclusive entrance lobby at the ground floor. Most will have their own pools and terraces with breathtaking views of New York.





Luxury Apartments

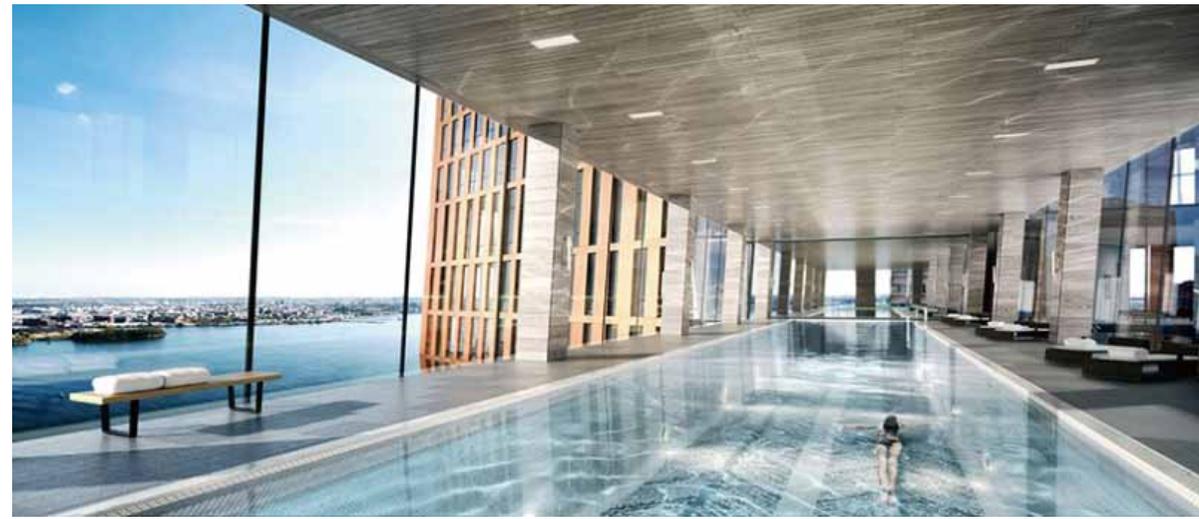




Luxury Apartments

Spa & Gym

The Spa and Gym facilities are mainly dedicated to be used by the luxury apartment owners and their guests. Privately managed by an international operator, these facilities will also accept memberships by non-residents.



Luxury Retail and F&B

Luxury retail, restaurants, terraces and cafes will be connected to both the water feature under the building and also to the park area, providing a unique setting, which will attract visitors from around the world.





Building Parameters

Sustainability & Energy Efficiency

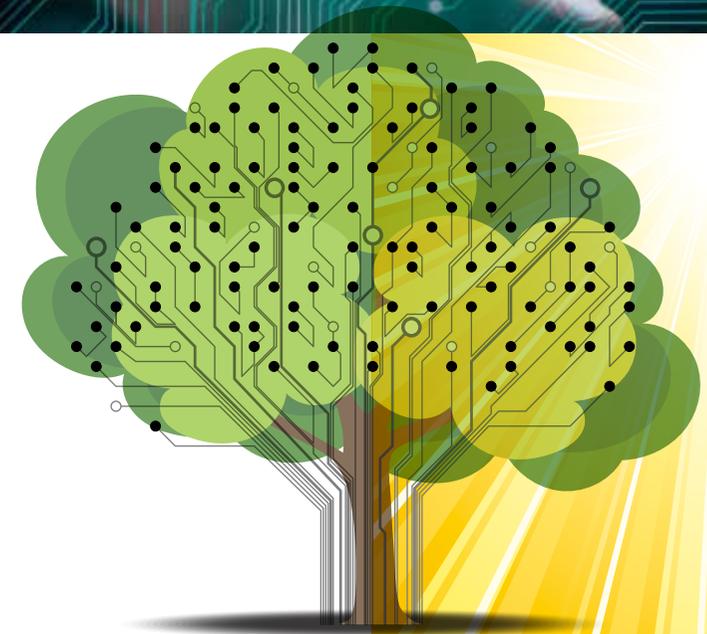
The planning includes all energy efficiency & sustainability features which will provide an 'energy plus' performance status. Temperature, humidity, air circulation and quality natural and artificial lighting will be controlled and monitored with a sophisticated system, implemented by AAA together with its MEP, energy efficiency and building envelop engineering teams.

A combination of natural and artificial lighting will allow an extended opening hour for the entire building as well as optimum energy savings.

Information & Communication

All cultural, hospitality, commercial and environmental information will be communicated through visitor's smartphones and tablets. Direction and access will also function using the same system.

This building will be totally interactive. Information and opinions on exhibitions or shows will be available on-line at all times. Robots will help visitors find their ways and give first hand information and explanations, including handicapped access, help and guidance.



The Artist / Creator of Phuong Dang Perfumes

Phuong Dang

www.phuongdang.com

Phuong Dang Perfumes founder Phuong Dang has long been fascinated by the power of scent. Throughout her impressive career as an artist, Phuong has used many mediums—from video to paint to makeup to photography—to communicate, and creating fragrances as works of olfactory art is one of her most personal and cherished forms of expression.

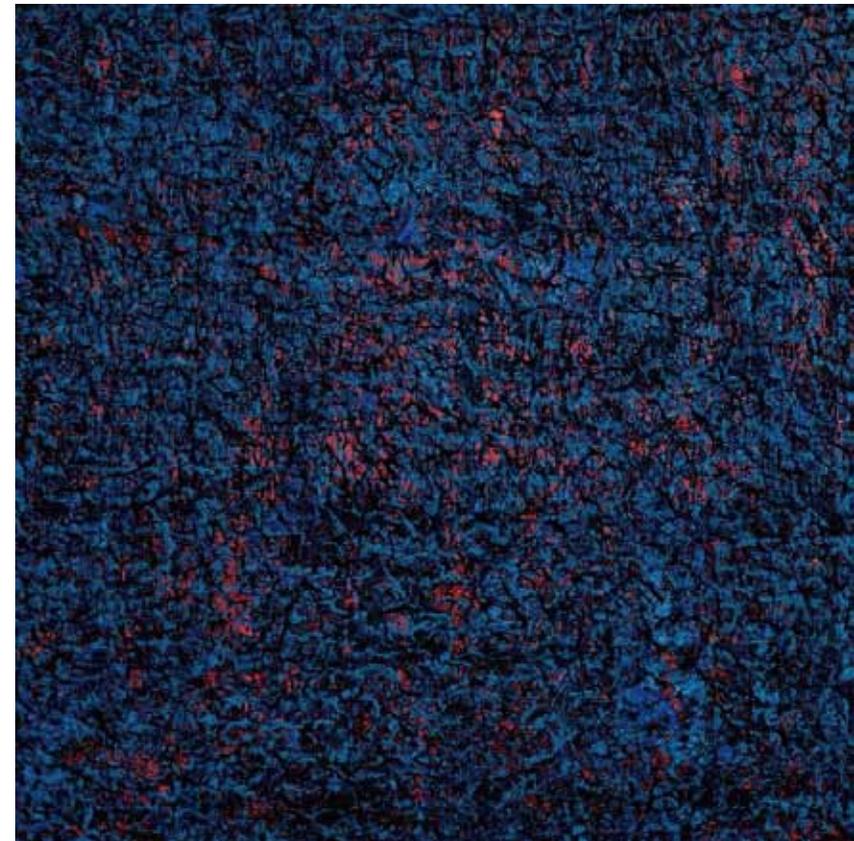
“I have long been deeply fascinated by the power of scent, especially how scent can touch one emotionally.” says Phuong. “Over time, my curiosity became an obsession— I was constantly striving to create scents that changed the way I felt, lifted my mood, or gave me strength.”

Born in Vietnam, Phuong received a Masters Degree in Fine Arts at Goldsmiths University in London, and has since gone on to exhibit her tactile, visually stirring sculptural paintings around the world.



As Phuong built her career as a visual artist, she privately honed her innate sense of smell, mixing oils and the finest fragrances she could find to create custom scents. Through this self-taught process, Phuong gained a much deeper knowledge of raw materials and developed a strong ability to analyze and critique a fragrance composition. That unwavering passion ultimately led to meeting and forging lasting relationships with some of the world's most celebrated perfumers, including Bertrand Duchaufour and Mark Buxton.

Phuong's ability to work and move between two different worlds of art and perfume making, has enabled her to create a very unique perfume line. Each exquisitely-crafted fragrance in the line is a result of a direct collaboration between Phuong and the perfumer, often working together side by side in the lab. With each new scent, Phuong aims to achieve four main intentions: to communicate new ideas, to create a sense of beauty, to explore the nature of perception and to generate strong emotions, using the most instinctive sense of all: smell.



The architect **Albert Abut**

ALBERT ABUT ARCHITECTURE

Cities and buildings are SYMBOLS.

Symbols of our constant quest for an ideal environment, they are the most powerful and enduring witnesses of our civilization.

Each stone, each window, each street tells a story.

A story that grows richer, more replete with the passage of time.

Architects and Planners are the TOOLS society employs to manifest the shape of each new era.

Albert Abut is a French architect, a graduate of the prestigious Ecole Nationale Supérieure des Beaux-Arts in Paris. His architecture is defined by the innovative spirit of French culture, his own distinct creativity, and a specific vision of architecture and urban planning.

The past 25 years, he has spent living between France and Japan, immersed in Japanese history and culture, and the Paris and Tokyo avant-garde scenes, which have inspired him in realizing many buildings; his buildings have been characterized as having a “specific minimalism with attention to detail” .

He is also a naval architectural expert, and his knowledge of the materials and technologies used in extreme conditions (wind, salt, humidity, heat, cold...) informs every construction project; he aspires to development buildings that integrate the latest and most advanced building materials and technologies with force and elegance.

This unique background provides a distinct approach to architectural and urban developments.



photo Antoine Poupel

VISION : ALLIANCE OF ENERGY EFFICIENCY AND DESIGN

Albert Abut is a pioneer in energy efficient & sustainable building technologies; he started research in this field as an Assistant Professor at the Eindhoven University of Technology in the Netherlands. Since then he has applied energy efficient design with the use of sustainable materials and technologies with all of his building projects. His present research is on the principle of the "Third skin" :

"Each project is a conceptual and creative adventure that requires imagination and endurance. This adventure, in which I engage with my team, draws on all kind of sources of inspiration: from our past, present and future, as well as our direct and indirect environments. At the end, each one of these adventures must engender a timeless and progressive solution for mankind.



Presently, my research is focused on two of the five senses: touch and sight, which I interpret as the touch of a building. For me, a building is what I call the "third skin" (the first being our natural skin, the second our clothing). This third skin should act as an intelligent skin like that of any living being dwelling on our planet."

"Like human skin, which recognizes heat and cold, dryness and the humidity, and air velocity, and like the human eye, which recognizes different shades and colors of light, and responds in a pro-active way towards each one of these elements, the "third skin," the exterior enveloping a building, must assume a perfect conceptual and technological coordination between the architectural, the structural, the mechanical, the electrical components and the inner spaces.

This human environment which I progressively attempt to improve with various technologies and different innovative materials, is also enriched by permanent research on fluidity patterns, providing an overwhelming sensation of weightlessness within the realms of the real and the unreal.

My buildings are made to transmit in various ways and give materiality to the vibrations governing our floating universe" .

Albert Abut

