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NYC24HRS

Preface The grand final of the 24hrs excursion series by Architectura et Amicitia is the expedition of curious AetA members to the City of New York on May 13th & 14th, 2011.

The idea originated when Friso Broeksma had dinner at the former restaurant 'Florent' in the Meatpacking District. Soon afterwards a new excursion format was born: the 24hrs expedition. We would find out the essentials that make a city function around the clock. We would investigate invisible urban planning, find hidden infrastructure. We would peek behind the scenes of the urban theater: a 24 hour urban peepshow.

The formula needed some testing on known territory. First, the city of Rotterdam was explored, a self-proclaimed 'Metropolis' in transition, developing itself from Europe's largest harbor city into a modern hotspot for the creative entrepreneur. Afterwards Berlin was visited, searching for sub-cultures and alternative worlds in an economically very extensive urban environment. Before leaving the continent, Barcelona had to be explored, concluding that Mediterranean life largely takes place in and around social events. Finally we dared to cross the ocean in order to investigate the city well known for its non-stop motion: New York.

Livability, sustainability and resilience are three features we encountered while wandering 24 hours through New York. The city breathes its necessity to survive by expressing the ability to constantly re-invent itself. The city continuously evolves, in search for

better living-conditions for its citizens. This evolution is most explicitly perceived behind facades, in subterranean spaces and hidden control-rooms, accompanied by people sensitive to the vicissitudes of metropolitan life.

Please find here 24 written illustrations of 24 hours of reasearch by 24 brave city-explorers and enjoy a truly unique portrait of the 'City That Never Sleeps'.

Edward Schuurmans, AetA
October 31, 2011

07:00 – 08:00 AM Friso Broeksma

It all started late 2005 with a crazy idea. The intention to visit New York for 24 continuous hours. Not the usual sights, but behind the scenes, underground, from above and from the water, for a whole day and night, to physically explore the workings of the ‘City That Never Sleeps’.

It is a concept that fits the adventurous spirit of Architectura et Amicitia, the venerable Dutch fellowship of architects and friends of architecture. Founded in 1855, it has a long tradition of exploring the fringes of the profession by organizing debates, publications and excursions.

Although the formula was conceived in New York, three cities were tested first: Rotterdam, Berlin and Barcelona.

It worked.

Like a city marathon, it’s mainly a do-it-yourself affair. Arrival and departure at the city of destination is a personal choice, as long as you turn up at the start on the appropriate time. In New York that is in front of the Dutch Consulate at 1 Rockefeller Plaza, at 7:00 AM on Friday, May 13, defying superstition.

Coming from all directions, 25 AetA members assemble for what’s going to be a long day & night.

Sissy Choi, Assistant Press & Cultural Affairs at the consulate, joins the group for breakfast at Le Pain Quotidien on West 50th Street and Avenue of the Americas. Sissy was very helpful in organizing practical aspects of NYC24HRS, like providing everyone with a headset to follow what’s being said



by a speaker addressing the whole group. It was as if she anticipates that architects, members of AetA in particular, have the habit of scattering in all directions, once an explanation is being given.

The audio equipment is handed out and tested at the communal table, the centerpiece of every LPQ bakery. It is made of recycled wood and filled with healthy bits of breakfast.

Ferdinand Dorsman, Dutch cultural attaché, welcomes the group in ‘Top of the Rock’ on the roof of the highest building of Rockefeller Plaza, the former RCA building. Ferdinand was the person who half a year ago, when asked if he could provide assistance NYC24HRS, then still a budding project, immediately replied: ‘Sure, but under one condition – that I can join your group.’ Assistance he provided, other obligations cancelled his participation for the rest of 24 hour at the last moment. Fortunately, the invitation to have dinner at his apartment with the whole group, still stood.

08:00 – 09:00 AM Hans Ophuis

A good map and a view from the tallest tower followed by a hearty lunch were the ingredients Camillo Sitte (town planner, 1843-1903) needed to conquer the cities that fueled his theories on architecture and city planning. Perhaps the fresh coffee and homemade bread at Le Pain Quotidien, AetA’s handout for the coming 24 hours and our rocket like launch in a glass roofed high speed elevator to the ‘Top of the Rock’ observation deck are today’s equivalent.



Who is that slender fellow in trench coat, down below at the entrance, gazing at us through thin brimmed eyeglasses? Could it be some sleuth suspiciously following our movements? After 9/11 (what ominous birth date I've got since 2001...) everything seems possible in this town when it comes to security. Once on top it turns out to be Dutch cultural officer Ferdinand Dorsman, not only giving us a hearty welcome to his current post but also inviting us for supper at his downtown loft apartment, halfway our endeavor.

There she is the Big Apple, shimmering, awake and alive, clearly exposed behind a parapet of solid safety glass, with that mysterious green rectangle laid-out to the north. Since 1933 the limestone and aluminium clad Art Deco RCA building has been the pinnacle of Rockefeller Center. Time to explore the many sights and secrets of this immense complex fails. Just being there, on top of this 850 feet tall tower, overlooking the city from Palisades to Verrazano Narrows, is enough to whet the appetite for what was to come. Where else could you nearly completely point out the itinerary of an AetA excursion from bird's eye view? Armed with vivid memories of an enticing panorama it is time to descend back to street level in search for a nondescript former bus garage somewhere in the mid fifties near 9th Avenue, our next stop. Also time to introduce the NY style walking pace as an essential tool to meet our ambitious schedule. Would we all be granted access to the Holy grail of NYC's transportation system?

09:00 – 10:00 AM Jet Christiaanse

It all starts right on – Rockefeller Center has so many exits that the group gets scattered and arrives in bits and pieces at the next location: the MTA Rail Control Center on West 54th Street, hub of the New York subway system.

Security takes up the first half hour with checking passports, scanning luggage, taking in cameras. Our tour guide, Superintendent Thomas Calandrella comments off-hand: ‘Security have all the money they want, and unlimited money means inefficiency.’ The whole trip will be full of his wisecracks.

In 2005 all divisions of the Rail Control Center and Power Control Center were concentrated here on West 54th Street between 8th and 9th Avenue. The building is closed to the outside and built around a large atrium with a glass roof. It functions 24 hours, 7 days a week. A quiet ‘decompression room’ is available for employees to relax. The Center is equipped with two generators, fuel for a week and food and drink for two weeks. ‘During a black-out, no trains are running, but the Control Center functions!’ We enter the core of the Control Center, the operating theater, a vast room with railway diagrams along the walls and dozens of desks for ‘main train controllers’, the ‘signs division’, ‘maintenance division’ and ‘car department.’ Here, in this hall, designed by Siemens and without any daylight, the New York subway system is monitored. Diagrams on the wall turn out to be ordinary plans without any state-of-the-art electronics.





OPERATING THEATER
Na 's grondige security
check staan we daar met
de hele groep bij the NYC
Subway in the operating
theater. Een enorme
ruimte die een enorme
rust uitstraalt. Je kijkt
op de wanden zijn met
electronisch als er iets aan
de hand is wordt er
met Post-it gewerkt.

Only at the far end of the hall there are some lights that indicate trains as they move. This is part of the system that used to be operated by IRT, the Interborough Rapid Transport Company before it merged into MTA, the Metropolitan Transport Authority (see below).

After a serious accident in 1975, a pilot board was installed, never to maintained or replaced. Political priorities are devoted to roads, not on rails. Completely wrong, as Calandrella points out with some statistics: on any day, 592 trains connect 364 stations with 8.000 runs, transporting 6 million people a year, being the biggest railway system in the United States. Manhattan with its high density of skyscrapers couldn't exist without the subway to move people around. In case of emergency, the system doesn't show the location of trains. The controllers are in constant touch with the field and trains are traced by calling stationmasters and to list which trains went by last. From there, the position of the stalled train can be determined and indicated on the board with a Post-it. It has happened that during blizzards and rain storms 380 of the 592 trains were stranded. They all were located, passengers evacuated and nobody got hurt. 'We're too damn good at it', Calandrella concludes, so politicians don't feel the urge to replace the chart on the wall with sophisticated electronics.

The subway is partially financed by fares, but additional funding is needed. In the past, different tracks belonged to separate companies (like IRT and IND) but were fixed at a low level by city politics and not

cost-effective. The companies went bankrupt and all lines, including buses, were incorporated in the Metropolitan Transport Authority, MTA, under financial combined financial responsibility of New York State and City, with an obligation to provide public transport for all. When saying goodbye, Calandrella has a grin on his face, indicating he enjoyed the tour as much as we did. We pick up our cameras and leave for the next location.

10:00 - 12:00 AM Gerard Comello / Henk Döll

Emerging from the secret spaces of MTA Control Center we walk along 8th Avenue and 42nd Street, where business has noticeably started, towards One Bryant Park. Having arrived in the lobby, we are ushered, without too many 'checks' by elevator to the 49th floor of the Durst Organization. Durst Organization Inc. is one of the largest developers and investors in NYC. According to its website, Durst has been active since the nineties in the development of particularly sustainable buildings as the expression of a social responsibility. This business is headed by a board of five members of the family, with Jody Durst as President and Douglas Durst its Chairman. Together, last year they occupied first place in the top one hundred most influential New York real estate persons, outranking Donald Trump with only a humble 14th place.

The passion for green development goes a long way back to grandfather Joseph Durst who bought his first New York building in 1915, and with his philosophy 'Leave



Jody Durst
Met zijn allen met de
Snellift naar boven
alwaar we worden ontvangen
in een ruimte met 's de
grote vergadering, hier
with bij elkaar ga school.
Dan komt Jody Durst binnen
de jongere broer van
Silvester Durst, hij vertelt
zijn verhaal, is bekeerd, laat
zijn verhaal los. Hij loopt
door de ijshelden en dan
weer anders.

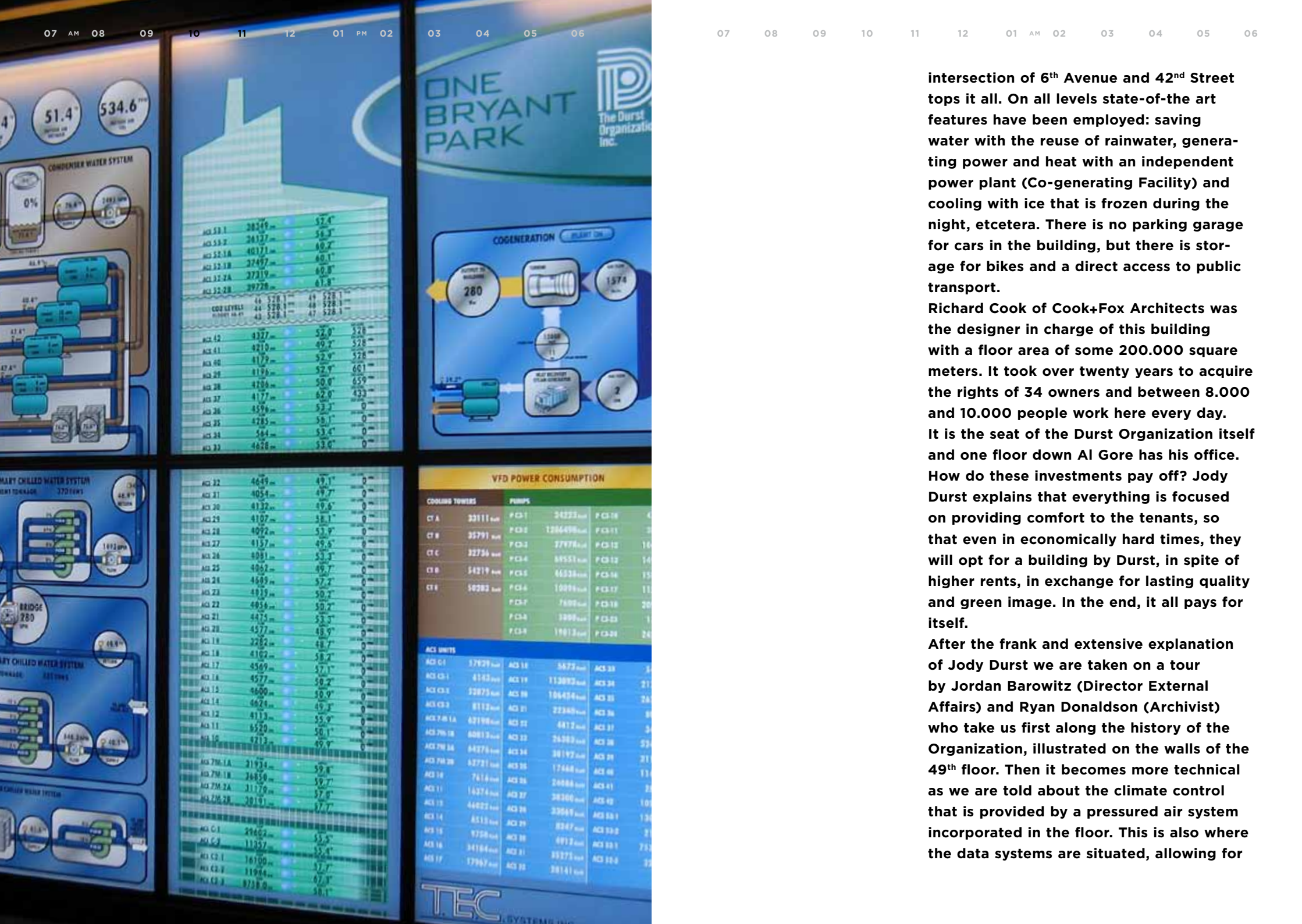


this place better than you found it', was a precursor in sustainability. Up to this day the maxim remains the same. A good reason to quiz them in their latest tour de force at One Bryant Park.

Right after taking our seats in the Large Conference Room with a fine view of Manhattan, we are surprised to be welcomed by Jody Durst himself. He considers it important to address our Fellowship in person, before giving the floor to Jordan Barowitz who will explain the technical ins and outs of this building that received the 2009 Platinum LEED sustainability award. Jody takes us back in time and mentions that the Durst Organization started in the sixties with developing large scale real estate on the East Side. A lot of buildings there were out-of-date and ready for a large-scale technical renovation of lighting, heating and cooling. The approach comprised hundreds of thousands square feet of floor space, being tackled during working hours and with sitting tenants.

At the end of the nineties, a giant leap in sustainability was made with the development of the building at 4 Times Square. Against the current of the real estate malaise, this remarkable high rise was equipped with innovative features like PV-cells in the façade. This led to a much more comfortable interior climate, preventing the well-known daily 'afternoon dip', and a boost to productivity. It was an immediate rental success and as the first green skyscraper, the highlight of the Times Square revitalization.

Until now, because One Bryant Park at the

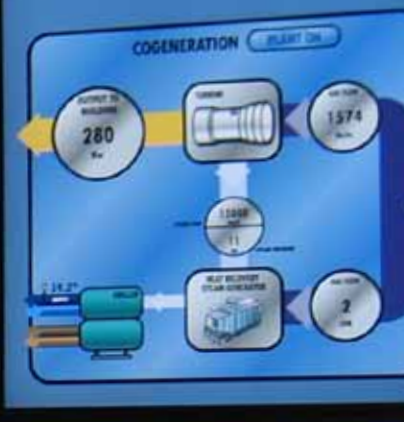


intersection of 6th Avenue and 42nd Street tops it all. On all levels state-of-the art features have been employed: saving water with the reuse of rainwater, generating power and heat with an independent power plant (Co-generating Facility) and cooling with ice that is frozen during the night, etcetera. There is no parking garage for cars in the building, but there is storage for bikes and a direct access to public transport.

Richard Cook of Cook+Fox Architects was the designer in charge of this building with a floor area of some 200.000 square meters. It took over twenty years to acquire the rights of 34 owners and between 8.000 and 10.000 people work here every day. It is the seat of the Durst Organization itself and one floor down Al Gore has his office. How do these investments pay off? Jody Durst explains that everything is focused on providing comfort to the tenants, so that even in economically hard times, they will opt for a building by Durst, in spite of higher rents, in exchange for lasting quality and green image. In the end, it all pays for itself.

After the frank and extensive explanation of Jody Durst we are taken on a tour by Jordan Barowitz (Director External Affairs) and Ryan Donaldson (Archivist) who take us first along the history of the Organization, illustrated on the walls of the 49th floor. Then it becomes more technical as we are told about the climate control that is provided by a pressured air system incorporated in the floor. This is also where the data systems are situated, allowing for

FLOOR	TEMP	REL. HUM.	CO2
ACS 33.1	28549	57.4	
ACS 33.2	26127	56.3	
ACS 32.1A	40171	60.2	
ACS 32.1B	37497	60.1	
ACS 32.2A	37319	60.8	
ACS 32.2B	39728	61.8	
ACS 32			
ACS 31			
ACS 30			
ACS 29			
ACS 28			
ACS 27			
ACS 26			
ACS 25			
ACS 24			
ACS 23			



FLOOR	TEMP	REL. HUM.	CO2
ACS 32	4649	49.1	0
ACS 31	4054	49.7	0
ACS 30	4132	49.6	0
ACS 29	4107	48.1	0
ACS 28	4072	53.9	0
ACS 27	4137	49.5	0
ACS 26	4081	53.3	0
ACS 25	4062	49.7	0
ACS 24	4689	57.2	0
ACS 23	4913	50.2	0
ACS 22	4836	50.2	0
ACS 21	4475	53.3	0
ACS 20	4577	48.9	0
ACS 19	2282	48.7	0
ACS 18	4167	58.2	0
ACS 17	4569	57.1	0
ACS 16	4577	58.2	0
ACS 15	4600	50.9	0
ACS 14	4624	49.3	0
ACS 13	4113	55.9	0
ACS 12	4520	50.1	0
ACS 11	4213	49.9	0
ACS 10	4213	49.9	0
ACS 7M-1A	3123	59.8	0
ACS 7M-1B	3483	58.7	0
ACS 7M-2A	3117	57.0	0
ACS 7M-2B	3813	57.7	0
ACS C-1	2962	55.5	0
ACS C-2	11357	55.4	0
ACS C2-1	16100	57.7	0
ACS C2-2	11954	67.8	0
ACS C2-3	8738	58.1	0

VFD POWER CONSUMPTION			
COOLING TOWERS	PUMPS		
CT A	33111 kWh	P-CO-1 24223 kWh	P-CO-18 4
CT B	35791 kWh	P-CO-2 128649 kWh	P-CO-11 3
CT C	32734 kWh	P-CO-3 27978 kWh	P-CO-12 16
CT D	32734 kWh	P-CO-4 89551 kWh	P-CO-12 14
CT E	54219 kWh	P-CO-5 46324 kWh	P-CO-16 15
CT F	50283 kWh	P-CO-6 10896 kWh	P-CO-17 11
		P-CO-7 7608 kWh	P-CO-18 20
		P-CO-8 1888 kWh	P-CO-23 1
		P-CO-9 19613 kWh	P-CO-28 24

ACS UNITS					
ACS C01	37929 kWh	ACS 16	5672 kWh	ACS 39	5
ACS C0-1	6163 kWh	ACS 19	113893 kWh	ACS 34	21
ACS C0-1	22875 kWh	ACS 98	186454 kWh	ACS 35	24
ACS C0-3	8112 kWh	ACS 21	22340 kWh	ACS 36	8
ACS 7M-1A	62198 kWh	ACS 22	4412 kWh	ACS 31	3
ACS 7M-1B	60813 kWh	ACS 22	24382 kWh	ACS 38	53
ACS 7M-2A	64278 kWh	ACS 34	38197 kWh	ACS 28	21
ACS 7M-2B	62721 kWh	ACS 35	17448 kWh	ACS 46	13
ACS 14	7618 kWh	ACS 86	24888 kWh	ACS 41	23
ACS 11	14274 kWh	ACS 27	38380 kWh	ACS 48	10
ACS 15	44822 kWh	ACS 36	33649 kWh	ACS 58-1	18
ACS 14	8518 kWh	ACS 29	8947 kWh	ACS 93-8	21
ACS 18	9758 kWh	ACS 38	4912 kWh	ACS 10-1	73
ACS 16	34184 kWh	ACS 31	83273 kWh	ACS 10-8	93
ACS 17	17967 kWh	ACS 32	28141 kWh		





a free and flexible lay-out of the offices. Also in the larger open spaces there is an individual regulation of the interior climate. The floor-to-floor windows have been screen-printed top and bottom to achieve a balance between daylight and sun, that can be tempered by louvers on the inside. It is remarkable that design and details are more or less standard and without any striking expression one might expect in an exceptional building like this. Also seen from the outside, the exterior doesn't indicate that this is such a special building featuring

sustainability. The materials used for the interior, save for some bamboo and cork flooring, are also quite conventional. Then we descend to the basement where Daniel Monahan (Chief Engineer) joins us to show the inner workings of the climate control. The Co-Generating Facility works 24/7 and 365 days a year. It is the most efficient way of generating heat, cold and electricity and pays itself back in five to six years. We continue into the Chiller Plant Room where the installation is used during the night to produce ice for cooling in daytime. This

limits the energy need and creates a better balance between day and night. As a rule, the peak determines the size of any installation and operating at that capacity causes the most pollution. By using different sizes of storage tanks, at any time the optimum combination can be applied. Daniel also explains how drinking water is being saved through a grey water system with the use of rainwater and by the installation of waterless urinals.

After thanking Jordan and Daniel for their thorough explanation, we leave the building, impressed by the technical ingenuity and spotless installation spaces, where one could eat from the floor. Fortunately, we don't have to, because in front of us is Bryant Park, where a brown bag lunch is waiting for us. After five hours, some time to relax.

0:00 - 01:00 PM Natascha Drabbe

'Do as the locals do' and find yourself a bench in the park to have lunch with a wrap. Drop in a chair next to Friso who initiated all of this and have a talk in the sun.

Minding the words of Hans van Heeswijk, I'm relaxing and try not to spend my energy too soon. Hans Ophuis has asked his partner Jacqueline to do the local shopping for lunch, with these delicacies as a result. A cup of coffee from a pavilion in the park, surrounded by people who have escaped their office to have lunch in the open air, like us. It's time to move on to Grand Central, our next stop, in view and walking distance from the park.



01:00 - 02:00 PM Eugène Franken



For one moment on the landing of the grand staircase in the imposing Concourse of Grand Central Terminal there is time to enjoy the spectacle of people on the move. Then in a hurry to the Station Master's Office near Track 35 for an appointment with Dan Brucker who will be our tour guide for the next two hours.

Leaving spare luggage in a storage room full of copying paper and soft drinks at the center of the office maze, we return to the Grand Concourse where Dan provides a sneak preview of the riddles and mysteries that are waiting for us during our tour.

A secret underground station, a possibly even more secret space where people who venture in, usually leave in body bags, a secret staircase, consciously wrong information on the electronic schedule boards, something mysterious with the zodiac painting on the ceiling, and much more to come. Audio equipment was not invented for Dan Brucker, who relies on the emphatically spoken word and grand gesture to get his information across. Most New Yorkers call this building from 1913 'Grand Central Station'. Wrong! We will never make that mistake after Dan's vivid explanation that the Station is only a small part of the Terminal. 'Terminal because trains terminate here.' It contains a railway station with as many as 44 platforms and 67 tracks, and includes the deepest basement of all Manhattan.

The Metropolitan Transportation Authority, which we visited this morning, rented the

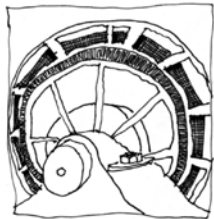


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building in 1994 for a period of 110 years. It must have been for a modest fee, for this Beaux Arts landmark, the 'first full electrical building', was in deplorable shape and cluttered with homeless people.

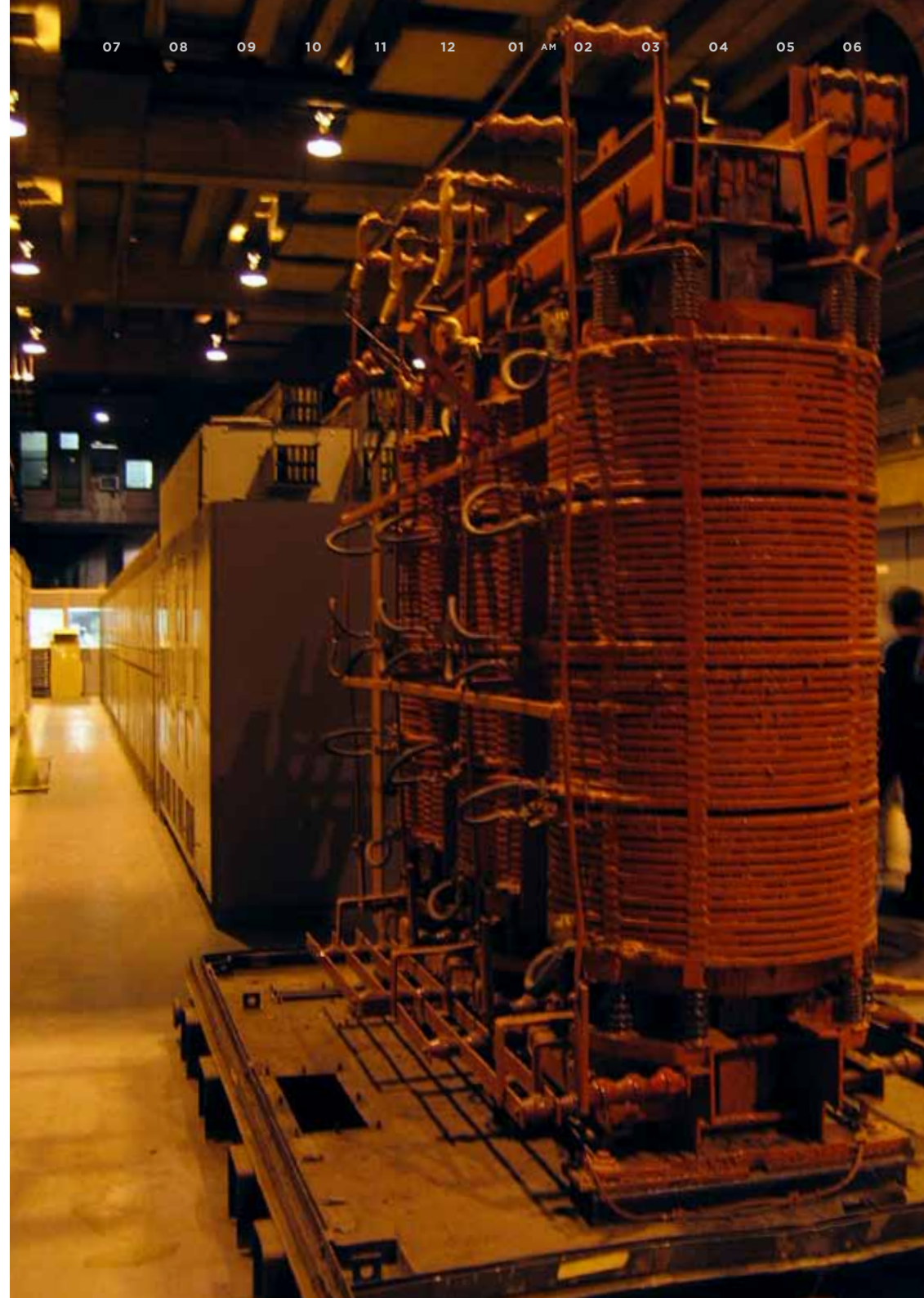
Dan is a former spokesperson of Metro North, main tenant of Grand Central and draws recognition from the crowd: 'Hey, I've seen him on TV!' He escorts us to the deepest secret basement, accessible with a freight elevator that's only available when we buy pizzas for the maintenance crew downstairs. When the elevator doors open, it turns out to be a power station where alternating current is transformed into direct current. Some of the original equipment, heavily guarded in the Second World War, is still there. It was considered vulnerable to German attacks, because with a handful of sand, the whole subway system could be knocked out. It all functioned well into the nineties.

As we noticed before in the MTA Control Center, the hardware that has to keep public transport running is very much out of date. Although we are careful to keep our distance to the switch boxes - 'Don't touch anything, there is a lot of power down here!' - it is not difficult to notice that the most recent machine tag reads 1980. After a last view of the naked bedrock in an adjacent basement and passing by the tempting red-colored power switch of the whole system, we board the freight elevator again exactly at 2:00 PM.



SCRATCH THAT!

*Dan broeuvet heeft geen
and'ionderstening nodig!
Schijnt de PR te zijn
van Grand Central Terminal
(geen station dus!!) We
leunen achter hem aan om
pizza te kopen, voor de 3
mannen die onder de rook
go de electra busch voor de
terminal passen.*





02:00 – 03:00 PM Johanna Günther

Our tour in Grand Central Terminal continues, waiting and hoping for the secrets and mysteries to be revealed by Daniel M. Brucker, our guide. Who knows, he might be the most elusive secret of all: is he indeed the Public Relations Officer his business card tells us, or a capable artist, hired in to impersonate such a person? The final destination in the basement level is in a non-existing floor, with a control room where emergencies can be managed and

where Dan sometimes has played a vital part. Metro North Railroad boasts, what they call the most sophisticated control center of the world. We are allowed to have a look from the ‘war room’ or ‘bunker’ down into the space where all 700 trains that arrive and leave GCT are monitored, supported with an automatic train control that stops a train the moment a signal is ignored. Anyway, we are privileged to experience what’s happening above the ground floor, after having been below. Of the 600.000 people passing each day, some 10.000 are



there not for transportation, but just to be here for lunch or drinks. One of those spaces is the Campbell Apartment, the largest ground floor apartment in Manhattan, built for tycoon John W. Campbell, that now houses a bar where we manage to have a drink before going upstairs.

On both sides of the Concourse, huge windows let in daylight and contain, between both sheets of glass, suspended walkways for circulation between the upstairs offices. Standing there, with both a look on the center of Manhattan outside and the vast interior space, it is almost impossible to realize that in the Eighties there were serious plans to demolish this building after Penn Station, also one of the transportation treasures that made New York, had gone. Jackie Onassis lent her name to the effort to preserve it and that worked. Homeless people were approached one by one and were persuaded to leave. The existing Oyster Bar became part of a Food Court and new shops appeared. The building now contains one of the most successful shopping centers of the United States, a far bigger tourist attraction than the Statue of Liberty.

We take our leave from Dan Brucker on the floor of the Grand Concourse with a quick explanation of all the secrets he mentioned at the start, such as the secret subterranean presidential station, built for Franklin Roosevelt, whose family estate Hyde Park was just up the Hudson river, accessible by train. Unfortunately, we don't have the time. Dan points at the four-sided clock on top of the information booth as the hidden treasure in full sight, its four faces covered

in precious stone, worth millions of dollars. And the grand staircase at one end of the Concourse is an inch shorter than the opposite original to indicate it was added later. And, yes, all trains leave exactly one minute behind the indicated schedule time. Oh, and the constellation on the overhead is beautiful and perfect, but a mirror image of the real thing.

Finally, the hole in the ceiling is the result of the United States entering the Space Age in 1957, when the missile exhibited in the Grand Concourse turned out to be slightly bigger than specified.

We say goodbye to Dan Brucker and express our sincere thanks with a copy of the book Royal Class about stylish European train stations, and move on to our next adventure.

03:00 - 04:00 PM Hans van Heeswijk

In general, the hardest part of organizing an excursion are the logistics. On one hand, you don't want to lose a moment and fill the available time to capacity. On the other hand, all individual visits have the tendency to draw out and most of all, travel times between them turn out to be irritatingly longer with a group than originally was needed on your own, when preparing the trip. With a twenty-four excursion, the phenomenon multiplies mathematically. On this journey, all went well in all respects, thanks to three seasoned and tested people in charge. Yet, few groups of people are as self-willed as architects, so once in a while there was some hassle.





The tour by our eloquent guide Dan Brucker in Grand Central had put some pressure on the time schedule. That forced us to hurry to the next event, the Signature Theater under construction. Hans Ophuis suggested to take taxis to save time and to be supposedly readily available around the Terminal. Some members decided not to wait, boarded a bus and off they were. Others imagined it to be a short distance and chose to walk. Anyway, not in ten minutes, but after 45, the group had reassembled to meet our guides, Jim Houghton and Edward Albee, who accepted our late arrival, but were obviously disappointed when we announced only having twenty minutes to spare, with no time to visit the building site. Again, sorry for that. We did admire the models and hurried off, this time by subway, to Ground Zero where we were expected to be exactly before closing time. Phew.

04:00 - 05:00 PM Jaap van de Hoek

After some hesitation whether to walk or take a taxi, our small group decided to walk, criss-cross through Manhattan until we found ourselves at a half-open parking garage on West 42nd Street between 9th and 10th Avenue. Walking in, with cars left and right, leads to an enclosed space with gigantic architectural models. Not one, but six of them, all showing some interior part of the Signature Center, under construction across the street. Jim Houghton, who runs the Center and Edward Albee, playwright-in-residence, have been waiting for half an hour, because our visit in Grand



Central took more time than expected. Frank Gehry is responsible for the design of the three theaters in different sizes. They share a lobby, entrance area and other facilities like a book shop. All had to fit within the existing plan for this city block with towers on top for apartments and offices, resting on columns that might not be wanted inside a theater space. The large models, with their removable sides, show this clearly, as if one is already part of the audience.

Unfortunately a lack of time, due to our late arrival, forces the group to skip a hard hat tour to the building site across 42nd Street. With apologies to Jim and Edward, we move on downtown to be in time at Ground Zero.

05:00 – 06:00 PM Paola Huijding

A little before 5:00 PM we arrive in Lower Manhattan by subway. From the Vesey Street Station it is still quite a walk to our destination on One Liberty Plaza. To gain some time, Hans Ophuis throws in his New York walking style and the group follows him, turning right at St. Paul's Church, passing the Hilton Hotel to finish at the corner of Church and Liberty Street, west of where the new World Trade Center is being built. We're already running a half hour late and the identification ritual in the lobby takes up even more time. Showing passport, registering those, having picture taken, being issued an ID, showing that to security and going upstairs to the 20th floor by elevator, it all takes time and we've been told that by 5:30 we are supposed to leave again.



Robert Harvey, executive director of the Lower Manhattan Construction Command Center (LMCCC), is waiting in a large conference room on an otherwise deserted floor. The weekend has begun, but he radiates tranquility and professionalism. Graduated in Architecture, Civil Engineering and Management, and with thirty years experience in project management, he is obviously the man in charge. Before starting his presentation, he inquires what we're all doing, what brings us here and if we have plans to buy the island back

for the Dutch. He has been collaborating with Schiphol Airport in running Terminal 4 of Kennedy Airport and states that 'People in New York can learn something from Schiphol.' LMCCC does much more than just supervising building a new World Trade Center. It was established in 2001 after the attack on the Twin Towers by the Governor of the State and Mayor of the City of New York to coordinate and supervise all construction, underground and above, south of Canal Street and between both rivers,



an area of about one square mile. Not only construction, but also the quality of life in Lower Manhattan as a residential and working area, concerns LMCCC, such as minimizing inconvenience caused by building activities. With appropriate pride, Harvey announces that the air quality in Lower Manhattan has improved since 2001 and the population has been growing. From 55.000 residents now, their number is expected to increase to 77.000 when all is ready. The presentation ends with a vision of how that will look like - with plans, bird's eye views and animations. A lot will be invisible, like the complete renewal and extension of the energy grid below street level. Also gone will be the frantic construction work, six days a week and in the case of the Calatrava station, even seven days. It is time to move to the other side of the building and have a look from te window.

06:00 - 07:00 PM Mathias Lehner

After the conference room, where curtains were closed for projection, here at the west side of the building, the view to the west from the 20th floor is breathtaking. What are we looking at? Where once were the twin towers of the World Trade Center and the urban chaos right after the attack, now is the most complicated excavation you'll ever see. In the background the Hudson River and the retaining walls to hold back the landfill and water. Below, right up to the building we're in, building equipment as far as the eye can see. A countless number of



cranes, manholes, water mains, gas pipes, tunnels. right in the middle of the city, with all surrounding buildings being served while construction goes on.

There are two excavations, remnant of the original WTC towers, but many more deep holes visible in the bedrock. To the left, at the southern edge of the site, is the pit for the future Vehicle Security Center, where all cars and trucks will be screened before moving on towards the new high rise. Suspended in the excavation is the original subway track hanging from one side to the other, a technical 'tour de force'. Next to it, the largest crane in the nation, a huge red monster that will be used to place the roof elements of the Calatrava subway station, the so-called 'hub'.

Building WTC7 is already finished, as is the base for WTC2, a mega high rise that is now put on hold because of the recession. To the south is also an existing hotel with seven floors added on its top, since there is a major shortage of hotel rooms in Lower Manhattan.

The total construction has less floor space than the previous towers. The reason for that is a distance between floors that increased from 12 feet to 16 feet, which incidentally allows for more flexibility in the plan. The towers 1 and 4 of the new WTC will contain 10 million square feet, compared with 12 million before. As before, the choice is for steel over concrete construction, being more economical above 40 floors.

Public-private partnership is the key to developing such a complicated enterprise.

Private partners supply specialized knowledge and flexibility, public State and City agencies are in for the long haul. That is the reason why WTC1, where the Port Authority is in charge, is already standing and other towers are on hold. Robert Harvey again refers to the collaboration with Schiphol USA in running Terminal 4 at Kennedy Airport. Always nice to hear Dutch being used to indicate something positive in Anglo-American.

07:00 - 08:00 PM Tijmen Ploeg

A walk from the new WTC through Downtown Manhattan takes us to the architectural office of Winka Dubbeldam that is next on the program. Winka is a Dutch architect who settled in 1994 to work and live in New York, founding Archi-Tectonics three years later at 11 Hubert Street. Paul de Vroom and she met in a design workshop in Russia, that is why we are here.

The office is still full of activity at the time we arrive. Winka explains the projects her office is working on, from private interiors of existing apartments to brand new housing and office buildings. Most intriguing is the 27 floor Unknot Tower that features a reclining façade to provide daylight into the interior. Impressive is also a Greenwich residential project with a completely glass curtain wall, extending over an existing structure.

Our Friday ends with after office hours drinks at the Tribeca Grand Hotel lobby, that Winka designed. She has other social obligations, and so do we.

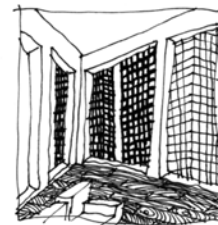




08:00 - 10:00 PM Moritz Prophet / Mijke Rood

By now, the time is eight o'clock in the evening, the place is here, in a back room of the Tribeca Grand Hotel bar. Winka Dubbeldam designed the interior and took us after the visit at her office. For a while separated from the light, sound and life of the city, we enjoy our first moment of tranquility and the first drops of alcohol during these 24 hours. Anecdotes, even jokes are being told. There is laughter in the air. Martijn and Moritz get caught in a discussion about architecture and the esthetics of Handel's Messiah and Bach's St Matthew Passion. Just before our knowledge on this subject runs dry, our glasses are empty, time to move on to our next venue. Our empty stomachs lead the way along West Broadway in the sunset to Warren Street, where we reach the loft of Ferdinand Dorsman who has invited us for dinner, starting with drinks.

The view from the 18th floor provides a live cinema featuring the surrounding high rise. Artificial light slowly replaces dusk and finally conquers the city, defeating daylight. Ferdinand welcomes us with a wink and says: 'Of course this is a crazy way to see a city. But absolutely the right way for a City That Never Sleeps.' The New York Consulate-General supports cultural NY-NL exchange in general, and especially in the field of architecture and design. Speaking for the whole group, Friso expresses our thanks for the assistance and generous hospitality the Consulate has provided. The two of them met in Berlin, when Ferdinand was



FERDINAND

Voor het diner zijn
we welkom bij Ferdinand
Dorsman. Ca. 19:00 uur
in het licht knuffeltje in zijn
handa. Het is nu. Het is nu
en allemaal al een beetje
doorheen naar het witte licht
hulst ons door deze tijd.
Reed om ons het 24
uren bij hem binnen te
staan.



the cultural attaché there, giving a tour of the embassy by Rem Koolhaas.

A real Dutch living room atmosphere with delicious food, wine and an excellent host made this the perfect pit stop for our long New York night. Well taken care of, refreshed and reassured we plunge back into the panoramic view we just saw.

10:00 – 11:00 PM Jörn Schiemann

Just as we saw a theater under construction this afternoon before it even opened, tonight we're going to visit a Broadway theater backstage after the curtain has closed. That will happen in the Ambassador Theater on West 49th Street, between 8th Avenue and Broadway. The performance we have missed is 'Chicago - The Musical', a revival of 'Chicago - A Musical Vaudeville', a show that played on Broadway from 1975 till 1977. The new production is devised by Walter Bobbie who adapted it to the dimensions and technical possibilities of the Ambassador. This 'simplified' rough version has been a great success since 1996 when it opened, has won many awards and the distinction of being the longest running revival in Broadway ever.

In this part of town, taxis are the most efficient form of public transport, so we arrive with a fleet of cabs at the stage door next to the main entrance of the theater. For a moment we are part of a dedicated group of fans who have gathered here to cheer their favorite actor. We have an appointment with production stage managers Kristen Harris and Terry Witter, who are



able to locate us in the crowd and let us in. It is amazing how much space it takes in the back to create an illusion on stage in front and yet the Ambassador is a very compact theater compared with European standards. In passing, a casual remark: 'Have you ever heard about Dutch applause? - It's the longest!'

11:00 - 12:00 PM Edward Schuurmans

After the tour backstage, Terry Witter ushers us to where nobody of our group ever dreamt they would be: on a Broadway stage! Too bad the house is empty. It is striking how wide and shallow the theater looks when seen from here. Terry continues by explaining what a stage manager actually does. His dry and factual comment gives the impression that this is a routine job, and that seems not far from the truth. The stage manager coordinates logistics to basically reproduce the performance as created by the director, in this case Walter Bobbie, who will not be there for every show, especially when it runs for years.

It is quite usual to have two stage managers for a Broadway show like this. When things get more complicated (for example Spiderman) their number can grow to seven. Some events, like a change in the cast, can be a reason for Walter to be present. The Dutch crowd starts to move again - there must be more things to be seen in this theater. We want to know more about stagecraft, go back behind the scenes and look up. Yes, the space over our head is crammed with technical equipment.

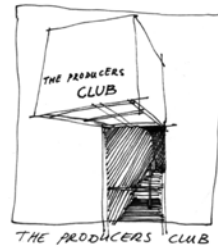


We have to realize that this building is almost a hundred years old and the machinery is mostly operated by hand. Terry leads us into the next space, and all of a sudden that turns out to be the street and we're outside. Indeed, a solid and concise view of backstage Broadway, and this is it. Fantastic! Now we have to go from 49th to 45th Street, supposedly 16 minutes. It turns out to be a little longer and awesome. Around this time on Broadway by way of Times Square. It almost feels as if our theater friends had a hand in directing this part of the tour, but it is all an unrehearsed and exciting surprise. Gee - what an action, what an urban life! But above all, I suddenly realize that I'm in an outside room, shaped by neon lights going up into the dark! A real stimulation of the senses.

From one sensorial stimulus to the other, we arrive at the Producers Club. Before I'm aware of it, a rather underdressed lady is standing in front of me. Her attire can be measured in square centimeters. The Club turns out to be more than just a projection room, it also functions as a party center. Friends and family of a happy young couple have no objection at all when some of us want to join the fun. We still have a jolly ten minutes before the screening starts.

00:00 - 01:00 PM Helga Snel

It is 1988, just after midnight in a New York bar. My room mate comes up to me, all excited: 'Have you seen these three fantastic dancing girls on the bar?' I glance in that direction and pronounce: 'Those are three men!'



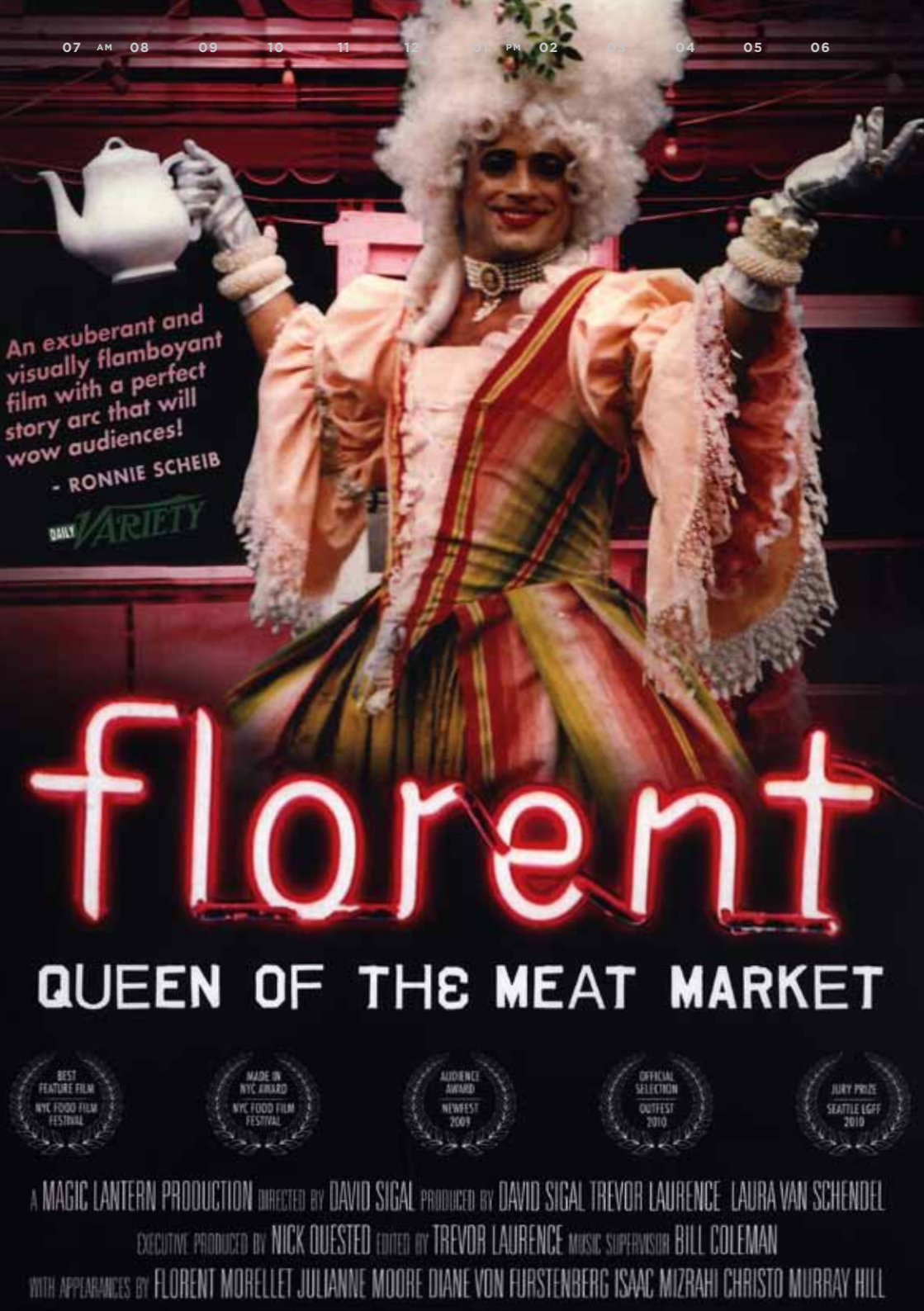
THE PRODUCERS CLUB

*Ok van is het mijn kunst
het is 20⁰⁰ uur. Tijd voor
mijn vlog. In de producers
club wordt er nu dans les
gegeven, is 'n bar die zo zo
passie in New Jersey, de
toiletten zijn schoon lieten en
in het fildesae l'ofe gant
Friso de provier van de film
Florent! Lat zien. Oh niet
leer kunt hier en notitie
bloedje, bij 'n van hun
bun vrienden slagen!!*

It is 2011, just after midnight, we're sitting in the projection room of the Producers Club. At the same time, in a space next to ours a workshop belly dancing is being given and in the bar below us a party is going on. My turn to report one of these 24 hours.

Friso Broeksma gives an introduction on what we're going to see. It all started in the Eighties when his friend Florent Morellet opened his bistro / diner Florent on Gansevoort Street in the Meatpacking District. It was a time when everything was possible and New York was still a little unkempt. Those were the good times and Friso's story moves all of us. At least, a whiff of wistfulness overwhelms me.

We gathered here for a sneak preview of the movie 'Florent - Queen of the Meat Market'. Looking back to a time in New York when this district was dirty and interesting, open for experiments. Rents were cheap, attracting everything outside the main stream. Artists, whores, transvestites (trans-nies) and homosexuals found their place here. Between the meatpacking warehouses the most beautifully dressed-up boys on high heels strode to their bar to dance on. Its success as a hip and trendy neighborhood was also the downfall of the Meatpacking District. Before long, raving reviews in papers and magazines killed this atmosphere. Everybody had to be there! To have a look in that different world! Queues of the curious in front of Florent, waiting to get in, reservations were not possible. A beginning of the end. Rents skyrocketed and the neighborhood was taken over by



An exuberant and visually flamboyant film with a perfect story arc that will wow audiences!
- RONNIE SCHEIB

DAILY VARIETY

florent

QUEEN OF THE MEAT MARKET

- BEST FEATURE FILM NYC FOOD FILM FESTIVAL
- MADE IN NYC AWARD NYC FOOD FILM FESTIVAL
- AUDIENCE AWARD NEWEST 2009
- OFFICIAL SELECTION QUITFEST 2010
- JURY PRIZE SEATTLE LGFF 2010

A MAGIC LANTERN PRODUCTION DIRECTED BY DAVID SIGAL PRODUCED BY DAVID SIGAL TREVOR LAURENCE LAURA VAN SCHENDEL
EXECUTIVE PRODUCED BY NICK QUESTED EDITED BY TREVOR LAURENCE MUSIC SUPERVISOR BILL COLEMAN
WITH APPEARANCES BY FLORENT MORELLET JULIANNE MOORE DIANE VON FURSTENBERG ISAAC MIZRAHI CHRISTO MURRAY HILL

boutiques and expensive clubs. Florent closed in 2008 after 23 years, having been open for 24 hours till the end. Lights go on, titles roll, I look around. Some friends, who are not on active writing duty, might have missed part of the movie. They might also have missed the set, when it was still around.

01:00 - 02:00 PM Corien Sparnaay

One thing is clear: without Florent there would not have been a 24 hour trip of New York. Some might have missed the point, sitting down in a comfortable chair in the dark, next to a bottle of beer and giving up the struggle against sleep. Yet the film documents a self-selected family of friends from all walks of New York life who gathered around the table to dine and drink and feel at home. Two days later, when Kees and I visit the High Line, the park that runs north from the Meatpacking District, we find the place still empty and closed. Back in France, where we live, we read in Le Monde that gay marriage finally reached New York. It was during our stay, just one street away from our hotel, that Dominique Strauss-Kahn was caught in a quite different affair, of which the French press still can't get enough. Visiting the art gallery on our way to the boat is a good introduction to the wonderful exhibition we see a couple of days later in the Metropolitan Museum, 'Savage Beauty' with works by Alexander McQueen. We've turned 24 hours New York into a week. Something to repeat.

02:00 - 03:00 PM Joke Vos



It's in the middle of the night. West 22nd Street is asleep, but at number 511 Edwin Meulenstein welcomes us into his gallery that he took over from Max Protetch a year and a half ago, a place that has a 40 year old tradition of presenting innovative art. We see large sculptures, paintings and photographs made by contemporary artists, of whom have made work especially for and in his place. Here, Oliver Herring photographed models spitting paint, Yue Minjun is a smirking presence and Saul Chernik assembled a sequence of magnificent black and white pictures of a Brooklyn cemetery into a beautiful video loop.

The gallery is specialized in work by architects. Showcases display drawings of internationally known architects like Louis Kahn and Aldo Rossi. It is a dwindling market, we are made to understand, since a younger generation of collectors doesn't seem to be interested any more. Edwin has noticed that architects have stopped sketching, which is immediately challenged by AetA members. In any case, present-day presentation techniques haven't found their way into a profitable market yet. He did buy a huge model of SIM Palace by Michael Webb and keeps track of Stephen Holl and BIG, so he still has some hope.

Through a deserted Chelsea we walk to the Pier at West 26th Street. Over a wooden landing we find our way to our tugboat 'Cornell'. The pier features more boats for aficionados. Our tug is behind the 'John J. Harvey', an authentic fireboat that



played a heroic role during the attack at Ground Zero. The captain gives his safety instructions for us Dutch landlubbers, very American.

The music comes aboard together with provisions to get us through the night, and we depart for the briny deep around Manhattan.

03:00 – 04:00 PM Kees Volger

Ten minutes after boarding the tugboat 'Cornell' at Pier 66-A, the crew cast off for

the last part of the 24 hours. Matt Perricone, our skipper, has some safety instructions to be adhered to:

- When moving about, hold on to railings and banisters;
- Climb up and down stairs facing the steps;
- Don't waste water in the toilets – 'Otherwise the boat runs out of water.'
- All accidents, even minor ones, should be reported to the captain;
- No more than six persons at one time in the pilothouse;
- Have a safe trip!



The tugboat was built in 1949 at the Jakobson Shipyard, Oyster Bay, NY and has a GM Cleveland diesel engine with 16 cylinders, capable of 1.800 horse power. It ferried railroad cars across New York Harbor for the Lehigh Valley Railroad and was powerful enough to serve as icebreaker.

In the meantime, a sound equipment is installed on deck. Timuçin Sahin, a friend of Edward's is going to play his music. He just flew in from Turkey and will perform during this New York Harbor Sunrise Tour. He studied guitar and composition at the Amsterdam Conservatory and claims to be influenced by Morton Feldman, Xenakis, Olivier Messiaen and his own graduation teacher Daan Manneke.

On board, Timuçin plays his string instrument that is partially 'fretless'. Pre-recorded music supports his live music. Too bad that some on this Hudson trip suffice by listening to the music from inside the cabin, where only fragments are blown in by the gusts from the deck. The music blends harmoniously with the thud of the engine.

Marja Samsom is in charge of the breakfast on board and serves chocolate dumplings, accompanied with coffee and tea with a shot of brandy. Following captain's orders, we hold on to the railing, sailing past the Statue of Liberty

04:00 - 05:00 PM Katrijn van de Vrande

Liberty is also the prominent background of this sketch with Timuçin playing. His guitar features two necks, one with and one without frets. Assisted by Edward, he has found



his place on the aft deck with an amplifier and computer. Unfazed by his early flight in from Turkey, he takes us off on a trip that links architecture and music. His overriding interest is searching for music that is directly influenced by its environment. Playing in the middle of the night on a boat in ice-cold weather determines his improvisation to the partly prerecorded music, inspired by what we, as architects, might feel as rhythm or music in space. Is his sketching comparable to ours? Does it go further than just the subdivision of a façade?

Intriguing questions that gave this boat trip in the dark of New York Harbor an almost psychedelic touch we will never forget. Thanks to the sound (Timuçin), sight (Liberty and Manhattan skyline), reflection (what was that significance again of rhythm in architecture, and do I apply that myself?), taste (coffee and brandy that I otherwise never drink) and feeling (where are we, what kind of world is this?), all experienced in unison on a tugboat sailing Hudson River.

05:00 - 06:00 PM Paul de Vroom

The boat is well on course when I realize at four o'clock that it's my turn to start writing. The narrow gangways are damp, there is a lot of engine noise and the smell of fuel oil is pervasive. Simultaneously, before my eyes occurs one of the most exciting spectacles known to mankind: the Manhattan skyline by night, seen from the water. Suddenly, everything falls into place. The rippling rhythm of a boat ride allows a certain serenity to

replace the stress that is part of the craziness that is inherent to a group, determined to complete a 24 hour odyssey through the nervous New York metropolis. What disaster might hit the city next, New York will survive anyway, because it is ultimate proof of human ingenuity- the only world city where all divergent cultures melt into one: that of New York.

To get back to my job of reporting, I talk to our guide, Mary Habstritt. In her modest but precise way, she points out the buildings that are passing by. How exceptional each of them may be - think of Gehry's IAC Building - the overall impression is so overwhelming that it surpasses all. Pretty soon I'm asking her personal questions and maybe that's why she stops using the headset option. While New York by Night floats by in the background, we discuss her German origin and how - for her a critical fact - her brother got to know his wife through internet.

Numb with cold, I move on to the galley, where Marja Samsom in striking head-gear keeps moving the group by providing plastic cups with coffee and brandy. I continue this roving reporter approach and succeed in eliciting from a knowingly smiling Friso that his rapport with previous cultural attaches have always been very special.

But my place was supposed to be on the upper deck. Edward had told me beforehand that his friend Timuçin would be making extraordinary music. Automatically, my association of boats is with entertainment music. Urged on by Edward gave me



a last chance and it was overwhelming. On the aft I saw someone performing music in all weathers for a select group of people. We discussed his preferences and mine. When I graduated I was fascinated by the musical sketches of Brian Eno and his 'Music for Airports': pure architecture. Kees Volger already mentioned Timo's preferences.

This was the moment of my greatest surprise: Katrijn was also one of the listeners and pointed out that it was she who was to cover de time from 4 till 5, not me. It all depended on how you read the list that coupled names with time slots. Mine was from 5 until 6.

After having experienced the previous hour intensively, it was difficult to repeat that concentration. Fortunately, the rest of the group live in the same atmosphere. The whole boat was filled with people in a contemplative mood, enjoying the cityscape at the break of dawn, highlighted by the United Nations Headquarters that was wildly cheered by some wide-awake fanatics, including my wife Jet.

Perhaps through this boat trip, we can conclude once more that the most beautiful architecture is that of urban ensembles and that architects should strive to enhance the whole with their individual contribution.

06:00 – 07:00 PM Minke Wagenaar / Hans Ophuis

Around 6:00 AM we navigate the East River, back to the Battery, the southernmost tip of the island of Manhattan, where we welcome Dave Zielnicki on board, our guide

from West 8 Landscape Architects. Circling Governor's Island is the ideal backdrop of Dave's explanation of the plans for the place.

After closing its military operations on Governor's Island in September 1996, the island was sold by the federal government to New York City and the State of New York for one dollar in 2003. A public corporation charged with developing the island was put in place: The Trust for Governor's Island. They launched a design competition amongst five internationally renowned teams in 2006. Dave Zielnicki explains how West 8 after being selected in December 2007 as the winner, has worked out a master plan for the development of Governor's Island. Nine areas, each with a distinct character, form the core of the 87 acres (35 hectares) development. They vary from the 2,2 mile (3,5 kilometers) Great Promenade along Governor's Island perimeter to an elevated landscape in the southern half called 'The Hills' with heights that rise from 46 feet to 82 feet (approximately. 13,5-24,5 m).

The plan intends to provide ample space for city dwellers to literally escape the stress of urban life by catering to a wide range of activities and spatial perceptions, by allowing bold landscape design to interact with the spectacular surroundings and the historic setting of the place.

Heading back to the Battery, the Coast Guard isn't going to be fooled a second time and prevents us from landing, which means we miss the visit to Ben van Berkel's New Amsterdam Pavillon at Peter Minuit





Plaza, that was officially opened the day before. It also means we have to stay on board while the 'Cornell' returns tot Pier 66 to dock again next tot the historic fireboat 'John J. Harvey'.

Conclusion It has been accomplished. It took almost 25 hours to complete the program but it was worth it. By showing how a basic idea - a 24 hour trip through New York - in a complicated environment - the City That Never Sleeps - simply can't be boring. For one phenomenon the organizers can't claim any credit. We were lucky with the weather. For most of the following weekend it rained over New York. Almost 24 hours.

Acknowledgements

Friso Broeksma / Hans Ophuis

To experience a city for 24 hours – It takes a village. A gang of good people gave their support, counsel, wisdom, effort and practical help.

First and foremost we would like to thank our 24 fellow-travelers who took up the challenge to share the adventure of experiencing the 'City That Never Sleeps' first-hand. Their impressions in words and images form the pieces of which this quilt of memories is made. Thank you, guys.

Then there were friends, new and old, who provided invaluable assistance in devising and organizing the program, but were unable to participate. **Florent Morellet**, with his restaurant in the Meatpacking District at 69 Gansevoort Street, from 1985–2008 open 24/7, was the source and inspiration. The film 'Queen of the Meat Market', that premiered a week later in the Cinema Village was testimony to his words 'The most constant thing about New York is change.' **Michael Honda**, his personal assistant, played 'Princess to his Queen' and got us into the Producer's Club for a sneak preview. **Walter Bobbie**, as a friend of a friend, was able to usher us backstage in the Ambassador Theater after a performance of 'Chicago – The Musical' which he directed. **Huntley Gill**, skipper and co-owner of the fireboat 'John J. Harvey', managed to get us on board of the tugboat 'Cornell' for a late-night trip on the North River, the correct name for what non-nautical people call the Hudson.

Ferdinand Dorsman, cultural attache at the Royal Dutch Consulate not only served us dinner at his loft, but also prevented a war between the Kingdom of the Netherlands and the New York authorities by tempering some of our architectural anarchy. **Robert Kloos**, in the same diplomatic tradition, kept communication lines open. **Sissy Choi** of the Consulate went over and beyond her call of duty to assist us in practical matters as getting headsets, which helped tremendously to get information across.

Thomas Calandrella, asked by **Carolyn Jackson-Colley** of New York City Transit, revealed the inner workings of the MTA Control Room that keeps New York moving. **Jody Durst** and the fine people of the Durst Organization **Florence Grappone**, **Jordan Barowitz** and **Ryan Donaldson** we have to thank for their hospitality and informative tour inside One Bryant Park.

Tamarah Coombs, director of Programs & Tours of the Municipal Art Society introduced us to **Dan Brucker**, who was our inspiring guide through Grand Central Terminal. We have to come back for that secret train station down below, which we missed.

Edward Albee was so kind to involve **Jim Houghton** of the Signature Center under construction at West 42nd Street, where both explained in the parking garage across the street the models for the new theater by **Frank Gehry**. To everyone's dismay,

a lack of time didn't permit a scheduled hard hat tour to the building site across the street – an excellent reason to be back soon for a performance when the place is finished.

Robert Harvey, introduced by **Kelly Firth**, of the Lower Manhattan Construction Command Center, graciously extended his Friday into the weekend to inform us about the work-in-progress at Ground Zero.

Winka Dubbeldam received us in her office to get an inside view of her projects and joined us for drinks at the Tribeca Grand Hotel lobby, which she designed.

Edwin Meulenstein opened his gallery on short notice, after we met the day before at the inauguration of the New Amsterdam Pavillon at Minuit Plaza by Ben van Berkel. Unfortunately, the Coast Guard was not in a mood to let us disembark there at the end of our boat trip. Which, by the way, was the nautical grand finale of our NYC24HRS.

Matt Perricone, captain of the 'Cornell', was responsible for a great job. **Mary Habstritt**, on short notice asked by Huntley Gill, was our great guide in the dark and during early sunrise in New York Harbor. **Timuçin Sahin**, musician and friend of Edward Schuurmans, filled the early morning with his music, after having been flown in from Turkey that same morning. **Marja Samsom**, our own Dutch dumpling diva, served an unforgettable breakfast with coffee and brandy from the ship's galley. **Adriaan Geuze**, **Dave Zielnicki**, **Claire Agre** and **Nicolette Pot** of West 8 did all they could, from abroad and locally, to make the circumnavigation of Governor's Island a successful alternative of actually setting foot there.

Russell Shorto, author of the best-selling 'Island at the Center of the World' was very helpful with conceptualizing the program and proof-reading the text that was the final result. We hope it provides a sweet memory of what you all have been part of and made possible.

We have done our utmost to spell names right, check numbers and facts. If some errors still remain, please do remember this is not your annual shareholder's report.

Blog (in Dutch)

<http://www.aeta.nl/newsletter/24hrs-ny-2011/archive/2011/5/13/nyc-live-report-3-het-voorlopige-einde/>

Martijn Oskam

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Tijmen Ploeg

08

Moritz Prophet

09

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10

Jörn Schiemann

11

Edward Schuurmans

12

Helga Snel

01

Corien Sparnaay

AM

02

Joke Vos

03

Kees Volger

04

Katrijn van de Vrande

05

Paul de Vroom

06

Minke Wagenaar / Hans Ophuis

A large industrial steam engine is the central focus of the image, set in a museum-like environment. The engine's massive flywheel and various pipes are visible, with a warm, golden light illuminating the scene. Overlaid on the image is large, semi-transparent text. At the top, the letters 'HRS' are displayed in a large, bold, sans-serif font. In the middle, the number '4' is shown in a similar style, rotated 90 degrees counter-clockwise. Below the number, a horizontal row of page numbers is visible: 07, 08, 09, 10, 11, 12, 01 AM, 02, 03, 04, 05, and 06. At the bottom, the letters '21' are displayed in a large, bold, sans-serif font, with the '2' rotated 90 degrees counter-clockwise.

HRS

4

07 08 09 10 11 12 01 AM 02 03 04 05 06

21

21