

VMZINC

The Hadrian, New York



VM BUILDINGSOLUTIONS



PROJECT:

The Hadrian, Manhattan - New York

OWNER:

G.H. Beane

ARCHITECTS:Jablonski Building Conservation
Jan Hird Pokorny Associates**CONTRACTORS:** PRESERV, Ornametals**TECHNIQUE:** Cornice**ASPECT:** Copper

Memoirs of Hadrian

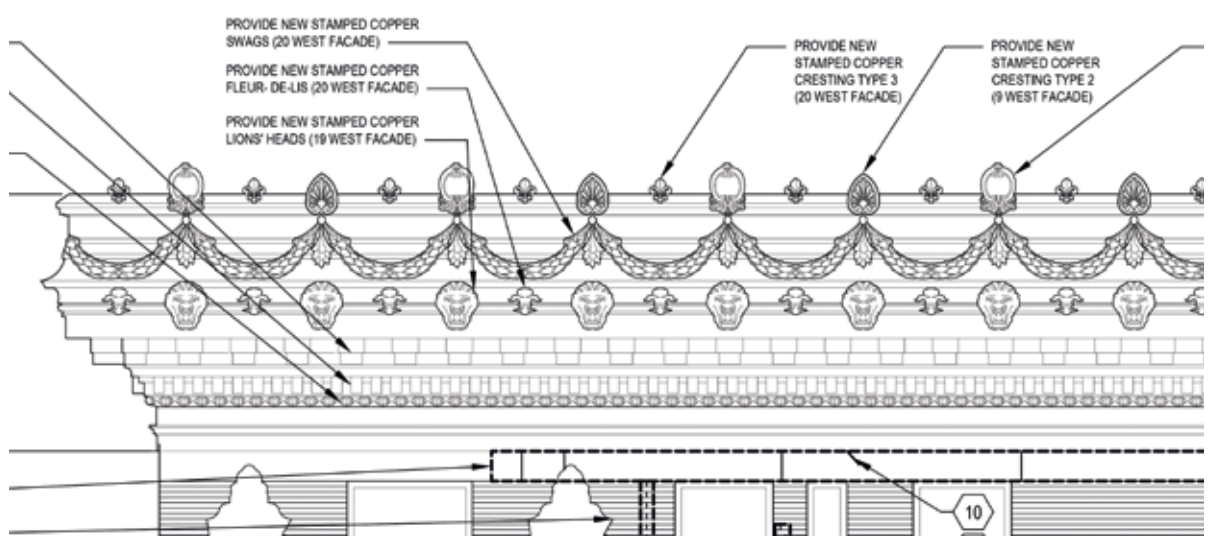
In New York, an early 20th century building recovered its former glory following renovation of its façade and restoration of its cornice.

A heroic piece of work, 67 metres in length, which gives the building a copper crown capable of resisting winds and condensation, a constructive alliance of memory and the eternal beauty of Ancient architecture.

The 10-storey Hadrian building, located at n° 225 West 80th Street in New York, features an ordinary architectural style with multiple histories, without which no city can exist. In 1911, eight years after it was completed, the building was the site of a news story involving its developer, William Earl Dodge Stokes. This prominent New York real estate figure, who was responsible for the development of the entire

Upper West Side, was shot by the actress Lillian Graham. The building, previously known as the Varuna, was renamed the Hadrian to erase the negative publicity generated by this scandal. The name of a Roman Emperor conjuring up images of ancient times, which was not at all inappropriate given the cornice at the top of the building, featuring a vast array of ornaments - a crown

capturing a fragment of eternal beauty and asserting the high status of this building operation. In constructive terms, we should mention that the building is one of the last to have been constructed using the cast-iron structural system, which was abandoned the following year after another building featuring this technique collapsed during construction.



Remote reconstitution

A piece of eternity threatened by the wear and tear of the materials used to construct it. The frieze installed on the summit of the Hadrian was not made of stone, but of galvanized steel, which became corroded over time. On the advice of his neighbour Christopher Gray, a journalist

and architecture historian, G.H. Beane - the owner of the building - decided to restore it to its former glory and highlight its historic dimension. This required substantial work involving the removal of plasterwork concealing the bricks on the façade; it also necessitated restoration of the cornice, which was as tricky as it was crucial. How to recreate a decor for which sometimes only



“After a long interactive process, the 67 metres of copper cornice were delivered to the New York work site.”



a slight trace remained, and how to find a company capable of carrying out work using traditional know-how while meeting modern-day standards? The various parts were produced remotely in the VMZINC® workshops in Bray-et-Lû. After a long interactive process, the 67 meters of copper cornice were delivered to the New York work site. Prefabrication remotely from

the site of installation made it possible to reduce the time necessary for installing scaffolding - structures that impinge on public space and which are always costly to install, and even more so in New York than elsewhere.



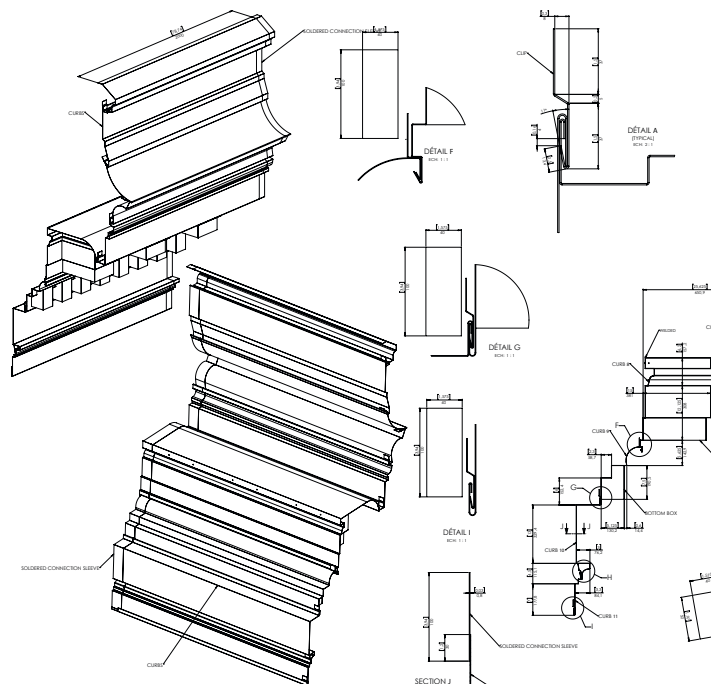


Oak leaves



Techniques and traditions

Using historic documentation - plans and photos - the ornamental metal worker teams first developed a 3D model that was submitted to the project stakeholders. After validation, a life-size prototype made it possible to test assembly options for the various elements joining together to make up the cornice: ogee, counter-ogee, curves and counter-curves, a combination of 7 curb members forming an upper part more than three metres high. As imposing as it is, this work forms a base on which the most noble ornaments are installed: antefixes, oak garlands, lion heads... These pieces were produced using punching, with the benefit of 180 years of know-how. Artisan sculptors recreated clay ornaments based on plans, from which they took plasterwork models, the base of Zamak moulds for lamination of pieces.





All of this was submitted for approval from the architects and contractors in charge of the project. In total, two hundred pieces clad the cornice along its entire perimeter. Fixing constraints were taken into account when designing the decor. It was necessary to anticipate problems during assembly. The cornice was cut into sections measuring two metres in length, assembled using mobile fixing clips enabling expansion, while at the same time allowing ventilation and evacuation of water produced by condensation. These points were examined by the VMZINC® R&D teams. Restoring the memory of Hadrian turned out to be a real technical challenge, a challenge met by all the teams to achieve a spectacular result.



Plaster



Stamp



Lion's head

