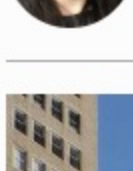


Parisian Architecture And Design In New York City Spotlight



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Real Estate



For 30 Warren, Post-Office Architectes chose a material that honors New York City's fundamentals: concrete. [STREETEASY](#)

The City of Lights is shining in New York, with a wave of Parisian architects, developers and designers showing off their talents in real estate.

The trend is fueled by creative freedom for developments in Manhattan and fine skills honed by French artisans who have worked on historic sites in their home country.

Unlike in some European cities, the New York City government does not regulate what buildings look like, aside from height and other zoning requirements, explained David Kronman, a managing partner at [Cape Advisors](#).

The Manhattan-based development company has worked with Parisian firms on several projects.

“If you walk down the street in New York City, outside a landmark district, you’ll see different expressions of architecture in many different styles in just one block,” Kronman said. This inspires Parisians to stretch their artistic muscles.

“They bring something unique that perhaps a New York City-based architect wouldn’t think of,” he said.



Other new developments with French influences include the d’Orsay at 211 W. 14th St. [STREETEASY](#)

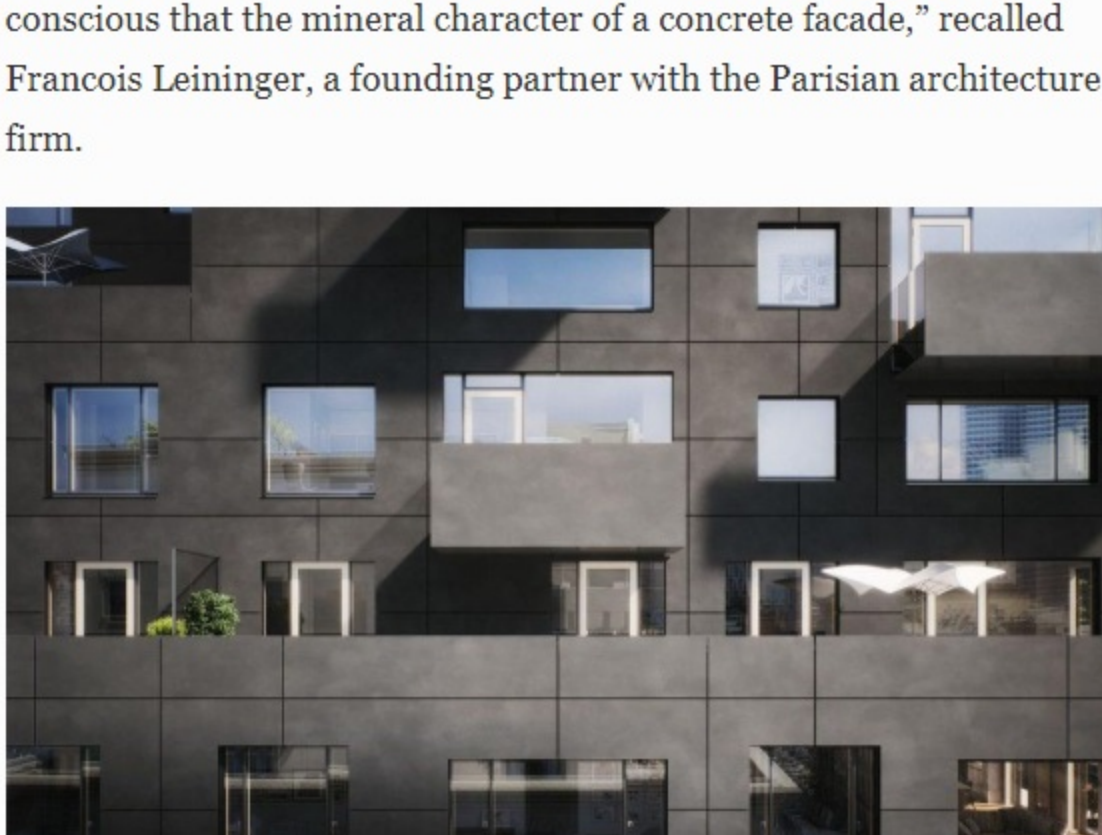
New developments with French influences include the [d’Orsay](#) at 211 W. 14th St., [30 Warren St.](#) in Tribeca and [Greenwich West](#) at 110 Charlton St. The latter two are from [Cape Advisors](#), which in 2010 built [100 Eleventh Ave.](#) in Chelsea with star architect [Jean Nouvel](#).

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“For us, working with French architects and French designers, there’s a real cohesive vision in the way they execute ideas,” Kronman said.

For example, while many new projects around Manhattan are encased in glass, for 30 Warren, [Post-Office Architectes](#) chose a material that honors New York City’s fundamentals: concrete.

“When we started to work on the skin of the project we were very conscious that the mineral character of a concrete facade,” recalled [Francois Leininger](#), a founding partner with the Parisian architecture firm.



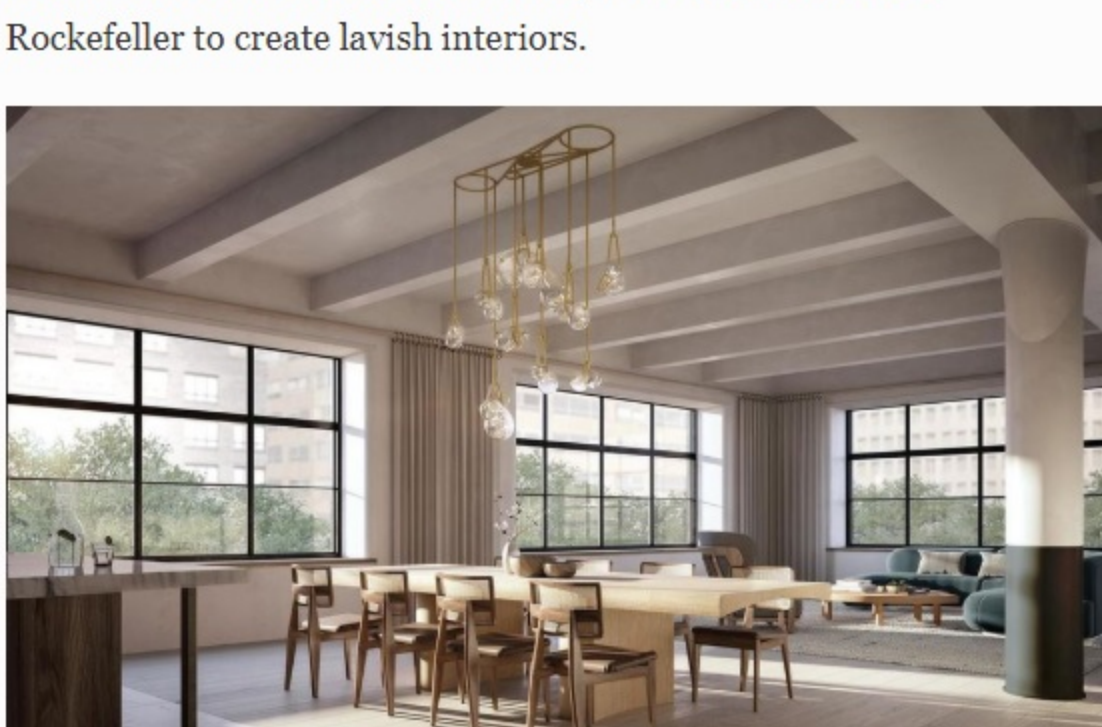
The exterior of 30 Warren aims to give its residents privacy. [STREETEASY](#)

His team cast concrete on molds made of corrugated cardboard, giving 30 Warren’s exterior a ribbed, textured finish. “We were very interested by modern concrete technologies as a way to explore things like molding, texture, craft,” [Leininger](#) explained.

But the design is also intended to give its residents privacy.

“Because it’s a modern building, you [can] forget how important a wall is to create the atmosphere of a home,” he said, noting that glass buildings look like mirrors during the day but become clear windows at night. While having respect for the other types of design in New York, “when you walk at dusk in a city where you see these transparent glass boxes, it’s not exactly the way I would like to feel in my home,” [Leininger](#) said.

Inside the buildings, meanwhile, Parisian decor is re-living its heyday from the 1940s and 50s, when French designers such as [Le Corbusier](#) and [Jean Michel Frank](#) were hired by the likes of [Nelson A. Rockefeller](#) to create lavish interiors.



French designer [Sybille Schneider](#), of [Leroy Street Studio](#), recently did the interiors for 90 Morton St. in the West Village. [STREETEASY](#)

Parisian style has changed over the decades, though, and no longer calls for ornate filigree and gold trims, noted [Sybille Schneider](#), director of interior design for [Leroy Street Studio](#), which recently worked on a printing warehouse-turned-condo conversion at [90 Morton St.](#) in the West Village.

[Leroy Street](#) has designed several other conversions and townhouses in New York, and said luxury in Paris now places an emphasis on service.

Following suit, high-end homes in Manhattan are featuring parlors to greet guests and living quarters for staff.

But it’s in the finishing and furniture that French designers really shine, said [Schneider](#), who grew up in Paris.

“We need all these guys to renovate all the castles that we have in France,” [Schneider](#) said. “They get to do amazing stuff in France because they have to repair all the fireplaces, stairs, exteriors.”

French materials are also custom and unique, she added. For example, [Leroy Street](#) recently needed stained glass for a project, and imported it from the European country.

“I realized I could find this amazing guy in Paris that does crafted glass ... and you can’t find these guys in other places,” she said. “It’s because he worked on a lot of churches in France.”