



GREAT JONES ALLEY



ON THE VERY STREET WHERE ANDY WARHOL ONCE LIVED AND ARTISTS  
LIKE BASQUIAT AND HARING EXCHANGED IDEAS WITH MUSICIANS  
AND WRITERS, A NEW LEGACY IS BORN. 1 GREAT JONES ALLEY TAKES  
ITS VISUAL CUES FROM ELEMENTS THAT HAVE FOR A CENTURY  
DISTINGUISHED THIS BOHEMIAN ENCLAVE: A TERRACOTTA FAÇADE,  
A COBBLESTONE ALLEY, CORTEN STEEL WALLS WITH AN ELEGANT  
PATINA, A SECRET GARDEN OASIS. ONE OF THE CITY'S FEW REMAINING  
ALLEYWAYS PROVIDES A DISCREET AND EXCLUSIVE ENTRANCE TO THE  
BUILDING, SECLUDING IT FROM THE BUSTLING NOHO STREETS. INSIDE,  
EXQUISITE DETAILING CREATES A HARMONY OF ALLURING SPACES,  
FROM A LOBBY THAT HOSTS ROTATING LOCAL ART EXHIBITIONS, TO A  
TRUE THERMAL SPA, REMINISCENT OF NEW YORK'S FAMOUS RUSSIAN  
BATHHOUSES. MOVING UPWARD, OAK, TRAVERTINE, MARBLE AND FIRED  
EARTH LEND THE SIXTEEN RESIDENCES A TRANQUIL, MODERN FEEL.

# The Cultural Legacy of Great Jones Street

BY CARLO MCCORMICK

*Art historian and Paper magazine editor Carlo McCormick on the art icons of the '80s, '90s and today who have made Great Jones a hive of creativity*

Donated to the city by the lawyer, assemblyman and quintessential original New Yorker Samuel Jones, Great Jones Street has provided a direct link between West and East Third Streets since it was first paved in 1789. From its early days, it was a desirable address for mayors, cultural elite and anyone who wanted to be part of the action. As buildings came down and new ones arose in their place, the street evolved into an eclectic center of art and commerce: things just happened here.

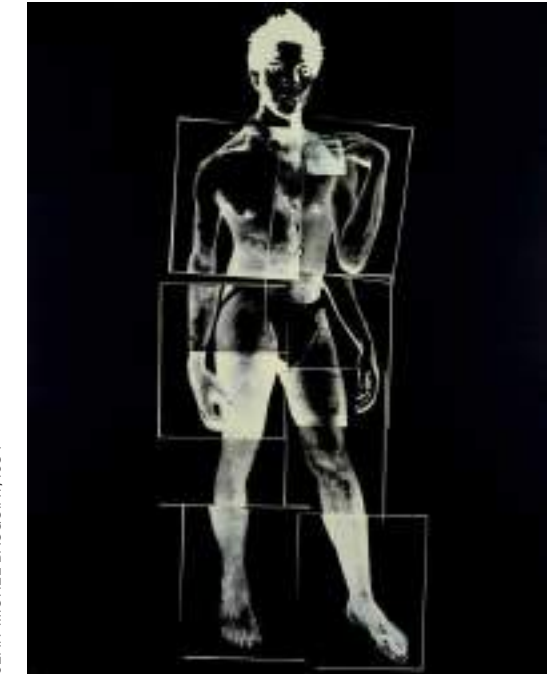




KEITH HARING, POP SHOP, NEW YORK, 1987



JEAN-MICHEL BASQUIAT AND ANDY WARHOL, COLLABORATION, NEW YORK, 1985



JEAN-MICHEL BASQUIAT, 1984

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It's just two blocks long, but Great Jones Street has always been recognized as a connective yet separate zone between the potent cultural orbits of the West and East Villages and Soho. To this day, the street remains at once oddly central yet all on its own, something of an aperture whose in-between geography has had an uncanny appeal to certain kinds of artists. Hosting a number of important galleries and art spaces, including Aicon, Eric Firestone, Great Jones Space, Karma and La MaMa Galleria to name but a few, and home to countless artists and creative professionals, Great Jones's lively presence is itself a curious reflection of its complex past.

To understand the place that Great Jones Street occupies in the urban dynamics of New York City, you have to walk its modest dimensions with an eye to traversing time itself. Once a most desirable address, housing in the 1820s the likes of Philip Howe, then the city's mayor, it was bordered on the west by a succession of cultural landmarks: first, the Metropolitan Hall where Swedish opera singer Jenny Lind sang; then the Winter Garden Theatre, where Shakespeare was often performed; and, finally, the Mercer Arts Center, where the alternative space the Kitchen—hosting such acts as the New York Dolls, who invented the defining sound and style of punk music—got its start.

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Among all those cultural firsts, in the middle of Great Jones stand buildings of great beauty. The Schermerhorn Building, on the corner of Lafayette and Great Jones Streets was designed by Henry Hardenbergh, whose other landmarks in the city include the Dakota and the Plaza Hotel. At the east end of Great Jones once stood the Bowery Hotel. In its time, it was one of the most luxurious of the great Gilded Age hotels; in this era, it has been reborn as a similarly urbane retreat to rest for the night and rub shoulders with members of the creative class.

While the constant forces of urban renewal have radically changed the character of Great Jones over the centuries, leaving behind a curious polyglot of buildings with tremendous architectural diversity and nonhomogenous purpose, one of the street's most distinguishing features has miraculously survived: Great Jones Alley. Alleys are a rarity in this city, and to visit this nearly forgotten byway is to step back in time, traveling to that era when the city revealed itself in twists and turns, with an intimacy and closeness that has long since been banished by the planned urban grid and the rise of the skyscraper.



JEAN-MICHEL BASQUIAT WITH OXIDIZED PORTRAIT BY WARHOL, NEW YORK, 1987



SAMO JEAN-MICHEL BASQUIAT, GRAFFITI ON A GREAT JONES STREET STOREFRONT, NEW YORK, NY, CIRCA 1979



JEAN-MICHEL BASQUIAT AND ANDY WARHOL, COLLABORATION, NEW YORK, 1985



JEAN-MICHEL BASQUIAT, GREAT JONES ST. STUDIO, NEW YORK, 1987

If Great Jones's walls, cobblestones and alley could talk there's no telling what secrets they might reveal. Seemingly destined to be a place of the imagination more than of fact, there may be a dearth of plaques to commemorate the idiosyncratic nonconformist saga of Great Jones; but as a place of legends, the street unfolds its own miraculous tales of an "other" history. In 1960 the famous conceptual and earthwork artist Walter De Maria opened a gallery on Great Jones Street, putting together exhibits of his own quirky minimal sculptures, the films of Joseph Cornell and the works of his good friend

Robert Whitman—who along with his wife, Simone Forti, pioneered the radical form of Happenings. The highly influential composer, bandleader and jazz bassist Charles Mingus lived for a number of years at 5 Great Jones Street, where he had planned to build a music school until he was evicted in 1966. In 1975 Great Jones Street became the inspiration for the writer Don DeLillo for his book of the same name, home to his messianic rock star character Bucky Wunderlick.

Perhaps most famously, Great Jones Street is known as the place where the artist Jean-Michel Basquiat lived. Basquiat didn't just happen to land on Great Jones by chance; he was renting his place there from the friend and sometime collaborator who owned it, Andy Warhol. One can only imagine what historic events took place there when Warhol was in residence.

Gangsters and greats, the famous and the forgotten, creative souls across the arts—Great Jones Street has housed as many stories as it has people over the years. And the best part is that unlike some relic accidentally dug up centuries later, it is a living history, with many more stories yet to tell.

*Carlo McCormick is an editor at Paper magazine, the author of more than 100 titles and the curator of The Downtown Show: the New York Art Scene from 1974 to 1984 at NYU's Grey Art Gallery.*



A WINDOW INTO A NEW ERA



# MODERN MAKER

## Christine Jetten

INTERVIEWED BY HEIDI MITCHELL

World-renowned ceramicist Christine Jetten, designer of the custom pearlescent glaze shimmering on 1 Great Jones Alley's terracotta façade, talks about teaspoon glazes, abstract shapes and the way that shifting daylight affects her work.

### How did ceramics become your medium?

I have a master's in ceramics, but I have never been a potter—I don't know how to throw on a wheel and I've never been much interested in the practical uses of clay. But I always had an interest in architecture and in set design for theater, and I realized that clay was a wonderful medium for influencing space.

### How did the commercial application of your work evolve?

Things happen in life. I made my sculptures, and they became bigger. I put them in public spaces or in parks, and from there I developed weather-resistant glazes that could serve in any climate. I started collaborating with architects who were working with historic buildings, and several years later I decided to shift my focus to developing totally new types of architectural glazes.

### Why were clay and glaze typically used on historic buildings?

Around the 1900s, when architects began to build high-rises with cast iron, they needed to coat the iron in something that was not vulnerable to fire.

**When you move around the building or as the weather changes, you can see the iridescence of the glaze changing.**

### How do you get that incredible pearlescent glow for the façade of 1 Great Jones Alley?

BKSK Architects wanted to emphasize the natural variations that are unique to terracotta, not pretend it was something else, and they were interested in making the glaze a material in its own right. That's what made me enthusiastic about this project from the beginning—the idea was always that, from every angle, each vertical element would catch the light differently. So I started with my "teaspoon glazes"—small batches based on my experience and what I knew would happen in the kiln—and we went on from there.

### The façade appears to act as a screen to the building. How did you develop its distinctive pattern and style?

It's actually just one shape that we used—a kind of irregular rhomboid—but when you turn it upside down, it looks different because it's asymmetrical. And when these variants are placed in an artfully random way, the screen looks like it's moving.

### Where do you have your pieces fired?

I collaborate with Boston Valley Terra Cotta, which sources from a clay pit near Niagara Falls. They are a very versatile production company, and they have many different types of gas-fired kilns. The ceramics are all hand-glazed to get a high-gloss effect.

### The abstract screen is a very artistic expression for a residential development. How do you describe this look to your peers?

I designed the glaze for the Museum of Arts and Design in Midtown Manhattan, which is about flat panels reading as one whole—but when you move around the building or as the weather changes, you can see the iridescence of the glaze changing. Here at 1 Great Jones Alley, all the different angles of the fins, plus their irregular shape, bring out several qualities of the glaze. For me this is very exciting.

# HOME IS WHERE THE ART IS

**LIKE NO OTHER BUILDING, 1 GREAT JONES ALLEY TAKES ITS DESIGN CUES FROM THE KINDS OF ARTISTS WHO HAVE ALWAYS INHABITED THIS CELEBRATED BLOCK.**

Like no other building, 1 Great Jones Alley takes its design cues from the kinds of artists who have long inhabited this celebrated block.

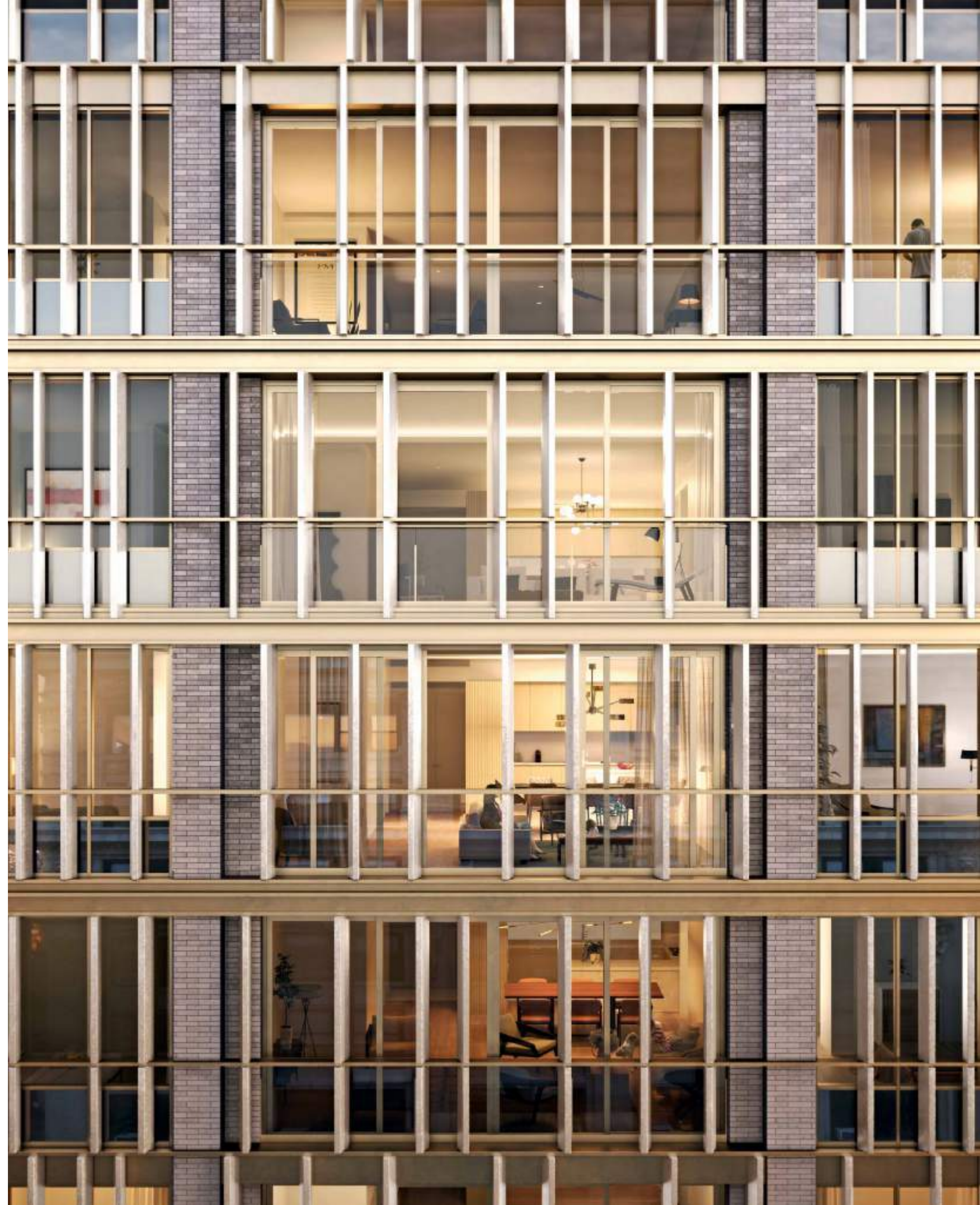
At first glance, the kiln-fired terracotta that envelops this 12-story building appears entirely distinctive and unique—but a precedent can be found just around the corner on Bleecker Street, where a Louis Sullivan building uses the same material to convey a sense of permeability. At 1 Great Jones Alley, the fired earth is almost opalescent, changing color with the rising and setting of the sun. Those deep fins allow residents to witness the beauty and decorativeness of the façade, from inside and out.

That artistic expression of utilitarian necessities is echoed throughout 1 Great Jones Alley, which befits a building whose neighbors have always housed and nurtured artists of every medium and style.

Also unique, but not without earlier examples, is the alleyway entrance to the lobby. Belgian block—the same stone used as ballast by the earliest arrivals to New York—lines the driveway, which pauses at a living wall, then blends into a four-season garden conceived by landscape architecture firm HMWhite. As one continuous ribbon of green, the garden reveals the healthful approach to living found inside.

The lustrous entrance allows light to stream in from the sky into a thermal spa, where three aquatic troughs at varying temperatures offer something more refined than a simple lap pool. Here, the Russian baths so prevalent for a century in Downtown Manhattan have been respectfully upgraded to a private ritual-bathing space—a luxury spa in one's own home. 1 Great Jones Alley's fitness center has been custom designed by personal-fitness innovator Jay Wright, who has outfitted the workout area with a teak-and-steel wall system, standing adjacent to an indulgent horizontal shower, a couple's massage room and a yoga studio. A water feature runs the length of the space, enhancing the Zen-like experience.

Within the residences, natural 7-inch-wide European oak lines the floors, while the vertical millwork in the entryway and kitchens are crafted in a stave pattern, all in an effort to keep the architecture light and open. Bathrooms are luxurious but subtle, with recessed illumination that seems to make the ceilings glow; satin-finish Dornbracht fixtures; and Agape wooden lavatories. Every detail that makes a home a home has been appropriately considered and chosen here in terms of form, function and elegance.





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**AN ENVIABLE ENTRANCE**

One of the last Downtown alleyways preserves a secluded and private space, so rarely found in New York City.



**AN ENTRANCE FROM THE ALLEY**

Naturally oxidizing Corten steel references the industrial past of the neighborhood, while lending an elegant, modern first impression to residents and visitors alike.

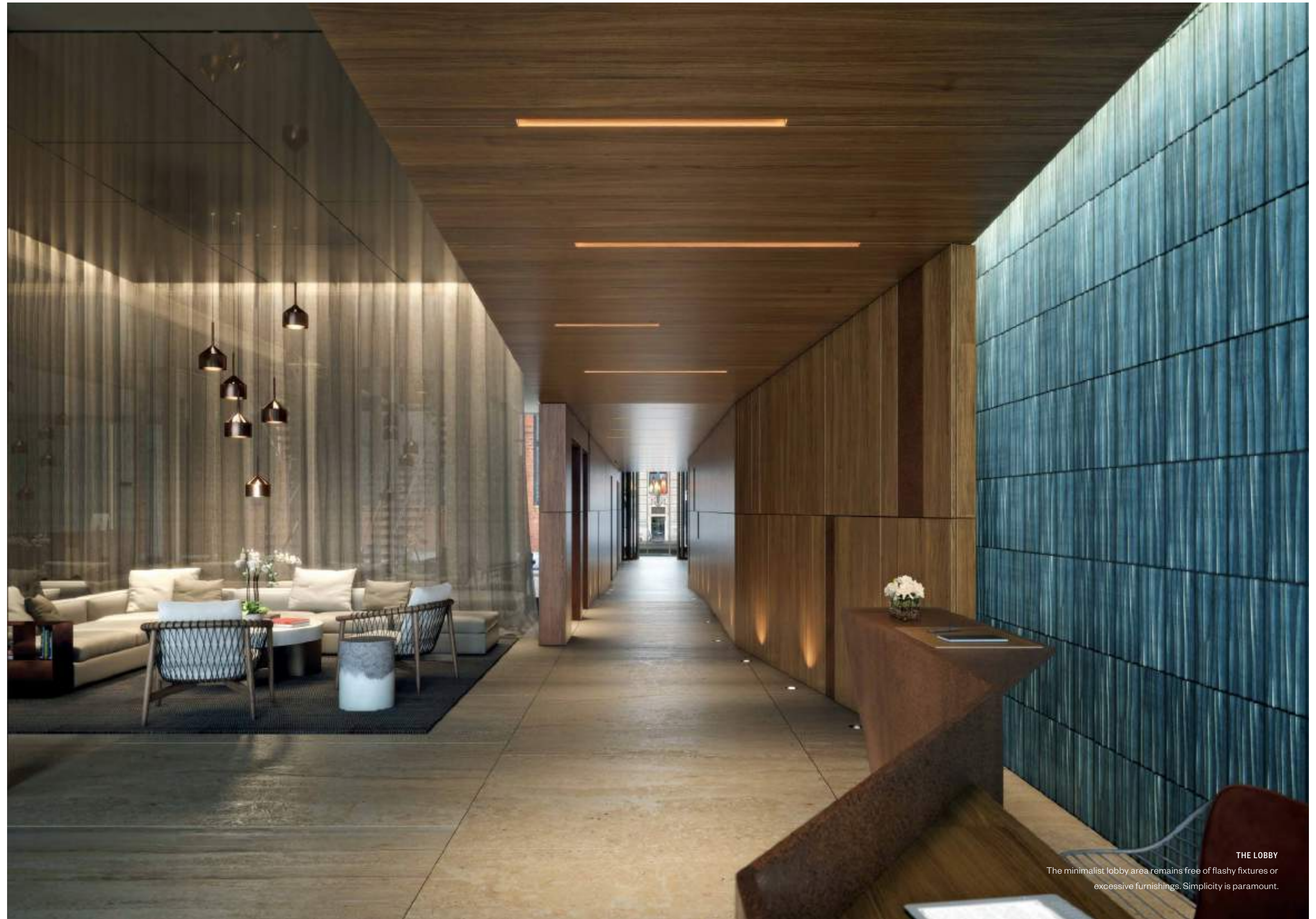


**LOBBY MATERIALS**

*Wood, ceramics and shimmering surfaces define the minimalist lobby, which is rich in texture yet refined in atmosphere. Simplicity is paramount.*

## THE LOBBY AS SOCIAL HUB

Few boutique residential buildings have such thoughtfully selected materials in the common spaces. A wood-covered walkway ushers residents into the airy lobby, where stone, wood, glass and subtly designed furnishings provide a haven of warmth—a place to catch up with a friend, await a car pickup or just escape. The terracotta accent wall appears to undulate, much as the living wall just outside gently moves in the breeze.



**THE LOBBY**

The minimalist lobby area remains free of flashy fixtures or excessive furnishings. Simplicity is paramount.



**THE WET SPA**

The private wet spa pays homage to the bathhouses that once populated this area of Downtown Manhattan, incorporating Corten steel, leather, stone and wood throughout.



**THE SPA**

Natural materials such as wood, ceramic tiles and stone in the private wet spa pay homage to the bathhouses that once populated this area of Downtown Manhattan.

## A PRIVATE SPA FOR RESIDENTS

In a rare on-site spa, owners can relax and rejuvenate in three temperature-regulated pools that have been carved from organic natural stone. A therapy room, horizontal shower, steam room, yoga studio and gym space complete the retreat, while the natural light filtering down from the sky through a glassy stairwell opens, flooding the space with natural light and garden views. A water feature—a sort of man-made river—runs the length of the spa, as it would in a Japanese onsen. Wood, stone, steam, light and water converge in a relaxing respite.



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## THE LIFE FORCE OF 1 GREAT JONES ALLEY

A glassed-in staircase thoughtfully connects the entrance to the shimmering spa and the second-floor garden, consciously bringing a contiguous shaft of light through all the public spaces. The staircase appears to float among all that greenery, giving residents a feeling of outdoor space, even when they're indoors.



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### THE GARDEN

The garden serves as the green lungs of the building, breathing new life each season, with perennials, ferns, vines, shrubs and canopy trees that provide a quiet respite all year long. It's a place to find nature, just steps from your living room.



# ART & ARCHITECTURE

## George Schieferdecker & Stacey Jattuso

INTERVIEWED BY HEIDI MITCHELL

BKSK partner George Schieferdecker and BKSK associate/director of interior design Stacey Jattuso explain how a thoughtful entrance defines 1 Great Jones Alley, and why art will always have a place in this storied spot.

### **1GJA: What was your intention when you started with a blank page for this building?**

George Schieferdecker: The word "contextual" crops up a lot—and it's overused—but it's very appropriate for such a building in a landmark district that wants to be about the neighborhood in this very specific and clear way. A few examples of that, going back to our intention, included a continuous façade, rather than a setback; using the absolutely unique alleyway that had a rich, utilitarian history; and referencing the architecture on Broadway, which tends to be more elaborate than many parts of the city. On the back, the building is properly finished, but on the alley side we wanted to work a sort of rough-hewn quality into that elegance.

### **1GJA: What historical elements of the neighborhood informed your architectural choices?**

GS: There are terrific examples nearby: the Bayard-Condict Building by Louis Sullivan has an incredibly exuberant ornament that really takes advantage of terracotta; the Singer Building has terracotta in metal, and elements of metal used as a screen in front of glass, which is similar to 1 Great Jones Alley but in a different vocabulary. Those are clear reference points for our project.

### **1GJA: And the screen?**

GS: Each individual resident has the opportunity to sense the gloriousness of their own façade. So you want the material to have an appeal from 6 inches as well as from 50 feet. That was why we asked Christine Jetten to create the screen, because she'd been involved in some incredible projects that used ceramics in building ornamentation.

### **1GJA: What prompted your choice of materials?**

Stacey Jattuso: We felt we could bring the two experiences—urban and natural—together through the material choices. If you look at the two entrances, you can see that the Corten steel on the alley entranceway comes through the wooden corridor, and then appears as the doors open to the front side in the same rhythm as the fins. On the front, you can see the terracotta has an asymmetrical pattern that relates to the travertine floor. There is an intertwining of the two vocabularies: the historical, contemporary, finished façade and the grittiness of the back.

### **1GJA: Can you explain the design of the residences themselves?**

GS: We think about our interiors as part and parcel of the architecture. So it was important to bring elements of the Corten steel, the granite and the terracotta up into the residential spaces. Each of the foyers gives you a sense of space, while being open to the rest of the living areas. On the lower floors with two units, each has a balcony that is the focus of the room. For the floor-throughs, the organization is front-to-back, though the front area can be closed off to the kitchen. All the residences are loft-style apartments, so the elevator opens into the apartment, and the site is very deep; you're also able to look down from your balcony and see the garden, while at the same time clearing a great distance to any building across from you, which is unique in New York.

### **1GJA: The kitchen is so beautifully crafted. How does it reflect the way we use kitchens?**

SJ: The kitchen is very much in the middle of the plan. The millwork pattern is reminiscent of the façade, done in a stave pattern. It has depth to it, like the fins. On the floors with two residences, a peninsula is incorporated instead of an island, and the materials are purposefully light-reflective. For the full-floor residences, a pocket door can close the room off. It's more of a linear kitchen than an open kitchen.

### **1GJA: How will the amenities be a part of daily life for residents?**

SJ: The link between the garden and the fitness studio through this very visible glass staircase is a real investment to the residents' well-being—it is very exciting that we could have such a holistic approach to health. Light pours down and you get this glowing volume from the green garden to the thermal baths. Down below, the materials are dark and absorptive, and with that shaft of light you really get the feeling of that connection between the underground and the spaces above.

### **1GJA: What about the thermal baths? How will residents use that space?**

SJ: It could be used both for a morning ritual and as an indulgent treat. The residents will want to use the space because it feels so tied to the building—the glass staircase is an open invitation. Jay Wright took part in the design and layout of the studio, and his team will be involved in the activities that happen there. There is a small yoga/pilates room that could be used to host classes. There is also a full bath and changing area, so you can work out, take your shower and then soak in the thermal baths. The treatment area is large enough for two massage beds, which provides a nice opportunity to call in a therapist for couples or friends massages.

### **1GJA: Water seems important at 1GJA. Why is that?**

GS: Materials are woven throughout the whole project—for instance, the rough Corten and the terracotta are connected by glass that's featured in several ways: as plain glass, as glass in the stairwell, as glass elements in the lobby, and as layers of glass in the spa. And water connects all of that. The stairs that lead to the spa land in a pool, and that water extends outward to the point of arrival at the elevator. The result is a moving ribbon of water that weaves the space together.

SJ: The spa is all about different water experiences—we bring that water into the entryway, and make it a lovely continuum to the alleyway. So it's a sort of submotif. There is a nice quality that water brings to a space. It makes the building harmonious—a place for easy living.

# AN INSIDE VIEW

A LIVING ROOM WORTH LIVING IN  
Light floods in from the south-facing windows, granting  
residents natural light, from daybreak to sunset.



**THE KITCHEN**

The muted tones and clean lines of the Arclinea kitchen showcase the craftsmanship that went into every cabinet, every handle, every countertop. Understated but spectacular, it's a meticulous design, where the look is every bit as important as how the kitchen functions.



**MASTER BATHROOM**

The master bathroom echoes the serene features of the building's thermal spa; a lavish steam shower with rainfall and handheld wand, a custom Japanese-style soaking tub, quartzite walls, slatted teak millwork detailing, and Dornbracht rose-gold copper fixtures throughout.



**PENTHOUSE INTERIOR**

The social and entertaining areas of the penthouse offer residents a sun-filled oasis.



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**PENTHOUSE TERRACE**

The expansive outdoor living room benefits from the unusually deep nature of the building. The penthouse also has an intimate eastern-facing balcony on its entrance floor.

A wide, paved walkway in a park, lined with benches and trees. People are walking along the path, and a fountain is visible in the background. The scene is bright and sunny, with shadows cast on the ground.

# *An Authentic Neighborhood*

WASHINGTON SQUARE PARK

*A stroll through newly renovated Washington Square Park,  
where the Beat poets gathered in the 1960s.*

*From the many vital cultural institutions to the countless diversions of the area, this New York neighborhood is alive with ingenuity—captured here by photographer Jason Schmidt.*



WASHINGTON SQUARE ARCH  
Made of Westchester marble and erected in 1809, it still marks the southern end of Fifth Avenue and the beginning of more bohemian pursuits. "Meet me at the Arch," locals often say.



T GREAT JONES ALLEY

**GREAT BONES**

*Cast-iron buildings that once housed artists are a hallmark of the neighborhood.*

AN AUTHENTIC NEIGHBORHOOD



**LA COLOMBE**

*Residents take their coffee seriously, and so do boutique shops like La Colombe on Lafayette.*



**BALTHAZAR**  
*The breads at Balthazar are legendary, and baked just a few blocks from the alley.*



**THE PUBLIC THEATER**  
*The Public stages important plays that often reach the Great White Way. It also puts on the renowned Shakespeare in the Park summer series in Central Park; members of the Public get access to the free yet hard-to-get tickets.*



**MILE END DELICATESSEN**

*At this New York institution, international comfort foods (poutine, a Reuben sandwich, a burger, lamb merguez) can be had at nearly any hour of the day.*



**BOND STREET CHOCOLATE**

*Small-batch tequila or whiskey bonbons serve as the ultimate hostess gift and bring droves of chocoholics to this playful shop.*



**IL BUCO**  
*This jewel of a local restaurant serves authentic Italian in a rustic setting that brims with charm.*



**LAFAYETTE**  
*Chef Andrew Carmellini's homage to French bistro fare is always popular with locals. The open-plan design by Roman and Williams encourages conversation between tables.*



**BRICK, MORTAR, COPPER AND GLASS**  
*Some of the most memorable, historic buildings downtown are set within steps of 1 Great Jones Alley, awaiting your discovery.*



**B BAR & GRILL**  
*Casual bar fare and seriously potent cocktails by expert mixologists have made B Bar a mainstay.*

**ARCHITECT**  
**BKSK**

Founded in 1985, BKSK Architects is a New York City–based firm specializing in design that is socially, contextually and ecologically engaged. The firm’s diverse range of work includes highly lauded cultural, civic, educational, liturgical and residential projects. Individual projects designed by the firm have received over 50 design awards, including an AIA National Housing Award for a new multifamily development; AIA Committee on the Environment (COTE) Award for a LEED Platinum–certified visitor center; and three Palladio Awards for residential architecture. The firm’s work in historic districts is consistently praised by the NYC Landmarks Preservation Commission for being sensitive and boundary-pushing in equal measure.

**LANDSCAPE ARCHITECT**  
**HMWHITE**

HMWhite was founded in 1992 on the principle that the designed landscape is among the most powerful forms of cultural expression and environmental engagement. Led by Hank White, the firm’s work deeply reflects local nature, yielding a timeless beauty that allows their landscapes to stand above competitors while creating a treasured space to enjoy. Clients and communities know to expect HMWhite’s clarity of vision, its site-specific designs and a style that transcends fleeting trends.

**DEVELOPER**  
**MADISON REALTY CAPITAL**

Madison Realty Capital is one of New York City’s preeminent real estate investment and development firms. Since its inception in 2004 by co-founders Brian Shatz and Joshua Zegen, Madison has closed in excess of \$3.0 billion of real estate debt and equity transactions in the multi-family, retail, office and industrial sectors.

The firm’s vertically integrated platform provides unique insight and expertise throughout all phases of development, including: acquisition and underwriting, pre-planning and zoning analysis, legal/regulatory administration, design and engineering oversight, construction project management, marketing, sales, and property management.

Within the Development platform, Madison’s diverse team of seasoned professionals with strong backgrounds in high end architectural, civil, structural and mechanical design and engineering disciplines have successfully completed many millions of square feet of construction in New York City over the course of several decades. This depth of in-house experience and expertise gives Madison a major competitive edge in executing on technically complex and aesthetically sophisticated building design at a substantial discount to market, and brings certainty of execution in an otherwise volatile and unpredictable marketplace.

Following the successful launch of 78 Irving Place, 1 Great Jones Alley will become the preeminent new luxury condominium downtown.

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**DOUGLAS ELLIMAN DEVELOPMENT MARKETING**

A branch of Douglas Elliman Real Estate offering unmatched sales and marketing expertise for properties throughout New York City, Long Island, Westchester and the Hamptons, as well as throughout the United States. The firm ranks among New York City’s most prominent sales and marketing firms, with over 50 dedicated full-time new development team members and a network of over 5,000 agents across 70 offices.

**BRANDING / ADVERTISING**  
**AND PARTNERS, NY**

And Partners is a strategic design firm that creates change for our clients using a methodology that goes far beyond the expected. Since 1999, we’ve helped brand and market over \$5 billion worth of residential properties in Manhattan. Our approach integrates branding, design, innovation and technology—along with deep experience outside the real estate industry—to design every detail of the customer experience. The result is a more robust and more intelligent turnkey offering for real estate projects of all kinds.

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