

HUDSON YARDSTM

NEW YORK

February 15 – February 22, 2019
Hudson Yards Coverage Report

Table of Contents

| | |
|--|----|
| Forbes: Forbes Travel Guide's 14 Top Destinations of 2019 | 3 |
| Vogue: The 7 Most Anticipated Restaurants Coming to Hudson Yards | 5 |
| New York Magazine: The Only Man Who Could Build Oz | 8 |
| New York Magazine: I Have a Feeling We're Not in New York Anymore | 18 |
| New York Times: What to See in New York City This Spring | 40 |
| Eater NY: Former Momofuku Chef Tien Ho Returns to NYC for a Big Hudson Yards Gig | 42 |
| Restaurant Hospitality: Former Momofuku group chef Tien Ho to head Rhubarb U.S. | 44 |
| MrMag: Rhone To Open First Permanent Location At Hudson Yards | 46 |
| Interior Design: New and Noteworthy: 7 Global Exhibitions, Collaborations, and Commissions to Know About | 49 |
| The Architect's Newspaper: Weekend Edition: Hudson Yards Preview, Equal Rights Upstate, and More | 53 |
| NY YIMBY: Future Supertall 50 Hudson Yards Reaches Street Level, in Hudson Yards | 56 |
| Inman: Subterranean garbage chutes and a cooling system for trees: The crazy tech behind Hudson Yards | 59 |
| artnet News: Art Industry News: Elusive Icon Jasper Johns Offers a Peek Into His Bucolic Studio + Other Stories | 61 |
| The Architect's Newspaper: First Phase of Hudson Yards Set to Finally Open to the Public | 65 |
| New York Law Journal: Milbank, 'Not a Wall Street Firm Anymore,' Takes New Name | 70 |

Forbes

February 18, 2019

Forbes: Forbes Travel Guide's 14 Top Destinations of 2019

By Forbes Travel Guide

Impressions: 63,056,610

<https://www.forbes.com/sites/forbestravelguide/2019/02/18/forbes-travel-guides-14-top-destinations-of-2019/#49c2e3627cce>



Singapore Skyline SINGAPORE TOURISM BOARD

For a destination to officially be having “a moment,” it needs more going for it than mere festivals or a few restaurant openings. The city has to be experiencing a shift in the way it looks and feels. Maybe it’s posturing itself as a new cultural mecca with gallery or museum openings. It could be establishing itself on the epicurean radar with fresh food halls or eateries from top-notch chefs. Those are the sorts of things that caught our Forbes Travel Guide editors’ eyes with the following cities. Some are traditional hot spots that somehow keep reinventing themselves. Others are new stops prepping for their first time in the spotlight. All are having monumental moments that are worthy of a visit in 2019.



Hudson Yards, New York HUDSON YARDS, NEW YORK

Hudson Yards, New York

There's always something going on in New York to capture our interest, but the 28-acre, multi-purpose Hudson Yards, the largest private real estate development in the country, has us fixated on Chelsea. The Shed is a dreamy architectural wonder featuring a theater, art galleries and more opening in April. The Shops at Hudson Yards, debuting in March, has nearly 100 retailers, including the city's first Neiman Marcus. Still, June's Equinox Hotel, a 200-plus-room first from the fitness brand with a restaurant, a SoulCycle and the biggest Equinox gym in the world, may be the biggest draw.

VOGUE

February 21, 2019

Vogue: The 7 Most Anticipated Restaurants Coming to Hudson Yards

By Noor Brara

Impressions: 2,201,220

<https://www.vogue.com/article/the-most-anticipated-restaurants-coming-to-hudson-yards>



Photo: Getty Images

The neighborhood of Hudson Yards—west of Penn Station, flushed to the Hudson River, and occupying all of four, very long blocks—is about to change New York City forever. That’s been the plan, anyway, for the last ten years, when the idea for a splashy renovation was first proposed by real estate firms The Related Companies and Oxford Properties Group, who envisioned transforming the nondescript part of town into a new city center. Hudson Yards is intended to serve as a hub for all titans of industry, among them businesses, finance, and media companies like BlackRock, L’Oreal, and CNN; big fashion brands and department stores including Neiman Marcus and Dallas’s Forty Five Ten; 4,000 or so residential apartments and the first Equinox Hotel; a host of restaurants helmed by some of the world’s better known chefs; and several acres of public plazas and gardens below the five skyscrapers that contain all these features, built level to the High Line and primed for taking in river views.



Plaza View Photo: Courtesy of Related Oxford

If the idea feels incongruous with that of New York—the ultimate melting pot metropolis that takes pride in its plentiful selection of distinct neighborhoods, each a little world unto itself—that’s because it is. There is something distinctly anti-Manhattan about the one-stop-shop nature of Hudson Yards, and walking around in it only hammers that point home. As the largest and most expensive private real estate project in America to date (racking up a cool \$25 billion in initial investments and funding), it’s drawn comparisons to Tokyo’s Roppongi Hills, another supersize live-work-play development that, with its state-of-the-art skyscrapers just next door to mammoth shopping centers, schools, and cinema houses, recalls the futuristic city-in-the-sky setting of the old cartoon series, *The Jetsons*. Everything is shiny, and brand spanking new, and while it’s yet to officially open (the doors will fling wide March 15th), one is left with the distinct impression that it may always feel that way.

Alien though it may be, excitement prevails, particularly for those involved with the establishment of the dining program. Piloted by a roster of global talent, some chefs have waited a long time for the exact right opportunity to plant roots in New York City, while other Manhattan restaurants and institutions like gourmet market Citarella and Dylan’s Candy Bar will alter their selections and craft experiences exclusive to Hudson Yards. The exclusivity factor is a major part of the plan to get New Yorkers to the neighborhood which is, for most, a little out of the way. “Experience is key,” says Related Companies Vice President Kevin Stuessi, when I ask what will incentivize diners to eat in a mall over, say, a quiet, tree-lined street in the West Village. “It has to be about making the most of the Hudson Yards experience, which must be unique and all its own.”



Hudson Yards Observation Deck Photo: Courtesy of Related Oxford

In addition to being located steps away from each other, several restaurants will have cafe or takeaway outposts offering “picnic versions” of meals should diners want to enjoy their food elsewhere or outside. There is also the ability to order via an app that streamlines delivery and pick up services across all Hudson Yards food properties, which Stuessi feels will be especially handy for the thousands of workers who’ll have offices with entrances that feed directly into the restaurant floors. And the options are, of course, endless. “It’s so crazy to think that when we open, someone could be picking up their morning coffee and going to a meeting where their coworkers have gotten their own coffees from ten other shops, all in the building,” Stuessi muses. “There’s really so much variety, which is amazing.” (I refrain from pointing out that most New York neighborhoods aren’t lacking in options, particularly of the coffee shop variety.)

NEW YORK

February 18, 2019

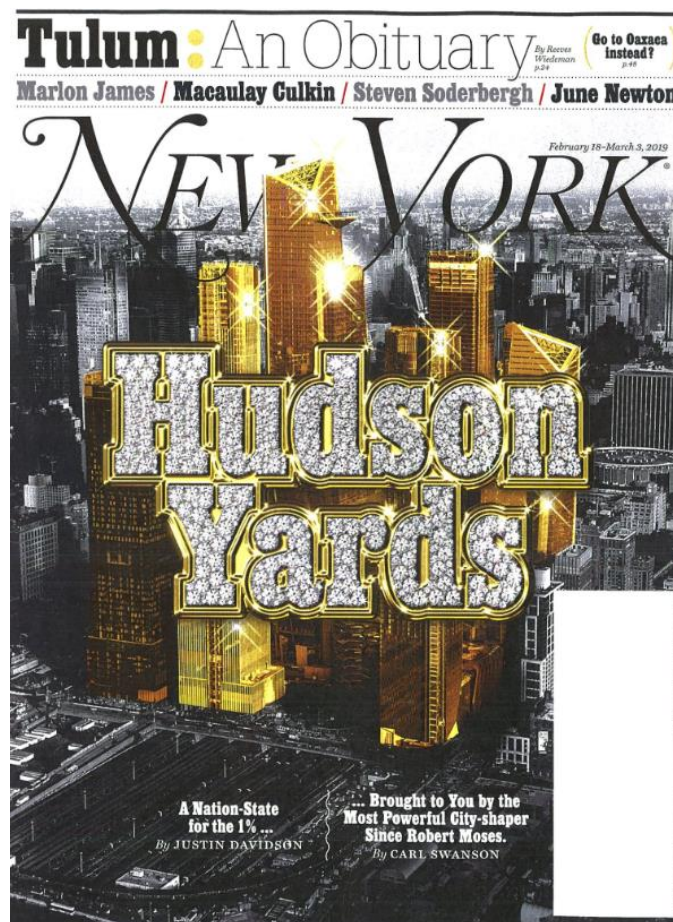
New York Magazine: The Only Man Who Could Build Oz

How Stephen Ross outmaneuvered, outspent, out-leveraged, and out-sweet-talked his way into the Hudson Yards deal.

By **Carl Swanson**

Impressions: 10,084,770

<http://nymag.com/intelligencer/2019/02/stephen-ross-hudson-yards.html>



HUDSON YARDS

↓
THE
ONLY MAN
WHO COULD
BUILD

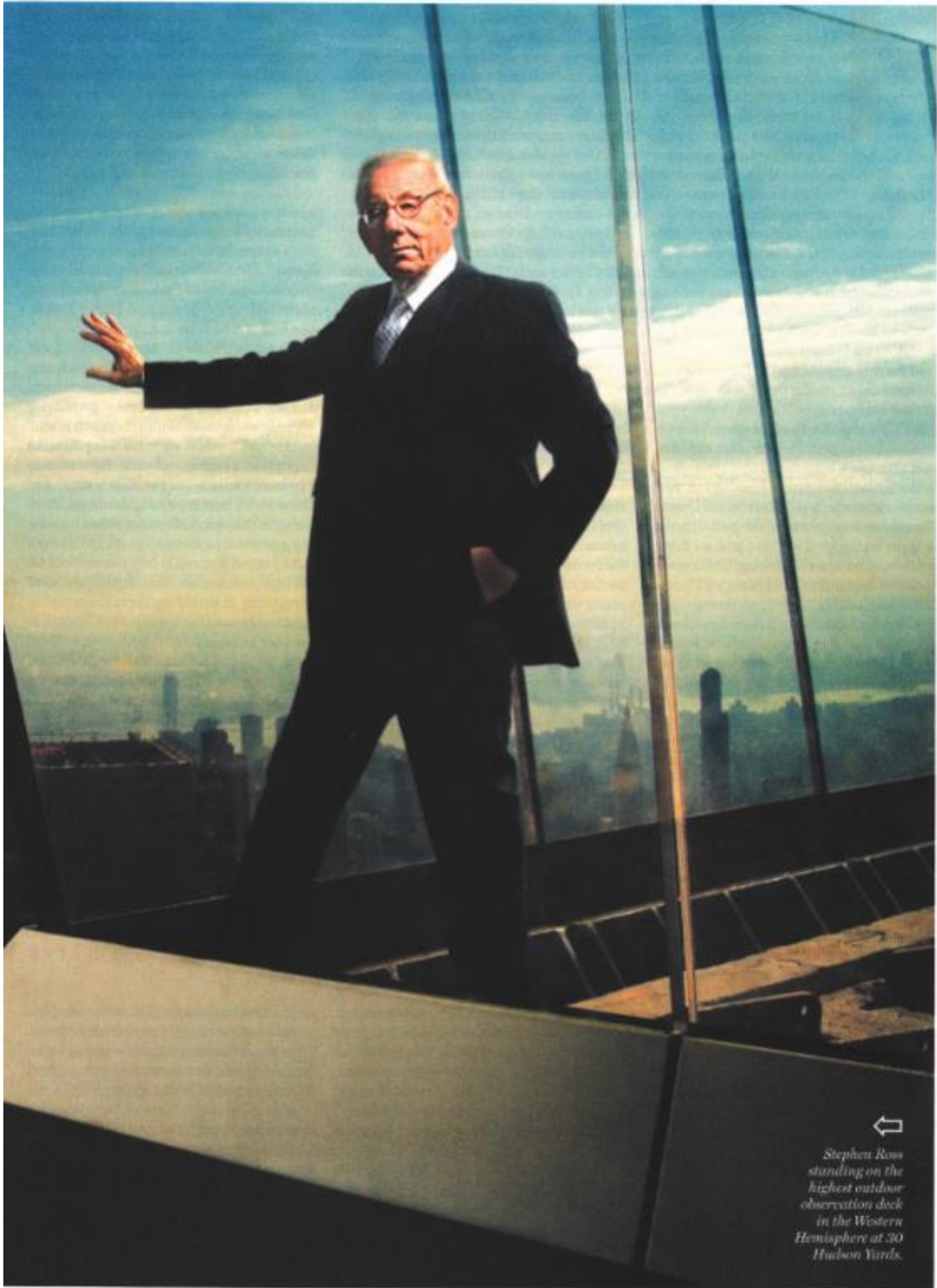
OZ

How **STEPHEN ROSS**
outmaneuvered, outspent,
out-leveraged, and out-sweet-talked his
way into the **LARGEST REAL-
ESTATE-DEVELOPMENT DEAL** in America.

BY CARL SWANSON

20 NEW YORK | FEBRUARY 18-MARCH 3, 2019

Photograph by Pari Dukovic



*Stephen Ross
standing on the
highest outdoor
observation deck
in the Western
Hemisphere at 30
Hudson Yards.*

H

OW DO YOU get people to move to this wasteland?" asks Stephen Ross, speaking rhetorically in what I would come to think of as his PowerPoint mode. We're on the 24th-floor sales office of 10 Hudson Yards, and I'm trying to not be too distractedly beguiled by the floor-to-ceiling view of this soon-to-open pop-up metropolis he's building all around us in what was, not so long ago, a blustery infrastructural trainscape, a place you'd probably go only if you needed to catch a Bolt Bus to Boston.

Ross, the 78-year-old founder and chairman of the real-estate-development firm the Related Companies, is the man behind the curtain in this Oz. Hudson Yards is the largest and most expensive real-estate project in America—28 acres, at almost a billion dollars an acre. A strenuously engineered and resourcefully financed marvel, it was set in motion by the Bloomberg administration, which saw the northern terminus of the High Line as a good place for residential high-rises and office towers. But it was Ross who built it into what my colleague Justin Davidson refers to as a veritable nation-state, making Ross, just possibly and for this moment, the most powerful man in New York, a Robert Moses for our age of concierge mega-urbanism.

"Ross and Related were the only ones who could pull this off," says Dan Doctoroff, the former deputy mayor for economic development under Mayor Bloomberg, who helped negotiate the deal for the site. (Doctoroff now runs the Google-owned technourbanism venture Sidewalk Labs, which happens to have its offices in 10 Hudson Yards.) He has his Ross theories. "Steve is a relentless optimist. He's just building a new house for himself. He's 78 years old. And he'll enjoy it until he can't."

As far as billionaire Manhattan real-estate developers go, Ross is no Donald Trump, no dissembling, gold-plated media-hog princeling putting his name on things he doesn't own and watching his company totter in and out of bankruptcy. (The two know each other, of course, though Ross declines to discuss him. "I don't like Donald, okay, we can stop there. We'd be here all day.") Rather, he's what Trump used to play on TV: a vastly wealthy—he's worth \$7.7 billion, according to *Forbes*—notoriously obstreperous—one former city official I spoke with called him "the toughest developer I've ever had to deal with" and didn't mean that admiringly—and obsessive real-estate deal-maker.

He got here in part by building things that other developers found unglamorous, like affordable housing and big-box retailers. He has also, by many accounts, created a development machine unlike any the city has ever seen: highly competitive, vertically integrated, and international. He modeled his corporate culture on Wall Street, where he worked for two years without much success. (He was quickly fired, twice.) "They were able to introduce investment-banking-level human capital into the real-estate business," says Jed Walentas, CEO of Two Trees, which is developing its own not-quite-as-mega megaproject on Williamsburg's waterfront at the Domino Sugar site. "They recognized the talent. Before that it was a couple people in an office. They give a shit about what they are doing, and they're in it for the long term." Ross incentivizes his top people with partnerships.

He has a banker's knack for financing, whether it's from working the various government tax subsidies for affordable hous-

ing or seeking overseas cash. (Related has raised over \$600 million for Hudson Yards through the controversial EB-5 visa program, which gives foreign investors residency status.) He's also a lawyer and as meticulous about contractual details as he is about what wood is used in the lobby trim.

Even his seeming vanity projects are strategic. Take the ultimate billionaire's sandbox, owning an NFL team: To hear Ross describe it, buying the Miami Dolphins, as he did in 2009, is a kind of business entertainment expense. "I mean, you're a member of a 32-exclusive club, but it does open up tons of business opportunities, so I thought it would work very well. As long as I'm investing in Florida..."

Or take the "Vessel," that much-talked-about stairway to nowhere, designed by the celebrated urban-bauble-maker Thomas Heatherwick, that Ross plunked down in the middle of the Hudson Yards plaza like

Media) out of its office condo on Columbus Circle and then, to secure a blue-chip critical mass, selling it new offices in the 1,300-foot-tall 30 Hudson Yards for a very good price. Or persuading Neiman Marcus to open its first New York City store, in what cannot be considered the golden era of department stores, as an anchor to his seven-story mall. For Ross, there's always an angle.

ROSS, FOR NOW AT LEAST, lives in one of his previous developments, the Time Warner Center (in an 8,300-square-foot penthouse). He also works there (in an office overlooking Central Park) and often eats out there (in Per Se, Masa, and Porter House, the last of which he is a part-owner) and, when he's in the mood, takes in a show there (at Jazz at Lincoln Center). If he needs gluten-free chips, Whole Foods is downstairs. For days on end, "I don't even go outside sometimes," he admits. But "I do own a coat."

Hudson Yards is essentially the Rossian lifestyle at a supersized scale. Related calls Hudson Yards a "city within a city" and "New York's next great neighborhood." Ross presents this vision of tomorrowland as solving a series of problems you might have not have known you could buy yourself out of: "When you live in New York, you want everything at your fingertips," he explains. "Getting around from one part of the city [to another], the subway system, people don't want to go on it because of all the problems," he says, an assessment that might come as a surprise to the city government, which paid to extend the 7 train out to Hudson Yards in order to make the site viable to tenants.

Ross will soon reside in 35 Hudson Yards, designed by David Childs, who also designed Time Warner (and got a Porsche from Ross as a reward when the condos sold out). The new building will house, in addition to condos and offices, the world's first Equinox Hotel (Related owns the high-end fitness-chub chain), the website of which promises

⇒ ROSS IS A ROBERT MOSES FOR OUR

an enormous flowerpot. "The public doesn't have any idea what Hudson Yards is," Ross explained to me in 2016, shortly before the Escher-like selfie-platform was unveiled. "Nobody has a real idea of what it really means." Ross had commissioned the Vessel, which has no function per se, to stoke people's curiosity.

In that sense, it might have been nearly as important to getting Hudson Yards built—and financed—as constructing an atrium inside 10 Hudson Yards specifically to seduce Coach into moving there. Or buying Time Warner (now known as Warner

frictionless exaltation: "This is the complete manifestation of high-performance living. This is a destination where how you move, eat, sleep and live is entirely reimagined. This is your life. Live it exceptionally."

It is a life and a lifestyle that Ross has spent a very long time constructing. Raised in Detroit and Miami Beach, Ross had been set on going to the University of Michigan. When he didn't get in on the first try, he transferred in (which is fortunate for the Wolverines, given that he's since donated \$300 million). After law school at Wayne State and a master's in tax law at NYU, he

took his ill-fated turn on Wall Street (at Bear Stearns, where he had an office next to Henry Kravis, whose KKR is now a tenant at Hudson Yards). Ross worried he was "unemployable." So he decided to be his own boss. He figured out how to use his tax-law know-how to raise money from investors looking for tax credits to finance the building of affordable housing via government programs. With \$10,000 from his mother, he started something called the Related Housing Companies—a name he came up with because, he's said, "everything is related," and because it was so banal that it was easy to register in every state.

Registering nationwide turned out to be helpful, since Related went on to build tens of thousands of subsidized low- and moderate-income apartments all over the country and, in a related Related business, to sell tax credits to investors. The narrow margins encouraged Ross to build efficiently and exactly, while doing public-private work gave him a fluency with government bureaucracy. As former city housing commissioner Rafael Cestero told *Crain's New York* in 2012, Related's "lack of fear of public process, bureaucracy and unions is what allows them to be the player they are. Too often, the larger development companies get scared of that."

By the 1980s, Ross had made a fortune, and he turned toward higher-profile projects. In the early 1990s, he hired the architect Robert A.M. Stern to design what became the Chatham on the corner of 65th Street and Third Avenue. "At that point, Related was still building mostly middle-class apartments in New York and elsewhere, probably," remembers Stern. He called the project "pathbreaking" because even if Third Avenue wasn't a wasteland, it wasn't yet a luxury address.

"Steve became very involved," recalls Stern. "But many of the people in Related working with him really weren't yet

that had fallen into disuse after the Javits Center opened in the late 1980s.

For years, a more established mogul, Mortimer Zuckerman, had tried to build a Xanadu for Salomon Brothers there, but the 1987 stock-market crash did it in, helped by now-quaint-sounding civic protests about how much of Central Park would be cast in shadow by the enormous towers. Ross could see the Coliseum from his office at the other end of 59th Street, and at first he had the idea of at least temporarily putting big-box stores inside it before deciding to try something that was fairly common in Asia but hadn't really worked in New York yet: a mixed-use building.

He persuaded Mayor Giuliani to choose Related over competing developers by putting Jazz at Lincoln Center in a prominent spot. "Everybody else would put it in the back, in the basement, and we put it in the best location there was in the whole thing." He convinced Richard Parsons, then the head of what was for a while called AOL Time Warner, that moving to his proposed Columbus Circle project was the appropriately grand brand statement for his then-ascendant behemoth. And he persuaded GMAC, in the skittish post-dot-com-crash investing climate, to give him the largest construction loan to date, \$1.3 billion.

After the success on Columbus Circle, Ross went on to bigger ideas, from West Palm Beach to Abu Dhabi. A mixed-use project designed by Frank Gehry in downtown L.A. is ongoing. Another plan to team up with Vornado to redevelop Madison Square Garden in 2006 didn't work out, but it set the stage for Hudson Yards.

The Bloomberg administration originally wanted the rail yards used for a stadium for the 2012 Olympics, a bid headed by Doctoroff. Ross and Doctoroff were already friendly: They'd known each other since they were both part-owners of the Islanders hockey team, were both from Detroit, and

the downturn; he "just kept plowing ahead, recognizing that the world is cyclical."

That's remained true. When Related was filling in the cells on the spreadsheets for Hudson Yards in the wake of the Great Recession, office space was cheap, so the plan was to make money on the apartments and a million-square-foot mall anchored by Neiman Marcus. But then retail went into a tailspin. Ross was reportedly so worried Neiman might pull out, triggering exit clauses in other retailers' leases, that he looked into buying the store. The good news for Ross is that office space is in demand again (so much so that Warner Media is seeking to sell the space Ross gave it such a deal on and lease it back, and it hasn't even moved in yet).

Hudson Yards might also be the last hurrah for Amazon-level government subsidies. Researchers at the New School say the city is spending \$5.6 billion of taxpayers' money on Hudson Yards, including over \$2 billion for the 7-train extension and a billion dollars in tax breaks for commercial developers. But Ross didn't get everything he wanted. At one point, he floated the idea of tearing down the north end of the High Line, offering to rebuild it ("It took nine months of nonstop daily negotiation to finally get the signed agreement to prohibit its demolition," former city planning commissioner Amanda Burden said in a TED Talk). He's currently suing New York's construction union in the hope of lowering labor costs for the second phase of construction on the western Yards.

Meanwhile, Ross still sweats every detail: When I walk in to meet him at Hudson Yards, he's scrutinizing the carpeting ("It doesn't look like carpet tiles. It has a little elegance to it, you know what I mean?"). Thomas Woltz, the landscape designer for the plaza upon which the Vessel sits, tells the story of how he and Ross drove around the city looking at various options for the trees they might plant.

And, even at 78, Ross is thinking about the future. Which, unsurprisingly, he is optimistic about, or at least thinks he can pay to control. Construction is a notorious carbon emitter, a fact most developers choose to ignore. But he sits on the board of the World Resources Institute and underwrites the Ross Center for Sustainable Cities, which will give out its first Ross Prize this spring for a project that (however incrementally) transforms urban environments. "We're dealing with extinction of the world as we know it. And if that's not important enough to really try and concentrate to make an impact, then nothing is," Ross tells me. "We really have ten to 12 years that we can do something." Which, as it happens, is about when phase two of Hudson Yards is scheduled to open. ■

AGE OF CONCIERGE MEGA-URBANISM.

attuned to what the high end was." Ross insisted on details like street-level limestone, and the building became a kind of clubhouse for Related executives, including Jeff Blau, the CEO, who will soon move to 15 Hudson Yards.

Related also became deeply involved with some of the thorniest projects in the city: the long-delayed attempt to develop a mall and housing at Willets Point, an industrial area near Citi Field, and, of course, more successfully, the seemingly cursed New York Coliseum, a dreary circa-1959 Robert Moses convention hall on Columbus Circle

had both attended the University of Michigan. Neither was beguiled by some bohemian idea of gritty New York City. They thought it should be cleaned up and made more functional.

After the Olympics bid fizzled, the city asked for proposals from developers. Related's anchor tenant was supposed to be News Corp., but the weekend before Related was to submit its bid, the Murdochs pulled out. The site went instead to Tishman Speyer, but then that company got cold feet. "It was spring 2008 when Tishman Speyer backed out," notes Doctoroff. Ross wasn't afraid of

“How do you get people to move to this wasteland?” asks Stephen Ross, speaking rhetorically in what I would come to think of as his PowerPoint mode. We’re on the 24th-floor sales office of 10 Hudson Yards, and I’m trying to not be too distractedly beguiled by the floor-to-ceiling view of this soon-to-open pop-up metropolis he’s building all around us in what was, not so long ago, a blustery infrastructural trains cape, a place you’d probably go only if you needed to catch a Bolt Bus to Boston.

Ross, the 78-year-old founder and chairman of the real-estate-development firm the Related Companies, is the man behind the curtain in this Oz. Hudson Yards is the largest and most expensive real-estate project in America — 28 acres, at almost a billion dollars an acre. A strenuously engineered and resourcefully financed marvel, it was set in motion by the Bloomberg administration, which saw the northern terminus of the High Line as a good place for residential high-rises and office towers. But it was Ross who built it into what my colleague Justin Davidson refers to as a veritable nation-state, making Ross, just possibly and for this moment, the most powerful man in New York, a Robert Moses for our age of concierge mega-urbanism.

“Ross and Related were the only ones who could pull this off,” says Dan Doctoroff, the former deputy mayor for economic development under Mayor Bloomberg, who helped negotiate the deal for the site. (Doctoroff now runs the Google-owned techno-urbanism venture Sidewalk Labs, which happens to have its offices in 10 Hudson Yards.) He has his Ross theories. “Steve is a relentless optimist. He’s just building a new house for himself. He’s 78 years old. And he’ll enjoy it until he can’t.”

As far as billionaire Manhattan real-estate developers go, Ross is no Donald Trump, no dissembling, gold-plated media-hog princeling putting his name on things he doesn’t own and watching his company totter in and out of bankruptcy. (The two know each other, of course, though Ross declines to discuss him. “I don’t like Donald, okay, we can stop there. We’d be here all day.”) Rather, he’s what Trump used to play on TV: a vastly wealthy — he’s worth \$7.7 billion, according to Forbes — notoriously obstreperous — one former city official I spoke with called him “the toughest developer I’ve ever had to deal with” and didn’t mean that admiringly — and obsessive real-estate deal-maker.

He got here in part by building things that other developers found unglamorous, like affordable housing and big-box retailers. He has also, by many accounts, created a development machine unlike any the city has ever seen: highly competitive, vertically integrated, and international. He modeled his corporate culture on Wall Street, where he worked for two years without much success. (He was quickly fired, twice.) “They were able to introduce investment-banking-level human capital into the real-estate business,” says Jed Walentas, CEO of Two Trees, which is developing its own not-quite-as-mega megaproject on Williamsburg’s waterfront at the Domino Sugar site. “They recognized the talent.

Before that it was a couple people in an office. They give a shit about what they are doing, and they're in it for the long term." Ross incentivizes his top people with partnerships.

He has a banker's knack for financing, whether it's from working the various government tax subsidies for affordable housing or seeking overseas cash. (Related has raised over \$600 million for Hudson Yards through the controversial EB-5 visa program, which gives foreign investors residency status.) He's also a lawyer and as meticulous about contractual details as he is about what wood is used in the lobby trim.

Even his seeming vanity projects are strategic. Take the ultimate billionaire's sandbox, owning an NFL team: To hear Ross describe it, buying the Miami Dolphins, as he did in 2009, is a kind of business entertainment expense. "I mean, you're a member of a 32-exclusive club, but it does open up tons of business opportunities, so I thought it would work very well. As long as I'm investing in Florida ..."

Or take the "Vessel," that much-talked-about stairway to nowhere, designed by the celebrated urban-bauble-maker Thomas Heatherwick, that Ross plunked down in the middle of the Hudson Yards plaza like an enormous flowerpot. "The public doesn't have any idea what Hudson Yards is," Ross explained to me in 2016, shortly before the Escher-like selfie-platform was unveiled. "Nobody has a real idea of what it really means." Ross had commissioned the Vessel, which has no function per se, to stoke people's curiosity.

In that sense, it might have been nearly as important to getting Hudson Yards built — and financed — as constructing an atrium inside 10 Hudson Yards specifically to seduce Coach into moving there. Or buying Time Warner (now known as Warner Media) out of its office condo on Columbus Circle and then, to secure a blue-chip critical mass, selling it new offices in the 1,300-foot-tall 30 Hudson Yards for a very good price. Or persuading Neiman Marcus to open its first New York City store, in what cannot be considered the golden era of department stores, as an anchor to his seven-story mall. For Ross, there's always an angle.

Ross, for now at least, lives in one of his previous developments, the Time Warner Center (in an 8,300-square-foot penthouse). He also works there (in an office overlooking Central Park) and often eats out there (in Per Se, Masa, and Porter House, the last of which he is a part-owner) and, when he's in the mood, takes in a show there (at Jazz at Lincoln Center). If he needs gluten-free chips, Whole Foods is downstairs. For days on end, "I don't even go outside sometimes," he admits. But "I do own a coat."

Hudson Yards is essentially the Rossian lifestyle at a supersized scale. Related calls Hudson Yards a "city within a city" and "New York's next great

neighborhood.” Ross presents this vision of tomorrowland as solving a series of problems you might have not have known you could buy yourself out of: “When you live in New York, you want everything at your fingertips,” he explains. “Getting around from one part of the city [to another], the subway system, people don’t want to go on it because of all the problems,” he says, an assessment that might come as a surprise to the city government, which paid to extend the 7 train out to Hudson Yards in order to make the site viable to tenants.

Ross will soon reside in 35 Hudson Yards, designed by David Childs, who also designed Time Warner (and got a Porsche from Ross as a reward when the condos sold out). The new building will house, in addition to condos and offices, the world’s first Equinox Hotel (Related owns the high-end fitness-club chain), the website of which promises frictionless exaltation: “This is the complete manifestation of high-performance living. This is a destination where how you move, eat, sleep and live is entirely reimagined. This is your life. Live it exceptionally.”

It is a life and a lifestyle that Ross has spent a very long time constructing. Raised in Detroit and Miami Beach, Ross had been set on going to the University of Michigan. When he didn’t get in on the first try, he transferred in (which is fortunate for the Wolverines, given that he’s since donated \$300 million). After law school at Wayne State and a master’s in tax law at NYU, he took his ill-fated turn on Wall Street (at Bear Stearns, where he had an office next to Henry Kravis, whose KKR is now a tenant at Hudson Yards). Ross worried he was “unemployable.” So he decided to be his own boss. He figured out how to use his tax-law know-how to raise money from investors looking for tax credits to finance the building of affordable housing via government programs. With \$10,000 from his mother, he started something called the Related Housing Companies — a name he came up with because, he’s said, “everything is related,” and because it was so banal that it was easy to register in every state.

Registering nationwide turned out to be helpful, since Related went on to build tens of thousands of subsidized low- and moderate-income apartments all over the country and, in a related Related business, to sell tax credits to investors. The narrow margins encouraged Ross to build efficiently and exactly, while doing public-private work gave him a fluency with government bureaucracy. As former city housing commissioner Rafael Cestero told Crain’s New York in 2012, Related’s “lack of fear of public process, bureaucracy and unions is what allows them to be the player they are. Too often, the larger development companies get scared of that.”

By the 1980s, Ross had made a fortune, and he turned toward higher-profile projects. In the early 1990s, he hired the architect Robert A.M. Stern to design what became the Chatham on the corner of 65th Street and Third Avenue. “At that point, Related was still building mostly middle-class apartments in New York

and elsewhere, probably,” remembers Stern. He called the project “pathbreaking” because even if Third Avenue wasn’t a wasteland, it wasn’t yet a luxury address.

“Steve became very involved,” recalls Stern. “But many of the people in Related working with him really weren’t yet attuned to what the high end was.” Ross insisted on details like street-level limestone, and the building became a kind of clubhouse for Related executives, including Jeff Blau, the CEO, who will soon move to Hudson Yards.

Related also became deeply involved with some of the thorniest projects in the city: the long-delayed attempt to develop a mall and housing at Willets Point, an industrial area near Citi Field, and, of course, more successfully, the seemingly cursed New York Coliseum, a dreary circa-1959 Robert Moses convention hall on Columbus Circle that had fallen into disuse after the Javits Center opened in the late 1980s.

For years, a more established mogul, Mortimer Zuckerman, had tried to build a Xanadu for Salomon Brothers there, but the 1987 stock-market crash did it in, helped by now-quaint-sounding civic protests about how much of Central Park would be cast in shadow by the enormous towers. Ross could see the Coliseum from his office at the other end of 59th Street, and at first he had the idea of at least temporarily putting big-box stores inside it before deciding to try something that was fairly common in Asia but hadn’t really worked in New York yet: a mixed-use building.

He persuaded Mayor Giuliani to choose Related over competing developers by putting Jazz at Lincoln Center in a prominent spot. “Everybody else would put it in the back, in the basement, and we put it in the best location there was in the whole thing.” He convinced Richard Parsons, then the head of what was for a while called AOL Time Warner, that moving to his proposed Columbus Circle project was the appropriately grand brand statement for his then-ascendant behemoth. And he persuaded GMAC, in the skittish post-dot-com-crash investing climate, to give him the largest construction loan to date, \$1.3 billion.

After the success on Columbus Circle, Ross went on to bigger ideas, from West Palm Beach to Abu Dhabi. A mixed-use project designed by Frank Gehry in downtown L.A. is ongoing. Another plan to team up with Vornado to redevelop Madison Square Garden in 2006 didn’t work out, but it set the stage for Hudson Yards.

The Bloomberg administration originally wanted the rail yards used for a stadium for the 2012 Olympics, a bid headed by Doctoroff. Ross and Doctoroff were already friendly. They’d known each other since they were both part-owners of the Islanders hockey team, were both from Detroit, and had both attended the University of Michigan. Neither was beguiled by some bohemian idea of gritty New York City. They thought it should be cleaned up and made more functional.

After the Olympics bid fizzled, the city asked for proposals from developers. Related's anchor tenant was supposed to be News Corp., but the weekend before Related was to submit its bid, the Murdochs pulled out. The site went instead to Tishman Speyer, but then that company got cold feet. "It was spring 2008 when Tishman Speyer backed out," notes Doctoroff. Ross wasn't afraid of the downturn; he "just kept plowing ahead, recognizing that the world is cyclical."

That's remained true. When Related was filling in the cells on the spreadsheets for Hudson Yards in the wake of the Great Recession, office space was cheap, so the plan was to make money on the apartments and a million-square-foot mall anchored by Neiman Marcus. But then retail went into a tailspin. Ross was reportedly so worried Neiman might pull out, triggering exit clauses in other retailers' leases, that he looked into buying the store. The good news for Ross is that office space is in demand again (so much so that Warner Media is seeking to sell the space Ross gave it such a deal on and lease it back, and it hasn't even moved in yet).

Hudson Yards might also be the last hurrah for Amazon-level government subsidies. Researchers at the New School say the city is spending \$5.6 billion of taxpayers' money on Hudson Yards, including over \$2 billion for the 7-train extension and a billion dollars in tax breaks for commercial developers. But Ross didn't get everything he wanted. At one point, he floated the idea of tearing down the north end of the High Line, offering to rebuild it ("It took nine months of nonstop daily negotiation to finally get the signed agreement to prohibit its demolition," former city planning commissioner Amanda Burden said in a TED Talk). He's currently suing New York's construction union in the hope of lowering labor costs for the second phase of construction on the western Yards.

Meanwhile, Ross still sweats every detail: When I walk in to meet him at Hudson Yards, he's scrutinizing the carpeting ("It doesn't look like carpet tiles. It has a little elegance to it, you know what I mean?"). Thomas Woltz, the landscape designer for the plaza upon which the Vessel sits, tells the story of how he and Ross drove around the city looking at various options for the trees they might plant.

And, even at 78, Ross is thinking about the future. Which, unsurprisingly, he is optimistic about, or at least thinks he can pay to control. Construction is a notorious carbon emitter, a fact most developers choose to ignore. But he sits on the board of the World Resources Institute and underwrites the Ross Center for Sustainable Cities, which will give out its first Ross Prize this spring for a project that (however incrementally) transforms urban environments. "We're dealing with extinction of the world as we know it. And if that's not important enough to really try and concentrate to make an impact, then nothing is," Ross tells me. "We really have ten to 12 years that we can do something." Which, as it happens, is about when phase two of Hudson Yards is scheduled to open.

NEW YORK

February 18, 2019

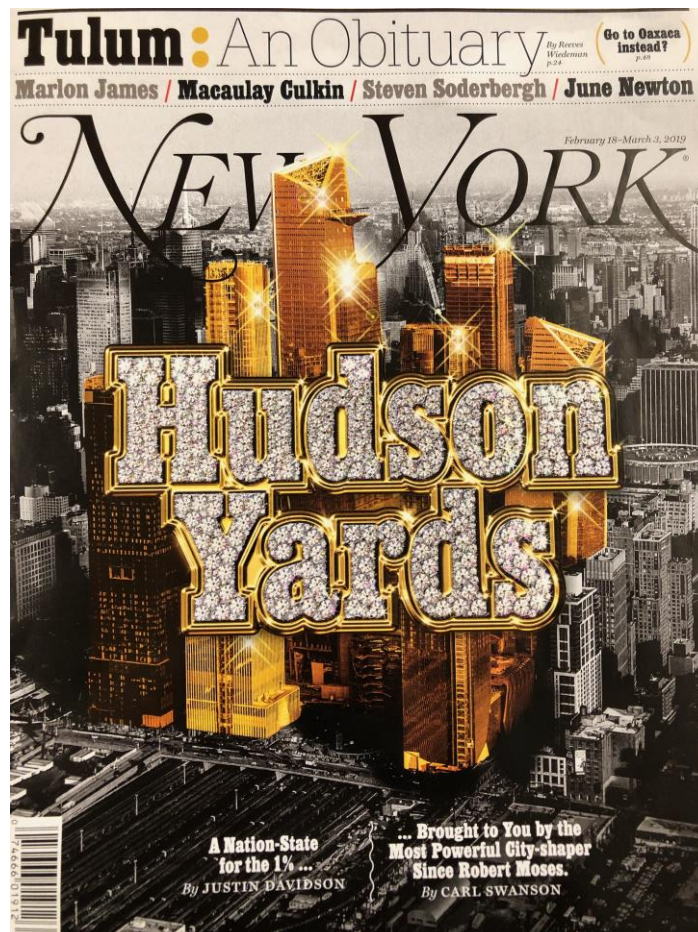
New York Magazine: I Have a Feeling We're Not in New York Anymore

Hudson Yards is a billionaire's fantasy city and you never have to leave — provided you can pay for it.

By **Justin Davidson**

Impressions: 10,084,770

<http://nymag.com/intelligencer/2019/02/hudson-yard-billionaires-fantasy-city.html>



NEW YORK

I HAVE A FEELING

WE'RE NOT IN

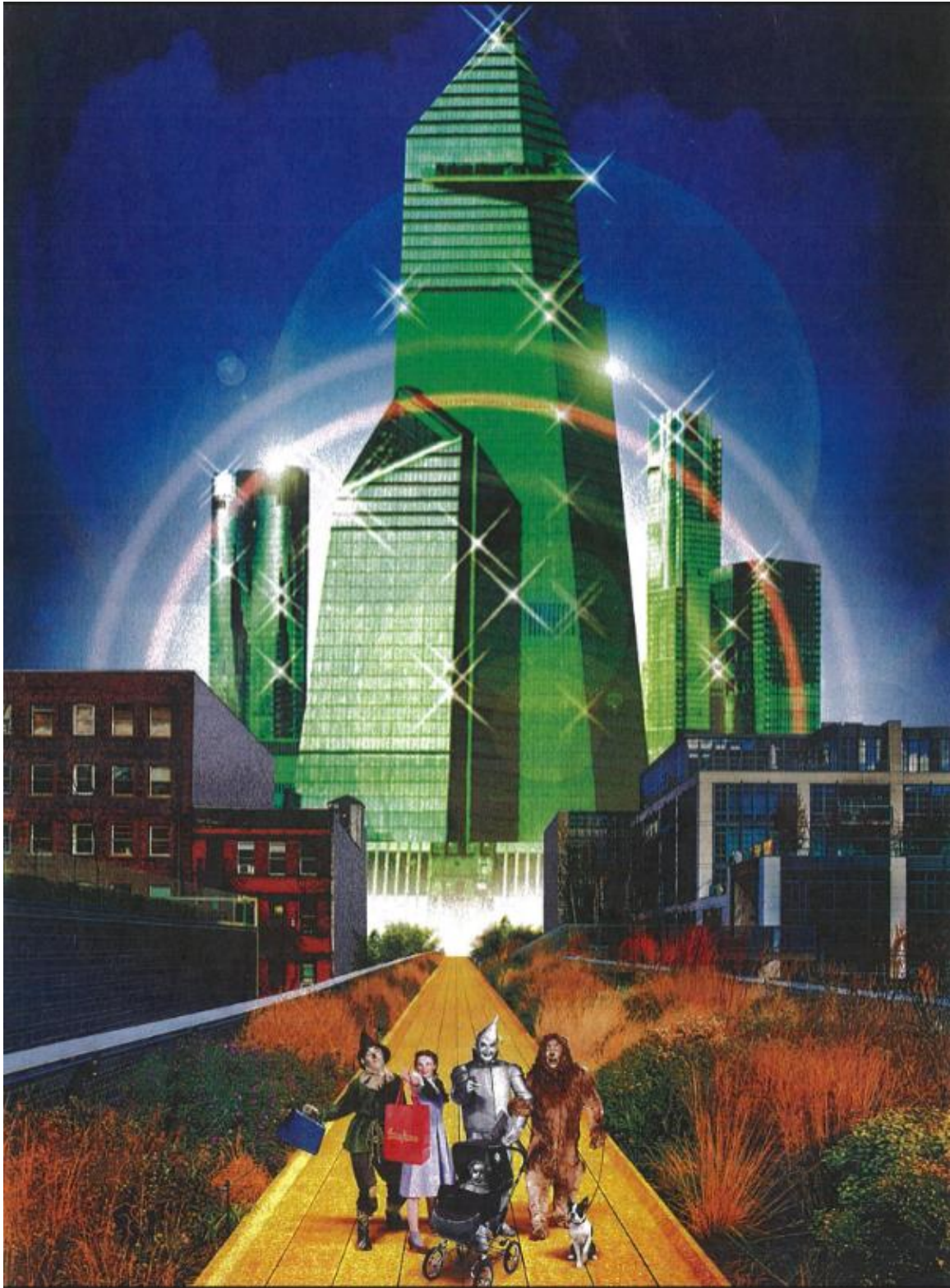
NEW YORK

ANYMORE

⇒ **HUDSON YARDS** is a billionaire's fantasy city, where *NOTHING IS EVER DIRTY* and *everything works*, where you can live your **PERFECT LIFE** and never have to leave—*PROVIDED YOU CAN PAY FOR IT.*

BY JUSTIN DAVIDSON

PHOTO-ILLUSTRATION BY JOE DARROW





ON A DAY when the cold makes the skyline snap into focus as if you're seeing it through new lenses, Hudson Yards seems more virtual than real. Jagged and reflective, the five new towers have a high-definition clarity that the physical world mostly lacks. At a distance, the tallest looks like a high-browed robotic duck with a beak so generous you could almost land a helicopter on it. That's the outdoor observation deck, which juts out 65 feet and comes to a point 1,100 feet above the street. From here—or better yet, from the set of bleachers that allows you to peer over the glass railing—I can look down on the Empire State Building. I can behold the widescreen, high-res view of a New York more orderly and wondrous than the one most of us live in. The space won't open for another year, but I can already see the over-the-top weddings in the party room upstairs,

where guests can dance far, far above the stink and mess below. An adventurous few will be able to take a dedicated elevator even further up to the pointed peak, don a harness, climb out on a catwalk in the open air, and howl into the wind.

On March 15, after 12 years of planning and six of construction, the Related Companies (which is actually just one mammoth real-estate company) will open the gates to its new \$25 billion enclave, an agglomeration of supertall office towers full of lawyers and hedge-funders, airborne eight-figure apartments, a 720,000-square-foot shopping zone, and a gaggle of star-chef restaurants. When the rest of it is finished—when the remaining rectangle of exposed rail yards between 11th and 12th Avenues is covered by a deck and more residential towers—the whole 28-acre shebang will be bigger than the United Nations, the World Trade Center, or Rockefeller Center and physically vaster, more populous, and more expensive than any private development in the country. Besides being big, Hudson Yards represents something fundamentally new to New York. It's a one-shot, supersized virtual city-state, plugged into a global metropolis but crafted to the specifications of a single boss: Related's chairman, Stephen Ross. (You can read about him on page 20.)

Each time I approach, I feel a volatile mix of wonder and dejection roil in my chest. New York can absorb even this, I tell myself. Offices will hum with necessary invention, the plaza will teem, and the towers will settle into the accommodating skyline. The complex redeems an area that until recently most New Yorkers barely knew existed, a great pit full of resting trains open to the sky. There will be jobs, yogawear, art shows, tapas, even some affordable apartments. New York isn't done building towers, and unlike the skinny plutocratvilles going up on 57th Street, new office buildings are a necessity, one where tens of thousands of



THE VESSEL
A \$200 million basket of staircases to nowhere, perfect for selfies.



THE SHED The puffy-looking arts hall rolls back into the base of No. 15. It'll open with five nights of African-American music and culture, April 5 through 14; then comes a pair of new collaborations between the painter Gerhard Richter and the composers Steve Reich and Arvo Pärt.

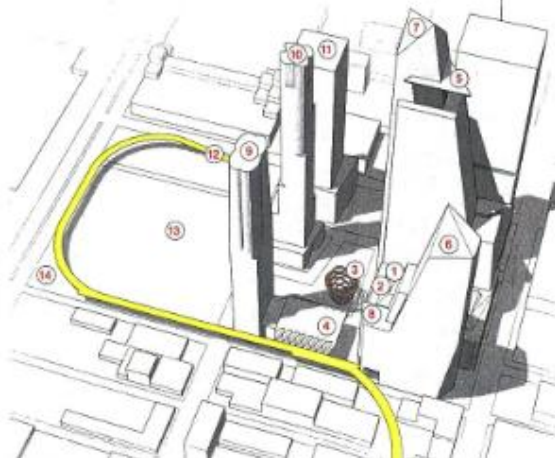
New Yorkers will spend their days (and some will work through the night). Who's to cavil when the money flows? The asset-management team BlackRock signed up to spend \$1.25 billion in rent over 20 years. The retail complex will have at least six places where you can spend five figures on a wristwatch (Patek Philippe, Rolex, Cartier, Watches of Switzerland, Piaget, Tiffany). The 101st-floor party space, surely to be among the priciest available, will be the place to host the most ostentatious vodka launch in town. They've paved a parking lot and put up a high-rise paradise.

Yet I can't help feeling like an alien here, as though I've crossed from real New York, with all its jangling mess, into a movie studio's back-lot version. Everything is too clean, too flat, too art-directed. This para-Manhattan, raised on a platform and tethered to the real thing by one subway line, has no history, no holdover greasy spoons, no pockets of blight or resident eccentrics—no memories at all. In the renderings that Related uses to market this new world, just about every one of the digital people strolling through the virtual cityscape is young, thin, able-bodied, and white. It strikes me as profoundly strange, this need to re-create an uncitlike city, so aloof from the porous, welcoming, spontaneous metropolis we like to think we inhabit. The suburbs have become more mixed, trafficky, crime-ridden, and complicated, and so, if you need exclusivity at all costs, an urban enclave with a quick elevator ride to the stratosphere looks especially appealing. I suppose this apotheosis of blank-slate affluence is someone's fantasy of the 21st-century city, but it isn't mine.

Again and again, I have wondered who wanted it to be like this, and when it became a foregone outcome. We've been headed here for a long time, as the city has become more moneyed and the only retail stores that seem sustainable are those of luxury labels.

Map by Jason Lee

- 1 **THE MALL**
Superluxury brands down below, and (less obviously) an H&M.
- 2 **THE FOOD**
Eight star-chef restaurants (David Chang, Thomas Keller, José Andrés, Anjo Fernald, more); 25 food places altogether, most in the shopping complex.
- 3 **THE VESSEL**
A 15-story climbable artwork.
- 4 **THE SHED**
A retractable concert hall.
- 5 **THE OBSERVATORY**
And a party space.
- 6 **10 HUDSON YARDS**
- 7 **30 HUDSON YARDS**
Office towers.
- 8 **COACH**
The company's HQ is in this bump on the side of No. 10.
- 9 **15 HUDSON YARDS**
- 10 **25 HUDSON YARDS**
Residential, hotel, and office hybrid.
- 11 **50 HUDSON YARDS**
1,000 feet high. Foundations are built; scheduled to open in 2022.
- 12 **HIGH LINE**
It ends here.
- 13 **THE WEST YARDS**
Still to come, once the platform's built.
- 14 **THE TUNNEL BOX**
Reserved underground space for the rail tunnel to New Jersey. Someday.

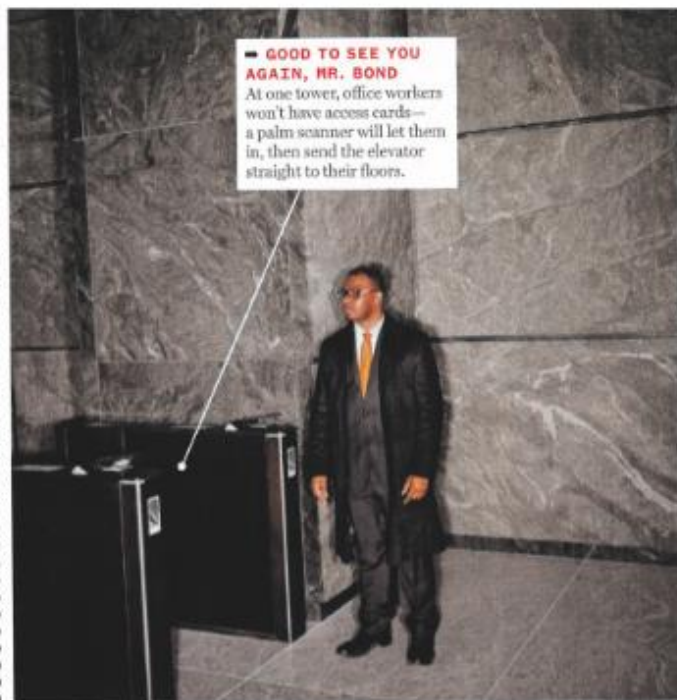


RENDERING: THIS SPREAD, COURTESY OF RELATED; OBSERVATORY, COURTESY OF ROBERT COHEN; VESSEL, COURTESY OF RELATED; SHED, COURTESY OF THE SHED; COACH, COURTESY OF COACH; H&M, COURTESY OF H&M; HIGH LINE, COURTESY OF THE HIGH LINE; WEST YARDS, COURTESY OF RELATED; TUNNEL BOX, COURTESY OF RELATED



THE TECH BENEATH THE BLING

- No garbage trucks**
 In the (forthcoming) western section of Hudson Yards, the trash from the apartment buildings will be piped out through three separate chutes at 45 mph. It'll be ground and dehydrated along the way, ending up at a dispensary on 12th Avenue.
- Chilled roots**
 The trains running under the platform generate heat, and it can get up to 150 degrees down below. So the deck is filled with pipes that circulate cool water under the trees to keep them from being cooked.
- Its own comms network** Usually, your emails and calls go out on a network to your service provider—Verizon or whomever—and then back to your building. Here, there's a private loop of fiber, embedded in the platform under the buildings and connecting them all, that makes internal communications much faster.
- Its own power supply** The co-generation plants (there are two) make electricity with a generator, run on natural gas, whose waste heat is recaptured and used in the climate-control system. "If the entire Eastern Seaboard goes down, you can plug in your phone at Hudson Yards," says



A crowd of gifted architects worked hard to figure out how gargantuan buildings and cliffs of glass could form a place—a stretch of city where human beings feel like they belong. Kohn Pedersen Fox designed 10 and 30 Hudson Yards, the faceted, shingled-glass skyscrapers flanking their shopping mall, with interiors by Elkus Manfredi. Diller Scofidio + Renfro and the Rockwell Group designed the tubular apartment building at 15 Hudson Yards and its conjoined performance venue, the Shed. Two more towers, 50 by Foster and Partners, and 35, an office-hotel-residential combo by David Childs and Skidmore, Owings & Merrill, loom over the plaza by Nelson Byrd Woltz and a bucket-shaped latticelike objet by Thomas Heatherwick that is, for now, called the Vessel. Separately, these architects—most of them, anyway—came up with sensitive and sophisticated designs. Together, they created the opposite of their intention. Instead of an organic extension of the midtown fabric, they produced a corporate city-state, branded from sidewalk to spire.

That brand is perfectionism. At a time when the most ordinary aspects of urban living, like taking the subway or steering past trash bags piled on the sidewalk, are so many frustration bombs lying in wait, Related promises a nuisance-free zone. Snow will not be permitted to accumulate on the sidewalks or humans to sleep in doorways. Door handles will be obliged to gleam at all times. If you wonder whether a real-estate company can be trusted to maintain

those standards, consider that Ross himself is moving to a penthouse in his new fiefdom, and so is another top Related executive, Jeff Blau, the CEO. The company they run is coming with them too.

I've visited the construction site several times, and circled it many more, watching the towers lumber toward the sky and this improbable mirage take shape. Now, as workers rush to lay the final paving stones and finish wiring the lights, I tour it with Jay Cross, the project's hands-on chief. I am in awe of the sheer managerial omniscience that allows Cross to grasp, predict, and control every aspect of construction, from the colossal to the picayune. Even if the whole East Coast goes dark, he tells me, the site's co-generation plant will kick in within milliseconds, so that multimillion-dollar electronic transactions can continue whizzing around the globe without a hiccup. When the rains come and the waters rise, submarine doors will close around elevator machinery and fuel tanks. This shining city on a deck is built to withstand a wide range of plagues.

Cross is equally caught up in surfaces. He shows me the curved, Italian-made tracks for the elevator that snake up inside Heatherwick's interwoven collection of staircases. He points out the custom steel joints sleek enough to be abstract sculptures, lighting strips embedded in handrails, pavers arranged in a mosaic of different grays. Architecture is composed of such minutiae, and, in a way,

ILLUSTRATION BY ZOUHAR LAZAR



• **THE SHOPPING CENTER** has luxury brands as far as the eye can see, including Cartier and Tiffany.



• **THE 88TH-FLOOR PENTHOUSE** at 15 Hudson Yards is listed for \$32 million. You don't have to decorate it like this model apartment.

it's reassuring to see a control-freak client at work, demanding equal levels of obsessiveness from a varied team of architects. As we walk through the lobby of 30 Hudson Yards, Cross reels off a list of sumptuous finishes as though he's reciting the specials at an exotically unaffordable restaurant: fumed larch, book-matched Ombra di Caravaggio marble (smoky gray with ochre veins), a spritz of limestone, and bronzed aluminum. (Or is it anodized branzino? I forget.) The wavy walls of the lobby coffee shop appear to be clad in melted chocolate.

Ross wants his tenants to feel as though they occupy the best building in the best neighborhood in the best borough of the greatest city in the world. The bestness is all. Still, this is a privatized idyll, where the concept of public good stops at the property line. West 31st and 32nd Streets dead-end at the shopping mall's forbidding wall along Tenth Avenue. When an architect agitated for a more lavish cladding, a Related executive waved him away. "Who's going to see it?" he asked. For the developers, the towers gather round a central stage. The rest of the city is its back-of-house.

In this West Side Westworld, every aspect of the experience is curated by an unseen hand. Everything is engineered to suck passersby onto the property and keep them there, spending money, as long as possible. There are no storefronts in this version of New York, only indoor pathways through the seven-story

shopping center. Visitors can browse at Van Cleef & Arpels as they wait for their table at Thomas Keller's TAK Room or their time slot on the observation deck. For many office workers, the shortest distance from subway to desk leads past Tiffany.

It's possible to live a full and varied life here—to sleep, put in an hour at the gym, bring the kids to school, drop the dog off at day care, go to the office, shop, eat out, visit a museum, and catch a show—without so much as crossing the street. That kind of total-service completeness has been a goal of smart-growth urbanists for many years, but it's one thing to apply those aspirations to a semi-citified development around a suburban transit station, in the hope that it won't go dead after rush hour. It's a very different, and more disquieting, achievement to create a high-rise district on a plinth so sealed-off and yachtlike that nobody need ever leave.

THERE'S NOTHING NEW about the idea of a blank-slate city. The Romans built their gridded garrisons at the edges of the empire. Chandigarh and Brasilia were designed as complete capitals. Our own Rockefeller Center is an obvious predecessor. In the past few decades, advances in engineering and logistics, combined with a worldwide market for offices and high-end residences, have given real-estate companies and bureau- (Continued on page 79)

Joanna Rose, Related's executive vice-president of corporate affairs.

• **"Futureproofing"**

A tech stack—the framework for software, living in the cloud and supporting different systems such as elevators and cameras—stores all of Hudson Yards' data in one place. When "all these new sensors that come into the market, driverless vehicles, drone delivery services, all kinds of stuff, we're going to be more easily able to accommodate," explains Hudson Yards' Luke Falk.

• **Of course, there's an app**

Residents can book a party room, buy tickets to the observation deck, or make restaurant reservations. JANE HONKARD



CONTINUED FROM PAGE 19

cracies the ability to plan, finance, link, build, and populate tens of millions of square feet all at once. Hudson Yards may stand out in New York, but it fits right into a global context where new cities and urban enclaves come on line with frightening rapidity and, at the same time, authorities set aside multidecade, multi-billion-dollar budgets to urbanize on an ever larger scale.

Starting in the 1980s, 97 acres of deteriorating London Docklands metamorphosed into the office district of Canary Wharf, linked to the rest of the city by ferry and light rail (and eventually by the Crossrail commuter train). The closest precedent to Hudson Yards is Tokyo's 26-acre Roppongi Hills, which was developed by the Stephen Ross of Japan, Minoru Mori, and opened in 2003. It took Mori 17 years to assemble the parcels in the heart of Tokyo; Related slurped up its rail yards in a single gulp. In Abu Dhabi, Foster + Partners designed Masdar City as the zero-carbon metropolis of the future, and though the tens of thousands of residents it was designed for haven't shown up, leaving the showcase area looking prematurely ghostly, it has turned out to be more of a lab and exhibition center for such purportedly planet-saving technologies as automatic shuttle buses and plant-based jet fuel. And all of those ambitions look puny next to the Chinese government's plan for Jing-Jin-Ji, a metropolitan area larger than New England, which would swallow Beijing and have a projected population of 130 million.

After World War II, architects, planners, and politicians came to a consensus on the need to house the poor in modern, hygienic housing and to construct expansive campuses for education and the arts. Those projects came bundled with blind spots and racial prejudice, but they were powered by a kind of democratic idealism. The great promise of Hudson Yards was that a whole new zone of the postindustrial metropolis could be manufactured from scratch without the burdens of a messy past. There were no residents to displace, no favorite bookstores to bulldoze or preservationists to

placate. Here was a chance to dream up the metropolis of the future afresh. But the political climate and economic imperatives short-circuited those fantasies and we got a bloated simulacrum instead. That failure to learn from past blunders, or to strive for a more equitable and humane city, constitutes a massive institutionalized failure of imagination decades in the making.

In 1974, the West Side's outer edge was occupied by a largely dormant, two-mile-long train yard headed for liquidation by the bankrupt Penn Central Railroad. But nobody wanted it. Trains still had to keep running through at least part of the area, so the only way to turn it into buildable acreage was to cover it with a gigantic, prohibitively expensive platform. One person expressed an interest and took out an option to buy the land: the son of a Queens-based builder of middle-class apartments. Donald J. Trump eventually let that option lapse and brokered the state's purchase of land for a convention center, offering to forgo his fee and build it at cost if he could name it... you guessed it, the Trump Center. The state said no and named it after Senator Jacob Javits instead.

Midtown has been pushing west toward the river since the 1950s, but without a platform atop them, the yards stood in the way of the city's insatiable need for more residences, more businesses, more cubicles, and more places to eat lunch. The hollers got louder in June 2001, when a panel convened by Senator Chuck Schumer calculated that the city would need to build 60 million square feet of new office space in the coming decades to compete with fast-moving global centers like London and Hong Kong. Three months later, terrorists brought down the World Trade Center, wiping out another 13 million square feet.

Soon after Michael Bloomberg took office as mayor, in January 2002, his deputy Daniel Doctoroff revived his dormant fantasy of landing the Olympic Games. To get them, New York needed a new stadium, and Doctoroff calculated that putting it on the Far West Side could lure the Jets back to the city, serve as an expansion for the chronically cramped Javits Center, and stimulate that elusive burst of development. In pursuit of that vision, the city rezoned not just the rail yards but a much vaster area, from 30th to 43rd Streets, west of Eighth Avenue. It also raised \$2.4 billion to extend the No. 7 line. The Far West was this new city's most promising frontier because, at least in the popular imagination, there was nothing there. Colonizing that unwelcoming terrain meant overwhelming it with skyscrapers—lots of them. “The key question

was: How much could you accommodate?” Doctoroff recalls.

From the vantage point of 2019, it seems as though New York has been on a three-decade binge of growth, gentrification, and ever-rising real-estate prices. But 17 years ago, Bloomberg and his lieutenants were haunted by its fragility, the terrible ease with which it could sink back into 1970s-style dysfunction. To them, cities were like sharks: They could decline or grow but never stay still. And as veterans of the business world, they shared an ingrained belief in the superior efficiency of private companies. “The private sector knows best how to build and how to make money. If at all possible, what we [government] should do is get out of the way,” said Mayor Ed Koch in 1987, and nearly 20 years later, Bloomberg and Doctoroff agreed. Manhattan, they thought, should be capitalism's most spectacular creation.

In the end, the stadium idea and the Olympic dream both died, but not before opening the door to development on a Babylonian scale. With politicians and editorialists focused on the stadium, the city quietly rezoned the West Side for a city the size of downtown Seattle.

Meanwhile, Bloomberg hammered out a deal. The MTA, which owned the yards, wanted as much money as it could get and had no interest in building anything. The city brokered the sale of development rights, which Tishman Speyer won. But the sale fell through, and Related quickly stepped in with \$1 billion. A few months later, the financial crisis pummeled the world and developers everywhere hunted frantically for rocks to climb under. Related held firm.

Doctoroff, now CEO of the urban tech company Sidewalk Labs, looks approvingly out at the site from his office at 10 Hudson Yards. “It's in a long line of great spaces that will define this city, consistent with what we envisioned,” he says. “The basic principles haven't changed.”

There is no more virgin territory in New York, no vast tract that can be bulldozed by fiat. Instead there is the air above dirty and complicated installations. At the West Side yards, train traffic could never be shut down during construction, columns had to be threaded among the tracks, prodigious amounts of heat had to be vented, and preparations had to be made for the Gateway Tunnel under the Hudson, just in case the federal government ever decides to fund it. Since there was nowhere to bury all the ugly, bulky hardware (sewage pipes, foundations, water mains), it all had to be packed into the seven-foot depth of a platform jacked up 25 feet or so above the Earth. Hudson Yards is a garden of levitating towers. To the Bloom-

berg administration, it was clear that only a major developer could raise the capital and cope with the technical challenges to get the project done.

"We got really lucky that Steve Ross had a passion for this," Doctoroff says. "He had an organization that was capable of executing it on every level, from the engineering to the marketing. Related was probably the only developer in the world that could have pulled this off."

Architecture, like politics and war, springs from a million separate decisions made within the context of vast historical forces, decisions that can seem freer or more meaningful than they really are. At Hudson Yards, the path to the ribbon-cutting followed an inexorable trajectory based on impregnable financial logic. Underutilized space must be reclaimed for its highest and best use. The MTA needed cash. Costs were high, so potential profits had to be too. The most efficient way to finance and engineer the project was to hand it off to a single developer, who was only ever going to build a city as a luxury product. Each decision made the next one essentially foreordained.

At times, that relentless march of circumstance can produce results that look insane or visionary, depending on the month. Conceived in the wake of the 2008 recession and executed during the boom that followed, the megadevelopment opens onto a troubling future. The market for ultradeluxe condos is sagging, and we'll see whether that's one of the shocks that Hudson Yards is built to withstand. A dozen years ago, it seemed obvious that retail would prop up a shaky market for office space. Now the opposite is true. The 720,000-square-foot mall comes online even as storefronts are shuttering all over New York and Amazon threatens the whole concept of entering a shop with money and walking out with a shopping bag. On the other hand, businesses that were once squeamish about relocating to an uncertain frontier zone are now gobbling up square footage. Companies like Coach, L'Oréal, Warner Media, Wells Fargo, and Boston Consulting Group will cohabit with creations of the millennial boom like Stonepeak, and the demand for office space seems likely to outpace the current glut.

All those vicissitudes and contingencies don't matter much to the buildings once they're up. The confluence of history, politics, and money has yielded an acropolis of global capitalism, an elevated monumental complex that will endure long after the faith has been forgotten.

WALK DOWN most Manhattan avenues and your eyes rarely drift up beyond the first couple of stories; it is entirely possible to stride right past the Empire State Building and hardly notice it's there. Hudson Yards confronts you with its ostentatious verticality. That's because the plaza allows you the room to step back and look up toward the O of sky outlined by the towers' tips. To temper that repetitive upward thrust, Ross demanded that the architects he hired forge a cogent composition out of disparate designs. The problem is that each project has a separate set of ironclad givens and follows its own internal logic. William Pedersen, the co-founder of KPF, and Marianne Kwok, one of the firm's directors, sit me down at a conference table with a scale model of Hudson Yards and make it clear that the glass façades, the massive floor plates, the distance from window to elevator core,



This Man and His Investor Friends Bought Seven Apartments at 15 Hudson Yards. We Asked Him Why.

Tony Sakrani is a shopping-center developer from Beirut who has become one of the world's biggest art collectors.

"When I first saw the Hudson Yards project, I told [Steve Ross's partner] Ken Himmel I wanted to buy seven apartments. At first he thought I was joking, but I made an appointment with Steve the next day. He gave me and my friends a great deal, and we immediately blocked seven apartments on the 80th floor, one of the highest levels. It's not only a building—it's a whole community, with stores and amenities, and a short walk takes me directly to all the art galleries in Chelsea."

"What I like about Steve is that he's a quick decision-maker. He often says to me, 'Why did I get myself into this again?' but he's reinventing New York's urban landscape. I'm extremely excited to move in." **CARL SWANSON**

and the resulting form all flow directly from the tenants' needs.

Still, there's a community to build. "Tall buildings look like a bunch of people standing around a cocktail party. Everything we do is about creating gestures of connection," Pedersen says. And so his firm nudged two of those isolated hulks, Nos. 10 and 30, into a relationship of sorts. They angle in opposite directions, as if facing off at arms' length in a stately tango. In its eagerness to communicate, the shorter of the pair, 10 Hudson Yards, gesticulates hectically in all directions. It's an à-la-carte structure dictated by the varying desires of tenants: a huge floor plate for one, a more modest floor plate for another, a separate campus-within-a-building for Coach, views all around. At its base, the building ducks and dodges at its chamfered corner as if to avoid being tagged out. It leaps out of the way of the High Line, which swings beneath it toward the soon-to-open Spur. At the corner of Tenth Avenue and 30th Street, the atrium sucks in its belly to leave room for a plaza out front. The result is a skyscraper that looks as though it were welded together from chunks of other skyscrapers.

Pedersen and Kwok went to enormous lengths to root their architecture in the borough and, on those blocks, to continue a lifelong concern with helping towers "become social participants in the life of cities," as Pedersen puts it. And yet, in the end, their designs are more profoundly shaped by larger forces: the overwhelming need to make New York a node along the migratory routes of money. Reflective, slope-walled, fat-bottomed towers like KPF's are the physical traces of a worldwide electronic economy.

Whether the development feels more like a high-rise island or a continuous patch of Manhattan will largely depend on the parts where there are no buildings at all. More than half the site is public space—or, to be precise, privately owned public space (rps), the kind of hybrid that feels utterly open and democratic until a private security guard informs you that you've just violated one of the owner's policies. As soon as the landscape-architecture firm Nelson Byrd Woltz got the job of stitching a bunch of glass hulks together, its leader, Thomas Woltz, began quietly resisting the rigid geometries, inhuman scale, perpetual shadows, hard surfaces, and self-absorption. He has made the most of his minimal set of tools: pavers, plants, walls, and benches. From above—the restaurant terraces, say—the pavers form a series of variously shaped ellipses in degrees of gray, swooping like electrons around a nucleus. On one side, a dense mini-forest borders on West 33rd

PHOTOGRAPH BY AUREA BOLJUNEC

Street. On the other, parallel rows of black-gum trees, their branches sticking straight out from the trunk as if they were doing calisthenics, line up along gently arcing granite terraces. (Just to make sure they would perform as advertised, Ross insisted that Woltz take him on a tree-sighting safari around New York.)

The slope, curves, steps, and benches, the canopy of trees and woodland undergrowth, all mitigate the site's diamond-edged immensity. "The pavement will be perfect. The benches will be clean. The trash will be picked up. But the plantings add up to a layered forest from ground cover to canopy, an exuberant horticulture that's thick and full and rich. That's a nice counterpoint to the tightness of the rest of the site," he says. Still, he acknowledges, "there's only so much a 50-foot tree can do to soften a 1,200-foot building. So I focus on the dialogue between the person and the tree—the human space beneath a horticultural ceiling."

It's an artificial kind of nature Woltz has fashioned, a highly engineered landscape on a seven-foot-thick platform. Since the trains below exhale a tree-killing heat, he got engineers from Arup to design a cooling system that would keep the meticulously formulated soil at a steady 70 degrees. The plantings have to withstand near-constant shade from the behemoths all around. Woltz aims to create delight within these extreme constraints. "I hope the public loves it. I hope they feel, *This is for you, folks*. It's well crafted and well maintained and there's plenty of room for everyone to have a seat and enjoy." It will be months before he can know whether his wish has come true; no park should be forced to make a winter debut, as this one has been.

And no park should be forced to share its debut with the development's preposterous centerpiece, an Instagram-ready tchotchke, 15 stories high and, at \$200 million, as costly as a regional hospital. Heatherwick's Vessel mushrooms up and out over the central plaza, inviting visitors to climb it, watch others climb it, or take an elevator up to a landing, then come back down. The advance hype doesn't prepare you for a structure quite this large, shiny, and extravagantly pointless. Its stainless-steel skin gleams russet like polished copper but won't weather or lose its gloss. From the beginning, Ross declared his desire for an artwork big and splashy enough to focus the whole development. Not a clock or an obelisk—how about a botanical puppy, say, or a Chicago-style shiny kidney bean? Ross wanted something bolder, an artwork he wouldn't have to warn people off of. Instead, Heatherwick's piece functions as its own

sign: PLEASE CLIMB ON THE SCULPTURE.

Stairs can be social spaces. The architects of the Metropolitan Museum and the New York Public Library lifted those institutions above Fifth Avenue by means of imposing, processional staircases, but the city's democratic culture eventually appropriated them as hangouts. Visitors use them to roost and recover. Even in winter there's always a scattering of hardy types flaunting their endurance by seeing how long they can relax. In the past couple of decades, New York has become a city of sittable stairs: the scarlet staircase at Times Square, which functions as both stage and paragon, the lounging bleachers in front of Lincoln Center's Alice Tully Hall, atop Pier 17, or at the water's edge in Brooklyn Bridge Park. But Heatherwick's honeycomb doesn't really allow for loitering, only a steady trudge up, down, or all around. In disdainful compliance with the law, elevators deposit visitors with disabilities on a landing, where they can take a look but have nowhere else to go except back down. In theory the weave of 154 staircases and 80 landings offers thousands of possible routes, but in practice they are all endlessly the same, like the ramparts in Escher's hermetic guard tower. You'll need a timed ticket to go up. The Vessel embodies the aesthetic of hucksterism: It's a staircase that takes you nowhere, clad in fake copper that never gets old, taking over a public space that's actually private.

Ross has said he wants his Basket o' Staircases to be New York's Eiffel Tower or Gateway Arch (he used to compare it to the Trevi Fountain), and he is no doubt brimming with magnanimous feeling. "No one has ever given a gift like this," he crowed to *Fortune* in 2016. He may be right. There are not many opportunities to erect such a grotesque monument to a rich man's vanity.

There is one grain of unpredictability in Related's grand oyster, one hope for humanism at Hudson Yards: the Shed, a lavishly funded but endearingly weird headquarters of interdisciplinary art. When the city zoned the site, it held back one spot on the platform for a cultural building to be placed right on 30th Street, where the High Line jogs out toward the Hudson. Bloomberg wanted a new organization that would add to the cultural life of the city, not just move it around. The architects Elizabeth Diller and David Rockwell, leaders of separate firms, came up with both the idea for the institution and the building's design. A packed stack of galleries, theaters, and performance spaces slips into the base of a residential high-rise, making efficient use of all those unsaleable lower floors. It's not an easy relationship. At the tower's base a great steel mouth gapes, as if to swallow (or regurgitate) the

icy cube of the Shed. A puffy, quilted sheath slides over that glass-walled core like a box made of Bubble Wrap. Depending on the event, the outer layer can either be tucked away against the tower or roll out on great steel wheels to enclose a square of the plaza. The space will open April 5 with a five-night multi-genre spectacle surveying the history of African-American music, curated by Quincy Jones and directed by Steve McQueen. Whatever else it achieves, the Shed will draw audiences and artists who might otherwise never go near Hudson Yards.

Bloomberg's aspirations, Diller and Rockwell's design, and Related's priorities fit together with startling neatness. From a developer's point of view, the Shed is a unique amenity, a museum-cum-concert venue steps from your office or kitchen. The more distinctive its productions, the better the bragging rights. At the same time, though, contemporary arts institutions, unlike real-estate developers, have a high tolerance for failure and unpredictability. The Shed will defy Ross's craving for control and good taste, because artists can be loud, confrontational, vulgar, and crusading—all fine local qualities that clash with the Related brand. In the end, the Shed may turn out to be New York's embassy to the principality of Hudson Yards.

In my more dyspeptic moments, I wonder what Hudson Yards portends for New York's future. Today it feels like the last spasm of the Bloomberg era, seductive and smooth and substantial, the home of some finely provocative art but fundamentally a grand gift of urban space to the global elite. Will it become a bastion of a Gilded Age that has already started to wane or the unavoidable model for the next megadevelopment and the one after that? Already the city keeps ratcheting up its scale. Today's supertall towers are being overtaken by even bigger ones. Lessons learned at Hudson Yards, if any, will be applied at Sunnyside Yard, which is seven times the size. These thoughts lead to darker questions: Is New York ballooning into oblivion? If you don't know how to code or what private equity actually is, does that mean your choices are panic, despair, or flight? These musings seem almost reasonable when the new skyline glowers overhead. But then my mind drifts back to the alien separateness of Hudson Yards, and it occurs to me that could be its saving grace. Those who feel pushed away by it will never go there. It will keep hovering 25 feet above the street, a spaceship that hasn't committed to landing, while the rest of the city scrambles on, peculiar and perpetually discontented, sending its chorus of sirens and grumbles up to the party on the 101st floor. ■

On a day when the cold makes the skyline snap into focus as if you're seeing it through new lenses, Hudson Yards seems more virtual than real. Jagged and reflective, the five new towers have a high-definition clarity that the physical world mostly lacks. At a distance, the tallest looks like a high-browed robotic duck with a beak so generous you could almost land a helicopter on it. That's the outdoor observation deck, which juts out 65 feet and comes to a point 1,100 feet above the street. From here — or better yet, from the set of bleachers that allows you to peer over the glass railing — I can look down on the Empire State Building. I can behold the widescreen, high-res view of a New York more orderly and wondrous than the one most of us live in. The space won't open for another year, but I can already see the over-the-top weddings in the party room upstairs, where guests can dance far, far above the stink and mess below. An adventurous few will be able to take a dedicated elevator even further up to the pointed peak, don a harness, climb out on a catwalk in the open air, and howl into the wind.

On March 15, after 12 years of planning and six of construction, the Related Companies (which is actually just one mammoth real-estate company) will open the gates to its new \$25 billion enclave, an agglomeration of supertall office towers full of lawyers and hedge-funders, airborne eight-figure apartments, a 720,000-square-foot shopping zone, and a gaggle of star-chef restaurants. When the rest of it is finished — when the remaining rectangle of exposed rail yards between 11th and 12th Avenues is covered by a deck and more residential towers — the whole 28-acre shebang will be bigger than the United Nations, the World Trade Center, or Rockefeller Center and physically vaster, more populous, and more expensive than any private development in the country. Besides being big, Hudson Yards represents something fundamentally new to New York. It's a one-shot, supersized virtual city-state, plugged into a global metropolis but crafted to the specifications of a single boss: Related's chairman, Stephen Ross. (You can read about him [here](#).)

Each time I approach, I feel a volatile mix of wonder and dejection roil in my chest. New York can absorb even this, I tell myself. Offices will hum with necessary invention, the plaza will teem, and the towers will settle into the accommodating skyline. The complex redeems an area that until recently most New Yorkers barely knew existed, a great pit full of resting trains open to the sky. There will be jobs, yoga wear, art shows, tapas, even some affordable apartments. New York isn't done building towers, and unlike the skinny plutocratvilles going up on 57th Street, new office buildings are a necessity, one where tens of thousands of New Yorkers will spend their days (and some will work through the night). Who's to cavil when the money flows? The asset-management team BlackRock signed up to spend \$1.25 billion in rent over 20 years. The retail complex will have at least six places where you can spend five figures on a wristwatch (Patek Philippe, Rolex, Cartier, Watches of Switzerland,

Piaget, Tiffany). The 101st-floor party space, surely to be among the priciest available, will be the place to host the most ostentatious vodka launch in town. They've paved a parking lot and put up a high-rise paradise.

Yet I can't help feeling like an alien here, as though I've crossed from real New York, with all its jangling mess, into a movie studio's back-lot version. Everything is too clean, too flat, too art-directed. This para-Manhattan, raised on a platform and tethered to the real thing by one subway line, has no history, no holdover greasy spoons, no pockets of blight or resident eccentrics — no memories at all. In the renderings that Related uses to market this new world, just about every one of the digital people strolling through the virtual cityscape is young, thin, able-bodied, and white. It strikes me as profoundly strange, this need to re-create an uncitlike city, so aloof from the porous, welcoming, spontaneous metropolis we like to think we inhabit. The suburbs have become more mixed, trafficky, crime-ridden, and complicated, and so, if you need exclusivity at all costs, an urban enclave with a quick elevator ride to the stratosphere looks especially appealing. I suppose this apotheosis of blank-slate affluence is someone's fantasy of the 21st-century city, but it isn't mine.

Again and again, I have wondered who wanted it to be like this, and when it became a foregone outcome. We've been headed here for a long time, as the city has become more moneyed and the only retail stores that seem sustainable are those of luxury labels. A crowd of gifted architects worked hard to figure out how gargantuan buildings and cliffs of glass could form a place — a stretch of city where human beings feel like they belong. Kohn Pedersen Fox designed 10 and 30 Hudson Yards, the faceted, shingled-glass skyscrapers flanking their shopping mall, with interiors by Elkus Manfredi. Diller Scofidio + Renfro and the Rockwell Group designed the tubular apartment building at 15 Hudson Yards and its conjoined performance venue, the Shed. Two more towers, 55 by KPF with Kevin Roche John Dinkeloo & Associates, and 35, an office-hotel-residential combo by David Childs and Skidmore, Owings & Merrill, loom over the plaza by Nelson Byrd Woltz and a bucket-shaped lattice like objet by Thomas Heatherwick that is, for now, called the Vessel. Separately, these architects — most of them, anyway — came up with sensitive and sophisticated designs. Together, they created the opposite of their intention. Instead of an organic extension of the midtown fabric, they produced a corporate city-state, branded from sidewalk to spire.

That brand is perfectionism. At a time when the most ordinary aspects of urban living, like taking the subway or steering past trash bags piled on the sidewalk, are so many frustration bombs lying in wait, Related promises a nuisance-free zone. Snow will not be permitted to accumulate on the sidewalks or humans to sleep in doorways. Door handles will be obliged to gleam at all times. If you wonder whether a real-estate company can be trusted to maintain those standards, consider that Ross himself is moving to a penthouse in his new

fiefdom, and so is another top Related executive, Jeff Blau, the CEO. The company they run is coming with them too.

I've visited the construction site several times, and circled it many more, watching the towers lumber toward the sky and this improbable mirage take shape. Now, as workers rush to lay the final paving stones and finish wiring the lights, I tour it with Jay Cross, the project's hands-on chief. I am in awe of the sheer managerial omniscience that allows Cross to grasp, predict, and control every aspect of construction, from the colossal to the picayune. Even if the whole East Coast goes dark, he tells me, the site's co-generation plant will kick in within milliseconds, so that multimillion-dollar electronic transactions can continue whizzing around the globe without a hiccup. When the rains come and the waters rise, submarine doors will close around elevator machinery and fuel tanks. This shining city on a deck is built to withstand a wide range of plagues.

Cross is equally caught up in surfaces. He shows me the curved, Italian-made tracks for the elevator that snake up inside Heatherwick's interwoven collection of staircases. He points out the custom steel joints sleek enough to be abstract sculptures, lighting strips embedded in handrails, pavers arranged in a mosaic of different grays. Architecture is composed of such minutiae, and, in a way, it's reassuring to see a control-freak client at work, demanding equal levels of obsessiveness from a varied team of architects. As we walk through the lobby of 30 Hudson Yards, Cross reels off a list of sumptuous finishes as though he's reciting the specials at an exotically unaffordable restaurant: fumed larch, book-matched Ombra di Caravaggio marble (smoky gray with ocher veins), a spritz of limestone, and bronzed aluminum. (Or is it anodized branzino? I forget.) The wavy walls of the lobby coffee shop appear to be clad in melted chocolate.

Ross wants his tenants to feel as though they occupy the best building in the best neighborhood in the best borough of the greatest city in the world. The bestness is all. Still, this is a privatized idyll, where the concept of public good stops at the property line. West 31st and 32nd Streets dead-end at the shopping mall's forbidding wall along Tenth Avenue. When an architect agitated for a more lavish cladding, a Related executive waved him away. "Who's going to see it?" he asked. For the developers, the towers gather round a central stage. The rest of the city is its back-of-house.

In this West Side Westworld, every aspect of the experience is curated by an unseen hand. Everything is engineered to suck passersby onto the property and keep them there, spending money, as long as possible. There are no storefronts in this version of New York, only indoor pathways through the seven-story shopping center. Visitors can browse at Van Cleef & Arpels as they wait for their table at Thomas Keller's TAK Room or their time slot on the observation deck. For many office workers, the shortest distance from subway to desk leads past Tiffany.

It's possible to live a full and varied life here — to sleep, put in an hour at the gym, bring the kids to school, drop the dog off at day care, go to the office, shop, eat out, visit a museum, and catch a show — without so much as crossing the street. That kind of total-service completeness has been a goal of smart-growth urbanists for many years, but it's one thing to apply those aspirations to a semi-citified development around a suburban transit station, in the hope that it won't go dead after rush hour. It's a very different, and more disquieting, achievement to create a high-rise district on a plinth so sealed-off and yachtlike that nobody need ever leave.

There's nothing new about the idea of a blank-slate city. The Romans built their gridded garrisons at the edges of the empire. Chandigarh and Brasilia were designed as complete capitals. Our own Rockefeller Center is an obvious predecessor. In the past few decades, advances in engineering and logistics, combined with a worldwide market for offices and high-end residences, have given real-estate companies and bureaucracies the ability to plan, finance, link, build, and populate tens of millions of square feet all at once. Hudson Yards may stand out in New York, but it fits right into a global context where new cities and urban enclaves come on line with frightening rapidity and, at the same time, authorities set aside multidecade, multibillion-dollar budgets to urbanize on an ever larger scale.

Starting in the 1980s, 97 acres of deteriorating London Docklands metamorphosed into the office district of Canary Wharf, linked to the rest of the city by ferry and light rail (and eventually by the Crossrail commuter train). The closest precedent to Hudson Yards is Tokyo's 28-acre Roppongi Hills, which was developed by the Stephen Ross of Japan, Minoru Mori, and opened in 2003. It took Mori 17 years to assemble the parcels in the heart of Tokyo; Related slurped up its rail yards in a single gulp. In Abu Dhabi, Foster + Partners designed Masdar City as the zero-carbon metropolis of the future, and though the tens of thousands of residents it was designed for haven't shown up, leaving the showcase area looking prematurely ghostly, it has turned out to be more of a lab and exhibition center for such purportedly planet-saving technologies as automatic shuttle buses and plant-based jet fuel. And all of those ambitions look puny next to the Chinese government's plan for Jing-Jin-Ji, a metropolitan area larger than New England, which would swallow Beijing and have a projected population of 130 million.

After World War II, architects, planners, and politicians came to a consensus on the need to house the poor in modern, hygienic housing and to construct expansive campuses for education and the arts. Those projects came bundled with blind spots and racial prejudice, but they were powered by a kind of democratic idealism. The great promise of Hudson Yards was that a whole new zone of the postindustrial metropolis could be manufactured from scratch without the burdens of a messy past. There were no residents to displace, no favorite bookstores to bulldoze or preservationists to placate. Here was a chance to

dream up the metropolis of the future afresh. But the political climate and economic imperatives short-circuited those fantasies and we got a bloated simulacrum instead. That failure to learn from past blunders, or to strive for a more equitable and humane city, constitutes a massive institutionalized failure of imagination decades in the making.

In 1974, the West Side's outer edge was occupied by a largely dormant, two-mile-long train yard headed for liquidation by the bankrupt Penn Central Railroad. But nobody wanted it. Trains still had to keep running through at least part of the area, so the only way to turn it into buildable acreage was to cover it with a gigantic, prohibitively expensive platform. One person expressed an interest and took out an option to buy the land: the son of a Queens-based builder of middle-class apartments. Donald J. Trump eventually let that option lapse and brokered the state's purchase of land for a convention center, offering to forgo his fee and build it at cost if he could name it ... you guessed it, the Trump Center. The state said no and named it after Senator Jacob Javits instead.

Midtown has been pushing west toward the river since the 1950s, but without a platform atop them, the yards stood in the way of the city's insatiable need for more residences, more businesses, more cubicles, and more places to eat lunch. The hollers got louder in June 2001, when a panel convened by Senator Chuck Schumer calculated that the city would need to build 60 million square feet of new office space in the coming decades to compete with fast-moving global centers like London and Hong Kong. Three months later, terrorists brought down the World Trade Center, wiping out another 13 million square feet.

Soon after Michael Bloomberg took office as mayor, in January 2002, his deputy Daniel Doctoroff revived his dormant fantasy of landing the Olympic Games. To get them, New York needed a new stadium, and Doctoroff calculated that putting it on the Far West Side could lure the Jets back to the city, serve as an expansion for the chronically cramped Javits Center, and stimulate that elusive burst of development. In pursuit of that vision, the city rezoned not just the rail yards but a much vaster area, from 30th to 43rd Streets, west of Eighth Avenue. It also raised \$2.4 billion to extend the No. 7 line. The Far West was this new city's most promising frontier because, at least in the popular imagination, there was nothing there. Colonizing that unwelcoming terrain meant overwhelming it with skyscrapers — lots of them. "The key question was: How much could you accommodate?" Doctoroff recalls.

From the vantage point of 2019, it seems as though New York has been on a three-decade binge of growth, gentrification, and ever-rising real-estate prices. But 17 years ago, Bloomberg and his lieutenants were haunted by its fragility, the terrible ease with which it could sink back into 1970s-style dysfunction. To them, cities were like sharks: They could decline or grow but never stay still. And as veterans of the business world, they shared an ingrained belief in the superior efficiency of private companies. "The private sector knows best how to build and

how to make money. If at all possible, what we [government] should do is get out of the way,” said Mayor Ed Koch in 1987, and nearly 20 years later, Bloomberg and Doctoroff agreed. Manhattan, they thought, should be capitalism’s most spectacular creation.

In the end, the stadium idea and the Olympic dream both died, but not before opening the door to development on a Babylonian scale. With politicians and editorialists focused on the stadium, the city quietly rezoned the West Side for a city the size of downtown Seattle.

Meanwhile, Bloomberg hammered out a deal. The MTA, which owned the yards, wanted as much money as it could get and had no interest in building anything. The city brokered the sale of development rights, which Tishman Speyer won. But the sale fell through, and Related quickly stepped in with \$1 billion. A few months later, the financial crisis pummeled the world and developers everywhere hunted frantically for rocks to climb under. Related held firm.

Doctoroff, now CEO of the urban tech company Sidewalk Labs, looks approvingly out at the site from his office at 10 Hudson Yards. “It’s in a long line of great spaces that will define this city, consistent with what we envisioned,” he says. “The basic principles haven’t changed.”

There is no more virgin territory in New York, no vast tract that can be bulldozed by fiat. Instead there is the air above dirty and complicated installations. At the West Side yards, train traffic could never be shut down during construction, columns had to be threaded among the tracks, prodigious amounts of heat had to be vented, and preparations had to be made for the Gateway Tunnel under the Hudson, just in case the federal government ever decides to fund it. Since there was nowhere to bury all the ugly, bulky hardware (sewage pipes, foundations, water mains), it all had to be packed into the seven-foot depth of a platform jacked up 25 feet or so above the Earth. Hudson Yards is a garden of levitating towers. To the Bloomberg administration, it was clear that only a major developer could raise the capital and cope with the technical challenges to get the project done.

“We got really lucky that Steve Ross had a passion for this,” Doctoroff says. “He had an organization that was capable of executing it on every level, from the engineering to the marketing. Related was probably the only developer in the world that could have pulled this off.”

Architecture, like politics and war, springs from a million separate decisions made within the context of vast historical forces, decisions that can seem freer or more meaningful than they really are. At Hudson Yards, the path to the ribbon-cutting followed an inexorable trajectory based on impregnable financial logic. Underutilized space must be reclaimed for its highest and best use. The MTA needed cash. Costs were high, so potential profits had to be too. The most

efficient way to finance and engineer the project was to hand it off to a single developer, who was only ever going to build a city as a luxury product. Each decision made the next one essentially foreordained.

At times, that relentless march of circumstance can produce results that look insane or visionary, depending on the month. Conceived in the wake of the 2008 recession and executed during the boom that followed, the megadevelopment opens onto a troubling future. The market for ultra-deluxe condos is sagging, and we'll see whether that's one of the shocks that Hudson Yards is built to withstand. A dozen years ago, it seemed obvious that retail would prop up a shaky market for office space. Now the opposite is true. The 720,000-square-foot mall comes online even as storefronts are shuttering all over New York and Amazon threatens the whole concept of entering a shop with money and walking out with a shopping bag. On the other hand, businesses that were once squeamish about relocating to an uncertain frontier zone are now gobbling up square footage. Companies like Coach, L'Oréal, Warner Media, Wells Fargo, and Boston Consulting Group will cohabit with creations of the millennial boom like Stonepeak, and the demand for office space seems likely to outpace the current glut.

All those vicissitudes and contingencies don't matter much to the buildings once they're up. The confluence of history, politics, and money has yielded an acropolis of global capitalism, an elevated monumental complex that will endure long after the faith has been forgotten.

Walk down most Manhattan avenues and your eyes rarely drift up beyond the first couple of stories; it is entirely possible to stride right past the Empire State Building and hardly notice it's there. Hudson Yards confronts you with its ostentatious verticality. That's because the plaza allows you the room to step back and look up toward the O of sky outlined by the towers' tips. To temper that repetitive upward thrust, Ross demanded that the architects he hired forge a cogent composition out of disparate designs.

The problem is that each project has a separate set of ironclad givens and follows its own internal logic. William Pedersen, the co-founder of KPF, and Marianne Kwok, one of the firm's directors, sit me down at a conference table with a scale model of Hudson Yards and make it clear that the glass façades, the massive floor plates, the distance from window to elevator core, and the resulting form all flow directly from the tenants' needs.

Still, there's a community to build. "Tall buildings look like a bunch of people standing around a cocktail party. Everything we do is about creating gestures of connection," Pedersen says. And so his firm nudged two of those isolated hulks, Nos. 10 and 30, into a relationship of sorts. They angle in opposite directions, as if facing off at arms' length in a stately tango. In its eagerness to communicate, the shorter of the pair, 10 Hudson Yards, gesticulates hectically in all directions.

It's an à-la-carte structure dictated by the varying desires of tenants: a huge floor plate for one, a more modest floor plate for another, a separate campus-within-a-building for Coach, views all around. At its base, the building ducks and dodges at its chamfered corner as if to avoid being tagged out. It leaps out of the way of the High Line, which swings beneath it toward the soon-to-open Spur. At the corner of Tenth Avenue and 30th Street, the atrium sucks in its belly to leave room for a plaza out front. The result is a skyscraper that looks as though it were welded together from chunks of other skyscrapers.

Pedersen and Kwok went to enormous lengths to root their architecture in the borough and, on those blocks, to continue a lifelong concern with helping towers "become social participants in the life of cities," as Pedersen puts it. And yet, in the end, their designs are more profoundly shaped by larger forces: the overwhelming need to make New York a node along the migratory routes of money. Reflective, slope-walled, fat-bottomed towers like KPF's are the physical traces of a worldwide electronic economy.

Whether the development feels more like a high-rise island or a continuous patch of Manhattan will largely depend on the parts where there are no buildings at all. More than half the site is public space — or, to be precise, privately owned public space (POPS), the kind of hybrid that feels utterly open and democratic until a private security guard informs you that you've just violated one of the owner's policies. As soon as the landscape-architecture firm Nelson Byrd Woltz got the job of stitching a bunch of glass hulks together, its leader, Thomas Woltz, began quietly resisting the rigid geometries, inhuman scale, perpetual shadows, hard surfaces, and self-absorption. He has made the most of his minimal set of tools: pavers, plants, walls, and benches. From above — the restaurant terraces, say — the pavers form a series of variously shaped ellipses in degrees of gray, swooping like electrons around a nucleus. On one side, a dense mini-forest borders on West 33rd Street. On the other, parallel rows of black-gum trees, their branches sticking straight out from the trunk as if they were doing calisthenics, line up along gently arcing granite terraces. (Just to make sure they would perform as advertised, Ross insisted that Woltz take him on a tree-sighting safari around New York.)

The slope, curves, steps, and benches, the canopy of trees and woodland undergrowth, all mitigate the site's diamond-edged immensity. "The pavement will be perfect. The benches will be clean. The trash will be picked up. But the plantings add up to a layered forest from ground cover to canopy, an exuberant horticulture that's thick and full and rich. That's a nice counterpoint to the tightness of the rest of the site," he says. Still, he acknowledges, "there's only so much a 50-foot tree can do to soften a 1,200-foot building. So I focus on the dialogue between the person and the tree — the human space beneath a horticultural ceiling."

It's an artificial kind of nature Woltz has fashioned, a highly engineered landscape on a seven-foot-thick platform. Since the trains below exhale a tree-killing heat, he got engineers from Arup to design a cooling system that would keep the meticulously formulated soil at a steady 70 degrees. The plantings have to withstand near-constant shade from the behemoths all around. Woltz aims to create delight within these extreme constraints. "I hope the public loves it. I hope they feel, *This is for you, folks*. It's well-crafted and well maintained and there's plenty of room for everyone to have a seat and enjoy." It will be months before he can know whether his wish has come true; no park should be forced to make a winter debut, as this one has been.

And no park should be forced to share its debut with the development's preposterous centerpiece, an Instagram-ready tchotchke, 15 stories high and, at \$200 million, as costly as a regional hospital. Heatherwick's Vessel mushrooms up and out over the central plaza, inviting visitors to climb it, watch others climb it, or take an elevator up to a landing, then come back down. The advance hype doesn't prepare you for a structure quite this large, shiny, and extravagantly pointless. Its stainless-steel skin gleams russet like polished copper but won't weather or lose its gloss. From the beginning, Ross declared his desire for an artwork big and splashy enough to focus the whole development. Not a clock or an obelisk — how about a botanical puppy, say, or a Chicago-style shiny kidney bean? Ross wanted something bolder, an artwork he wouldn't have to warn people off of. Instead, Heatherwick's piece functions as its own sign: PLEASE CLIMB ON THE SCULPTURE.

Stairs can be social spaces. The architects of the Metropolitan Museum and the New York Public Library lifted those institutions above Fifth Avenue by means of imposing, processional staircases, but the city's democratic culture eventually appropriated them as hangouts. Visitors use them to roost and recover. Even in winter there's always a scattering of hardy types flaunting their endurance by seeing how long they can relax. In the past couple of decades, New York has become a city of sittable stairs: the scarlet staircase at Times Square, which functions as both stage and parquet, the lounging bleachers in front of Lincoln Center's Alice Tully Hall, atop Pier 17, or at the water's edge in Brooklyn Bridge Park. But Heatherwick's honeycomb doesn't really allow for loitering, only a steady trudge up, down, or all around. In disdainful compliance with the law, elevators deposit visitors with disabilities on a landing, where they can take a look but have nowhere else to go except back down. In theory the weave of 154 staircases and 80 landings offers thousands of possible routes, but in practice they are all endlessly the same, like the ramparts in Escher's hermetic guard tower. You'll need a timed ticket to go up. The Vessel embodies the aesthetic of hucksterism: It's a staircase that takes you nowhere, clad in fake copper that never gets old, taking over a public space that's actually private.

Ross has said he wants his Basket o' Staircases to be New York's Eiffel Tower or Gateway Arch (he used to compare it to the Trevi Fountain), and he is no

doubt brimming with magnanimous feeling. “No one has ever given a gift like this,” he crowed to *Fortune* in 2016. He may be right. There are not many opportunities to erect such a grotesque monument to a rich man’s vanity.

There is one grain of unpredictability in Related’s grand oyster, one hope for humanism at Hudson Yards: the Shed, a lavishly funded but endearingly weird headquarters of interdisciplinary art. When the city zoned the site, it held back one spot on the platform for a cultural building to be placed right on 30th Street, where the High Line jogs out toward the Hudson. Bloomberg wanted a new organization that would add to the cultural life of the city, not just move it around. The architects Elizabeth Diller and David Rockwell, leaders of separate firms, came up with both the idea for the institution and the building’s design. A packed stack of galleries, theaters, and performance spaces slips into the base of a residential high-rise, making efficient use of all those unsaleable lower floors. It’s not an easeful relationship. At the tower’s base a great steel mouth gapes, as if to swallow (or regurgitate) the icy cube of the Shed. A puffy, quilted sheath slides over that glass-walled core like a box made of Bubble Wrap. Depending on the event, the outer layer can either be tucked away against the tower or roll out on great steel wheels to enclose a square of the plaza. The space will open April 5 with a five-night multi-genre spectacle surveying the history of African-American music, curated by Quincy Jones and directed by Steve McQueen. Whatever else it achieves, the Shed will draw audiences and artists who might otherwise never go near Hudson Yards.

Bloomberg’s aspirations, Diller and Rockwell’s design, and Related’s priorities fit together with startling neatness. From a developer’s point of view, the Shed is a unique amenity, a museum–cum–concert venue steps from your office or kitchen. The more distinctive its productions, the better the bragging rights. At the same time, though, contemporary arts institutions, unlike real-estate developers, have a high tolerance for failure and unpredictability. The Shed will defy Ross’s craving for control and good taste, because artists can be loud, confrontational, vulgar, and crusading — all fine local qualities that clash with the Related brand. In the end, the Shed may turn out to be New York’s embassy to the principality of Hudson Yards.

In my more dyspeptic moments, I wonder what Hudson Yards portends for New York’s future. Today it feels like the last spasm of the Bloomberg era, seductive and smooth and substantial, the home of some finely provocative art but fundamentally a grand gift of urban space to the global elite. Will it become a bastion of a Gilded Age that has already started to wane or the unavoidable model for the next megadevelopment and the one after that? Already the city keeps ratcheting up its scale. Today’s supertall towers are being overtaken by even bigger ones. Lessons learned at Hudson Yards, if any, will be applied at Sunnyside Yard, which is seven times the size. These thoughts lead to darker questions: Is New York ballooning into oblivion? If you don’t know how to code or what private equity actually is, does that mean your choices are panic, despair,

or flight? These musings seem almost reasonable when the new skyline glowers overhead. But then my mind drifts back to the alien separateness of Hudson Yards, and it occurs to me that could be its saving grace. Those who feel pushed away by it will never go there. It will keep hovering 25 feet above the street, a spaceship that hasn't committed to landing, while the rest of the city scrambles on, peculiar and perpetually discontented, sending its chorus of sirens and grumbles up to the party on the 101st floor.

The Tech Beneath the Bling

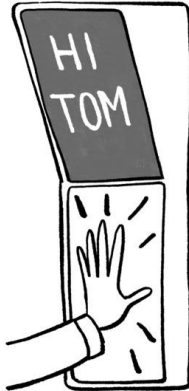


Illustration: Zohar Lazar

No garbage trucks

In the (forthcoming) western section of Hudson Yards, the trash from the apartment buildings will be piped out through three separate chutes at 45 mph. It'll be ground and dehydrated along the way, ending up at a dispensary on 12th Avenue.

Chilled roots

The trains running under the platform generate heat, and it can get up to 150 degrees down below. So the deck is filled with pipes that circulate cool water under the trees to keep them from being cooked.

Its own comms network

Usually, your emails and calls go out on a network to your service provider — Verizon or whomever — and then back to your building. Here, there's a private loop of fiber, embedded in the platform under the buildings and connecting them all, that makes internal communications much faster.

Its own power supply

The co-generation plants (there are two) make electricity with a generator, run on natural gas, whose waste heat is recaptured and used in the climate-control system. "If the entire Eastern Seaboard goes down, you can plug in your phone

at Hudson Yards,” says Joanna Rose, Related’s executive vice-president of corporate affairs.

“Futureproofing”

A tech stack — the framework for software, living in the cloud and supporting different systems such as elevators and cameras — stores all of Hudson Yards’ data in one place. When “all these new sensors that come into the market, driverless vehicles, drone delivery services, all kinds of stuff, we’re going to be more easily able to accommodate,” explains Hudson Yards’ Luke Falk.

Of course, there’s an app

Residents can book a party room, buy tickets to the observation deck, or make restaurant reservations.

—*Jane Drinkard*

This Man and His Investor Friends Bought Seven Apartments at 15 Hudson Yards. We Asked Him Why.

Tony Salamé is a shopping-center developer from Beirut who has become one of the world’s biggest art collectors.

“When I first saw the Hudson Yards project, I told [Steve Ross’s partner] Ken Himmel I wanted to buy seven apartments. At first he thought I was joking, but I made an appointment with Steve the next day. He gave me and my friends a great deal, and we immediately blocked seven apartments on the 80th floor, one of the highest levels. It’s not only a building — it’s a whole community, with stores and amenities, and a short walk takes me directly to all the art galleries in Chelsea.

“What I like about Steve is that he’s a quick decision-maker. He often says to me, ‘Why did I get myself into this again?’ but he’s reinventing New York’s urban landscape. I’m extremely excited to move in.”

—*Carl Swanson*

The New York Times

February 22, 2019

New York Times: What to See in New York City This Spring

Broadway, Wagner's "Ring," the opening of the Shed: what our critics and writers are looking forward to this season.

By **The New York Times**

Impressions: 107,800,740

<https://www.nytimes.com/2019/02/22/arts/what-to-see-in-new-york-city-this-spring.html#link-4ad69b1c>



The Shed, which opens in April, gave a taste of its programming last year with "A Prelude to the Shed," featuring Roderick George, in white, and Josh Johnson. Credit An Rong Xu for The New York Times

Pop Music



The Shed, an ambitious arts performance space on Manhattan's West Side, is opening in April with a series that celebrates the heritage and scope of African-American music. Credit Tony Cenicola/The New York Times

THE SHED The Shed has a modest name and enormous ambitions.

Opening April 5, it's the cultural component of the gigantic Hudson Yards development on the West Side of Manhattan: an eight-story structure that includes galleries; rehearsal space; a theater that can adapt to seated or standing-room events; and a shell that can enclose an adjacent plaza into a performance space.

Its mandate is to commission and present world premieres of new and innovative works, and its artistic director and chief executive, Alex Poots, arrives after a decade as the artistic director of the Manchester International Festival in Britain and, in recent years, of the Park Avenue Armory in New York City.

The Shed's first full-scale offering celebrates the heritage and scope of African-American music. Over five nights from April 5-14, "Soundtrack of America" sets out to explore a "family tree" of American music, from spirituals to hip-hop, with a lineup of 25 young performers to bring out continuities and breakthroughs.

"Soundtrack of America" arrives with unquestioned credentials. The series is conceived and directed by the filmmaker and video artist Steve McQueen, whose "12 Years a Slave" won the Oscar for best picture in 2014. His brain trust includes the illustrious producer Quincy Jones; the crate-digging hip-producer No I.D. (a.k.a. Dion Wilson); and the keyboardist Greg Phillinganes, who was Michael Jackson's musical director and has worked with Stevie Wonder, Eric Clapton and Bruno Mars.

The performers announced so far — five each night — include 2019 Grammy winners like Fantastic Negrito and PJ Morton; the genre-meshing New Orleans band Tank and the Bangas; Judith Hill, who sang backup for Prince and Michael Jackson, among many others; the rapper and singer Smino; the eerily idiosyncratic, falsetto-loving songwriters Moses Sumney and serpentwithfeet; and Jon Batiste, who leads the band Stay Human on "The Late Show With Stephen Colbert." The African-American musical family tree gives them a boundless source of potential material.

The Shed has also announced another major musical production, May 6-June 1: a premiere from Björk, who introduced her "Biophilia" in 2011 at the Manchester International Festival. Björk describes it as "my most elaborate stage concert yet, where the acoustic and digital will shake hands"; her backup includes a seven-woman Icelandic flute ensemble. The title, promisingly, is "Cornucopia." JON PARELES



February 21, 2019

Eater NY: Former Momofuku Chef Tien Ho Returns to NYC for a Big Hudson Yards Gig

The chef will oversee London-based catering company Rhubarb's restaurants at the big new development

By **Carla Vianna**

Impressions: 4,754,460

<https://ny.eater.com/2019/2/21/18234664/tien-ho-hudson-yards-wild-ink-rhubarb>



Wild Ink [Official Photo]

Former Momofuku executive chef Tien Ho is coming back to New York. The chef — best known as the acclaimed and experimental opening chef of Má Pêche — will join the roster of top NYC restaurateurs like David Chang and Thomas Keller working on restaurants at behemoth Manhattan development Hudson Yards.

Ho has taken on a fancy new role with prolific London restaurant and catering company Rhubarb, where as culinary director, he'll oversee the group's two new restaurants and an event space debuting within the development in mid-March.

Rhubarb is building what's likely to become a destination restaurant at the top of 30 Hudson Yards, the tallest building in the development at 1,300 feet, located at

10th Avenue and 33rd Street. The chef will oversee the “culinary operations” for the 10,000-square-foot bar, restaurant, and event space — which will be closely linked to a sky-high outdoor observation deck.



Tien Ho

He'll also be involved at Wild Ink, an “Asian-inspired restaurant with an international approach restaurant,” presumably meaning pan-Asian cuisine, on the fifth floor of the Shops at Hudson Yards. Wild Ink's kitchen will be helmed by chef Peter Jin of Hotel 50 Bowery and Refinery Hotel. The group was previously working with British TV chef Dan Doherty, who was removed as a consultant from the project following accusations of sexual misconduct, including asking a female staffer for oral sex.

It all debuts March 15. Tien has been working with Rhubarb for several months on menu development, but was officially on-boarded this month, a spokesperson says.

Ho was one of the city's most interesting chefs while here, known for his time at Momofuku restaurants like Ssäm Bar as well as the now-shuttered Má Pêche. At the latter restaurant, he was opening executive chef and partner, introducing elements of Vietnamese cuisine. Under Ho's tenure, Má Pêche received two stars in the Times for a “deeply satisfying and utterly over the top” six-course beef tasting.

More recently, he served as vice president of culinary and hospitality for Whole Foods Market in Texas, and before that, he was a corporate chef for Morgans Hotel Group.

February 21, 2019

Restaurant Hospitality: Former Momofuku group chef Tien Ho to head Rhubarb U.S

Expansion plans include two Hudson Yards concepts coming this year

By **Lisa Jennings**

Impressions: 71,640

<https://www.restaurant-hospitality.com/chefs/former-momofuku-group-chef-tien-ho-head-rhubarb-us>



Tien Ho, culinary director for Rhubarb U.S.

Former Momofuku Restaurant Group chef Tien Ho has been named culinary director for Rhubarb U.S., the company said Thursday.

Ho will lead the team for two new dining concepts and an event space coming to New York's massive Hudson Yards complex, including the new restaurant Wild Ink, which will be helmed by executive chef Peter Jin, and is scheduled to open March 15.

The restaurant's original executive chef was Dan Doherty, who parted ways with the London-based Rhubarb following reports of sexual misconduct earlier this year.

Rhubarb is also planning a second as-yet-unnamed 10,000-square-foot restaurant at the top of a 101-floor tower in Hudson Yards, with a 360-degree observation deck.

Ho has also been tasked with leading U.S. expansion for Rhubarb, which includes in its U.K. portfolio concepts like Fenchurch and Darwin Brasserie in Sky Garden, VIVI at Centre Point and Coda by Eric Chavot at the Royal Albert Hall. Wild Ink will be Rhubarb's first U.S. location.



Wild Ink

P.B. Jacobse, CEO of Rhubarb, said in a statement, “Tien’s experience in award-winning restaurants and global corporate leadership attracted us to him to lead our expansion outside the U.K. We are proud to have him join our team to oversee our first international concepts in Hudson Yards, New York City.”

At Momofuku group, Ho opened the restaurants Momofuku Ssäm Bar and Má Pêche in New York City. He also worked with acclaimed chefs and restaurateurs Daniel Boulud and Gray Kunz, respectively, as sous chef at Café Boulud and helping to open Café Gray.

He also served most recently as vice president of culinary and hospitality for Whole Foods Market, based in Austin, Texas, where he led the prepared-food and bakery operations for 460 stores. Prior to that, he served as global corporate chef for Morgans Hotel Group overseeing 13 properties worldwide.



February 14, 2019

MrMag: Rhone To Open First Permanent Location At Hudson Yards

By **Stephen Garner**

Impressions: 52,140

<https://mr-mag.com/rhone-to-open-first-permanent-location-at-hudson-yards/>



Men's performance lifestyle brand Rhone has opened the doors of its "Midtown Manhattan Retail Experience" at 1585 Broadway, and officially announced plans for its first flagship retail location, opening on March 15, 2019, in New York City's fastest-growing urban center at Hudson Yards. With an eye on redefining the look of the Midtown man, the hip, industrial pop-up space will feature Rhone's latest collections in addition to their tried-and-true best sellers.

Rhone's retail expansion kicks off a new year after the company celebrated doubling in size in 2018. The investment in brick-and-mortar reflects the value Rhone puts on connecting with customers personally, and in creating environments that embody the spirit of the performance brand's holistic wellness ethos. The Midtown Retail Experience will feature a variety of in-store activations from fitness classes led by NYC's top trainers to panel discussions on important topics relating to the modern man. At Hudson Yards, customers will be immersed in the Rhone experience through sleek, functional design elements that reflect Rhone's emphasis on form, fit and quality.

“2019 is gearing up to be a very exciting year for us here at Rhone, we’re expanding our retail footprint, investing in partnerships, and on a mission to continue creating products engineered with principle, performance, and progress for the modern man,” said Nate Checketts, co-founder and CEO of Rhone. “Physical retail complements our ecommerce business because we get to interact with our customers in real life, and better understand what’s most important to them. Our Midtown Retail Experience and Hudson Yards stores represent a unique opportunity to show everyone on the world’s largest stage what we stand for and what we’re building.”



“We enjoy experimenting with different retail concepts at Rhone and we look forward to the opportunity to reach one of our core demographics with the Midtown store,” added Barbara Nealey, director of retail operations at Rhone. “We’re also thrilled to partner with Hudson Yards to launch our first-ever permanent brick-and-mortar storefront that will serve as a flagship embodiment of our brand.”

The creation of Rhone’s Midtown Retail Experience was led by Principals: Strategy and Design; founder Julie Zukof-Tamir developed the creative strategy and experience and creative director, Joy Fan, led the visual merchandising direction. For their Hudson Yards location, Rhone worked with local NYC-based architect firm, Oneil-Langan, to design the space and help translate the designs of their products into a physical, immersive experience.

The Rhone Midtown Retail Experience at 1585 Broadway and will be open through May 31, 2019 daily from 10am-8pm. Rhone Hudson Yards, opening March 15, 2019, will be located on the luxury property’s 77,000-square foot second floor at 20 Hudson Yards.



Photos by Robert Malmberg

INTERIOR DESIGN®

February 15, 2019

Interior Design: New and Noteworthy: 7 Global Exhibitions, Collaborations, and Commissions to Know About

By Jenna Adrian-Diaz

Impressions: 185,220

<https://www.interiordesign.net/articles/16030-new-and-noteworthy-7-global-exhibitions-collaborations-and-commissions-to-know-about/>

Some of the most anticipated design and architecture work is happening right here in the United States, and much more is on the calendar all around the world. Here's a peek into seven of the most highly-anticipated commissions, collaborations, and exhibitions from the U.S. to Australia.

Commissions

ODA New York Commissioned to Redesign WWII-era Historic Post Office in Netherlands



A rendering of the restored Postkantoor post office in Rotterdam. Render by Forbes Massie, courtesy of ODA.

ODA, an architecture firm in New York City, has won a proposal to restore the historic Poskantoor post office in Rotterdam, the Netherlands. The post office is one of the only buildings in the city center that wasn't bombed in World War II. The building has been vacant for over a decade, but ODA will transform the 58,000-square-meter (or 624,000-square-foot) space into a mixed-use residential, hotel, and retail property with a nearly 500-foot tall tower emerging from behind the historic façade. Construction on the adaptive reuse project will begin later this year.

Annabelle Selldorf will Design Interpretation Center at Forbidden City for World Monuments Fund

Interior Design Hall of Fame honoree Annabelle Selldorf will lead the interior design of a new interpretation center at the Forbidden City in Beijing, China. Selldorf is one of only a handful of American architects entrusted to lead a development at the Forbidden City. The interpretation center will be the first-ever public access point to the Forbidden City's Qianlong Garden, and will be housed in an existing, restored structure on the grounds of the Qianlong Garden. Selldorf represents her eponymous firm as the architect of the Garden's visitor center. Construction on the interior of the interpretation center is expected to begin in late 2019 for a 2020 opening.

Collaborations

22 Firms Overhaul a 10,000-Square-Foot Mansion for the Kips Bay Decorator Show House in Palm Beach



Kips Bay Decorator Show House kitchen in Palm Beach. Photography by Nickolas Sargent.

If the thought of working alongside one or two additional firms is daunting, imagine working with 22. That's how many it took to turn a Mediterranean mansion in Palm Beach into Florida's newest Kips Bay Decorator Show House in

just four months. Tickets to tour the massive home are on sale through February 20, and all proceeds benefit the Kips Bay Boys & Girls Club.

Lee Broom Transforms a Parking Garage into a Modernist Garden in Sydney, Australia



The entrance to Park Life by Lee Broom. Courtesy of Space Furniture.

Up-and-coming lighting designer Lee Broom will create his largest installation yet for Space Furniture in Australia. The installation, titled Park Life will transform a subterranean parking lot into Broom's contemporary interpretation of a sprawling estate garden. A mix of hidden passageways, tableaux, and vignettes will show Space Furniture's lighting and furniture with the drama for which Broom's installations are known. The exhibition will be open to the public from March 14 to March 22 beneath the Space Furniture flagship showroom in Sydney.

COS Designers Commission Arthur Mamou-Mani for Milan Design Week Installation

COS, a fashion brand known for offering functional, refreshed perspectives on classic silhouettes has partnered with architect Arthur Mamou-Mani for Milan Design Week. Mamou-Mani will construct a 3D-printed installation made of a compostable polylactic acid bio-plastic for the brand during Salone del Mobile in Milan. It will be open to the public from April 9-14, at Milan's Palazzo Isimbardi.

Exhibitions

The Dutch Bring an Immersive Installation to Milan's XXII International Triennale Exhibition

The Netherlands will bring an exhibition to Milan's renowned design museum, La Triennale di Milano, as a contribution to the XXII International Triennale Exhibition. The installation, titled I See That I See What You Don't See is a

response to the Triennale's theme Broken Nature: Design Takes on Human Survival. The exhibition will host an array of projects with crossovers between design, biology, forensic science, cosmology, or activism to explore how light and darkness together impact humans. The exhibition will be open from March 1 to September 1 at La Triennale di Milano.

Snarkitecture Delves into the Arts with Hudson Yards Exhibition Space



A rendering of Snark Park. Courtesy of Snarkitecture.

It's no secret that the New York-based architecture and design firm Snarkitecture likes to toe the line between art and architecture. The firm recently announced it will permanently occupy an exhibition space called Snark Park in Hudson Yards. Snark Park will be dedicated to experimental and interactive installation design. The space will host three exhibitions each year, with the first opening to the public on March 15. Titled Lost and Found, a labyrinth of massive columns will intrigue and provoke viewers to challenge how they perceive their surroundings. Lost and Found will be on view from March 15 to August 1 of 2019.

February 15, 2019

The Architect's Newspaper: Weekend Edition: Hudson Yards Preview, Equal Rights Upstate, and More

By N/A

Impressions: 166,050

<https://archpaper.com/2019/02/weekend-edition-190215/>



*The Thomas Heatherwick–designed New York Staircase up close. Once completed, the 150-foot-tall sculpture will feature a mile of climbable staircases.
(Jonathan Hilburg/AN)*

Missed some of this week's architecture news, or our tweets and Facebook posts from the last few days? Don't sweat it—we've gathered the week's must-read stories right here. Enjoy!



Diller Scofidio + Renfro and Rockwell Group's Shed, now The Bloomberg Building. (Jonathan Hilburg/AN)

Take a sneak peek at Hudson Yards ahead of its March opening

Can't wait for the new neighborhood's March 15 opening? AN took a behind-the-scenes tour before the official ribbon cutting.



The New York State Equal Rights Heritage Center at dusk (James Ewing/OTTO)

nARCHITECTS' Equal Rights Heritage Center frames the history around it

The Equal Rights Heritage Center, the first new municipal building in Auburn in 40 years, puts New York's contributions to equal rights front and center.



Mario Botta has designed a complex devoted to the art and history of the chicken envisioned by the artist Koen Vanmechelen. (Courtesy Philippe van Gelooven)

Mario Botta's sanctuary for cosmopolitan super chickens rises in Belgium

In the small city of Genk in Belgium, Mario Botta has designed a studio for Koen Vanmechelen as part of the artist's Labiomista project.



American Institute of Architects president William Bates has issued a statement of support for proposed Green New Deal legislation. (Josh Rose)

AIA issues statement of support for proposed Green New Deal legislation

The American Institute of Architects (AIA) released a statement supporting Green New Deal legislation proposed by congress people last week.



The pavilion will create a billowing, harmonious space for visitors to reflect under. (Courtesy Junya Ishigami + Associates)

Junya Ishigami chosen to design the 2019 Serpentine Pavilion

Ishigami has designed a single-layer slate canopy for the 2019 Serpentine Pavilion, creating an indoor-outdoor space that references natural rock formations.

Have a great weekend, and see you Monday!

February 19, 2019

NY YIMBY: Future Supertall 50 Hudson Yards Reaches Street Level, in Hudson Yards

By **Michael Young**

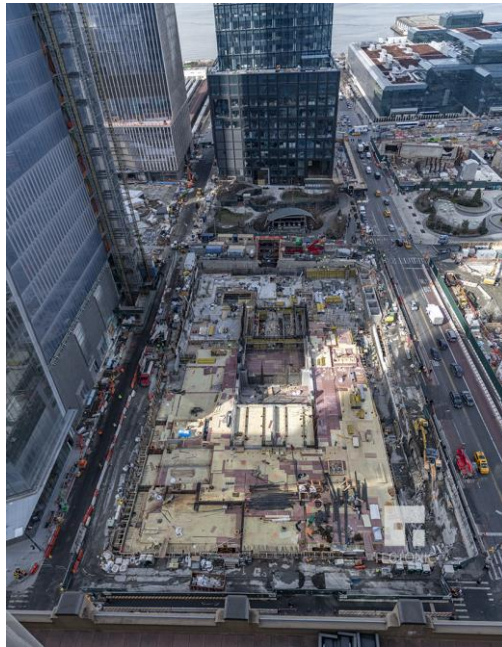
Impressions: 102,750

<https://newyorkyimby.com/2019/02/future-supertall-50-hudson-yards-reaches-street-level-in-hudson-yards.html>



50 Hudson Yards, with 30 Hudson Yards (at right) and the No. 7 Subway. Credit: Related-Oxford

Recent photos from Tectonic show major progress at 50 Hudson Yards, the last and largest skyscraper to rise in the first phase of Related's Hudson Yards master plan. The future commercial office building, designed by Foster + Partners and developed by Related Companies, Oxford Properties, and Mitsui Fudosan, will rise 1,011 feet tall and contain 2.9 million square feet of space. The site takes up one full city block just north of 30 Hudson Yards, and sits to the east of the 7 train entrance at Hudson Park.



Construction has now reached street level along 10th Avenue. Photo by Tectonic



The overall site. Photo by Tectonic

Looking from above, construction and formation of the ground floor has reached street level on the eastern half of the property, while the western half is closing in on the same milestone. One large concrete pour will finally complete the lower floors of the 1,011-foot tall skyscraper. The core of the building is easily distinguished by the large rectangular-shaped outline at the center of the floor

plate, with a rim of dense steel rebar awaiting the form work to create the concrete walls.

Since the demolition of the previous buildings on site, excavation and construction of the substructure progressed quickly. The rest of the superstructure should also rise rapidly given the repetitive floorplates. Two setbacks will be featured in the design. One is found atop the podium, and the other around the halfway point of the tower, on the western elevation.



50 Hudson Yards, image via Related

Inside, there will be private sky lobbies, and the amenity spaces and have the ability to accommodate over 500 workers per floor. Views of Hudson Yards, Midtown, and the Hudson River will be sweeping when looking out from the floor-to-ceiling windows or the outdoor terraces. BlackRock has already signed up to occupy 850,000 square feet spanning 15 floors.

Completion of 50 Hudson Yards is expected around 2022.



February 19, 2019

Inman: Subterranean garbage chutes and a cooling system for trees: The crazy tech behind Hudson Yards

The NYC mega-development will also include a next-level data stack, an app for residents and its own power plant

By **Jim Dalrymple II**

Impressions: 454,920

<https://www.inman.com/2019/02/19/subterranean-garbage-chutes-and-a-cooling-system-for-trees-the-crazy-tech-behind-hudson-yards/>

Hudson Yards, New York City's glittering new mega-development, officially opens next month, meaning the public is just weeks away from getting a look at an array of shops and public spaces as well as new tech that cools tree roots from below and sends garbage racing down chutes at 45 miles per hour.

Touted as the largest private real estate development in U.S. history, Hudson Yards has been in the works for more than a decade, including both planning and construction phases. It is now finally slated to officially open on March 15. The project sits in the middle of Manhattan's Chelsea neighborhood, on top of a rail yard, and includes more than 18 million square feet of commercial and residential space spread out among a forest of glassy towers.

Parts of Hudson Yards have already opened, and construction on the entire project is not finished, but the March date represents the first time the public will get an up-close view of various squares, restaurants, and a high-profile artwork dubbed "Vessel."



A rendering of 10 Hudson Yards and 30 Hudson Yards | Credit: Hudson Yards // The Related Companies

Since its inception, Hudson Yards has attracted a volume of attention matched only by its gargantuan size. New York City-based developer The Related Companies won the bid to build on the site in 2008, and today the company's press materials describe it as the "fulfillment of a remarkable collaboration that includes a talented group of visionaries."

The development's various amenities will include more than 100 stores, eateries "curated" by Thomas Keller (the chef and owner of the famous French Laundry restaurant in California), a "center for artistic invention," public spaces, a school, a hotel, and about 4,000 residential units.

February 19, 2019

artnet News: Art Industry News: Elusive Icon Jasper Johns Offers a Peek Into His Bucolic Studio + Other Stories

Plus, mega-collector Tony Salamé buys seven apartments in Hudson Yards and a petition takes aim at the Morgan's all-male 2019 program.

By artnet News

Impressions: 1,228,080

<https://news.artnet.com/art-world/art-industry-news-february-18-2019-2-1468042>



Jasper Johns. Courtesy Patrick McMullan.

Art Industry News is a daily digest of the most consequential developments coming out of the art world and art market. Here's what you need to know this Tuesday, February 19.

NEED-TO-READ

Alpha Collectors Snap Up Hudson Yards Apartments – New York's Hudson Yards will be bigger and more expensive than any private development in the US. Prominent Lebanese collector Tony Salamé is among the mega-rich who are snapping up its luxury apartments in the area—in fact, he's buying seven of them. Though at first the developers thought he was joking, he did in fact take seven apartments on the 80th floor of 15 Hudson Yards for him and his friends.

“It’s not only a building—it’s a whole community, with stores and amenities, and a short walk takes me directly to all the art galleries in Chelsea,” Salamé says. (New York Magazine)

Petition Targets the Morgan’s All-Male Program – New York’s Morgan Library and Museum has released its 2019 program—and writer Jillian Steinhauer pointed out on Twitter that every show is devoted to the work of a white man. The Morgan responded that “scheduling of select traveling exhibitions has created a gender disparity in the 2019 cycle” that would be addressed in 2020 and 2021. Some observers want to see proof, however: One woman launched a petition calling on the preeminent New York institution to rectify the gender imbalance by showing only women from diverse backgrounds in 2020. To date, 104 people have signed. (Change.org)

Jasper Johns Gives a Rare Interview – The 88-year-old American artist rarely gives interviews—in fact, the curator John Elderfield called him “the hermit of Sharon,” after the Connecticut town where he lives in relative seclusion. But on the occasion of an exhibition of new work at Matthew Marks and ahead of an unprecedented two-city retrospective at the Whitney Museum in New York and the Philadelphia Museum of Art in 2020, he spoke—reluctantly—to T. He opened up about his upbringing in the South; how the first art he ever saw belonged to his dead grandmother; and about his former lover, Robert Rauschenberg, who got Johns’s help designing window displays for a department store. And he even allows a peek at his new paintings and drawings, which feature a shadowy silhouette of a man wearing a tiny fedora, his skeleton visible like an X-ray. (T Magazine)

Why Are Blisters Popping Up on O’Keeffe’s Paintings? – American scientists have developed a 3D image-capturing computer program that helps conservators spot the microscopic “metal soaps” in Georgia O’Keeffe’s paintings that form blisters on the surface of the canvas. Metal-soap blisters are a lesser-known but significant conservation problem caused by chemical reactions in paint used by many artists, including Rembrandt, Goya, and Vincent van Gogh. (Science News)

ART MARKET

UK Auctioneer Accused of Selling “Fake Hitler Paintings” – Adolf Hitler did paint, but he had no distinctive style, nor was he very good. As a result, fakes proliferate on the market. Over the years, many works attributed to Hitler have popped up in the UK at Mullock’s Auctions—but now, a Dutch journalist is questioning all 77 lots as potentially fake paintings. (The Times)

Is Frieze Bad for Los Angeles? – The first edition of Frieze Los Angeles came to a close Sunday, with reports of largely healthy sales. But critic Catherine Wagley wonders if Frieze LA is just “selling a fantasy.” At Paramount Studios, where the

event was held, artists' projects were hosted in a fake city with fake skyscrapers, fake townhouses, and fake bars. "LA-centrism bleeds into the fair aesthetic, which flattens everything into commodity," she writes, recalling that, in the run-up to the fair, anti-gentrification protesters accused organizers of erasing marginal artistic scenes in the city. (Hyperallergic)

COMINGS & GOINGS

Memphis Nonprofit Organizes a Pop-Up in an NBA Locker Room – A nonprofit called the Collective has organized a pop-up show in the locker room of the NBA team the Memphis Grizzlies. The show included works by Kehinde Wiley, Norman Lewis, and Carrie Mae Weems lent by ex-NBA player Elliot Perry and his wife Kimberly. The nonprofit, which is run by and for the members of the city's African American creative community, has also opened its own exhibition space and artists' studio. (The Art Newspaper)

Royal Academy School Gets a \$13 Million Gift – The Royal Academy of Art's school has received the largest donation in its 250-year history. Hans Rausing, heir to the food-packaging company Tetra Pak fortune, and his wife, Julia, have made the £10 million (\$13 million) gift to fund the restoration of the historic school where postgraduates study for free. (Guardian)

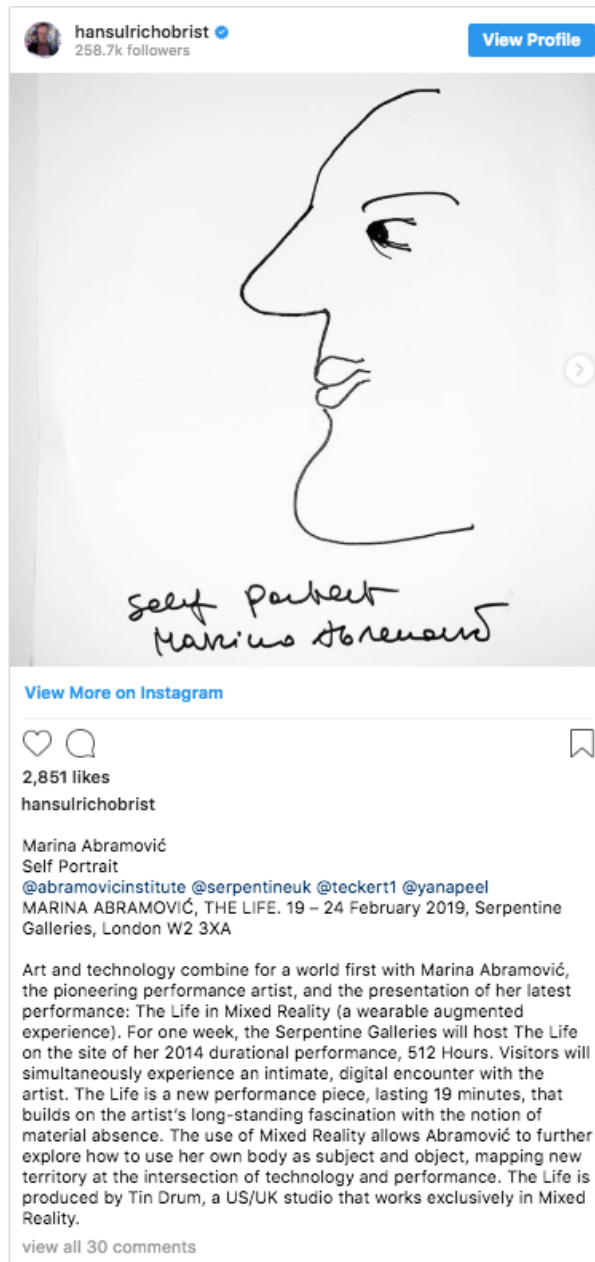
Alfred Eisenstaedt's VJ Day Sailor Has Died – The American sailor who was photographed by Alfred Eisenstaedt kissing a "nurse" in Times Square the day that the US declared victory over Japan during WWII has died at age 95. George Mendonsa grabbed Greta Zimmer, who was actually a dental assistant, amid the celebrations. Featured on LIFE magazine's cover, it became a defining image of the end of the war. (USA Today)

FOR ART'S SAKE

Looted Antiquities Smuggled Under Diplomatic Immunity – The brother of Egypt's former minister of finance and a former Italian diplomat are alleged to have helped smuggle a trove of Egyptian antiquities out of the country. They are being questioned in an ongoing investigation after Italian police discovered the illicitly exported antiquities inside a diplomatic shipping container in 2017. (ARCA)

Why a Street Painter From Benin Is Big in Helsinki – Benin-based artist Louis Houenoude used to paint signs for barber shops. Now, his series of satirical portraits, "Bad Hair Day Leaders," which includes depictions of Donald Trump, Vladimir Putin, and Pope Francis I, is making waves in Finland. The artist's solo show in Helsinki came about after the Finnish artist Riiko Sakkinen encountered his work on a trip to Benin last year. Now, new commissions are flooding in, and Houenoude is expanding his studio. (BBC)

Marina Abramović Pens a Self-Portrait – Who needs VR or augmented reality when you have a pen, paper, and access to the one and only Marina Abramović? The Serpentine Galleries' artistic director Hans Ulrich Obrist posted on Instagram a shot of the artist posing with a low-fi self-portrait she scribbled on a piece of paper. A much higher-tech portrait of the artist will appear in *Life*, Abramović's first "mixed-reality performance," which debuts at the London museum this week. (Instagram)



February 21, 2019

The Architect's Newspaper: First Phase of Hudson Yards Set to Finally Open to the Public

By **Sydney Franklin**

Impressions: 166,050

<https://archpaper.com/2019/02/first-phase-hudson-yards/>



Since construction began in 2013, Hudson Yards has redefined the Midtown Manhattan skyline, bringing a cluster of glossy towers visible from around the city. (Courtesy KPF)

Four blocks of Manhattan's Far West Side were rezoned 14 years ago for New York's ambitious 2012 Olympic bid. After a failed attempt to secure the games, the parcel of land was awarded in 2008 to real estate giant Related Companies. Through a public-private partnership in which Related would oversee the design, construction, and long-term maintenance of the site, the group began creating what's now the largest private development in the history of the United States. Set atop a cluster of rail yards between 10th and 11th avenues, the first phase of the multibillion-dollar megaproject known as Hudson Yards is set to open on March 15, when a cohort of towers and parkland previously inaccessible to the public will be unveiled. Ahead of the much-anticipated launch date, here's a brief look at what's already opened and what's coming online this spring.



Hudson Yards' Phase 1, east of 11th Avenue, opens on March 15, but future buildings and parkland won't be open until 2025. (Courtesy KPF)

10 Hudson Yards

Designed by Kohn Pedersen Fox Associates (KPF), this 895-foot-tall office tower was the first structure completed on-site in May of 2016 and features 1.8 million square feet of commercial space. It boasts tenants such as Coach, L'Oréal, Sidewalk Labs, VaynerMedia, and Boston Consulting Group, among others. A Spanish food hall by José Andrés will also be located in the building.



At 88 stories tall, 15 Hudson Yards rises from the base of The Bloomberg Building, which houses The Shed. (Timothy Schenck/Courtesy Related-Oxford)

15 Hudson Yards

Rising 917 feet in the sky, this residential tower will offer 285 luxury apartments and 107 affordable rentals come March. The skinny skyscraper was designed by Diller Scofidio + Renfro (DS+R) as lead architect and Rockwell Group as lead interior architect.



In 2020, 30 Hudson Yards will open its open-air observation deck, the highest of its kind in the city. (Courtesy KPF)

30 Hudson Yards

This commercial tower, also designed by KPF is the tallest in Hudson Yards, stretching 1,296 feet in the air, and is set to open in March. It features the city's highest open-air observation deck, which will be open to the public in 2020. Major media groups such as HBO, CNN, Turner Broadcasting, Time Warner, and Wells Fargo Securities, are set to move in this March.



Rendering of 35 Hudson Yards (Courtesy SOM)

35 Hudson Yards

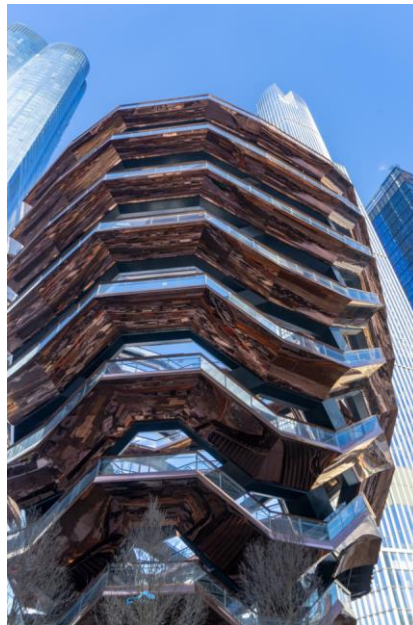
Also opening this spring, this mixed-use supertall tower was designed by David Childs of Skidmore, Owings + Merrill. It will house 143 condominiums, as well as an Equinox Club at the base of its 92 floors. A branded hotel by the luxury fitness company will also open inside the structure.



Rendering of 55 Hudson Yards (Courtesy KPF)

55 Hudson Yards

KPF worked alongside Kevin Roche John Dinkeloo and Associates to design this boxy, 780-foot office structure. Completed last year, it's already opened to tenants, serving as the headquarters of several law firms and financial groups.



Close-up of New York's Staircase with 15 Hudson Yards in the background on the left and 35 Hudson Yards on the right (Jonathan Hilburg/AN)

Vessel/New York's Staircase

Heatherwick Studio's monumental work, known now as *New York's*

Staircase or Vessel, was commissioned to become the development's signature work of art. As the centerpiece of Hudson Yards' five-acre public park, designed by Nelson Byrd Woltz Landscape Architects, the spiraling, copper-clad work stands 150 feet tall and weaves 2,500 steps throughout its structure. It will open to visitors starting in March.

The Shops and Restaurants a.k.a. 20 Hudson Yards

This seven-story structure, also designed by KPF, will contain 25 fast-casual dining options and restaurants helmed by famous chefs like Thomas Keller and David Chang. The one-million-square-foot building will also feature over 100 luxury shops and an immersive exhibition space by Snarkitecture called Snark Park.

The Shed, a.k.a the Bloomberg Building

This 200,000-square-foot structure features a retractable outer shell designed to open and enclose a year-round exhibition space and performing arts venue. Also designed by DS+R in collaboration with Rockwell Group, the structure sits at the base of 15 Hudson Yards and will serve as the city's newest cultural center. The project will open on April 5.

New York Law Journal

February 21, 2019

New York Law Journal: Milbank, 'Not a Wall Street Firm Anymore,' Takes New Name

The renaming to simply "Milbank" coincides with a move from downtown to new offices at 55 Hudson Yards.

By **Christine Simmons**

Impressions: 8,612

<https://www.law.com/newyorklawjournal/2019/02/21/milbank-not-a-wall-street-firm-anymore-takes-new-name/>



Milbank's new Hudson Yards offices (Photo: David Handschuh/NYLJ)

Milbank, Tweed, Hadley & McCloy, one of New York's oldest and most elite law firms, is now simply Milbank LLP.

The name change became legally effective Tuesday, on the same day the firm moved from downtown to its new office at 55 Hudson Yards. The firm had been downtown since its founding about 150 years ago. Milbank's shortened name is visible throughout its new offices.

"We are not a Wall Street firm," said Scott Edelman, the firm's chairman, in an interview Thursday. "We are so much more than that."

While many have referred to the firm as simply Milbank, the change in its legal name makes it official and marks another step, along with the Hudson Yards move, in Milbank's evolution from its downtown roots.

The new name refers only to founding partner Albert G. Milbank and drops three partners off the firm's letterhead: Harrison Tweed, Morris Hadley and John J. McCloy, who had perhaps one of the most prominent careers among New York lawyers.

While all the former name partners served on prominent boards and positions beyond the law firm, McCloy was among the most visible in New York legal circles, serving as a "lawyer, diplomat and adviser to seven presidents," according to an archived history from the firm's website.

In 1952, according to the firm's chronology, after another stint in public service, McCloy became chairman of the financial institution that would under his leadership become The Chase Manhattan Bank. He rejoined Milbank in 1961 as of counsel, but was soon pressed back into public service by President John F. Kennedy to act as special assistant on disarmament, and by President Lyndon B. Johnson, who appointed him to the Warren Commission, which investigated Kennedy's assassination. When he returned as a general partner, the firm name became Milbank, Tweed, Hadley & McCloy.

While the firm is proud of its history and the partners' contributions, Edelman said, "it's been so long that they've been associated with the firm," and there's "no connection with the lawyers here today and those names."

Milbank for many years was thought of as a Wall Street firm focusing on banks, Edelman said, "and the words 'white-shoe' were associated with that."

"That's not at all what the firm is focused on today," he said, adding that the firm's business with banks accounts for a minority of its revenue. "I don't think of Milbank as a Wall Street firm anymore."

"We're not trying to walk away from doing that work," but Milbank also represents many other types of clients, he said.

The firm's new brand is a more accurate and contemporary reflection of what Milbank has become and its success, he said, adding the rebrand is a "tangible symbol" of Milbank now.

"We're quite diverse," he said, noting the firm has work across Latin America, Asia and Europe. He said the firm has thriving transactional, litigation and restructuring departments, represents companies, hedge funds and private equity funds, and handles work in new industries, such as satellite technology.

Two Milbank partners who helped the firm rebrand, Christopher Gaspar and Paul Denaro, said the firm's partners voted unanimously on the name change several weeks ago. But the rebranding effort stretched over months.

Denaro said the firm has been referred to over the years as Milbank, Milbank Tweed, its full legal name or just MTHC. “The whole point is to get everyone back to a common denominator,” he said, “so that we could have a consistent message about who we are as a firm.”

With the firm’s new brand, the partners wanted to “be reflective of our modern firm but also not to lose sight of the 153-year heritage,” Gaspar said.

Milbank is far from alone in rebranding and shortening its name lately. The moves come amid a wider trend in the legal industry toward more compact names and tighter brand identities. Boston-based Mintz, Levin, Cohn, Ferris, Glovsky and Popeo pared down to Mintz. Bartlit Beck Herman Palenchar & Scott formally changed its name to Bartlit Beck.

Milbank may be the first elite New York firm in recent memory to change its name, however. Several others in New York have remained committed to their longer names, and to the ampersands that bind them.