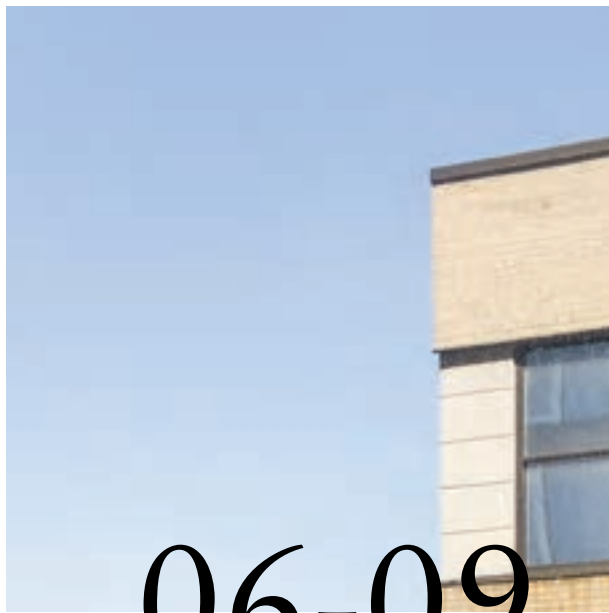






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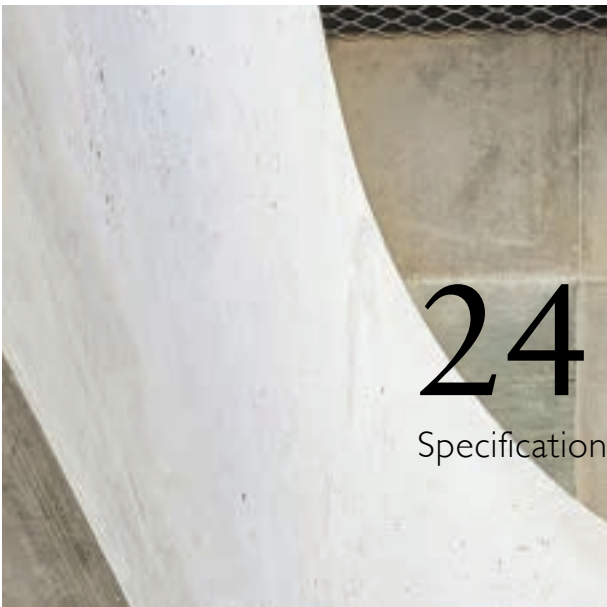
Herzog & de Meuron



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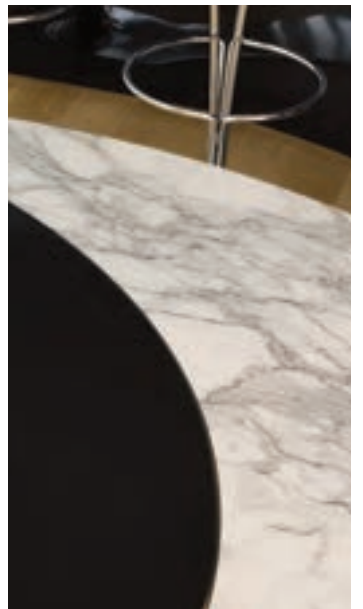
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Story





Herzog & de Meuron

'London's Tate Gallery has propelled them to stardom, but Jacques Herzog and Pierre de Meuron, the Swiss masters of architecture are not done with their peaceable and splendid revolution of the way we view buildings – not by a long shot.'

Swiss Masters

There have been only a handful of great architects in the last couple of decades; from Oscar Niemeyer and Tadao Ando to Jean Nouvel and Zaha Hadid, all winners at one time or another of the prestigious Pritzker Prize.

Each year, the Pritzker Prize, essentially the Nobel Prize for architects, is given to a deserving individual for their outstanding accomplishments in the field.

Only one Pritzker Prize since its inception has ever been awarded to a pair of architects, namely Jacques Herzog and Pierre de Meuron. The two, after all, have created together some of the 21st century's most stunning buildings with unparalleled yet understated flair.

"A building is a building" says Jacques Herzog. "It cannot be read like a book; it doesn't have any credits, subtitles or labels like pictures in a gallery. In that sense, we are absolutely anti-representational.

The strength of our buildings is the immediate, visceral impact they have on a visitor." There is a definite cultural slant to their work, meaning that their endeavours tend to concentrate on museums, but by no means does this define the pair.

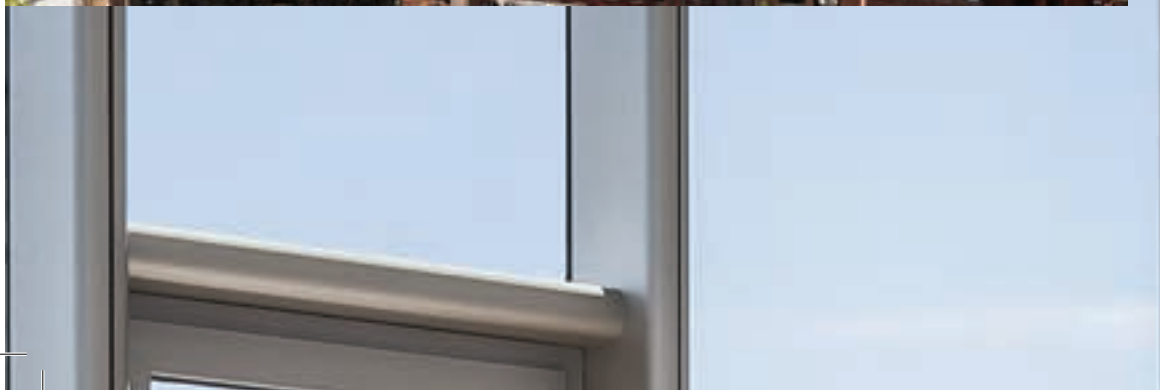
Fashion boutiques, various public buildings, as much as sports complexes and offices buildings are part of their impressive portfolio too. It's their 'outside-the-box' thinking, that has set the Swiss architects apart.

"One is hard-put to think of any architects in history that have addressed the integument of architecture with greater imagination and virtuosity" says Pritzker Prize jury chairman, J. Carter Brown.

It was this reputable track record that triggered developer Izzak Senbahar's appointment of the duo in 2007, post purchasing the land that now houses 56 Leonard street from the New York Law School for \$150 million that very same year.

Photography credit by Alexander Severin







The Jenga Tower

The strategy of 'pixelating' rooms also happens in section, creating a large number of terraces and projecting balconies.

The Story

56 Leonard St.

'Nicknamed the Jenga tower due to its uncanny resemblance to a popular childhood pastime, 56 Leonard is a new global landmark in Tribeca.'

The project is conceived as a stack of individual houses, where each house is unique and identifiable within the overall stack. A careful investigation of local construction methods revealed the possibility of shifting and varying floor-slabs to create corners, cantilevers and balconies. All welcome strategies for providing individual and different conditions in each apartment.

At the base of the tower, the stack reacts to the scale and specific local conditions on the street, while the top staggers and undulates to merge with the sky.

In-between, the staggering and variation in the middle-levels is more controlled and subtle, like in a column shaft. To break-up the tendency towards repetition and anonymity in high-rise buildings, 56 Leonard Street was developed from the inside-out. The project began with individual rooms, treating them as "pixels" grouped together on a floor-by-floor basis.

These pixels come together to directly inform the volume and to shape the outside of the tower. From the interior the experience of these pixels is like stepping into a series of large bay-windows.

The 145 unique condominium residences, each with private outdoor space, range from open lofts to five bedrooms. Soaring ceilings and floor-to-ceiling glass window walls reveal breath-taking panoramas of the cityscape, water, bridges and beyond. Izak Senbahar's vision for an iconic tower in the New York skyline for this Tribeca location was actualized by Pritzker-Prize winning architects Herzog & de Meuron.

At 60 stories, 56 Leonard is a monumental symbol of great art and architecture with an original Anish Kapoor sculpture at its base.

Called the most alluring addition to the downtown skyline in decades, 56 Leonard's 17,000 square feet of amenities include a 75' infinity pool, indoor/outdoor theater, outdoor sundeck, fitness centre, treatment rooms, steam room, sauna, lounge and children's playroom.

photography credit by Alexander Severin

The High-Rise

'Despite your first impressions, the design inspiration for this building wasn't Jenga. Swiss architects Herzog & de Meuron got its inspiration from a different source'

The high-rise tower is an important ingredient within the contemporary city. However, towers have come to be defined solely by their height and, as a type, they have become anonymous. Typical residential towers, while successful in aggregating the living unit, often fail to improve upon the living environment.

The multiplication of units within simple extruded shapes produces repetitive and anonymous structures with no extra benefits or architectural qualities despite the incredible densities they achieve. For those who live in these structures, this experience of sameness and repetition can be relatively unpleasant. 56 Leonard Street acts against this anonymity and repetitiveness, emanating from so many towers of the recent past. Its ambition is to achieve, despite its size, a character that is individual and personal, perhaps even intimate.

Project architect Mergenthaler says he wanted to redefine the way people live in skyscrapers by thinking about the apartments as individual units to shape the building's structure.

"I studied various room sizes and used that research in the design to create an overall stack." Mergenthaler says that although he doesn't mind the building's nickname, it doesn't do it justice.

"There's not a strict geometry behind this building," he says. "A Jenga tower is actually a bit more regular." While careful to avoid directly overlooking a neighboring apartment, these outdoor spaces provide indirect visual links between people – maybe strangers – who share the building. Aggregated together, these houses-in-the-sky, form a cohesive stack, a vertical neighborhood, somewhat akin to New York's specific neighborhoods with their distinctive mix of proximity and privacy in equal measure.

The top of any tower is its most visible element and, in keeping with this, the top of 56 Leonard Street is the most expressive part of the project.

This expressiveness is driven directly by the requirements of the interior, consisting of ten large-scale penthouses with expansive outdoor spaces and spacious living areas. These large program components register on the exterior as large-scale blocks, cantilevering and shifting according to internal configurations and the desire to capture specific views, which ultimately results in the sculptural expression of the top.



The Vision

Senior partner Ascan Mergenthaler doesn't mind the Jenga label: "It's totally OK. It's easy if you have an image in mind, such as the Bird's Nest in Beijing or the Gherkin in London," he says.





The Triangle Below Canal Block

TriBeCa, which stands for Triangle Below Canal Street, is now without a doubt one of the most famous NYC neighborhoods.

Historically, the neighborhood had a thriving industrial base in the late 19th century. The early 20th Century led to the slowdown of factories but what did remain were the large warehouses and lofts that mark much of Tribeca's architecture. In the mid 19th century, Washington Market served as the city's first food market and took place in the area that is today known as Tribeca.

When it was first established in 1812 the market was outside the city limits and was both a site of serious commerce where merchants could trade, and a meeting place for locals to buy their groceries.

However, changes in industry and the city meant that by the 1960s the Washington Market area had slowly become emptier, and the market was zoned for redevelopment. Although the neighborhood briefly became quiet, the large number of vacant industrial and commercial buildings created the perfect conditions for the neighborhood's renaissance. The area's low prices attracted artists, who bought old industrial buildings and converted them into homes, galleries, and studios. The industrial conversions were characterized by their

high ceilings, huge windows and were generally spacious and bright buildings – perfect for artists. Unsurprisingly, Tribeca's new inhabitants quickly made it one of the most exciting neighborhoods in New York.

Starting in the 1970's many artists grew tired of SoHo and were looking for a change. These artists were drawn to the large lofts in Tribeca, which served as excellent studios. During this time period there was a movement to legalize the live/work housing arrangements of artists and residents in the SoHo area as well as in fledging areas South of Chambers Street. A group of passionate artists looking to gain more traction for their cause named their group the Triangle Below Canal Block Association (TriBeCa).

Today Tribeca has emerged into one of the city's toniest addresses. In 2006 Forbes magazine ranked the 10013 zip code as the most expensive in NYC. The neighborhood is home to a host of boutiques catering to children, men and women alike.





The History

Tribeca also offers fantastic dining; one the country's most famous chefs David Bouley has several iconic restaurants in Tribeca including Bouley, Brushstroke and Test Kitchen. 56 Leonard Street is located right in the heart of the action and the perfect home base for experiencing all that the city has to offer.

Popular Tribeca boutiques include Christina Lehr for knitwear staples, Nilli Lotan for structured garments and Patron of the New. Even J. Crew has a stand-alone Ludlow Shop set up in Tribeca which stocks different versions of the most popular suit.







The Story

Knighted Artist

'Kinetic and self-generating'. Kapoor's pieces ravage their own surfaces and explode the quiet of the gallery environment.

Anish Kapoor (born 12 March 1954) is a British sculptor. Born in Bombay, Kapoor has lived and worked in London since the early 1970s when he moved to study art, first the Hornsey College of Art and later at the Chelsea School of Art and Design.

Kapoor is one of the most influential sculptors of his generation. Perhaps most famous for public sculptures that are both adventures in form and feats of engineering, he manoeuvres between vastly different scales, across numerous series of work. Immense PVC skins, stretched or deflated; concave or convex mirrors whose reflections attract and swallow the viewer; recesses carved in stone and pigmented so as to disappear: these voids and protrusions summon up deep-felt metaphysical polarities of presence and absence, concealment and revelation.

Forms turn themselves inside out, womb-like, and materials are not painted but impregnated with color, as if to negate the idea of an outer surface, inviting the viewer to the inner reaches of the imagination.

Kapoor's geometric forms from the early 1980s, for example, rise up from the floor and appear to be made of pure pigment, while the viscous, blood-red wax sculptures from the last ten years – kinetic and self-generating – ravage their own surfaces and explode the quiet of the gallery environment.

He represented Britain in the XLIV Venice Biennale in 1990, when he was awarded the premio Duemila Prize, in

1991, he received the Turner Prize and in 2002 received the Unilever Commission for the Turbine Hall at Tate Modern. Notable public sculptures include Cloud Gate (colloquially known as "the Bean") in Chicago's Millennium Park; Sky Mirror, exhibited at the Rockefeller Centre in New York City in 2006 and Kensington Gardens in London in 2010, Temenos, at Middlehaven, Middlesbrough; Leviathan, at the Grand Palais in Paris in 2011; and Arcelor Mittal Orbit, commissioned as a permanent artwork for London's Olympic Park and completed in 2012.

A sculptural innovator, Kapoor is particularly known for his unexpected use of terrene materials such as limestone, granite, dirt, concrete, and colorful pigment, along with his ability to create engaging environments that inspire a meditative, poetic experience. Kapoor fashions largely monochromatic and deceptively simple works that challenge ideas of rationality and perception through the interplay of curvilinear forms, reflective surfaces, and size.

His works are grounded in Eastern metaphysics and often serve as evocative statements of perception, spirituality, the body, the mind, as well as yin-and-yang dualities inherent in nature. In the mid-1990s his works became more ambitious in scale, and he began exploring industrial materials such as PVC, fiberglass, and steel.

In creating larger, monumental works, Kapoor began to integrate his sculpture and installations more fully within the surrounding environment. Shown at the Tate Modern, London, Marsyas (2002), a sinuous, hollowed-out, blood-

Kapoor fashions largely monochromatic and deceptively simple works that challenge ideas of rationality and perception.

red stretched membrane that has three tuba-like openings, spanned the entire length of the 3,400-square-foot Turbine Hall, and Dirty Corner (2011), a nearly 200-foot tubular steel structure installed at the Fabbrica del Vapore, Milan, also dominates and envelops its venue. In an unprecedented collaboration between artist and architect, the tower designed by Herzog & de Meuron is seamlessly

integrated at its base with a specially commissioned work by sculptor Anish Kapoor. The relationship between building and sculpture is so closely cultivated that they appear to form a single unified object, exemplifying true synergy between art and architecture. His first permanent public work in New York.

Kapoor





56

The

Building

Specifi- cations



Amenities

56 Leonard Street creates an irregular flurry of cantilevered terraces up and down the building, making plays of light and shadow that give the tower a shimmering, animated appearance on the skyline and widely varying interiors.

At 60 storeys high (Tribeca's tallest), the glass skyscraper is a top heavy tower of tumbling and irregularly sized cuboids, almost digital in their casual accumulation. If an architectural style could be labeled as 'post-internet' then Herzog & de Meuron are certainly riding that pixelated wave with 56 Leonard Street.

The Crown of 56 Leonard is composed of ten glass houses in the sky. Each of these limited edition residences by Herzog & de Meuron is its own unique domain. 56 Leonard Street contains five key zones ascending from street to sky: lobby, "townhouse" residences, amenities, tower residences, and penthouses.

Sheathed in gleaming black granite, the lobby space includes stations for a 24-hour doorman and concierge, with custom designed reception desks by Herzog & de Meuron; private residents' mail, package and refrigerated storage room; custom-designed visitor seating fixtures; and two separate elevator landings with a total of seven elevators featuring interiors designed by the architects.

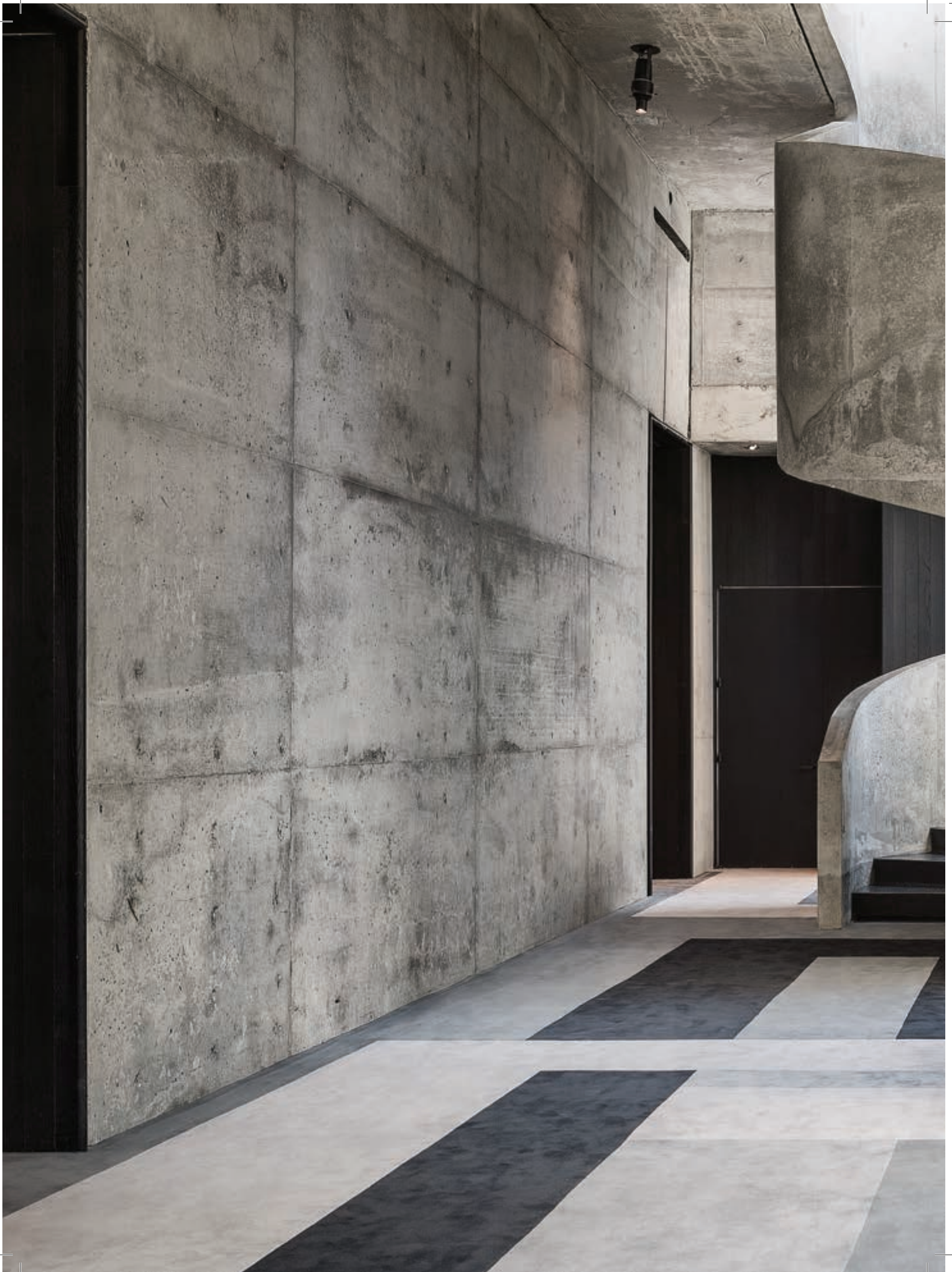
Above the 18 foot-high black granite-walled lobby are several floors of residences that relate very directly to

the immediate scale and panorama of the neighborhood (homes known by the architects as "the townhouses") and two full floors of amenities spaces custom designed to the last detail by Herzog & de Meuron.

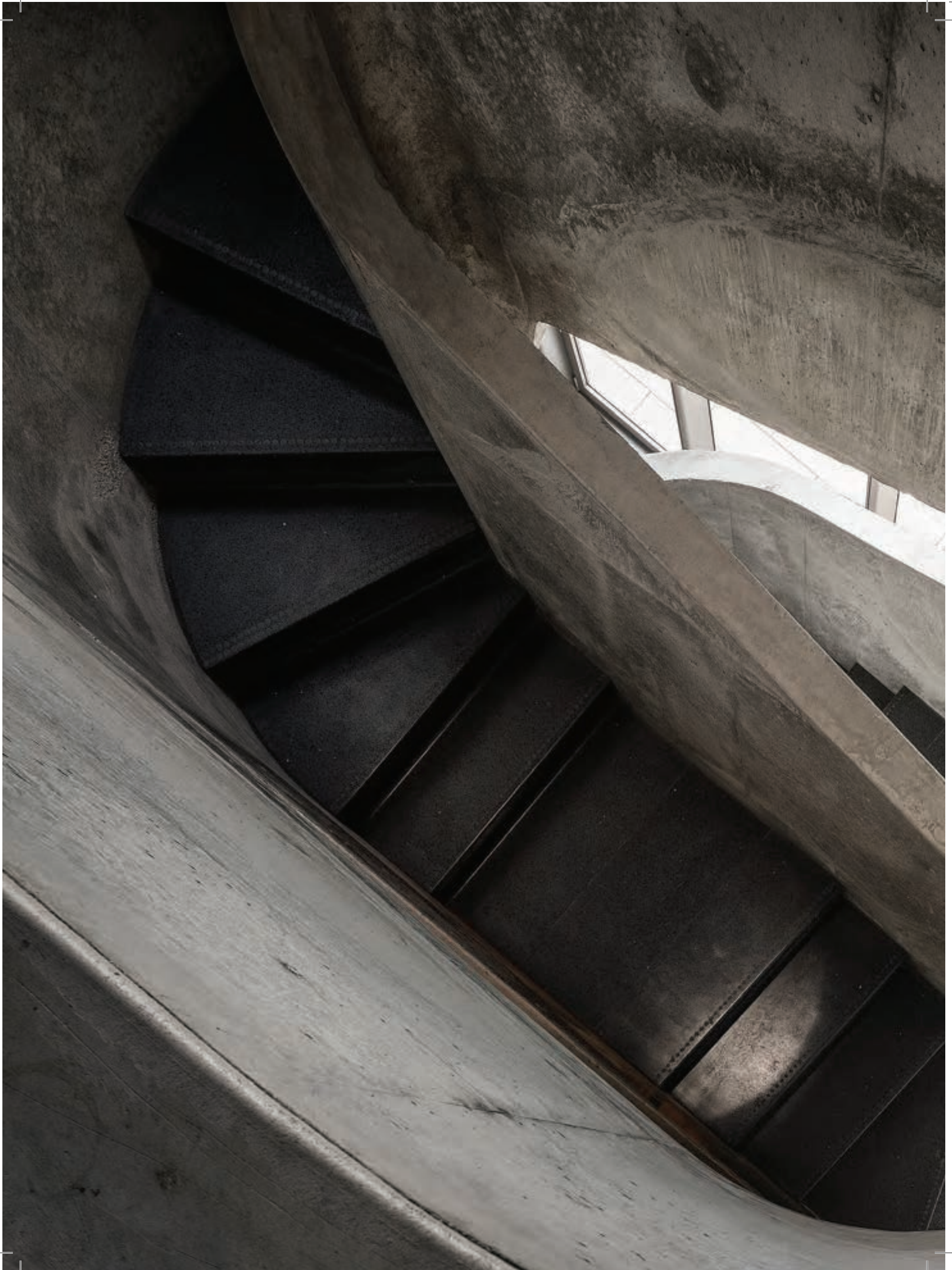
These include an indoor/outdoor 75-foot infinity edge pool, one of Manhattan's largest, surrounded by a black terrazzo deck inlaid with spherical glass aggregate. An adjoining outdoor sundeck cantilevers 20 feet over the block to provide extraordinary Tribeca views and a sense of connection to the district.

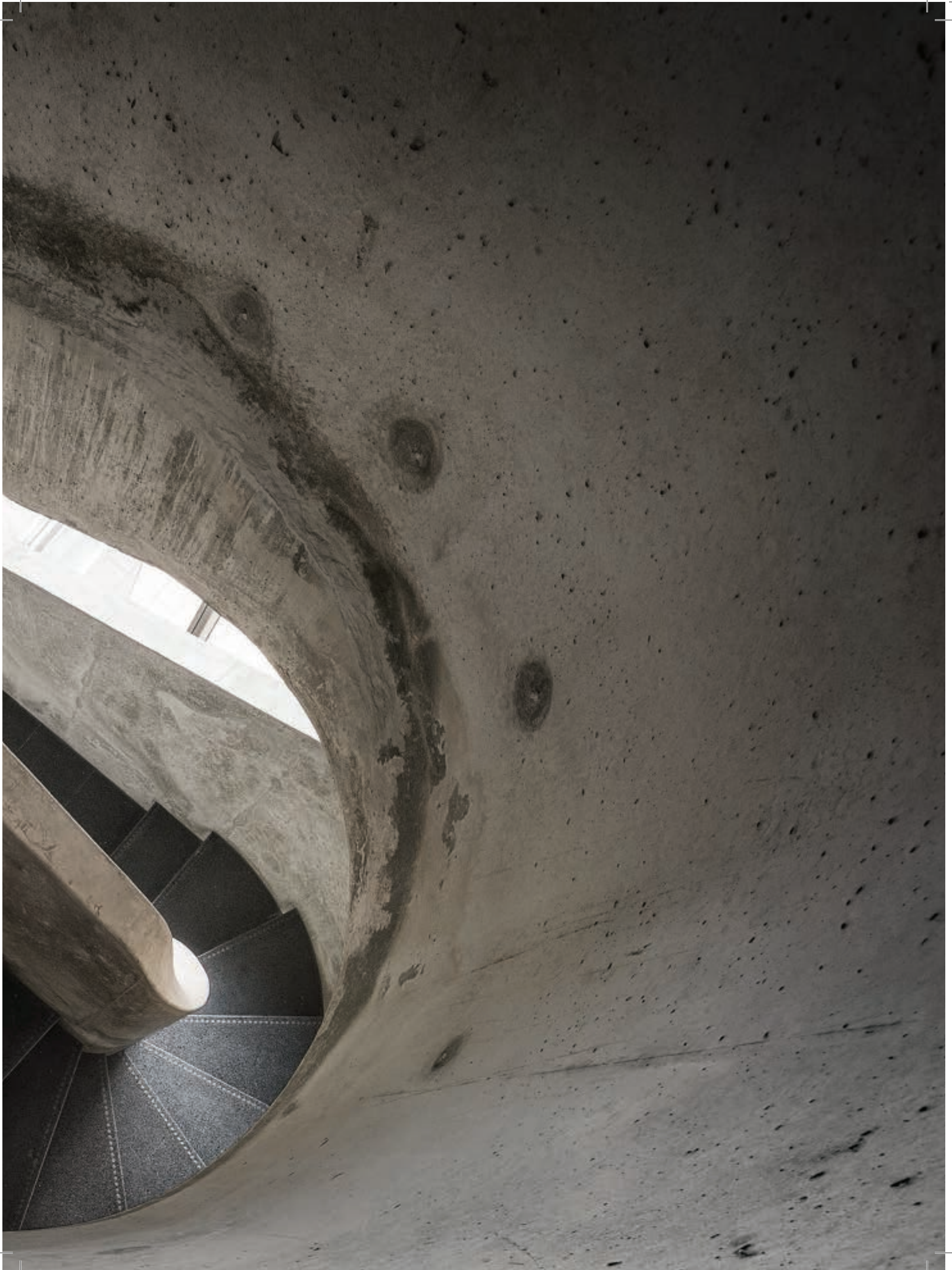
Other amenities include a fitness centre with yoga studio, wet and dry spa features and terrace; a library lounge (above); a screening room; a private dining/conference room; and a Tribeca Tot Room for children's play and family activities. Every angle and structural element has been designed to create visual access to the cityscape for those inside the building and aesthetic excitement for passersby on the street.

















4 FEET DEEP

4 FEET 2 INCHES





Interiors

Interior details at the Penthouses at 56 Leonard are both discrete and sculptural; a range of subtly-balanced finishes enhance and harmonize the flow of space.

An emphasis has been placed on bespoke features throughout the building and even the elevators have custom designed interiors. Which, if you have the privilege to ride, will take you up to the 145 residences.

Iconic and striking from the outside, careful details throughout every interior space - show the thought and creativity at the heart of this project.

Floors eight through forty-five at 56 Leonard Street containing the building's one- to five-bedroom residences. In each residence, grand glass doors of up to 12 feet in height lead to private outdoor spaces outfitted with travertine pavers, a frameless balustrade and custom designed handrail.

Balconies and terraces are arranged in varied schemes that provide uninterrupted views of the city, its flanking rivers and New York Harbor, and saturate living spaces with light. Interior details, sharply refined by Herzog & de Meuron, enhance the perception of spatial flow and an atmosphere of harmony.

The building's exposed exterior concrete is complemented indoors by a subtle neutral palette of extremely sensual materials. Champagne colored window mullions, satin etched glass, natural pale solid woods, travertine, Thassos marble, polished metals, black granite and high gloss black lacquer accents are part of a super-customized, luxurious package of finishes chosen to complement furniture and art.

Extending the assertive sculptural character of the building's exterior to key interior details, Herzog & de Meuron has conceived several signature sculptural fixtures for the homes at 56 Leonard Street.

Fireplace hearths soar from floor-to-ceiling, crafted by the architects in high gloss white enameled steel. Derived from pragmatic architectural functions, this monumental freestanding sculptural element anchors the great room and provides a dramatic focal point while reflecting and diffusing ambient light.

photography credit by Alexander Severin

















“Refreshing, startling and just absurd enough, this cascade of modernist villas is destined to be one of the most extraordinary piles in a city already dense with surprise and architectural incident.”

Edwin Heathcote, The Financial Times of London.

Credits:

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