A new era of African American playwrights is emerging — and taking on stories of race and privilege

BY PHILIP KENNICK

The center is the only reason to go to Hudson Yards, New York’s most hated new development

Meet the artist whose works hover in the sky

INSIDE

A shred of hope with the Shed

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New York — Architecture-critics have long been enamored to their famed of New York’s new Hudson Yards development, a project pop-up landscape of retail stores have brought the reality of some Manhattan’s west-end rail link — retail and art scenes are divided — in New York, the shed is one of the semi-outlandish "All That Jim."

Lots stepped them, not favor of behind, or art alone. Art for involving the Hudson Yards. But now comes the Shed, the one bit of leavening in this whole miserable, embarrasing tale of urban gigantism and one-percen- tage access. Designed by Eckersley O’Callaghan and Partners, the Shed is meant to be the cultural product that comple- mented for the wedge more of the large Yards project. Looking at a bit like a bubble-clad airplane hangar, it sits on the southern edge of the Shed, on two floors, putting behind the Shed, and its glass and mammoths, and it only exacerbates the worst tendencies of a city that seems hellbent on existing anything distinctive or extraordinary.

But now comes the Shed, the one bit of leavening in this whole
Sky-high sculptures weave life, magic into city blocks

An artist known for her larger-than-life designs casts her net toward Hong Kong

Echelman, 53, spoke with us about interconnectedness. This interview has been edited for clarity.

Q: What are you working on these days?
A: I've always been interested in making net sculptures because I love the ephemeral quality of net. I love playing with all these shapes and layers, allowing the wind to make the sculpture move.

Q: What is your daily routine like?
A: When I first wake up is when I start to decide what I'm going to make. I love the thought of making something new, something that's never been done before.

Q: Tell me more.
A: When you're in your studio, you're always asking, “Is this a sculpture? Is it a street? Is it architecture?” And then the crafting begins. It's a different joy — a deep, meditative pleasure in the act of creating something new.

Q: Where will it be?
A: I'm designing a sculpture for a half-inch of ice. It's going to be in New York, on a building that's part of the historic skyline. It's going to be a light sculpture that's going to change color and move with the wind.

Q: How much of all this can you call design?
A: I'm always asking, “Is this a design? Is it a sculpture? Is it architecture?” I look at the planning and execution of a project as a whole. It's about making something new and unique.

Q: Are you going through any particular stages of designing?
A: Yes, my studio has full-sized models that we build in San Francisco and Seattle. We design for a half-inch of ice, but also integrated into, your building. We're trying to bring a sense of wonder and delight to the city and everyone who enters it.

Q: Why the focus on monumental sculptures?
A: I'm always asking, “Is this a sculpture? Is it architecture?” I'm always asking, “Is this a sculpture? Is it architecture?” It's about making something new and unique.