

JOHN HILL

NYC Walks

— Guide to New Architecture

 PRESTEL







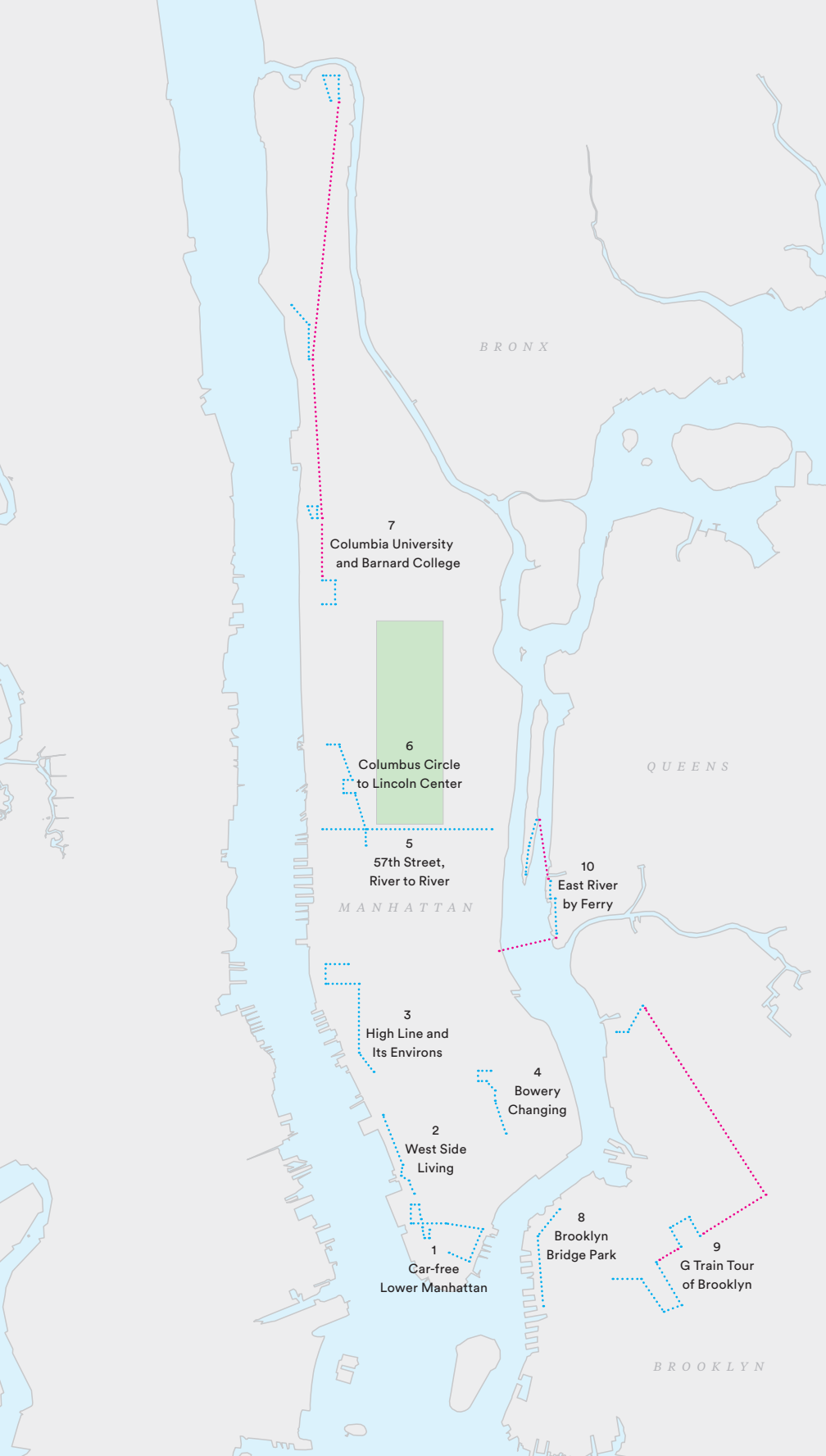


NYC
Walks
—
Guide to
New
Architecture

JOHN HILL

PHOTOGRAPHY BY
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Prestel
Munich — London — New York



BRONX

QUEENS

MANHATTAN

BROOKLYN

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West Side Living

2.75 MILES / 4.4 KM

Y *This tour starts at the southwest corner of Leonard and Church Streets in Tribeca and ends in the West Village overlooking a remnant of the elevated railway that was transformed into the High Line.*

Early last century, industrial piers stretched up the Hudson River from the Battery to the Upper West Side. Most respectable New Yorkers shied away from the working waterfront and therefore lived toward the middle of the island. But in today's postindustrial Manhattan, the West Side is a highly desirable—and expensive—place, home to residential developments catering to the well-to-do who want to live close to the waterfront and its now recreational piers. Although this century's transformation of the West Side extends all the way up to, and past, 59th Street, this tour targets three neighborhoods south of 14th Street: Tribeca, Hudson Square, and the West Village.

The popular area now called Tribeca (Triangle Below Canal) first took its name from Washington Market, which operated as a wholesale produce market from the early 1800s all the way to the late 1950s (the market moved to the Bronx in the 1960s). With its well-preserved crop of commercial buildings, many of which catered to the market, Tribeca is now home to four NYC Historic Districts designated by the city's Landmarks Preservation Commission (LPC) in the early 1990s. This tour starts in a gap between three of those districts; as such, it is home to a building that towers over its neighbors.

A

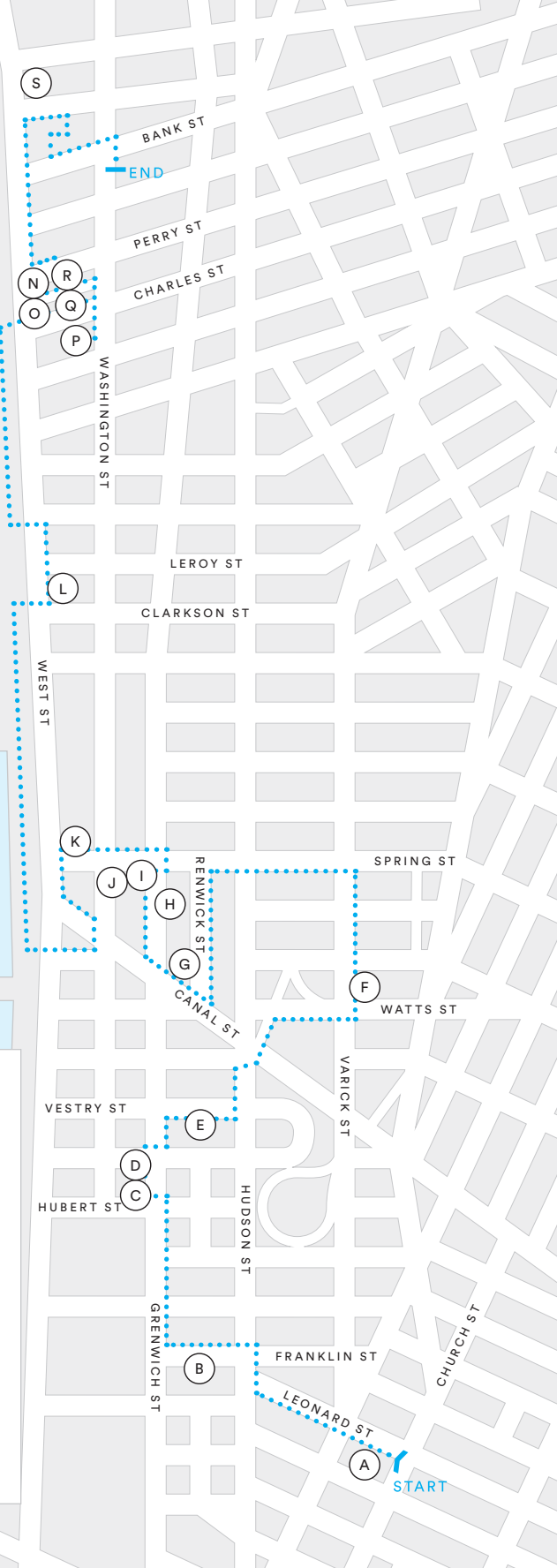
56 Leonard Street

HERZOG & DE MEURON, 2017

With 57 floors that reach 821 feet (250 m) up, 56 Leonard is less than half the height of One World Trade Center [1S] a half mile (0.8 km) south. But with neighbors hovering around ten or twelve stories, the Jenga-like tower stands out in all directions. (The upward-craning perspective provides a good view of the base and middle sections, but we'll get a better view of its top later

HUDSON RIVER

- A 56 Leonard Street
- B Unhistoric Townhouse
- C 408 Greenwich Street
- D The Sterling Mason
- E V33
- F 565 Broome SoHo
- G 15 Renwick
- H 497 Greenwich Street
- I 512 Greenwich Street
- J Urban Glass House
- K Spring Street Salt Shed & Manhattan Districts 1/2/5 Garage
- L 160 Leroy Street
- M Hudson River Park
- N 173-176 Perry Street
- O 165 Charles Street
- P 150 Charles Street
- Q Carriage House
- R 166 Perry Street
- S Superior Ink





in the tour.) Part of this disjunction in height arises from its location outside of a historic district, but it also arises from developer Alexico Group's purchase of air rights from the neighboring New York Law School (BKSK Architects, 2009), which formerly owned the 56 Leonard lot.

Alexico Group bought the site in 2006, but two years later the daring project appeared dead. Before the recession, developers had been hiring Pritzker Prize-winning architects (Jacques Herzog and Pierre de Meuron won in 2001) to design condo towers, using their celebrity status to set their projects apart. Not surprisingly, the recession killed quite a few of those projects. In 2012, 56 Leonard came back from the dead, wrapping up construction just over a decade after the tower's inception.

Herzog & de Meuron conceptualized the tower as a stack of individual houses—145 total—achieved through dramatic, asymmetrical cantilevers. Although a departure from the norm, the traditional tripartite composition of skyscrapers remains, since the cantilevers occur at the base and the top, while the middle of the tower is a simple extrusion enlivened by staggered balconies in varying widths. The concrete structure required numerous transfers to accommodate shifting columns and Vierendeel trusses for the longest cantilevers. A water-filled tank at the top of the building counteracts the winds acting upon the slender (1:10) tower.

Standing in the plaza-like space at the base of the building yields views into the dark-tile lobby and parking entrance to the side, but also a subtle and unique detail: the concave profile of the slab edges. Not present at the time of this writing is the proposed sculpture by Anish Kapoor, who bought an apartment in the tower in 2016. Recalling his polished, reflective *Cloud Gate* sculpture in Chicago, the unnamed piece will appear to be squashed by the tower—but also eat into the open space at the corner.

- *Walk west on Leonard Street past New York Law School*
- *at West Broadway to Hudson Street, turn right and make*
- *a quick left on Franklin Street.*

B Unhistoric Townhouse

SYSTEM ARCHITECTS, 2018 – 187 FRANKLIN STREET

To cross Hudson Street is to enter the Tribeca West Historic District, established in 1991. Such a designation does not automatically bar atypical architecture though. Case in point is this five-story townhouse situated on a shallow lot only 25 feet (7.6 m) deep and 40 feet (12 m) wide. Architect Jeremy Edmiston renovated and expanded the previous structure, a three-story brick building with a grid of rectangular windows much like its neighbors. With the design approved by LPC in 2011, the new windows angle left and right between twisting expanses of brick that look more like fabric than masonry. Appearing as slits within the brick wall, the angled windows are meant to provide views for its residents up and down the street, all the while cutting down on views into the townhouse from the buildings across the street. The privacy is reinforced by some perforated metal balconies—alien appendages to the brick in line with this strange addition to the neighborhood.

- *Walk west to Greenwich Street, turn right and head north*
- *until you reach Hubert Street.*

C 408 Greenwich Street

MORRIS ADJMI ARCHITECTS, 2008

This corner building sits on the southern edge of the Tribeca North Historic District (1992), on the site of an old garage. Built by an investment bank for its corporate headquarters, its top two floors serve as residences for the bank's executives, while rental apartments are tucked below it and retail on the ground floor rounds out the mix of uses. With its south façade given prominence due to the setback of Citigroup headquarters, the building works with its neighbor across Greenwich to form a gateway of sorts to the blocks of Tribeca North. In 2004, the city granted permission for more height and floor area than otherwise allowable, aligning it with the nine-story building across the street rather than its six-story neighbor to the west. The architect appears to have borrowed motifs from both of these buildings though, particularly the arched openings arrayed as two-story modules across the midsection of the two façades. These arches—made from pigmented precast concrete panels—are also found as shallow, double-wide openings at the base, echoing the neighbor across the street. The dark-gray metal used for the spandrel panels and canopies also caps the building, where small windows with arched openings recall its neighbor to the west. Last in this mishmash of historical elements are the round terracotta columns at the corner that spell out the street names just above head height and accentuate the importance of the corner.

- *Walk up one block to Laight Street and turn left on the north*
- *side of the street.*

D The Sterling Mason

MORRIS ADJMI ARCHITECTS, 2016 – 71 LAIGHT STREET

Immediately north of 408 Greenwich is another Adjmi building occupying the former site of another garage. Although the building looks like it has always been there, it is actually a copy—more accurately, a mirror image of the 1905 warehouse building to the west. From across the street the resemblance is uncanny: everything is the same but the color. A closer look—and feel, recommended (cross the street to do so)—reveals that the gray bricks aren't bricks at all (they are plasma-finished GFRC [glass fiber reinforced concrete]) and the "stone" base is aluminum. Otherwise, the copy is precise down to a fraction of an inch (note the vertical grooves and rounded bullnoses in the aluminum/stone bases), made possible by measuring the old building by hand and with laser scanners. Behind the exterior walls of metal, concrete, and brick are 33 condominium units across seven floors—further uniting the original and copy.

- *Return to Greenwich Street, turn left and head north to Vestry*
- *Street and turn right.*

E V33

ARCHI-TECTONICS, 2011 – 33 VESTRY STREET

About as far from a copy as could be, yet still sitting within the Tribeca North Historic District, is this nine-story residential building designed by the firm of Winka Dubbeldam. The seven single- and multi-floor units are hidden behind a random pattern of glass and stone—hidden because the façade’s busy composition denies an understanding of the building’s layout, unlike the traditional windows of its neighbors. Glass is alternately clear and translucent, and stone alternates between opaque and translucent, making the building’s expression at night truly revealing. Occupying a former surface parking lot, the building fills a void long in need of being filled. But it also creates a void: in the form of a terrace, the one space where the lives of the residents makes an appearance on the outside of the building.

- *Continue east to Hudson Street, turn left up the east side*
- *of the street and cross Canal Street to Watts Street.*

The Holland Tunnel, dating back to 1927, comes above ground and connects to the city in two spots, cutting up parts of Tribeca and Hudson Square: exit ramps are just south of Canal Street and entry ramps are just north of where we are standing. In recent years that development has pushed farther west, such that condos now overlook the entrance to the Holland Tunnel.

- *Look east across Varick Street.*

F 565 Broome SoHo

RENZO PIANO BUILDING WORKSHOP (RPBW), 2018

Although this condo development sits in Hudson Square, the industrial area once known as the Printing District, Bizzi & Partners Development’s inclusion of SoHo in the name points to the blurring of neighborhood designations in this swath of Lower Manhattan. Regardless, Hudson Square does not have the cachet as the historic cast iron district to the east; the neighborhood’s lack of any landmark districts means its blocks have been targeted for large residential developments following a 2013 rezoning of nearly twenty blocks in Hudson Square. Piano’s project is on the larger end of the spectrum, with two 30-story towers housing 115 apartments. The curtain wall with low-iron glass is hardly groundbreaking, but the slender frames and curved-glass corners make it stand out from other all-glass buildings in the city.



F

- *Walk east on Watts Street—stopping at Varick Street to look*
- *south for a great view of the top of 56 Leonard Street [A]—*
- *then cross Varick to get a closer look at 565 Broome SoHo.*

The steel mullions and rounded corners are vivid up close, as are a few other details that were still under construction at the time of writing: the curved-glass returns that give the units more corners than typical rectangular floor plates; the way the gap between towers is enclosed by ultra-clear glass at the lower floors and connected by a decorative structure at their roofs; and the private driveway tucked into the east end of the site—what’s become a standard amenity in residential developments that carry the name of a Pritzker Prize-winning architect.

- *Walk up Varick Street alongside the Dominick (formerly*
- *known as the Trump SoHo), turn left on Spring Street*
- *and head west. Take another left at Renwick Street to*
- *about halfway down the block.*

5

57th Street River to River

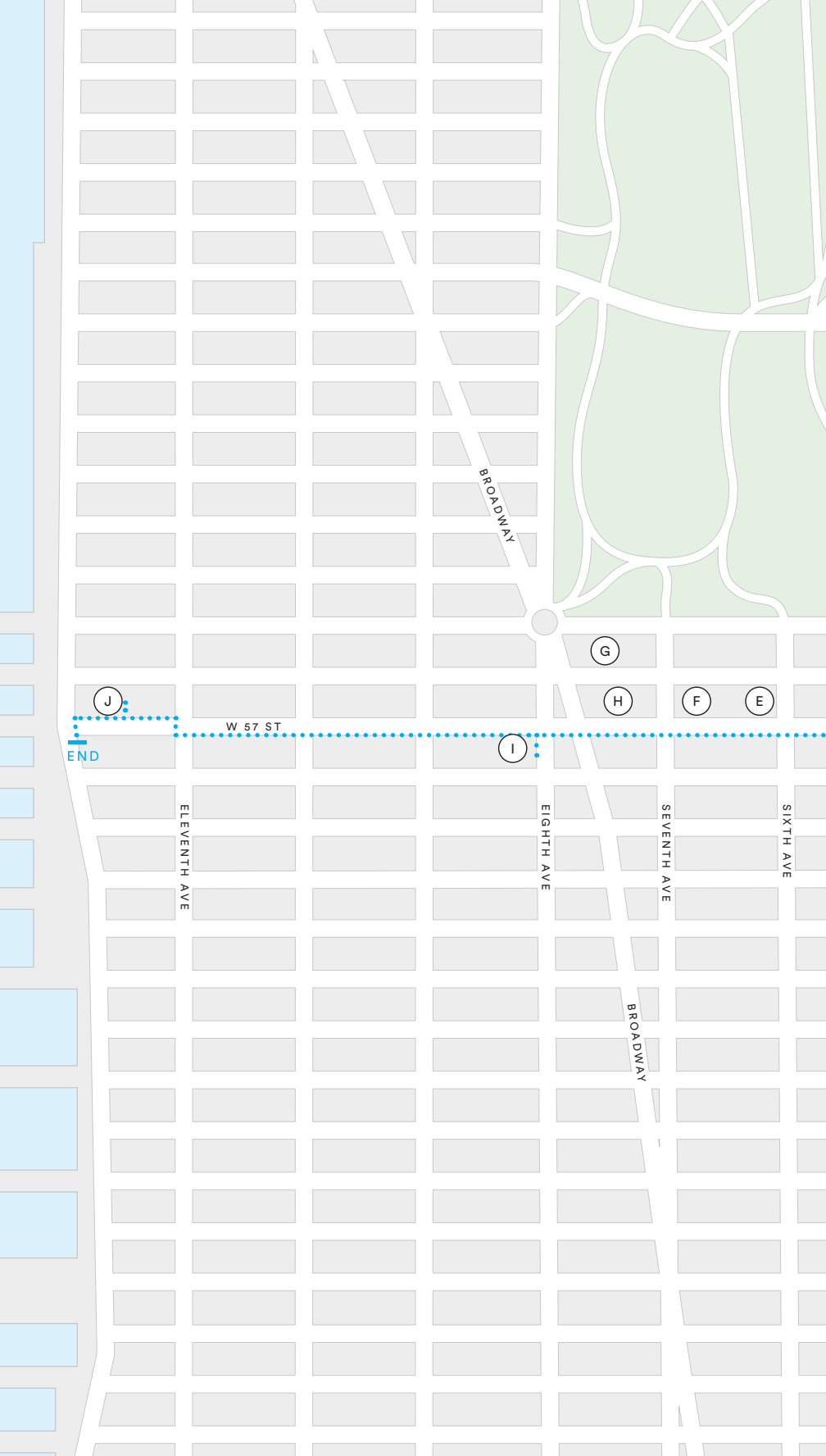
2.2 MILES / 3.6 KM

This tour starts at Sutton Place Park, at the eastern end of 57th Street overlooking the East River, and ends at Twelfth Avenue, just steps from the Hudson River.

Although this tour traverses the entire two-mile (3.2 km) length of 57th Street, from the East River to the Hudson River, the walk is centered around the blocks between Park Avenue and Eighth Avenue near Central Park, where a handful of residential supertalls (skyscrapers exceeding 1,000 feet [300 m]) have made their mark on the Midtown skyline. While the tour focuses on this recent phenomenon of skinny towers for the superrich, walking the whole length of 57th Street puts these projects into a wider context, capturing the wide thoroughfare's many differences while moving people beyond the well-traversed avenues in the island's center. Before heading off, it's imperative to define a few terms—legal mechanisms that affect buildings in the rest of the city but have converged here to create “Billionaires’ Row.”

Floor Area Ratio (FAR): The ratio of a building's total floor area (excluding such features as elevators, mechanical shafts, and balconies) to lot size. FAR was introduced in New York City's 1961 Zoning Resolution, the first significant update since the original resolution in 1916. A lot's FAR, which varies depending upon its zoning district, determines the maximum floor area that can be built upon it, with variation arising from lot coverage. For example, a project on a zoning lot with an FAR of 10 could be 10 stories if it fills the whole lot, 20 stories if it fills only half, 40 stories if it fills a quarter, and so on, as long as the resulting square footage does not exceed 10 times the lot area.

A couple of means allow developers to build more than the zoning allows. First is *Privately Owned Public Spaces (POPS)*: plazas, arcades, and other spaces primarily in dense commercial districts that a developer/owner provides and subsequently maintains in exchange for a bump in FAR. Per a New York City Comptroller audit in April 2017, POPS are found in 333 locations in the city, many in Midtown. Inserted into the city's zoning law at the same time as FAR, the two mechanisms worked together



BROADWAY

G

H

F

E

J

W 57 ST

I

END

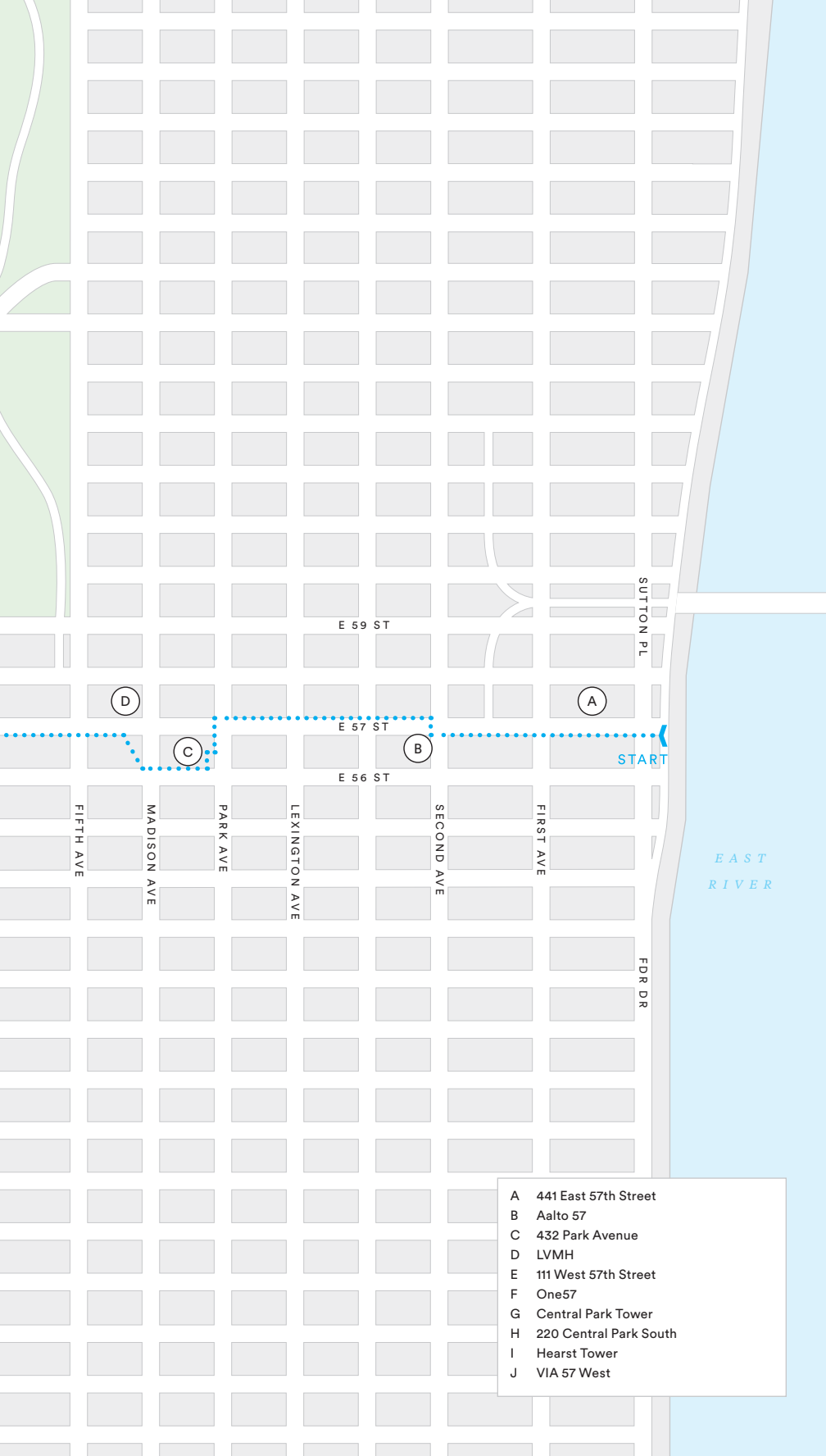
ELEVENTH AVE

EIGHTH AVE

SEVENTH AVE

SIXTH AVE

BROADWAY



SUTTON PL
E 59 ST
E 57 ST
E 56 ST
START

EAST RIVER

FDR DR

FIFTH AVE

MADISON AVE

PARK AVE

LEXINGTON AVE

SECOND AVE

FIRST AVE

- A 441 East 57th Street
- B Aalto 57
- C 432 Park Avenue
- D LVMH
- E 111 West 57th Street
- F One57
- G Central Park Tower
- H 220 Central Park South
- I Hearst Tower
- J VIA 57 West

in the 1960s, 70s, and 80s, when most POPS were created, to shift tall buildings in Manhattan from “wedding cake” profiles to simple boxes.

Second is *Air Rights* (or unused development rights): the difference between a lot’s maximum floor area and its actual floor area. There are two common methods for either purchasing air rights or combining multiple lots into a larger single lot, respectively: carrying out a *Transfer of Development Rights (TDR)*, or negotiating for a *Zoning Lot Merger (ZLM)*. TDRs allow building owners to sell any unused air rights to the owner of an adjacent or nearby property. Most of the TDRs along Billionaires’ Row involve designated landmarks, buildings that cannot easily be torn down or built upon. ZLMs, on the other hand, combine contiguous lots within a block into a larger, merged lot, over which the FAR can be distributed as desired—into, in some cases, skinny supertalls. ZLMs are created through private transactions that are free from city approvals, one reason they have supplanted POPS as the most popular means of building taller.

The supertalls clustered along 57th Street can be seen as the latest phase in the evolution of the city’s residential architecture, beginning with townhouses from the early-to-mid-1800s, apartment buildings that blossomed in the late 1800s and early 1900s, and towers that took advantage of the extra FAR that POPS afforded. Examples of early phases are evident here: in the late nineteenth-century townhouses to the north of Sutton Place Park and the One Sutton Place apartment building to the south, designed by Rosario Candela and completed in 1925. Both back up against gardens that cascaded down to the East River—until the construction of FDR Drive in the 1930s, that is. The small brick-paved park you’re standing in was created at the time, compensation for creating a fissure between the streets of the primarily residential Sutton Place neighborhood and the waterfront below.

- *Walk out of the park along the south side of 57th Street,*
- *cross Sutton Place, and stop opposite 441 East 57th Street.*

A

441 East 57th Street

FLANK, 2009

This slender glass-and-steel building appears to respect its neighbor to the east, 447 East 57th Street (another Candela building from the 1920s), through the breathing room it provides the older building. But residents of the Candela building, most notably former *Vogue* editor Tina Brown, sued to stop the project developed and designed by Flank, which involved the demolition of an old townhouse next to their side garden. Obviously they lost the lawsuit, and six units ranging in size from 1,700 to 5,500 square



feet (158–511 m) across 15 floors were erected on the townhouse lot. Each unit has a different layout, interlocking with the units above and/or below, expressed through dark reveals cut into the glass façade. This complex interplay extends to the 1,500 glass panes that fit together like a puzzle, some of them treated with frit patterns that recall Pierre Chareau’s *Maison de Verre* in Paris.

- *Continue west along 57th Street until Second Avenue,*
- *then cross to the intersection’s northeast corner.*

B Aalto 57

SKIDMORE, OWINGS & MERRILL (SOM), 2017 – 1065 SECOND AVENUE

The name of the project formerly known simply as 252 East 57th Street acknowledges an influence on SOM’s Roger Duffy: the great Finnish architect Alvar Aalto. Specifically, the 65-story tower’s undulating glass walls—inverted bay windows that widen toward the 700-foot-tall (213 m) top—recall the famous glass vase designed by Alvar and his wife Aino in the 1930s. The elegant tower, which places condos above rental units, is part of a larger project for developers World Wide Group and Rose Associates that includes two schools—P.S. 59 Beekman Hill International School and High School of Art and Design—and retail. The latter are housed in an adjacent structure that was also designed by SOM but looks distinctly different: stacked boxes with dark glass and dark-and-light metal panels. The schools previously sat on the site of the tower, so the new schools and retail were built first and then the old schools were demolished to make way for the residential tower.

- *Cross Second Avenue and continue west along 57th Street,*
- *stopping at Third Avenue.*

A good view of 432 Park Avenue, which is discussed in detail soon, is afforded at this corner. Worth noting from this vantage point are the two-story openings that occur roughly every dozen floors. These openings coincide with mechanical floors and outrigger trusses tying the exterior frame to the central core; they reduce the wind forces acting upon the tower; they elevate the residential units higher than they'd be without these non-FAR floors; and they glow after sunset.

- *Continue west on 57th Street and cross to the southwest corner*
- *of Park Avenue, then walk south to the portal on the right.*

Take a quick glance across Park Avenue at [425 Park Avenue](#), an office tower under construction at the time of writing. Norman Foster won an invited competition in 2012 (besting fellow heavyweights Zaha Hadid, Rem Koolhaas, and Richard Rogers) with a stepped form that recalls post-1916 “wedding cake” buildings but is highlighted by dramatic diagonal bracing at each successive setback. This form is not accidental; the new tower retains part of the old building to use the predecessor’s pre-1961 zoning rules, which allow for more floor area but also dictate a stepped massing.

- *Walk through the portal to the small plaza.*

C

432 Park Avenue

RAFAEL VIÑOLY ARCHITECTS, 2015

Like SOM’s Aalto 57, Rafael Viñoly’s proudly geometric design for developer Harry Macklowe finds its inspiration in industrial design: a trash can designed by Austrian architect Josef Hoffmann last century. But translating a metal can with square openings to a 1,396-foot-tall (425 m) building with 10-foot-square (3 m) windows is no easy feat. And with such a slender profile—calculated at a width-to-height ratio of 1:15—this source of inspiration is an interesting tidbit but easily forgotten when confronted with the unrelenting grid of concrete and glass.

The tower’s attention-getting height and slenderness is enabled by a number of things working together: the openings at the mechanical floors, mentioned earlier; a tuned mass damper at the top of the building that counteracts strong winds; the provision of only six elevators in the compact core; a combination of TDRs, ZLMs, and POPS for extra floors; and tall floor-to-floor heights of 15 feet 6 inches (4.75 m). This height enables the scissor stairs—common in just about all New York City towers—in the core to work as highly compact, intertwining switchback stairs rather than



straight stairs that would eat into salable floor area. Skyscraper Museum founder Carol Willis includes this height in what she calls “The Logic of Luxury,” the characteristics of slender supertalls.

432 Park Avenue is a rare skyscraper, for NYC at least, that combines structure and surface in one: the exterior’s concrete columns and beams are exposed to the elements. Looking up at the tower reveals a consistent width to each column, but their depth tapers as the tower ascends, from more than 5 feet (1.5 m) at the base to 18 inches (46 cm) at the penthouse, which sold for nearly \$100 million in 2013. Also at the base are four other pieces of 432 Park Avenue: four floors of offices on 57th Street, subterranean retail accessed by escalators at the Park Avenue portal, a retail “cube” on the corner of 56th Street and Park Avenue, and a POPS plaza. Finally, if the plaza’s marble paving, grid of trees, and movable tables and chairs recall the famous Paley Park on East 53rd Street near Fifth Avenue, that’s no accident; both plazas were designed by Zion Breen Richardson Associates. The new plaza may not be as memorable as its predecessor from 1967, but it’s refreshing to find a public amenity accompanying 57th Street’s luxury housing.

- *Walk west on 56th Street and enter the atrium of*
- *590 Madison Avenue.*

Bamboo fills the glass-topped atrium that Edward Larrabee Barnes designed as part of the IBM Building from 1983. It is one of the most successful POPS in the city, in contrast to two contemporaneous POPS a stone’s throw away: to the south is the former AT&T Building’s plaza by Philip Johnson,

later maligned by Charles Gwathmey when Sony bought the building (as of this writing the plaza may be opened up to the elements and made larger and more green under a new owner); and to the west is direct access to Trump Tower, which was designed by Der Scutt with a whopping four POPS: a corridor and lobby on the ground floor and two hard-to-find roof terraces up a few floors. Through the corridor and the security detail is the atrium where Donald J. Trump announced his presidential candidacy and, in the cellar, some of the nicest publicly accessible restrooms in Midtown Manhattan.

- *Continue diagonally through the atrium to 57th Street and*
- *stop on the sidewalk.*

D LVMH

CHRISTIAN DE PORTZAMPARC, 1999 – 19 EAST 57TH STREET

New York City architecture was in a bit of a lull in the 1990s, due in great part to a recession in the decade's first half as well as a lack of stylistic direction after the waning years of Postmodernism. Portzamparc's folded LVMH was a breath of fresh air when it was completed just shy of the millennium. Housing the North American headquarters of Moët Hennessy Louis Vuitton group, the 24-story building is logically located just steps from the luxury thoroughfare of Fifth Avenue. A Dior shop occupies the storefront space, but the appealing parts are upstairs, where the curtain wall—some panes etched to frame trapezoidal vision glass—is faceted and folded to give the tower's otherwise conventional stepped mass an asymmetrical gemlike appearance.

- *Walk west along the south side of 57th Street, crossing*
- *Fifth Avenue and stopping just shy of Sixth Avenue.*

E 111 West 57th Street

SHOP ARCHITECTS, 2019

Of the supertalls going up along Billionaires' Row, 111 West 57th Street may not be the tallest, but it is easily the skinniest. At nearly 60 feet (18 m) wide and 1,428 feet (435 m) tall, the 82-story tower has a slenderness ratio of approximately 1:24. Although that number garners the most attention, the project's "vanity height"—the difference between the architectural top and the highest occupied floor—is also great: nearly 300 feet (91 m), given the highest of its 58 condo units sits at 1,134 feet (345 m). The space in between houses an 800-ton (725 tonnes) tuned mass damper, which works with the substantial shear walls on the east and west sides and outrigger walls at the mechanical floors to stabilize the building from lateral forces. The most striking architectural

feature is the “feathered” profile that sets back from 57th Street and gives the east and west façades their expression: thin bands of terracotta panels with curved profiles alternate with slender windows and bronze frames. SHoP Architects and their frequent client JDS Development Group (here with Property Markets Group) managed such a slender supertall—on the same block as One57 [F], no less—by starting the condos at the 20th floor, above the neighboring buildings; providing tall floor-to-floor heights, à la 432 Park Avenue, and gaining air rights from the landmarked Steinway Hall incorporated into the project.

F

One57

CHRISTIAN DE PORTZAMPARC, 2014 – 157 WEST 57TH STREET

Only six buildings separate 111 West 57th Street from the first Billionaires’ Row supertall: One57. Hired in 2005 by Extell Development, Christian de Portzamparc was initially slated with designing several towers on the site, but after fifteen years of TDRs and ZLMs the project congealed into a single tower 1,004

F



feet (306 m) tall. The 75-story tower houses 132 condos as well as the 210-room Park Hyatt hotel. Marked by an angled, curved apex and smaller curves at each setback, the glass tower is covered in blue pinstripes that give it a dated, postmodern appearance. More than any architectural merits, One57 is known for record-setting sales—the \$100 million penthouse in 2012—and the crane collapse televised around the world during Hurricane Sandy that same year.

- *Continue west along the south side of 57th Street and*
- *stop at the light across from One57.*

After craning your neck to see the top of One57, glance down to read the sign on the stoplight: 6 1/2 Avenue. This oddity is not just a pedestrian crosswalk across busy 57th Street: it is the endpoint of what's also known as Holly Whyte Way, a network of thru-block POPS and pedestrian-right-of-way crossings that reach all the way down to 51st Street.

- *Walk west once again along the south side of 57th Street,*
- *cross Seventh Avenue and stop halfway down the block.*

G

Central Park Tower

ADRIAN SMITH + GORDON GILL ARCHITECTURE (AS+GG), 2020 –
217 WEST 57TH STREET

Through a series of TDRs and ZLMs, Extell—applying lessons learned from One57—combined the air rights from all but two lots on this block spanning from Seventh Avenue to Broadway. The result will be the tallest residential building in the United States—displacing 432 Park Avenue from that top spot. At 1,550 feet (472 m), Central Park Tower will be the second-tallest building in New York City, behind only One World Trade Center (1WTC) [1S]. A planned spire would have bumped the tower's height to 1,775 feet (541 m), one foot short of 1WTC, but it was dropped in 2015; nevertheless, the 1,550-foot-high (472 m) roof height is taller than the roof of 1WTC. For Chicago's AS+GG, this supertall is relatively short, since the partners are responsible for two megatalls (skyscrapers exceeding 2,000 feet [600 m]): the Burj Khalifa (2,722 feet [830 m]) and Jeddah Tower (3,281 feet [1000 m]).

The base of Central Park Tower will contain New York City's first Nordstrom department store, but the most dramatic feature is the 28-foot-deep (8 m) cantilever that starts 200 feet (61 m) above the neighboring landmark, the late nineteenth-century American Fine Arts Society (now Art Students League, one of the few remnants from 57th Street's art scene of the last century). This cantilever shifts the tower's center of gravity eastward slightly, so the tower can nab Central Park views around the Robert A.M. Stern building across the street.

20 More Places to See

To explore contemporary New York City architecture beyond the ten walking tours presented in this book, following are twenty more places worth seeing in person, all completed since 2011, when my first book, *Guide to Contemporary New York City Architecture*, was released.

The Bronx

1. Public Safety Answering Center II

SKIDMORE, OWINGS & MERRILL (SOM), 2016 – 350 MARCONI STREET

A blast-proof, primarily windowless cube wrapped in serrated aluminum, PSAC II is an impenetrable but highly visible building that gives expression to the city's 911 services.

2. Via Verde

GRIMSHAW AND DATTNER ARCHITECTS, 2012 – 700 BROOK AVENUE

A stunning example of what affordable housing can be, this 222-unit project steps up from a courtyard amphitheater to a 20-story tower, providing residents spots for rooftop farming.

Brooklyn

3. 325 Kent

SHOP ARCHITECTS, 2017

The first piece completed in Two Trees's huge mixed-use development on the former Domino Sugar site is a copper-and-zinc-clad apartment building with a large portal facing Manhattan.



4. Brooklyn Botanic Garden Visitor Center

WEISS/MANFREDI, 2012 – 990 WASHINGTON AVENUE

This flowing building splits into two to funnel people into BBG, just as it meanders along existing paths and lets the landscape grow on top of it to merge building and garden.

5. LeFrak Center at Lakeside

TOD WILLIAMS BILLIE TSIEN ARCHITECTS, 2013 – 171 EAST DRIVE

This building embeds itself into Olmsted and Vaux's Prospect Park and provides two skating rinks, one open and the other covered by a bright blue plane carved with curling lines and dots of light.

6. Naval Cemetery Landscape

NELSON BYRD WOLTZ & MARVEL ARCHITECTS, 2016 –
63 WILLIAMSBURG STREET WEST

The former unmarked burial ground is open to the public as a wildflower meadow and sacred grove circled by a wooden boardwalk and accessed through a pavilion gateway.

7. Weeksville Heritage Center

CAPLES JEFFERSON ARCHITECTS, 2014 – 158 BUFFALO AVENUE

A low-slung, L-shaped building covered in wood and slate works with the landscape to embrace three mid-nineteenth-century houses from Weeksville, one of America's first free black communities.