



ARCHITECTURE ON THE HIGH LINE

One of the great delights of the High Line is the mix of architectural styles that represent virtually every period of the city's history. New York, as the authors of *Gotham: A History of New York City to 1898* put it, is "a perpetual work-in-progress," and the High Line is a great, unfolding gallery where this urban work of art can be viewed in real time. The Tenth Avenue Square and Chelsea Grasslands offer some of the best and most dramatic views, including those of Frank Gehry's undulating IAC building —

often referred to as "the sail building" — and its starkly contrasting neighbor, the Chelsea Nouvel, with its multicolored windows, inset at varying angles and framed in steel, designed by architect Jean Nouvel.

So many new buildings by famous architects started popping up around the middle section of the High Line that the area became known as "architects row." As they drew up their plans, the designers of 459 West 18th Street, an angular white and black building, considered the design of the condominium next door, farther from the park,

with its undulating blue and white windows. They wanted the geometry, colors, and surface textures of both structures to complement each other. The result is a pair of frequently photographed buildings that's fascinating to look at in every type of light.

The Metal Shutter Houses on 19th Street, just to the east of the IAC headquarters, has a constantly changing façade, depending on decisions made by the people who live there. Designed by Shigeru Ban, a Japanese architect best known for his work creating temporary shelters for people

who have lost their homes during natural disasters and wars, the building consists of nine duplex apartments that feature motorized metal shutters, that can be raised or lowered by residents to regulate sunlight and to ensure — or abandon — privacy. The exterior roll-up blinds were conceived to echo the ubiquitous after-hours shutters on galleries and bodegas around the neighborhood.

A bit to the east is the Maritime Hotel, which was designed in the 1960s around a nautical theme — porthole windows included — for the National Maritime Union of America.

