

Manhattan(NY)

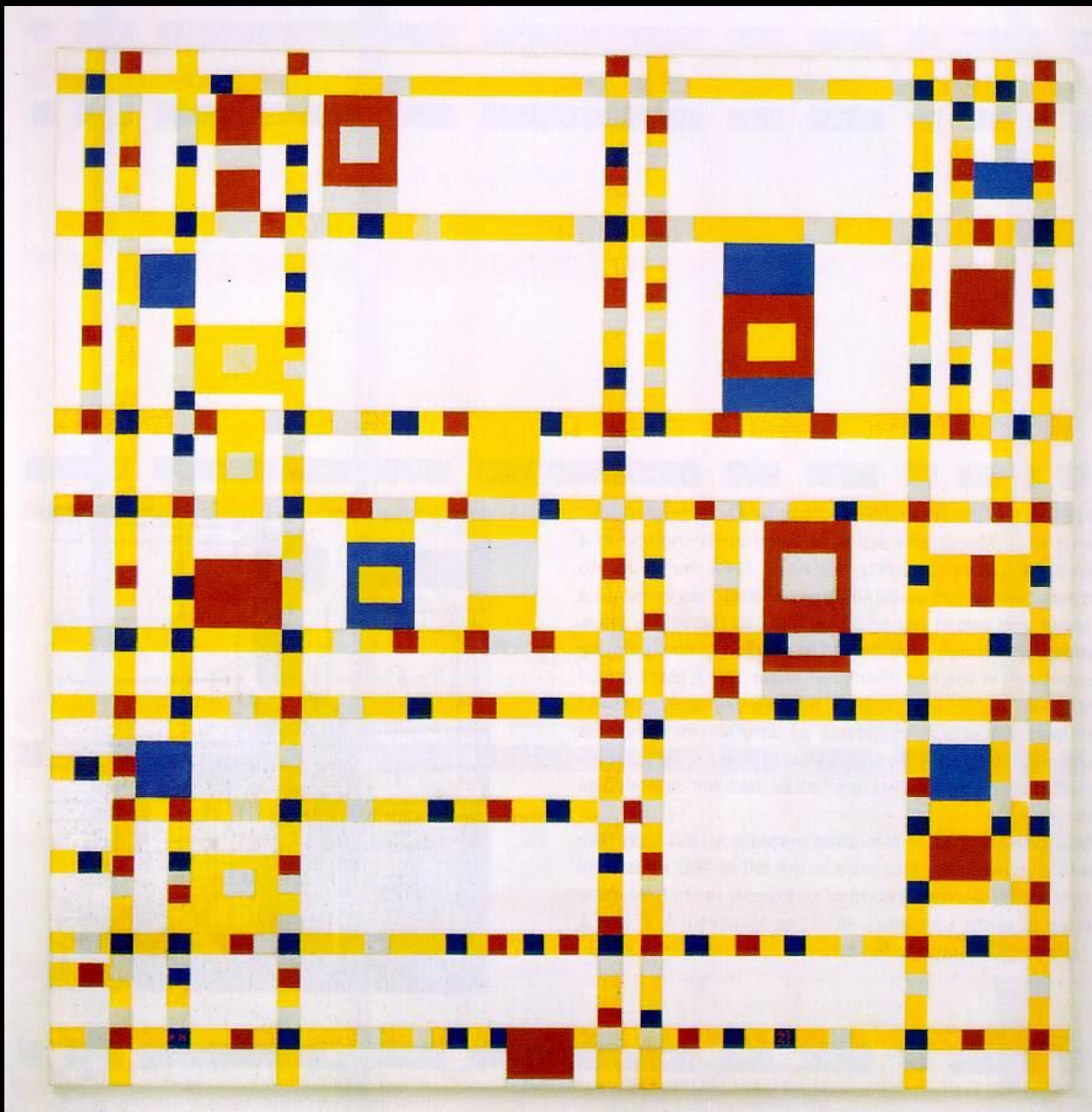


Map of
THE BOROUGHS
of
GREATER NEW YORK
in the Year 2000





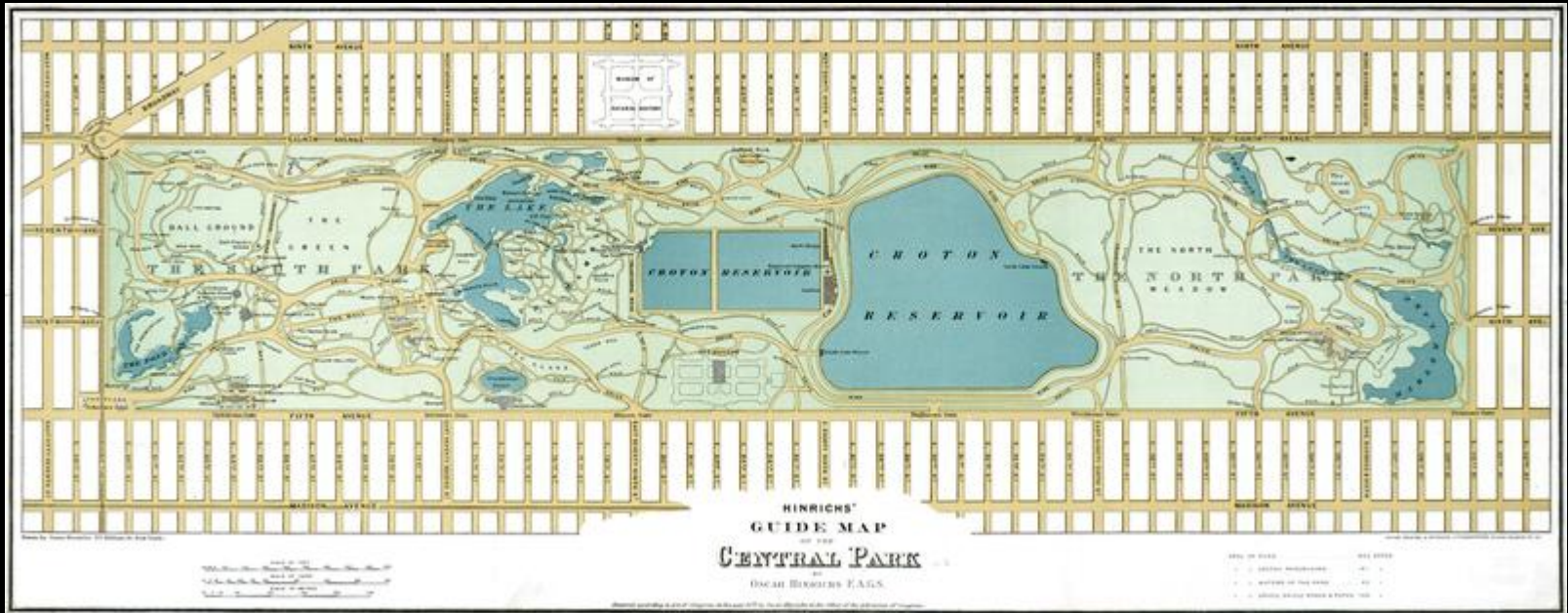




Broadway Boogie-Woogie (Modrain)

Plan de los Comisarios de 1811





Frederick Law Olmsted y Calvert Vaux,

Afbeeldinge van de Stadt Amsterdam in Nieuw Nederlandt.



Plan de New Amsterdam, Jacques Cortelyou, 1665-1670



Plan de New Amsterdam, T. Maerfchalckm, 1763



Plan de New John Montresor, 1766



Mapa de la Ciudad de New York, John Randel, 1811



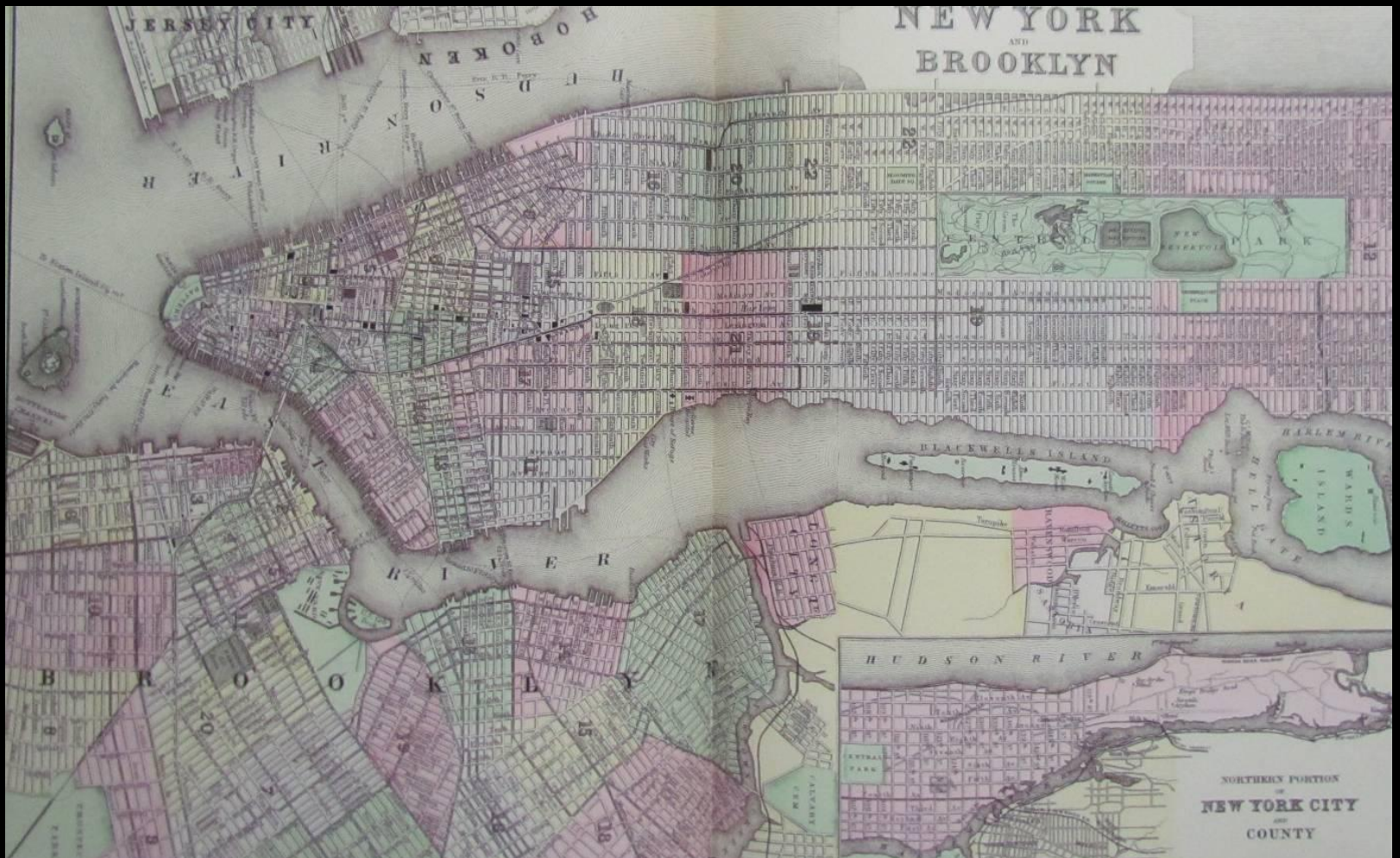
Mapa de la Ciudad de New York, David Longworth, 1817



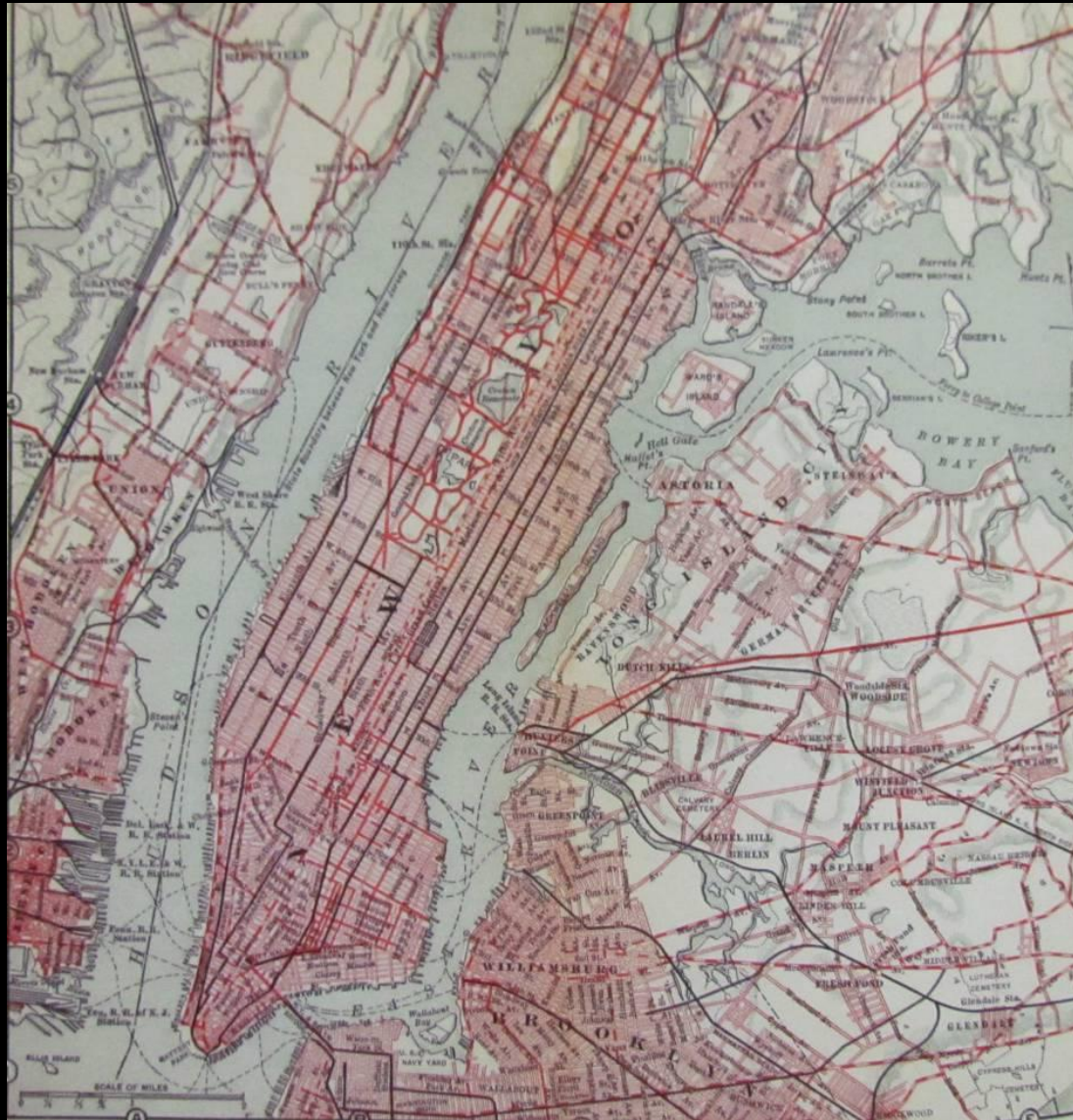
Mapa de la Ciudad de New York, Conneticut y Long Island, John Randel, 1821



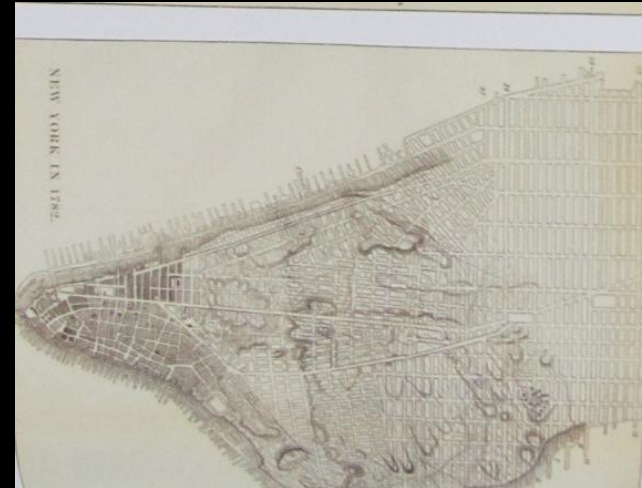
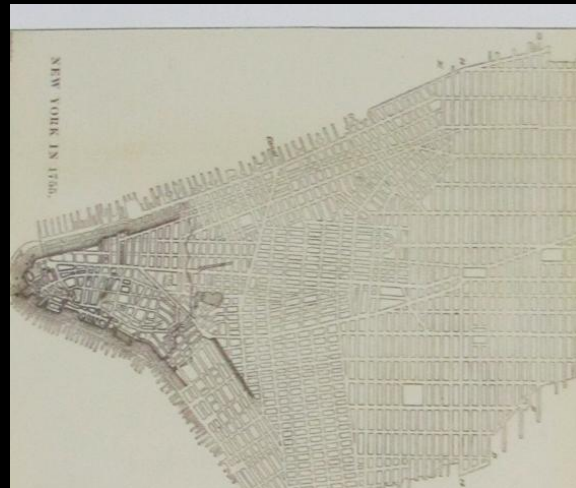
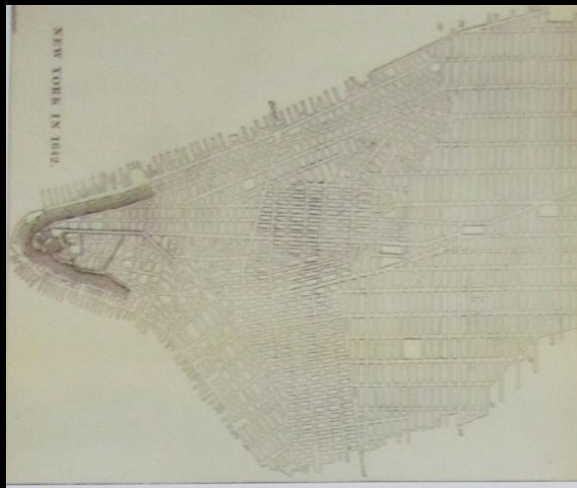
Mapa de la Ciudad de New York, Matthew Dripps, 1852



Mapa de Manhattan y Brooklyn, Samuel Mitchell, 1890



Mapa de líneas de ferry y tren, R.D.Servoss, 1894



Mapa Evolución New York 1642, 1755, 1782, George E. Waring JR. 1886



Delirious New York, Rem Koolhaas



Coney Island



Rockefeller Center



Flatiron (Fuller) Building, 1902, 22 stories (Daniel Burnham, architect).



World Tower Building, 1915, 30 stories (Edward West, "builder and owner").



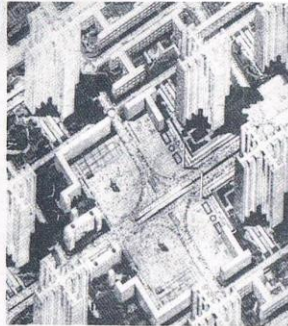
Benenson (City Investing) Building, 1908 (Francis H. Kimball, architect). Irregular plot extruded to a height of 480 feet, "13 acres of floor space, and room for 6,000 tenants...."



Equitable Building, 1915, 39 stories "straight up.... The most valuable Office Building in the World — up until 1931...." (E. R. Graham, architect.)

LE CORBUSIER SCANS GOTHAM'S TOWERS

The French Architect, on a Tour, Finds the City Violently Alive, a Wilderness of Experiment Toward a New Order



The City of the Future as Le Corbusier Envisions It.

By H. I. BROOKS

THE citizen of the French Republic who is known as Le Corbusier—he was born Jeanneret and has given name to Charles-Edouard—is just now paying his first visit to America and has had his first eyeful of the man-made miracle which is New York. In circles where disputing about art is a major sport, Le Corbusier is identified as the founder and public exponent of the mood in architecture which has been labeled the International Style and which certain stiff conservatives must not look like architecture at all.

The basic principle of this style is to regard the architect's function as primarily one of household efficiency engineering. His job is to furnish human creatures with a convenient "machine for living in."

As stated, the principle applies specifically to the family dwelling. But it applies also to the multiple arrangement of buildings which takes care of the composite employments and the complex human activities of a city where great numbers of people must live and most of them attend to business.

Since the modern dwelling and the modern city have such new demands to meet, since each has at command a service of machinery and materials which no dwelling and no city has ever had before, Le Corbusier and his school begin by discarding traditions and dismissing prejudices which would perpetuate formulas of building evolved from conditions of life that have ceased to exist.

THE rough idea is that the machine age, with its vast concentrations of population and its prodigious accumulation of mechanical devices for quantity production and for mass movement of goods and men, has created problems which the older architecture is incompetent to solve. The new architecture must face these problems squarely and find a solution on a sound mechanical basis, let the chips of academic estheticism fall where they may.

New York City, for example, is planned thick with skyscrapers—filing cases of millions of human beings at work or shoved away for the night. The streets of New York are jammed with automobiles

vehicles engaged in distributing the quantity-production output or moving these millions of people about, back and forth between home and business, and generally where they want to go, creating in the process no end of traffic tangles and even seriously endangering in life and limb those who still have to get about on their own feet.

Le Corbusier has built in France and other European countries machines for living in—machines also for doing business in. Whether these machines are, in fact, more efficient than the houses other architects build is a question which will not be argued here. But it is true that, at three years short of 50, he is more famous as the architect of the



New York Tower Skinning.

Too Small—Yes, Says Le Corbusier; Too Narrow for Free Efficient Circulation.

houses of the new architecture than which is our own. That architecture pierces the sky with pinnacles that lift the level of our rocky island (which in a state of nature could not boast a really respectable hill into rivalry with the lesser mountains.

Le Corbusier, from the deck of the great liner Normandie, looked up the harbor and saw (as he says) clear off a dream city hanging in the blue sky above the horizon of the water—a vision of enchantment. He went below for a designer and came up again with the solid substance of the vision right on top of him. He was

appalled by the brutality of the great masses—the "savagery"—the wild barbarity of the stuporous, discovery accumulation of towers, tramping the living city under their heavy feet, like a herd of maniacs.

As the ship moved up the river and he got the city broadside on, as the cluster of trenched towers of the stronghold of finance thinned out and other towers began to stand out separate, gleaming in the sunlight in the open space above their lower neighbors, his dispendency abated. Hope revived for the future which the first bright vision and seemed to embody. That vision might not, after all, be a mirage.

LATER, while touring the city in the company of the writer, he stood at the base of the steep sheer cliff of Raymond Hood's stat in Rockefeller Center and said that it was good, then began ruefully to rub the orifice out of the back of his neck that was the result of trying to look up to the very top of anything so tall and uncongenially perpendicular.

He found the smaller buildings on the Fifth Avenue front—dedicated to France and the British Empire—out of scale, both with the upreared mass and the human beings walking about the central plaza. That plaza itself, all bare (as it is apt to be when the torrid sun is on the scene), struck him as decidedly dull—in spite of Prometheus and his fountain.

Then he was shot in an elevator (at the rate of 1,200 feet a minute) to the very top of the big slab—the deck under which lurks the Radio Room—and looked out upon the map of the city, by that time half veiled, in a soft gray mist which cut off the horizon far short of the two extremes of our narrow island but revealed the bounding ribbons of water on either side.

North, south, east and west, the

skyscrapers nevertheless stood on the body. Now and again the sun thrust through the thin clouds and bathed their faces in a brief glare of high light or gilded the facades, tops which some of them have borrowed from all the styles—so important to M. Le Corbusier—that came before the steel skeleton revolutionized large-scale building. It was excellent theatre—specific theatre.

BUT the modern architect was not particularly impressed. He was looking for architecture, not theatre, and shy, besides, of succumbing to drama so melodramatic. Moreover, he was looking for architecture in his own sense of the word—in this case, the city that is a machine for living in—not merely faintly expressive scenery built to knock the beholder's eye out.

"They are too small," he said looking straight at the Empire State Building, tallest in all the world of filing cases for men and standing on one of the biggest pieces of ground devoted to that purpose in the city.

Somebody pointed out a building with "modern" horizontal lines, bolting continuous windows about a dozen by the Hudson, and a building with "modern" vertical lines, stacking up windows in parallel lines, over toward the East River.

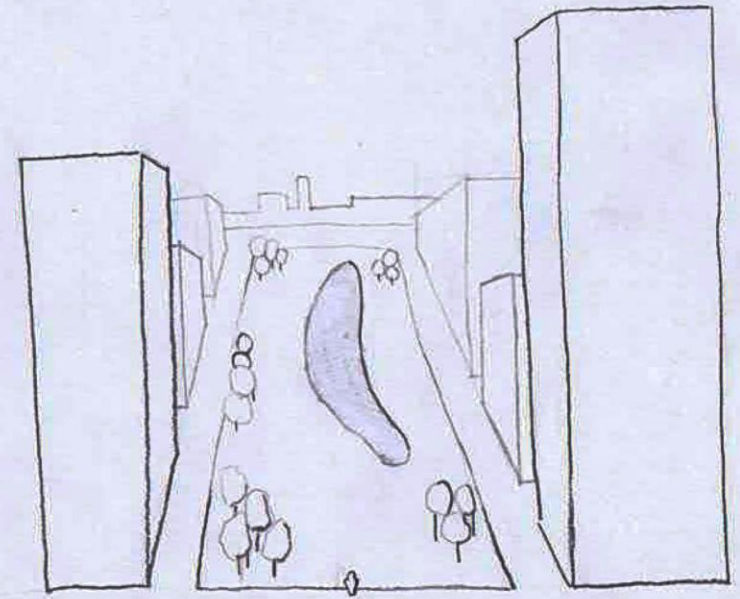
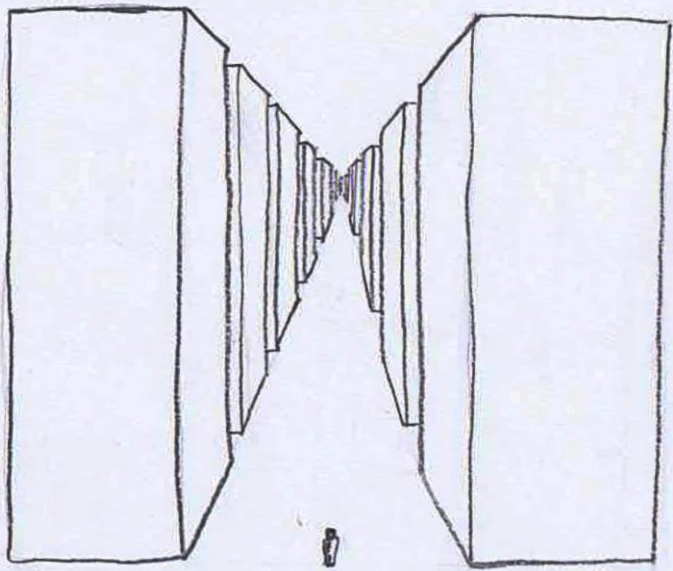
"I am not interested," said Le Corbusier, "in that sort of thing—both sets of lines are all right as expressing the idea of horizontal and vertical circulation respectively. But what counts is the actual existence in the building of the two kinds of circulation and their efficient coordination. That is the combination which creates adequate machines for business for masses of people—human beings—if it is joined, of course, with free circulation among the buildings."

The skyscrapers that thrust up

(Continued on Page 23)



Le Corbusier Looks—Critically



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- Delirious New York (Rem Koolhaas)
- Mapping New York