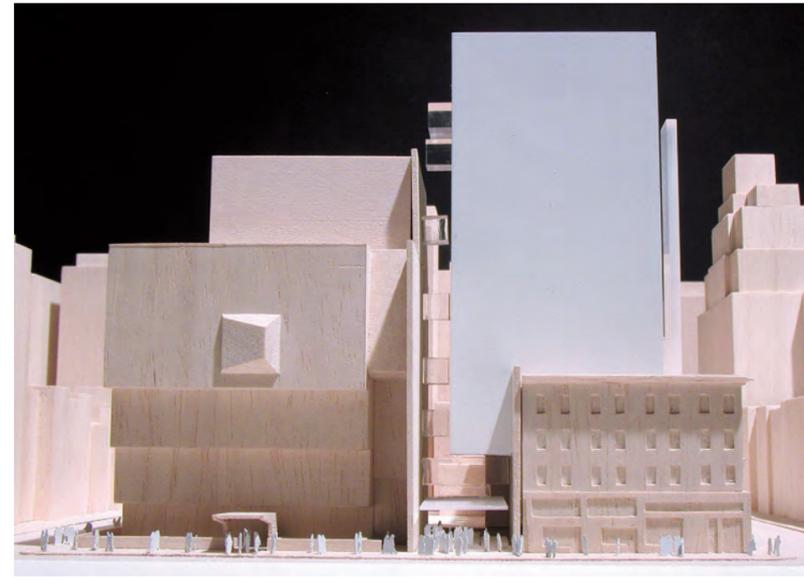
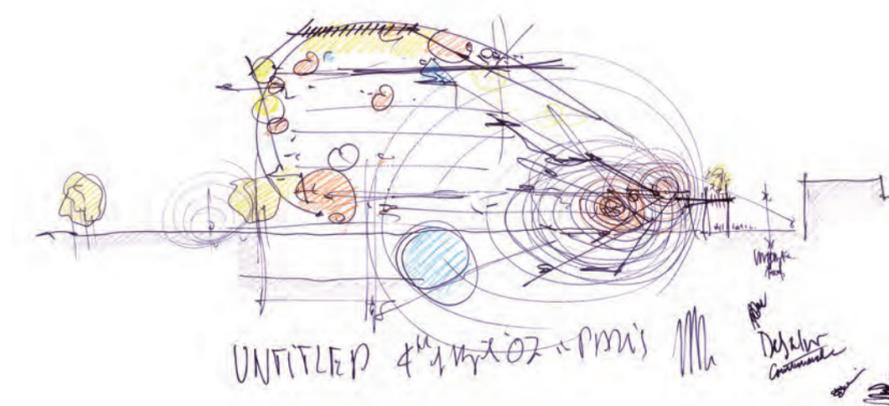
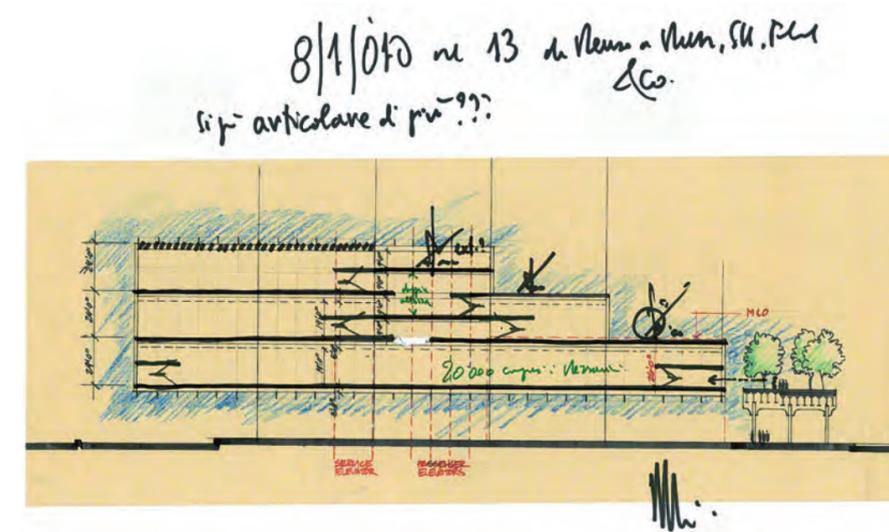
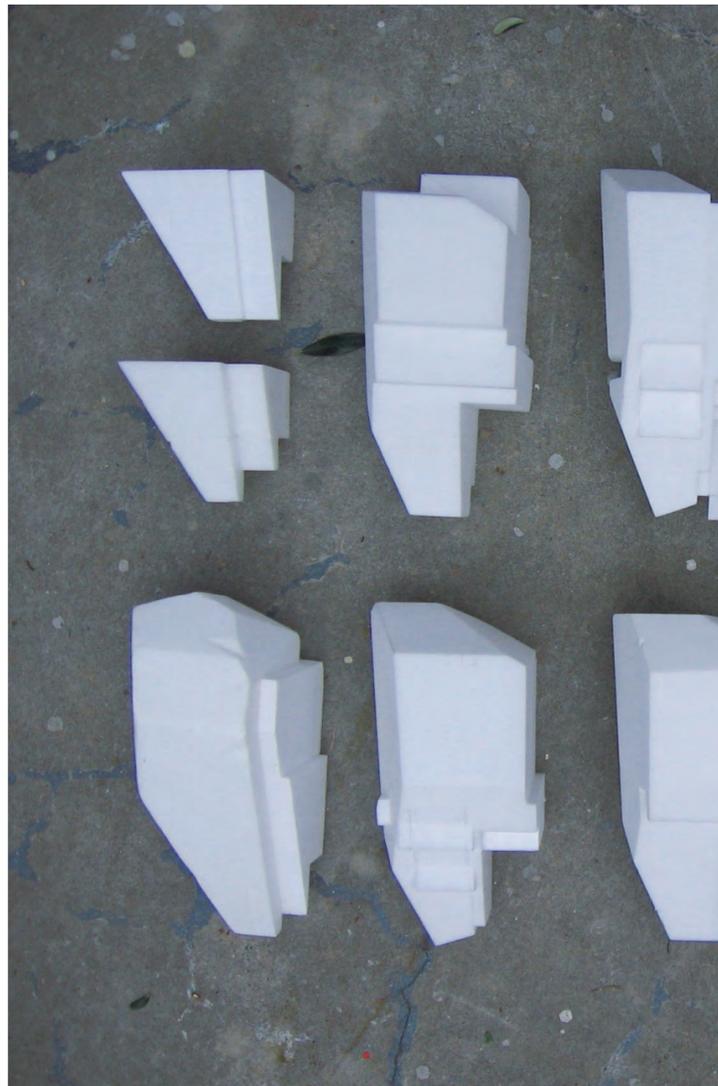
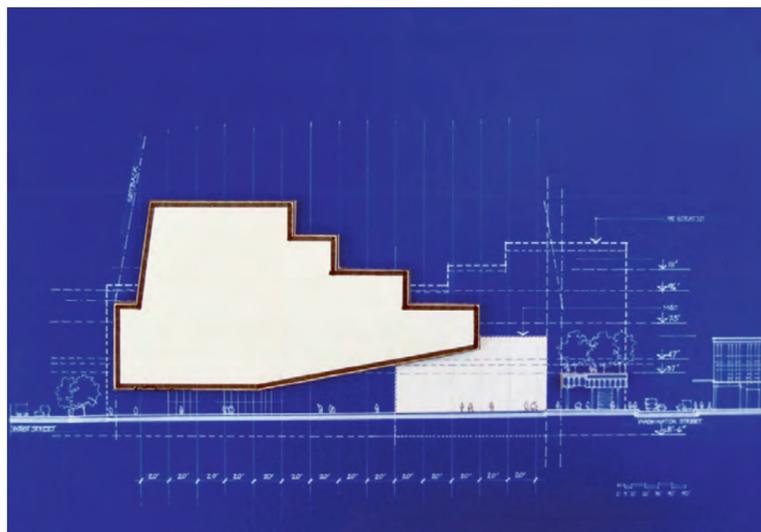
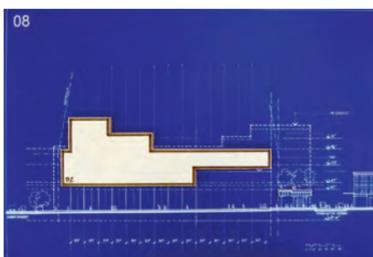
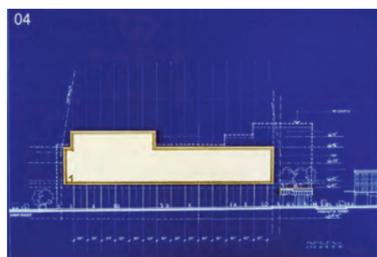
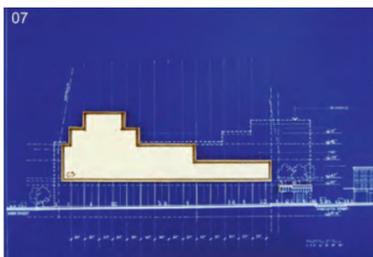
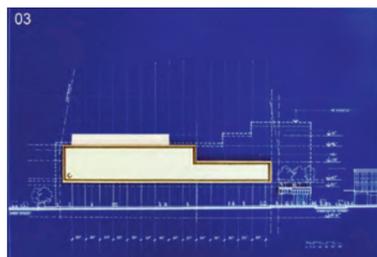
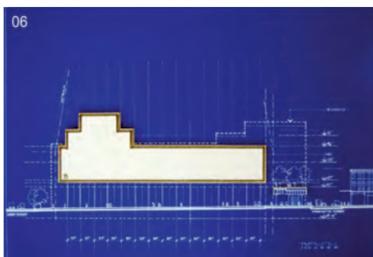
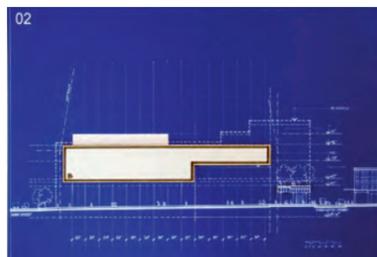
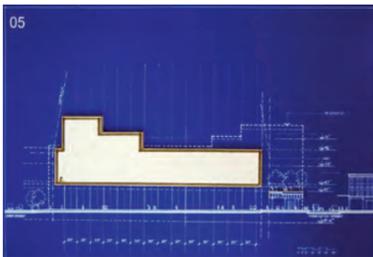
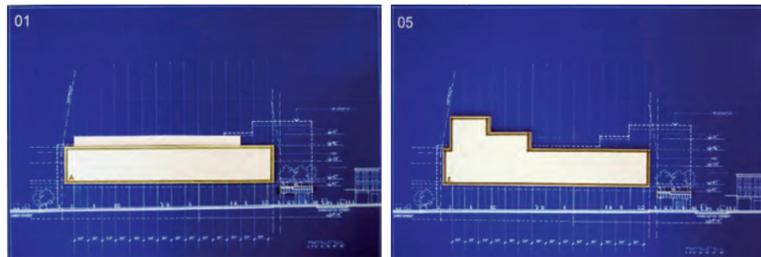


Per due anni abbiamo lavorato a una prima ipotesi di progetto, che prevedeva la ristrutturazione della vecchia sede sulla Madison e l'espansione in un edificio accanto. Sarebbe stato un progetto interessante, ma non funzionava. Tuttavia le idee di un piano terra pubblico e accessibile dalla strada, e di un museo aperto e tollerante sono rimaste: semplicemente hanno attraversato Manhattan e sono state utilizzate nel progetto definitivo, in tutt'altra parte della città.



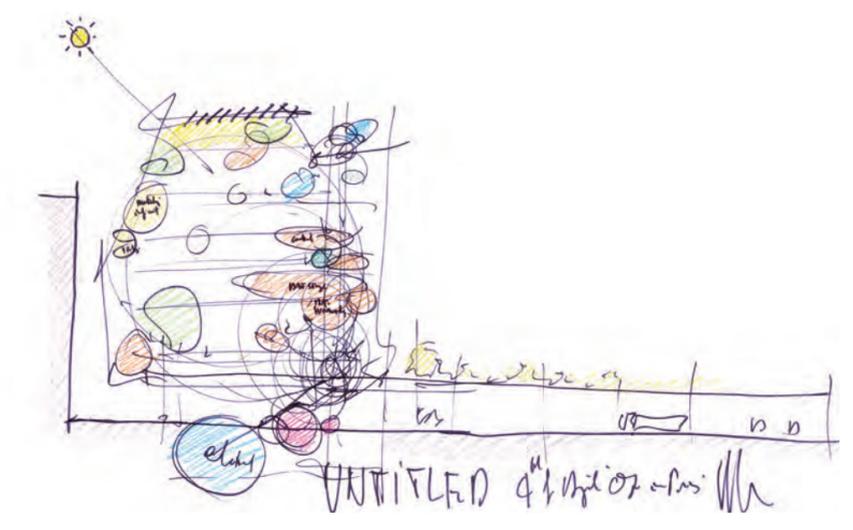
For two years we worked on a first idea for the project, which included the renovation of the former headquarters on Madison and its expansion in a building close to it. It would have been an interesting project, but it did not work. All the same, the ideas for a public ground level accessible from the street and an open, tolerant museum remained. They have simply been taken across Manhattan and used in the final project, in a completely different part of town.

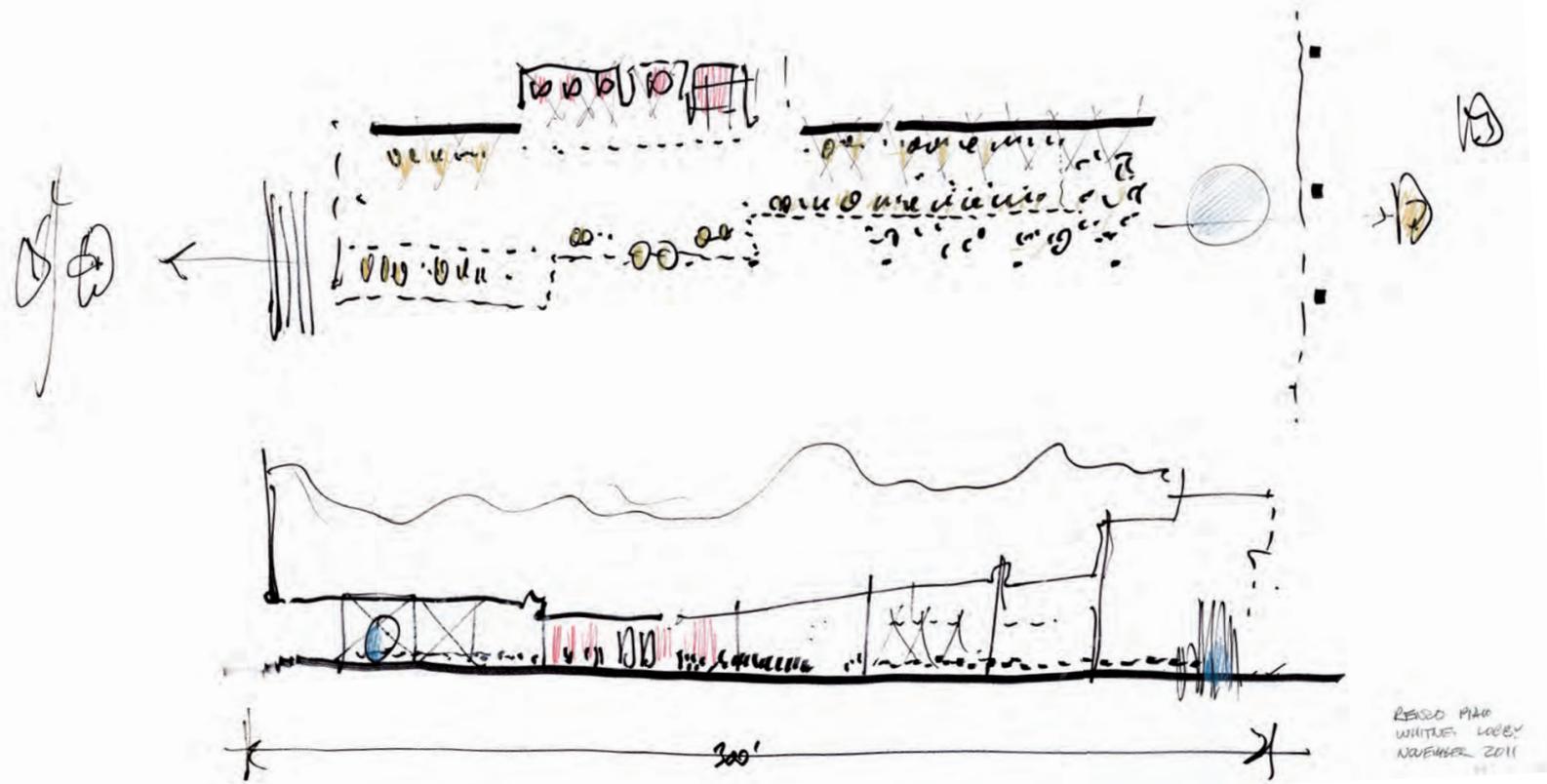




Schizzi e modello di concetto: le sfere rappresentano le diverse funzioni del museo, ognuna identificata da un colore diverso. Il modello è servito a capire come collocare le funzioni in modo che la massa dell'edificio sia maggiore verso il fiume e alleggerita verso la città.

Sketches and concept model : the balls represent the different functions of the museum , each identified by a different color. The model was used to understand how to place the functions so that the mass of the building is greater towards the river and lighter towards the city.

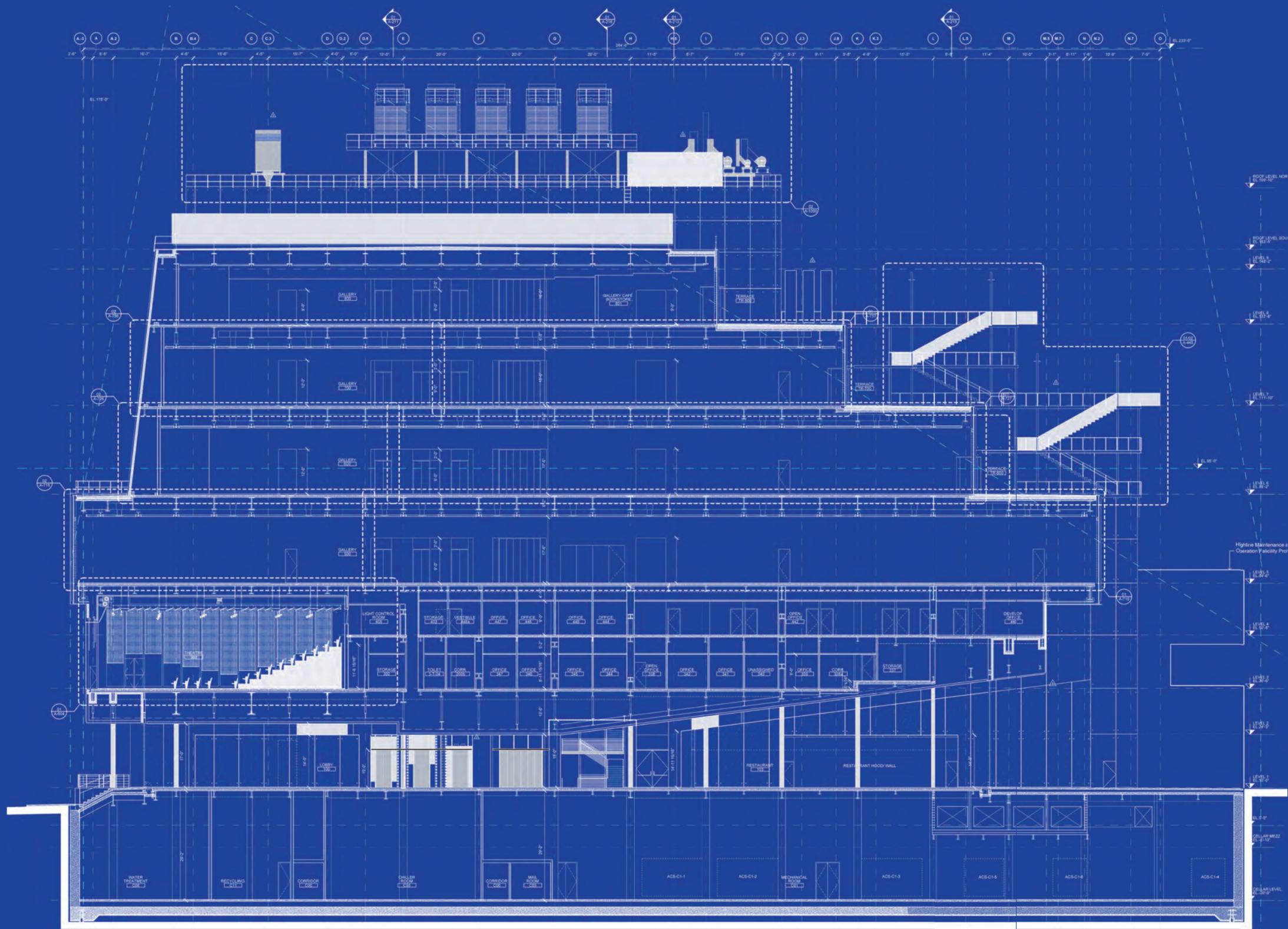


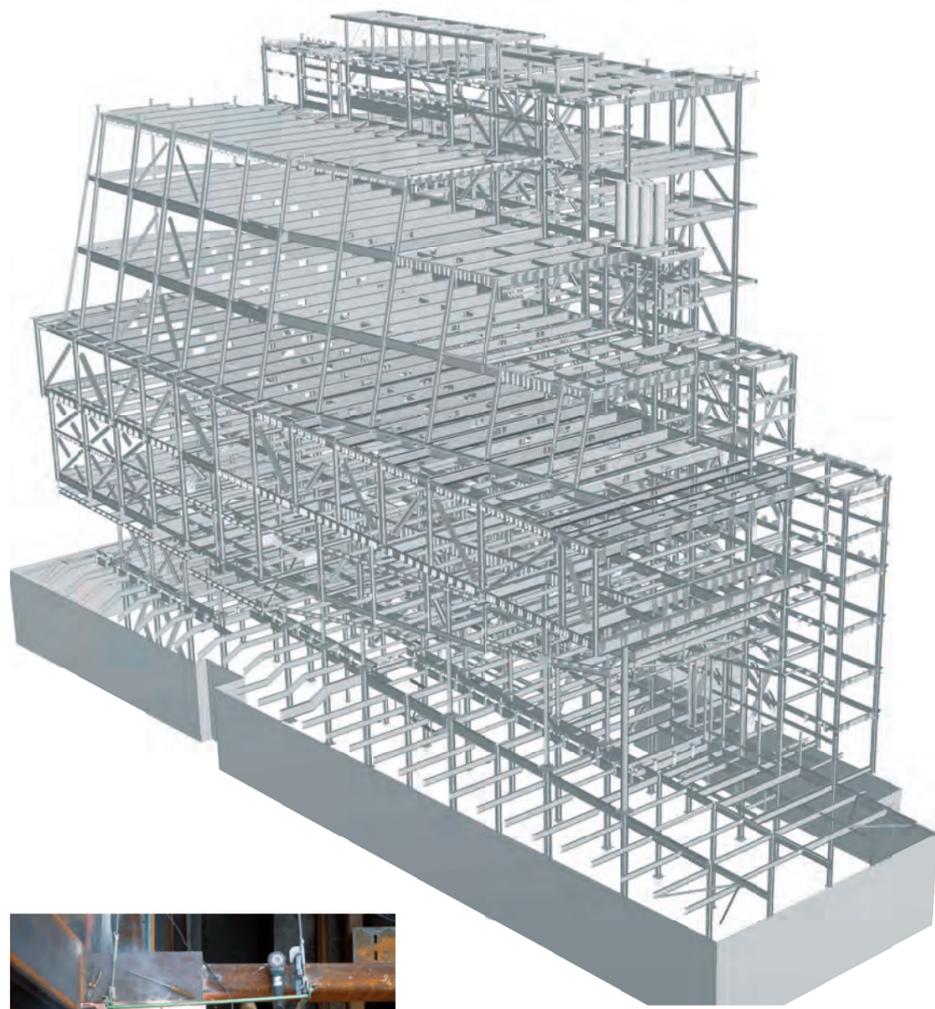
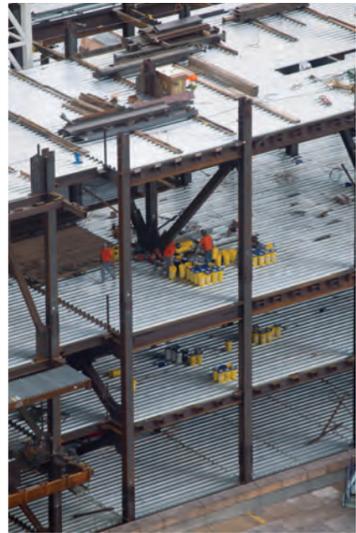


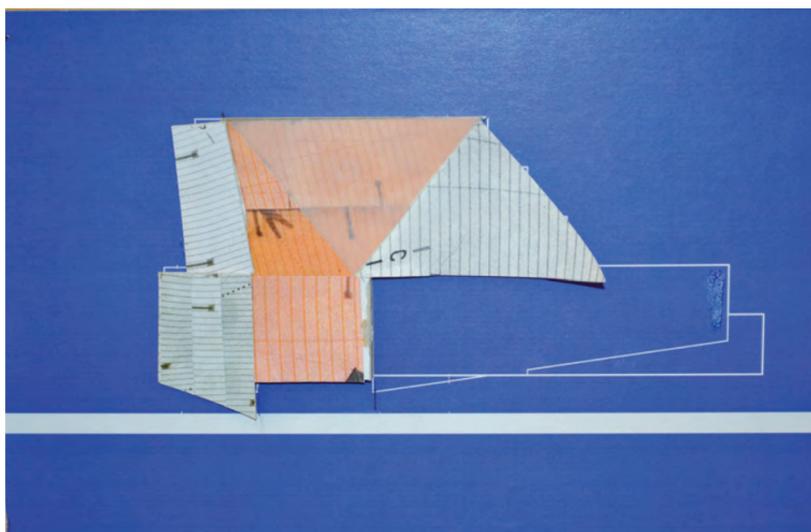
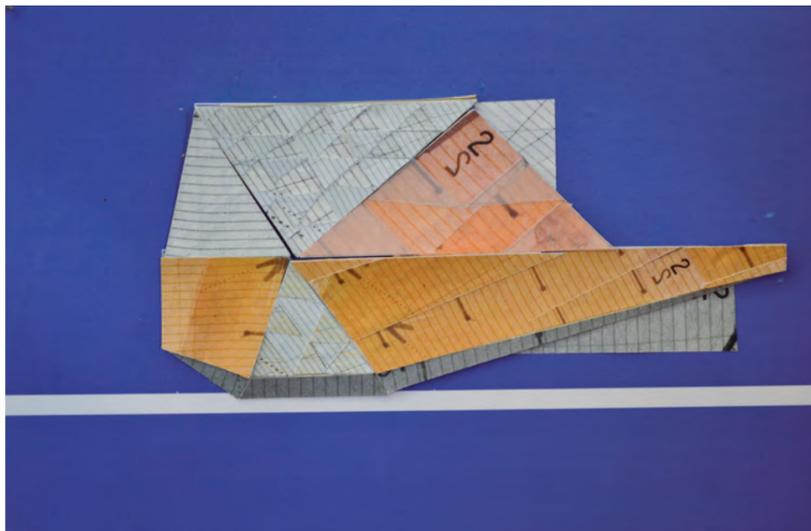
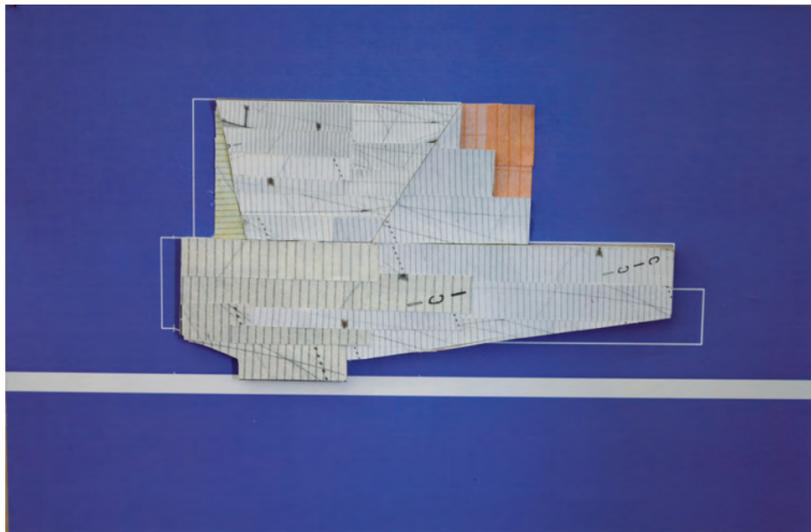
Abbiamo disegnato un edificio sollevato da terra: ci sembrava il modo giusto di agganciarlo al resto della città.

We designed a building raised off the ground: this was the right way to engage with the rest of the city.



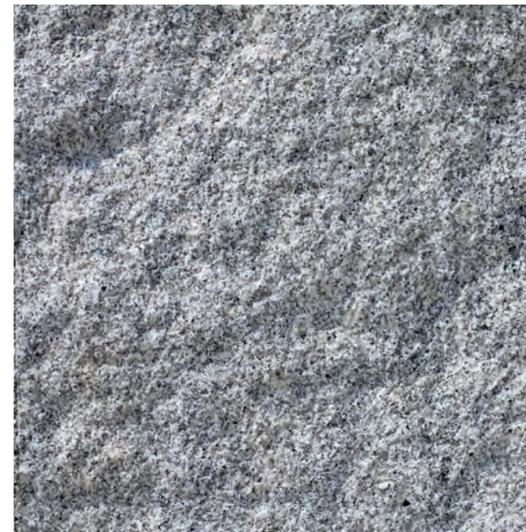


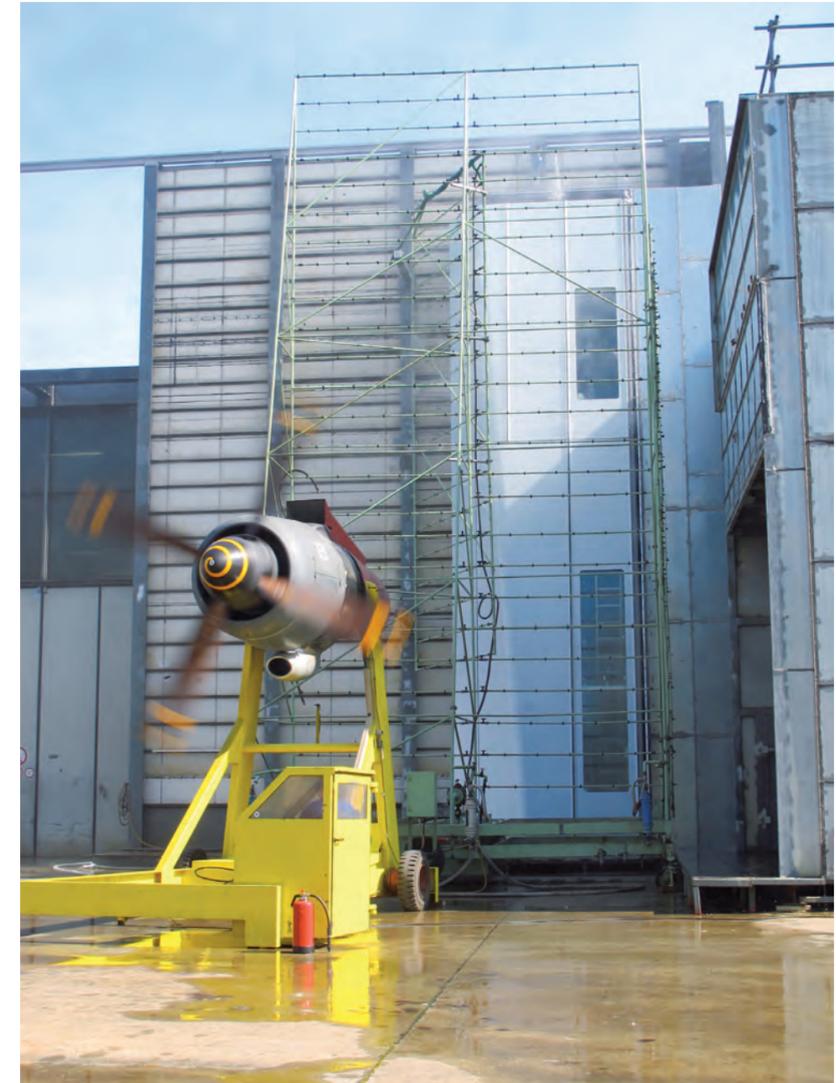




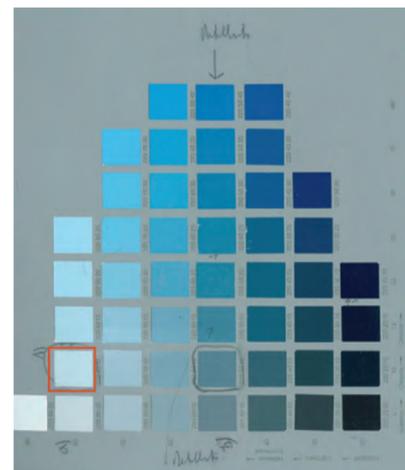
Inizialmente la facciata avrebbe dovuto essere in pietra. Abbiamo lavorato per un po' di tempo su questa ipotesi, per poi capire che sarebbe stata troppo pesante e costosa. Quindi siamo passati all'idea dell'acciaio.

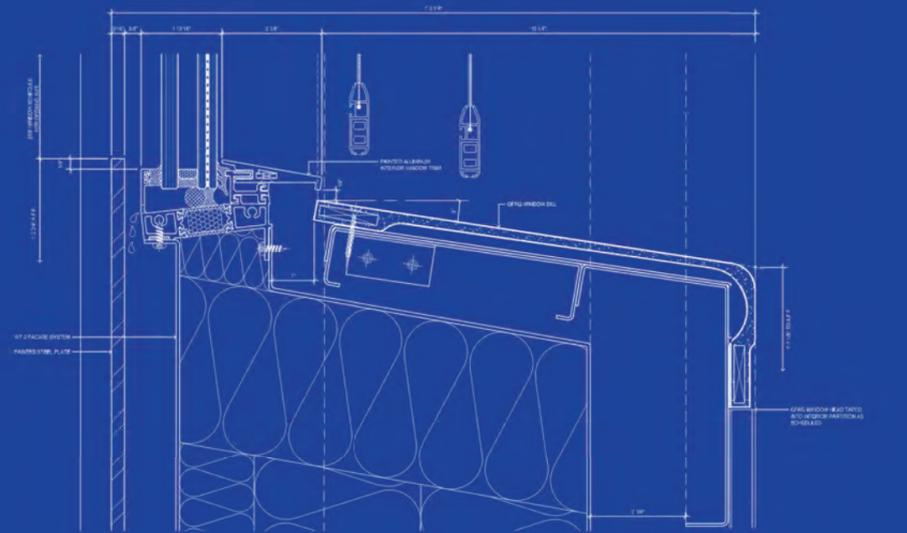
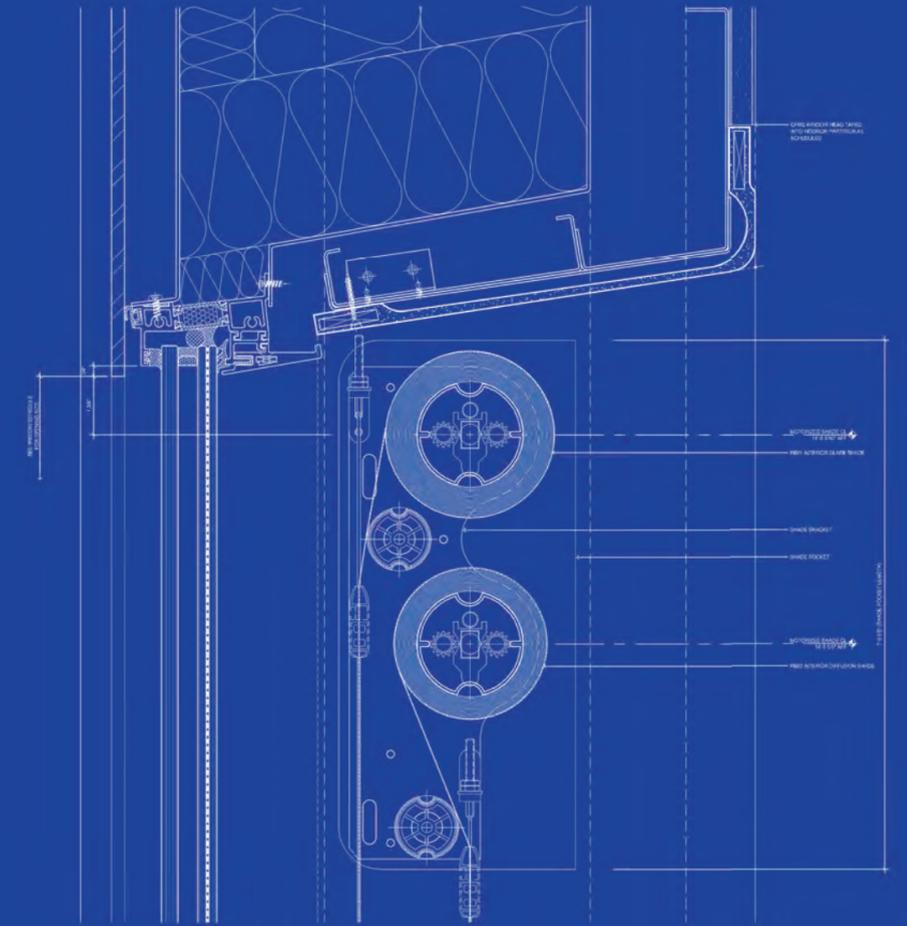
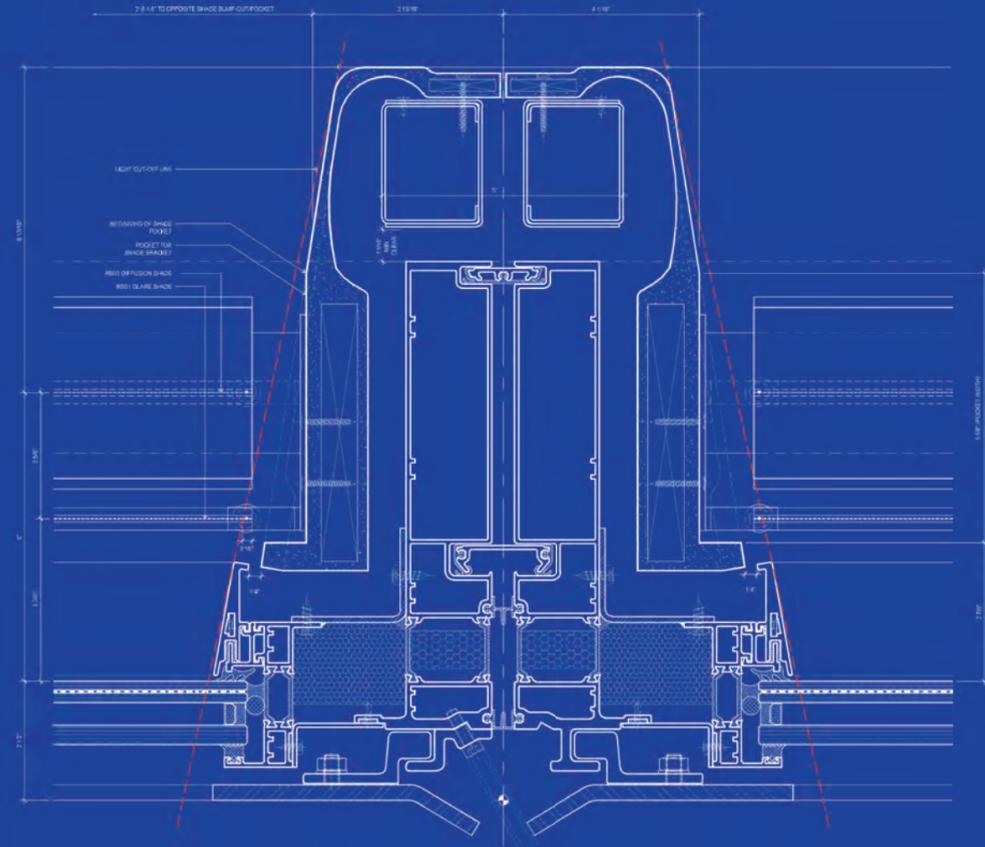
Initially the façade was meant to be built of stone. We worked for a while on this idea, only to realize it would be too heavy and expensive. So we went over to the idea of steel.

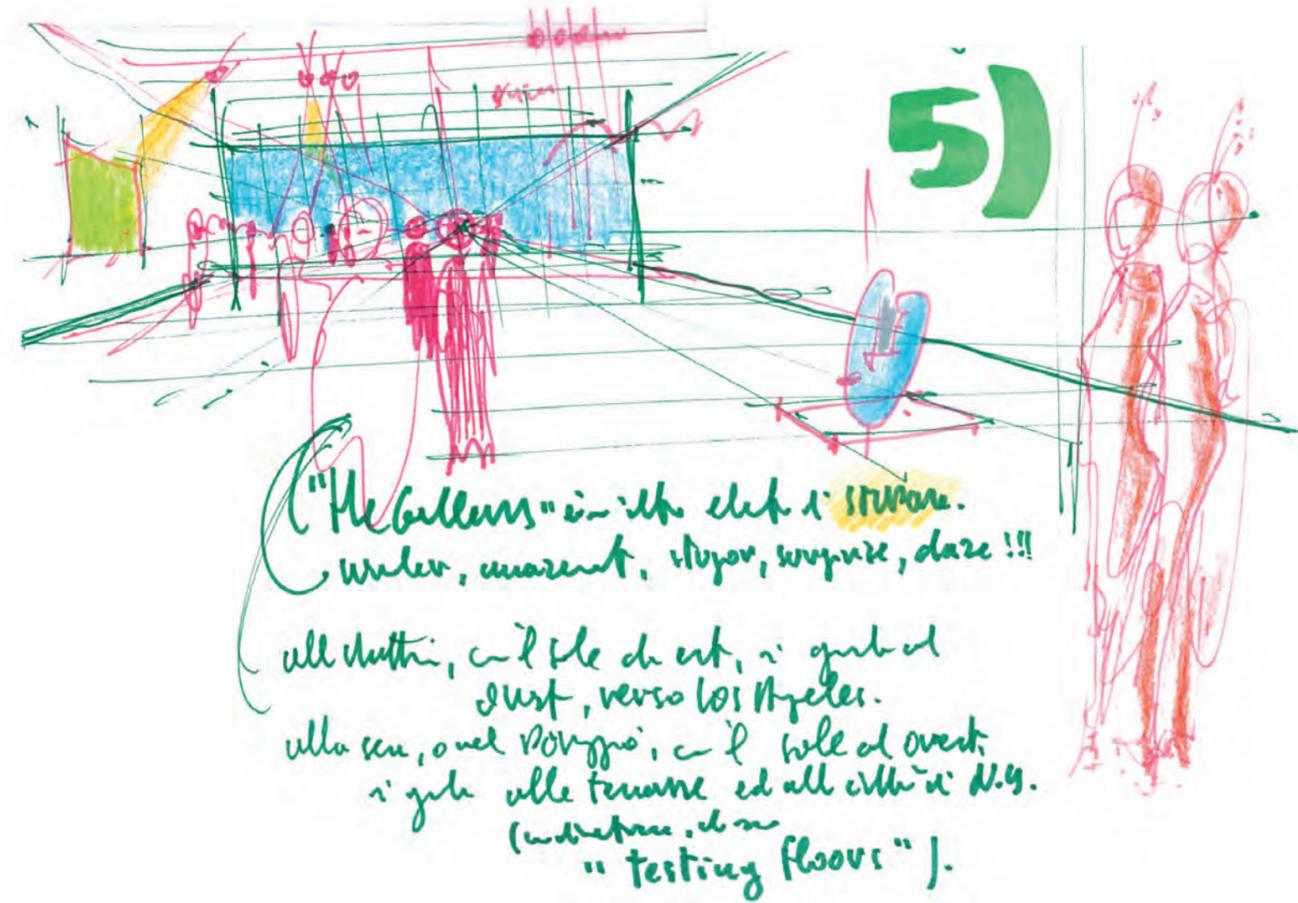
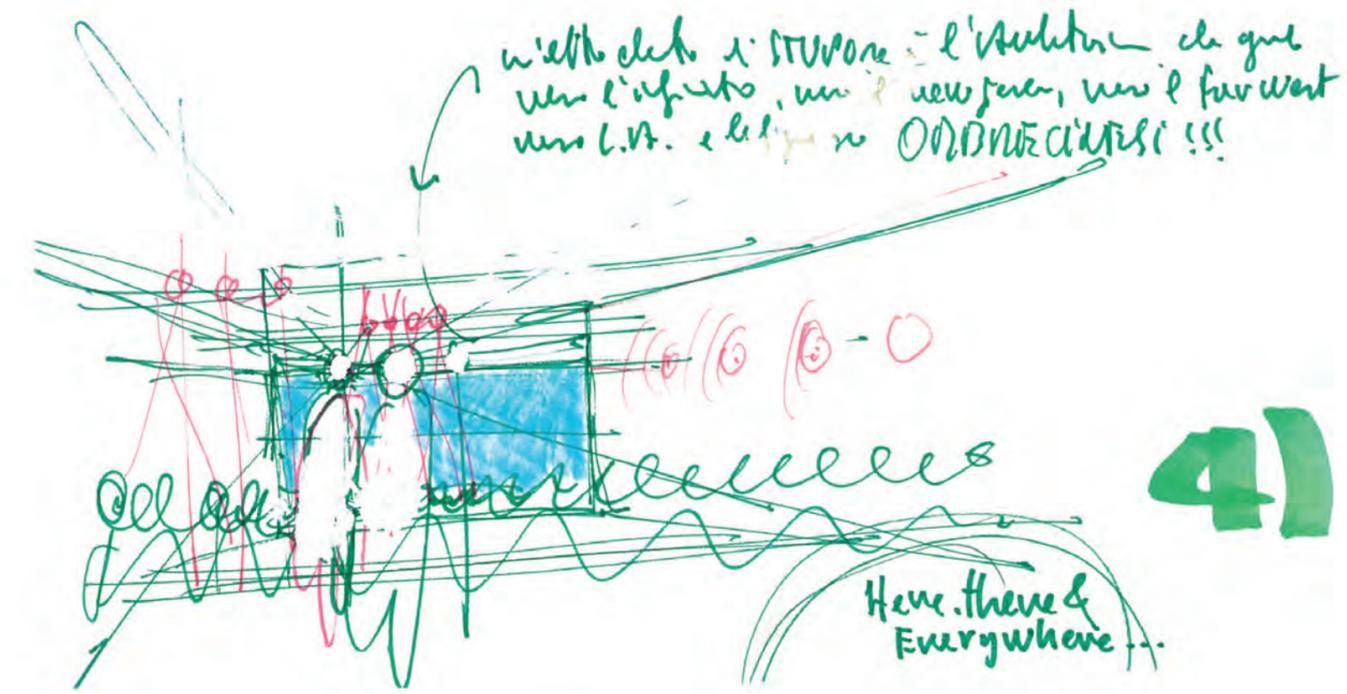




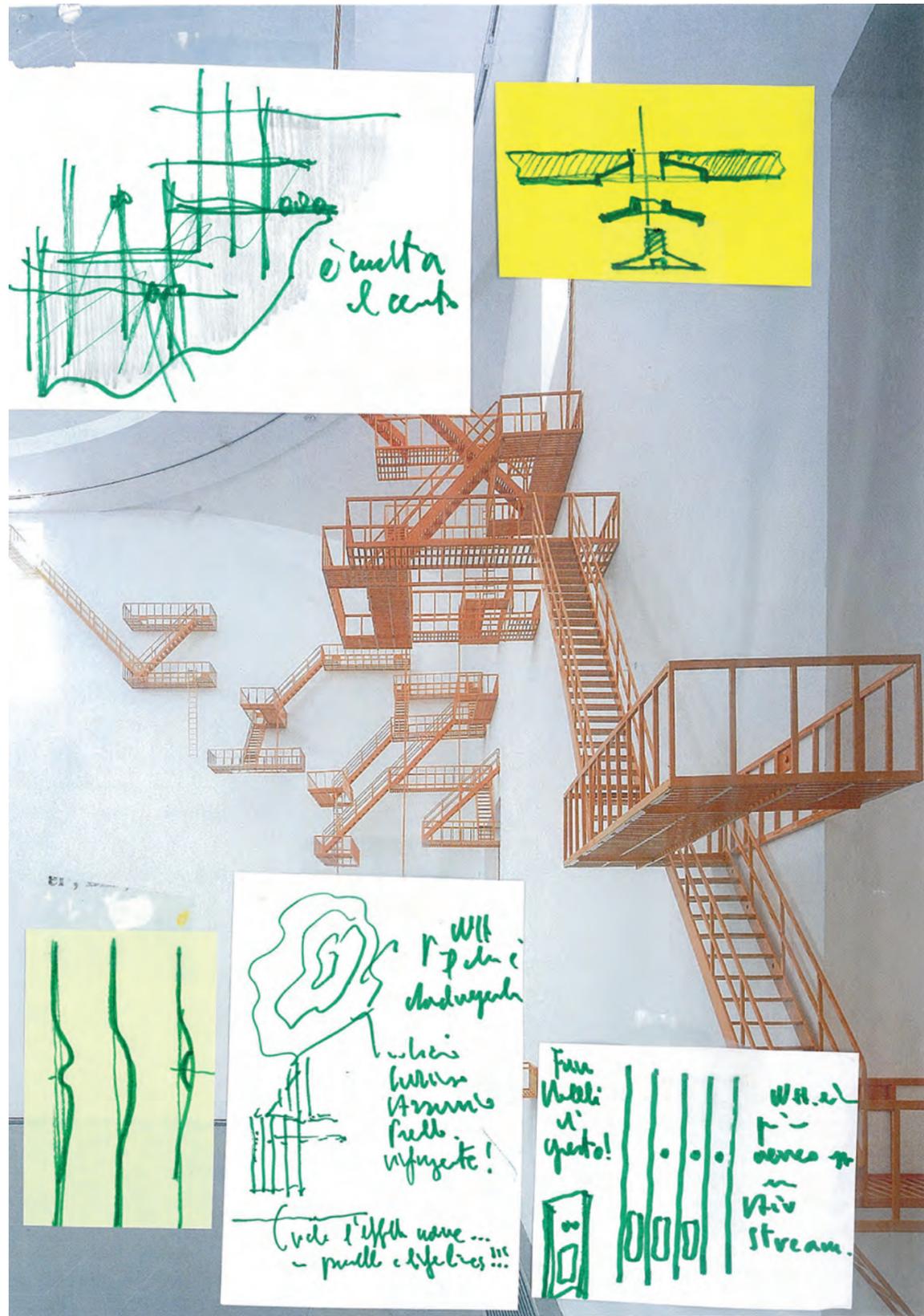
Visual and performing mock ups at Gartner in Gundelfing.







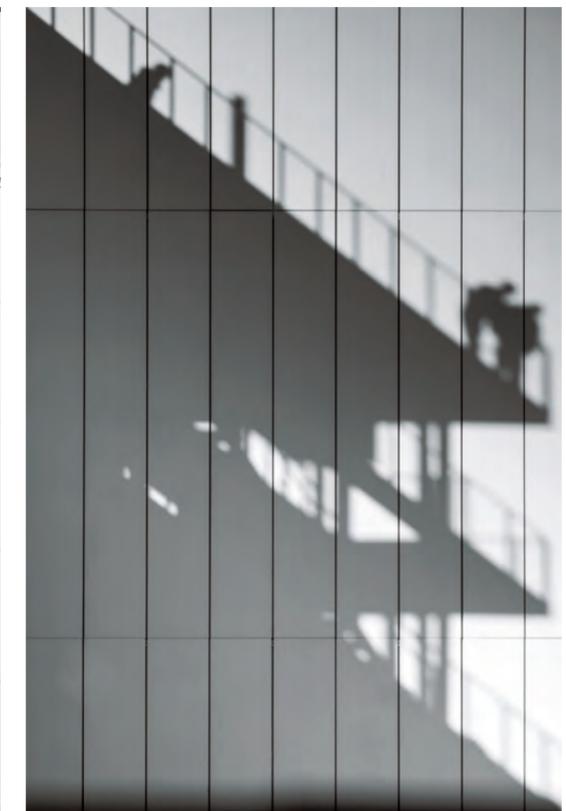
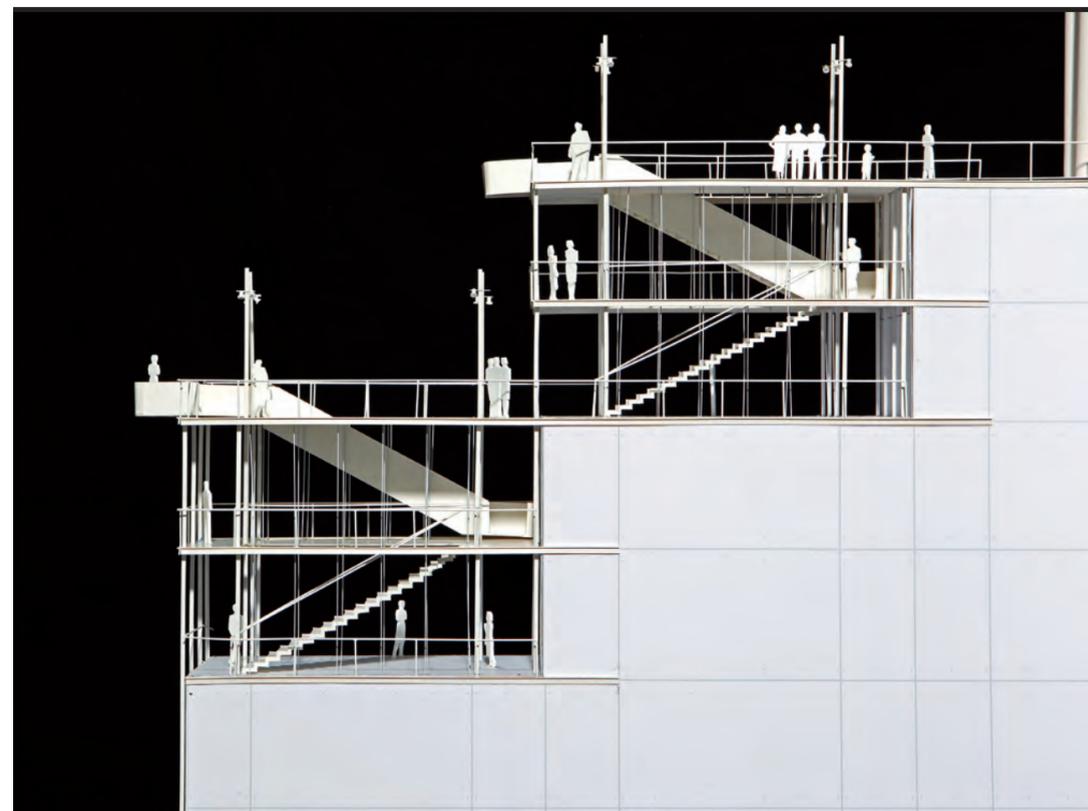
Jonathan Borofsky  
 Running People at 2,616,216  
 1978 1979



Verso est ci sono una serie di terrazze, collegate da scale che si accordano con lo skyline di New York: un flirt con il panorama. Abbiamo creato un percorso aereo, un momento di sospensione anche fisica dalla città.



To the east there are a number of terraces, linked by stairs that harmonize with the New York skyline, flirting with the panorama. We created an aerial route, a phase of mental and physical suspension from the city.







Amanda Burden, Renzo Piano, Scott Newman, Toby Stewart,  
Elisabetta Trezzani, Peter Muller, Jenny Gersten, Adam D. Weinberg

