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Communities, Not Containers

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The Future of Prefab

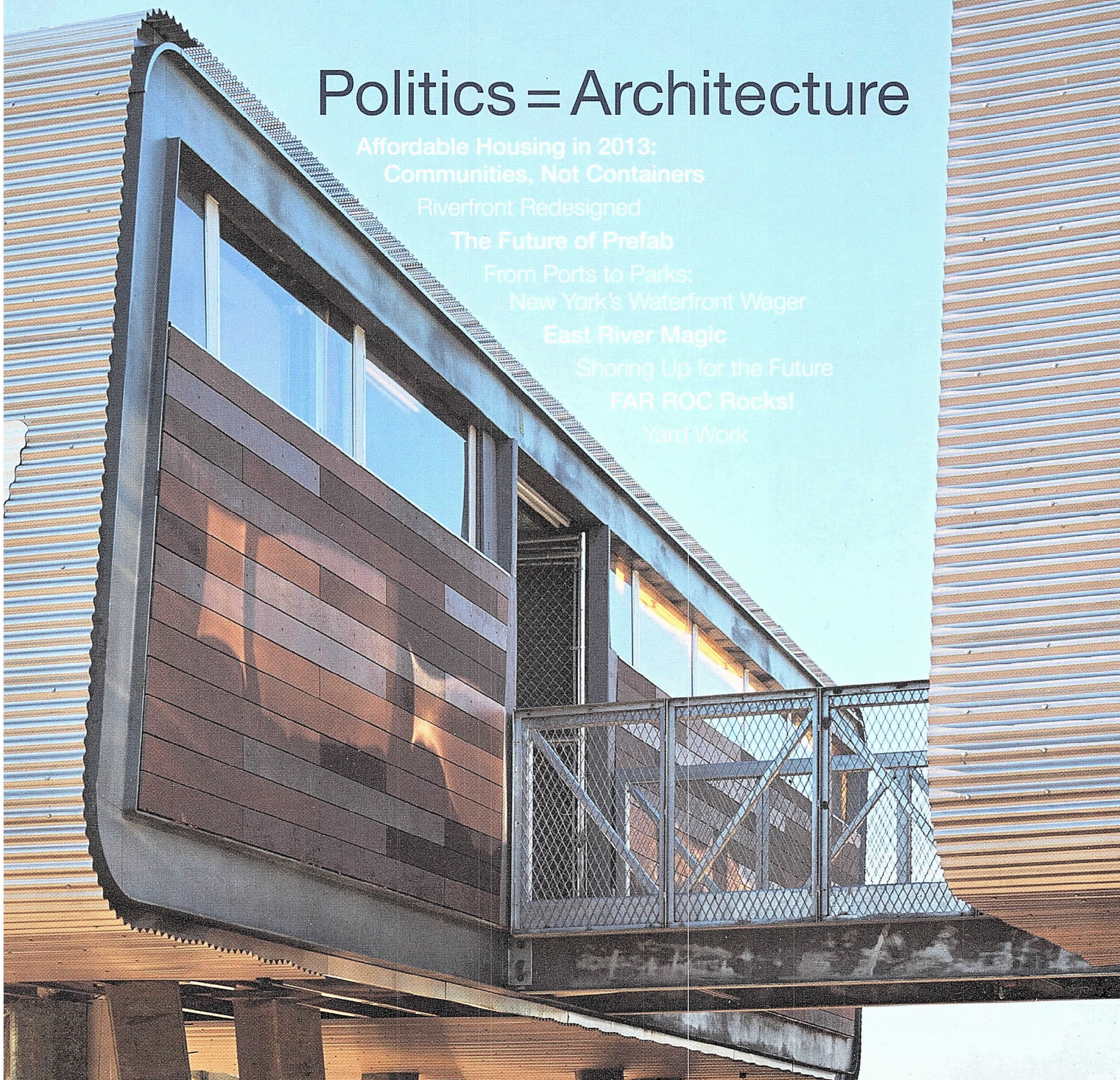
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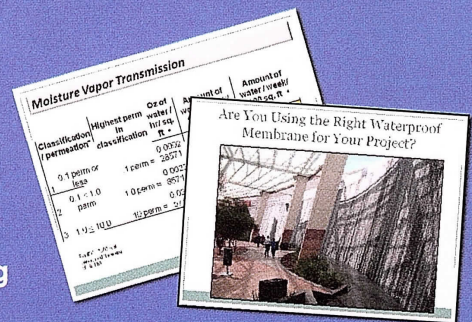
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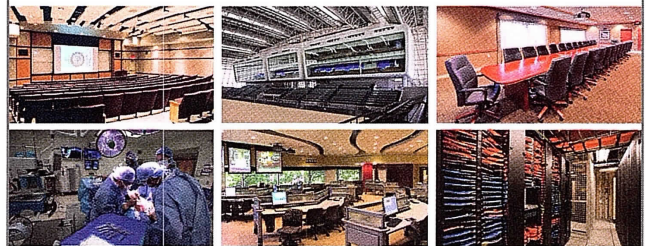
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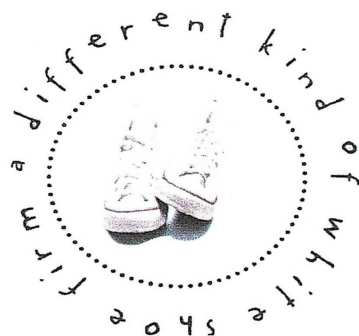
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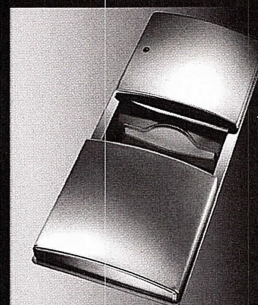
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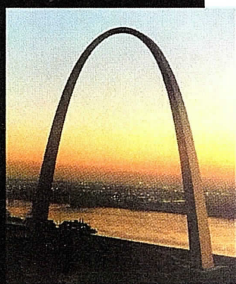
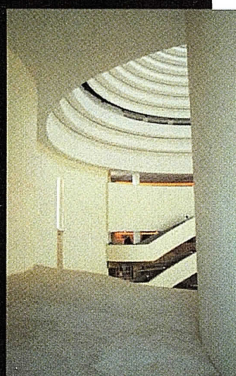
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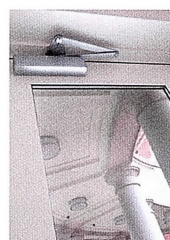


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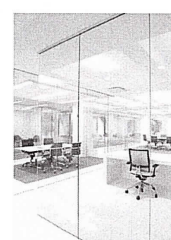
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LETTER FROM THE PRESIDENT



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Architecture & Politics

In July I attended the Bloomberg Administration's Decade of Design 2002–2012 Awards, given for built and unbuilt projects on city property. In his introductory letter, Mayor Michael Bloomberg noted that investing in “first-rate design” has been a priority in public projects to create a more “dynamic and beautiful New York.” We’ve been fortunate to have had a mayor who was both cognizant and supportive of the critical link between quality-of-life issues and the quality of our built environment. In this month’s “Opener,” AIA NY Executive Director Rick Bell, FAIA, recounts the many accomplishments of this administration that have helped fill our city with wonderful places to live, work, study, and visit.

The interdependence of architecture and politics has been paramount throughout history and remains a constant today in our city, region, and world. Building a great city always requires a blend of key players, with both public and private initiatives working in tandem. There is a timelessness to the process. By their words and actions, politicians give voice to the civic problems and priorities that engage us as architects.

It is up to us, however, to devise creative solutions. Often our architectural visions inspire new ways for civic leaders to implement their own goals and aspirations. This issue of *Oculus* highlights some of the best public architecture – projects that improve the city in meaningful ways. Parks, waterfront, infrastructure, civic buildings – all illustrate the fundamental principle that investing in our built environment adds value.

There are also numerous examples of architecture in emerging cities around the globe that demonstrate their own political aspirations. In their building forms, public spaces, and investment in

infrastructure, these cities illustrate the priorities set by their leaders. As in the U.S., these new developments may be driven by public or private initiatives, sometimes years in the making, and are clearly tied to politics, economics, and culture.

At the Center for Architecture, now in its 10th anniversary year, many of these examples are currently on view in the exhibition titled “Practical Utopias: Asia’s Global Urbanism.” The Center provides a forum for dialogue about issues that are at the intersection of architecture and politics, both global and local. By inviting the local community and private organizations as well as design professionals to our exhibitions and programs, we are reaching not just our architectural audience, but the general public as well. And with the Center as a backdrop, we have developed an excellent partnership with key city leaders to add our professional expertise in zoning and codes, to improve and streamline the approvals process, and to assist in defining appropriate resiliency standards, for example.

Recently I was given a T-shirt with the words, “What if architecture could change the world?” Maybe it can. But can it support change? Most definitely. As we think about New York’s future, we hope the next mayor will continue to focus on design and the built environment and will dedicate appropriate resources, foster dialogue, and engage our profession. With the right political, economic, and cultural context – and the will to construct buildings of excellence – the architectural community can contribute its best work.

Jill N. Lerner, FAIA

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A WORD FROM THE EDITOR

Political by Design

"Architecture has its political Use; publick Buildings being the Ornament of a Country; it establishes a Nation, draws People and Commerce; makes the People love their native Country, which Passion is the Original of all great Actions in a Common-wealth. Architecture aims at Eternity."

—Sir Christopher Wren, as quoted in
Parentalia, or, Memoirs of the family of the Wrens (1750)

From approving a canopy over a bodega's door to rezoning swaths of neighborhoods and post-industrial waterfronts, it all boils down to politics. Not much would change, or a whole lot more could change, if only politics would get out of the way – or intervene, depending upon which side of what fence you sit.

This issue of *Oculus* goes to press before the mayoral election that has many of us wondering what's in store for New York City in a post-Bloomberg era. No matter what your politics, it's hard to deny we have seen an unprecedented amount of city-building over the last 12 years. (So much for the post-9/11 "end of building tall towers" mantra.) Development at Ground Zero is moving along, despite – and because of – politics. We didn't get the 2012 Olympics, but Hudson Yards is coming out of the ground, with the 7 line extending to meet it. The Second Avenue subway is (finally) wending its way southward. Moynihan Station is still a dream, but there are signs of hope with Madison Square Garden getting a 10-year – instead of an in-perpetuity – lease from the city. After years of effort we got the High Line, which has spawned a spate of high-design developments. The list goes on.

So where to begin? With two of the most important issues facing the city, no matter who is mayor: affordable housing and waterfront resilience in a post-Sandy world. We start with a "big picture" of the current state of housing stock, and some new approaches that architects, housing specialists, and city agencies are using to create affordable communities, not just containers for living. A case in point is Hunter's Point South, where the 925 rental units in the first two of five towers will be affordable. Prefab modular construction is also beginning to make its mark, as evidenced by the adAPT NYC competition-winning design for micro-units, and a seven-story moderate-income apartment building in Inwood that was literally stacked in about three weeks.

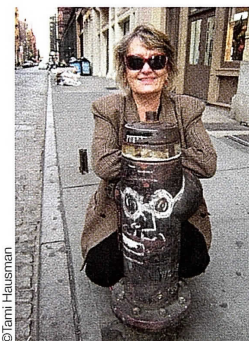
Turning towards New York's so-called "sixth borough," we offer an overview of efforts that began as plans to bring the long-underutilized waterfront back to the people with mixed-use

developments and public parks, and morphed into post-Sandy initiatives that stress waterfronts as a primary defense against rising ocean levels – and superstorms. One such project is the five-mile-long East River Blueway, which includes the redevelopment of Pier 42. We also look at two series of beach structures – prefab "pods" raised on concrete stilts, and reclaimed structures badly damaged by Sandy – that are inviting residents and tourists back to the beaches at the Rockaways, Coney Island, and Staten Island. Many initiatives have included AIANY and other civic groups' involvement, such as the FAR ROC design competition, whose four finalists are highlighted here. Last, but certainly not least, is the Brooklyn Navy Yard, a prime example of the city getting behind the years-long development of the 300-acre former brownfield into "a magnet for eco-friendly manufacturing businesses, with rising numbers of green buildings and infrastructure to match."

In an op-ed, Alexander Garvin, Hon. AIA, minces no words about what he thinks the next mayor needs to do so that the city that "used to be a cauldron of urban innovation" can retake the lead in urban reform. In our regular departments, "One Block Over" looks at the metamorphosis of Greenpoint, Brooklyn. "In Print" takes on Lambert's *Building Seagram*, Kirkland's *Paris Reborn*, and new tomes on NYC landscapes, the Gateway Arch in St. Louis, and tree gardens. "132-Year Watch" delves into the Tweed Courthouse, "shaped and reshaped by political agendas."

Sometimes I wonder how much further the city would have come were it not for the 2008 financial crash. Would we be closer to goals laid out in PlaNYC, the New Housing Marketplace Plan, and other initiatives? We'll never know for sure, but my guess would be yes. Am I optimistic about the future? I'm a New Yorker – of course I am. But if you need assurance, take an afternoon off and see the city with new eyes – its well-known icons and latest crop of hoping-to-be-icons – on an AIANY Around Manhattan Boat Tour!

Kristen Richards, Hon. AIA, Hon. ASLA
kristen@ArchNewsNow.com



Editor befriending a SoHo denizen.

Correction: In the Summer 2013 issue, pg. 25, Viridian Energy & Environmental should have been credited as the sustainability consultant for Kohn Pedersen Fox's One Jackson Square.

Retaking the Lead in Urban Reform

BY ALEXANDER GARVIN, HON. AIA

New York City used to be a cauldron of urban innovation, proposing new ideas to improve the city and actually implementing them. The city initiated tenement regulation, public housing, comprehensive zoning, and city-owned and -managed public parks – and the nation followed suit. Today, with the exception of public parks, we are no longer in the forefront of urban reform. When a new idea is proposed, we are told we can't afford it, or that it will not survive public participation, environmental review, or landmark requirements. So New Yorkers repeat the latest rage – initiated elsewhere – whether it be sustainable, contextual, cutting-edge, or participatory design.

It used to be easy to bring new ideas to fruition in New York because development costs were similar to those throughout the country, and perhaps even lower. Now we are one of the most expensive places in which to build. Getting projects approved used to be no different here than in the rest of the country. Now, New York City has requirements and procedures more torturous than in most cities in the United States.

In New York, the brick-and-mortar cost of housing construction is double the cost of similar structures in Chicago. As a result, housing is incredibly expensive. Young talent eager to move to NYC cannot afford to settle here, immigrant families have to crowd into a few small rooms, and native New Yorkers remain glued to their rent-stabilized apartments or relocate to the suburbs.

We spend more than \$8,000 per capita on our \$70-billion city government. I'll never understand how that can be translated into "there is no money for anything." But since it is generally accepted that there is no money, the government is unwilling to experiment with new concepts or daring projects.

We used to be eager to try new ideas; we weren't afraid of failing or spending money on them, and we found ways to make them successful. We can still do that today if we unshackle architects, planners, developers, and government agencies by appropriating enough money to design innovative projects and eliminating the obsolete rules that restrict creativity.

The next mayor can do that by:

- Restoring the City Planning Commission's pre-1975 role in drafting an annual capital budget and five-year Capital Improvement Program.
- Instructing the City Planning Commission to prepare a list of items it could not finance (given budgetary constraints), estimate their cost, evaluate the additional private investments these projects would induce, and prioritize those investments.
- Directing the Department of Transportation to propose alternative methods of providing a one-seat rail or subway ride to LaGuardia and Kennedy airports.
- Requesting the Lower Manhattan Development Corporation to propose a plan that would bring the Long Island Railroad into the PATH Terminal.
- Initiating a study that would propose city action to make the costs of constructing and operating apartment buildings in NYC equal to costs in Chicago.
- Instructing the City Planning Commission to propose changes to reduce the text of the Zoning Resolution to 200 pages, excluding zoning maps.
- Creating a small staff to propose elimination of out-of-date, onerous, and expensive regulations. The staff should be given six months to propose cutting the number of city regulations in half.
- Directing the Department of Housing Preservation and Development to consolidate all tax-exemption and abatement programs into a single law that would apply throughout the city to any property with an assessed value that was below a threshold number for high-priced property.

Alexander Garvin, Hon. AIA, has combined a career in urban planning and real estate with teaching, architecture, and public service. He is currently president and CEO of AGA Public Realm Strategists, adjunct professor of Urban Planning and Management at Yale University, president of the Forum for Urban Design, and author of *The Planning Game: Lessons from Great Cities*.



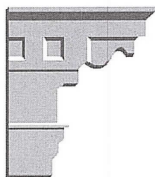
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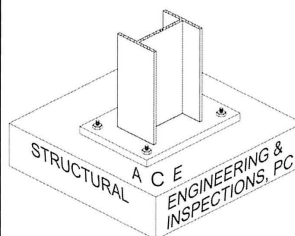
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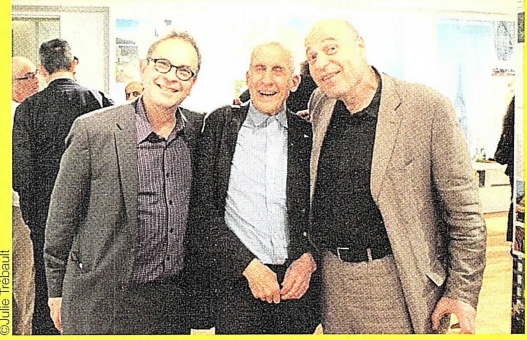
Richard Kahan
Founder and CEO, The Urban Assembly

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Center Highlights



(left) (l-r): Beverly Willis, FAIA; Arielle Assouline-Lichten; Frederic Schwartz, FAIA; George Miller, FAIA; Denise Scott Brown, RIBA, Int. FRIBA; and Jill N. Lerner, FAIA, convened at a luncheon in support of a proposal to revise the criteria for the AIA Gold Medal to include "two or more individuals practicing together."



(above) Rick Bell, FAIA, AIANY Executive Director; Kenneth Frampton, Assoc. AIA, Ware Professor of Architecture, Columbia University Graduate School of Architecture, Planning and Preservation; and Jean-Louis Cohen, Exhibition Curator for MoMA's "Le Corbusier: An Atlas of Modern Landscapes," at the reception for the two-day symposium Le Corbusier/New York.

(right) Prior to the evening opening of the "AJAP | Les Albums des Jeunes Architectes et des Paysagistes" exhibition, the Center hosted a morning breakfast discussion, French & American Perspectives. (l-r): Rick Bell, FAIA, Executive Director, AIANY; Gwenaëlle de Kerret, Qualitative Senior Research Manager, Semiotician, Harris Interactive; Philipp von Dalwig, Assoc. AIA, LEED AP, Co-chair, AIANY New Practices Committee; Farnaz Mansuri, Assoc. AIA, Principal, de-spec; Chris Leong, Assoc. AIA, Co-chair, AIANY New Practices Committee; Vincent Lavergne and Jérémy Nadau, Principals, Nadau Lavergne Architectes Urbanistes.

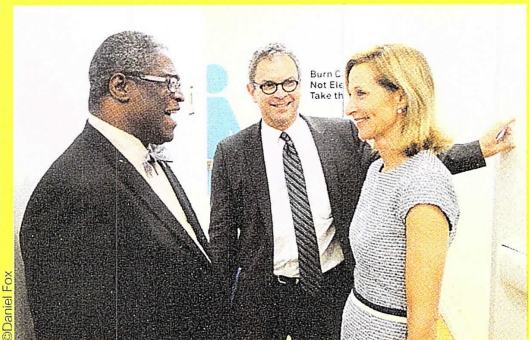


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(right) Opening night of the "FitNation" exhibition, which highlighted 33 projects from 18 cities that exemplify the range and creativity of active design.



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Participants in CFAF's Up on a Roof Summer@theCenter program visited the Brooklyn Grange urban rooftop farm in Long Island City.



(left) A message from Mayor Michael Bloomberg, speaking from what he called "Fit City Hall," kicked off the Fit City 8 conference. The mayor noted the importance of active design in his administration's public health policy.

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Greenpoint's Metamorphosis

High-rise towers and waterfront parks are coming to this humble neighborhood in Brooklyn

BY CLAIRE WILSON

After the baby strollers, the second thing you notice in Greenpoint, Brooklyn, is the hipster quotient: guys in 1970s-style full beards and longish hair, lots of big '80s-era eyeglasses, and no one dressing like they have an actual job in a real office. But it may be that the hipsters have had their day. Massive residential development is coming to Greenpoint, a modest, charming, and somewhat isolated enclave of low-rise 19th-century brownstones and row houses. It has long been considered to be the poor man's Williamsburg. The waterfront is about to be transformed as part of Mayor Michael Bloomberg's plan to develop once-industrial sites and return the shore to the people who live there.

The largest residential development will be Park Tower Group's 22-acre Greenpoint Landing, a cluster of 10 residential towers ranging from six to 30 or 40 stories. Total units will be about 5,000, with many reserved as affordable housing. According to Gary Handel, AIA, founding partner, Handel Architects, which is designing the development, it will also have a 640-seat pre-K-8 public school and retail in the base. The look and feel of the project will be informed by the neighborhood's manufacturing legacy, vestiges of which are still a part of the landscape. "We wanted to create a building that acknowledges the industrial heritage of the area – brick, stone, metal, industrial sash windows," Handel says. "What you would see in an old warehouse." And, for the first time in its history, the surrounding area will have landscaped parkland.

CetraRuddy is also designing a waterfront complex. It will have two towers, 30 and 40 stories respectively, set on an eight-story base within a 112,000-square-foot parcel. Of its 720 rental units, roughly 200 will be set aside for affordable housing.

Greenpoint was rezoned for this kind of residential development in 2005, but the rush to build slowed to a trickle during the economic downturn. Some projects went forward, like the Pencil Factory conversion done by Daniel Goldner Architects, as did a number of small-scale condo projects on side streets. Kickstarter, the uber-hip crowd-sourcing success story, will move from Manhattan into a converted Eberhard Faber Pencil Factory on Kent Street, designed by Ole Søndresen Architect.

The new, deep-pocketed residents will bring many changes to the landscape. Hip bars and restaurants, like beer specialist Tørst, designed by Oliver



(above) CetraRuddy's 77 Commercial Street waterfront complex includes two towers set on an eight-story base.

and Evan Haslegrave of hOmE; Brooklyn Label, a bar/restaurant; and Five Leaves café, are moving in among the mom-and-pop establishments, many of them Polish, on and around Manhattan Avenue, the main drag.

Much of the change will be good. There is now ferry service between Greenpoint and Manhattan, and the lousy G-train service is slated for improvement. McCarren Pool reopened last year after being closed for 29 years.

The best part of the new development will be the parks. Greenpoint Landing will have four acres of open space designed by James Corner Field Operations. Planted with native species, it will include a lawn, restored pier, terracing, picnic area, and dog run, according to Karen Tamir, senior associate, James Corner Field Operations. The three-acre Box Street Park will abut the CetraRuddy building in what was a lot for MTA Access-A-Ride vans. (No designer has been named.) Stantec will renovate and expand the existing Newtown Barge Park. The 1.6-acre Transmitter Park, named for the WNYC radio transmitter that once stood there, was opened in the spring. It was designed by WXY architecture + urban planning with landscape architect Donna Walcavage, FASLA, LEED AP, (now a principal at Stantec).

"What will happen here in Greenpoint will be transformative," says John Cetra, AIA, principal, CetraRuddy. Indeed, when completed, this necklace of waterfront parks will compensate for the tall buildings that are going to change the character of this enclave forever.

Claire Wilson writes for the *New York Times*.



(above left) Manhattan Avenue, Greenpoint's main commercial artery. (above right) The Pencil Factory condo by Daniel Goldner Architects, at 122 West Street and Kent Street.



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The City More Beautiful

Urban greatness is not partisan or ideological, but there is no doubt that the Bloomberg Administration and City Council have positively transformed the public realm and our municipal facilities over the last 12 years. This issue of *Oculus*, as well as AIA New York's "A Platform for the Future of the City," recognizes the achievements as lessons to guide the next administration. The platform (see www.aiany.org/advocacy) was developed in concert with the Chapter's program committees and "identifies challenges and proposes solutions including job-creating specific suggestions on affordable housing design, economic development of major projects, strategic suggestions for our waterfront, and ideas on how to make our city healthier."

Mayor Michael R. Bloomberg has invoked the Athenian Oath: "We will transmit this city not only not less, but greater and more beautiful than it was transmitted to us." AIANY's platform points to the important work that must be done or continued. Its rubrics include regulatory reform, housing, education, urban design, transportation infrastructure, open space, waterfront use, accessibility and aging, energy policy, risk and resilience, and global competitiveness. We can press candidates for their positions on these issues.

The NYC Department of Housing Preservation and Development has shown extraordinary creativity in finding new ways to establish and protect new affordable housing. From Via Verde, sustainable and affordable housing in the South Bronx designed by Dattner Architects and Grimshaw Architects, to the FAR ROC competition for a site in Arverne, Queens, the city has effectively partnered with others to bring new ideas to fruition. AIANY was proud to be part of both initiatives. And other organizations, including the Citizens Housing & Planning Council, have helped trigger changes in zoning regulations to make smaller "microunits" possible. Along the way, modular housing is finally appearing in New York, including nARCHITECTS' winning scheme for the adAPT NYC Competition, and the SHoP Architects-designed housing for Atlantic Yards.

On the waterfront, continuous esplanades with walking paths and bikeways allow unprecedented public access to the city's rivers, replacing some of the industrial detritus that blocked enjoyment of what City Planning Chair Amanda Burden, Hon. AIANY, has dubbed "the sixth borough." New projects, such as Hunter's Point South in Queens and the Domino Sugar redevelopment in Williamsburg, address the risks and vulnerabilities made frighteningly real by Hurricane Sandy.

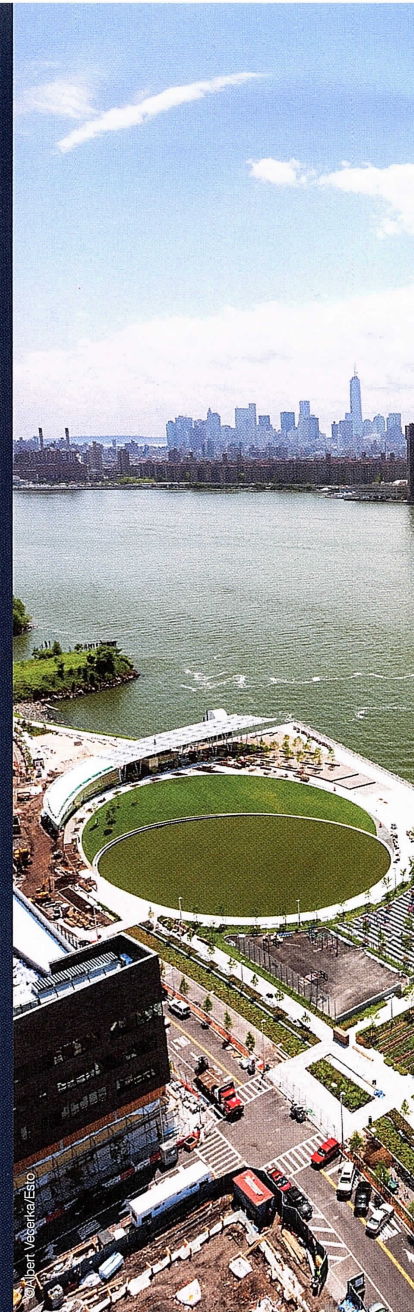
In public health, the city's creation of the Center for Active Design and supplements to the award-winning Active Design Guidelines could not have happened without the kind of interagency collaboration that used to be unknown. Zoning now creates incentives to bring fresh produce to "food desert" neighborhoods; the building code encourages us to use the stairs for health. These programmatic legacies deserve to be extended and expanded.

The NYC Department of Transportation not only made plazas from cracked-concrete traffic islands, but created a safe network of connected bicycle lanes, enabling the rollout of the largest shared bike system in the world. The buzz in the bike lanes is that fitness can be fun, quicker than cabs, and more salubrious than the subway.

Any mayoralty will ultimately be judged successful by the achievements that stick and the projects that transform our buildings, neighborhoods, city, and world. As the Center for Architecture enters its second decade – we opened our doors on October 7, 1993 – AIANY's platform is visible on the walls of Tafel Hall, and *Oculus* highlights the projects that use public policy to shape our streets, sidewalks, and shoreline.

Rick Bell, FAIA

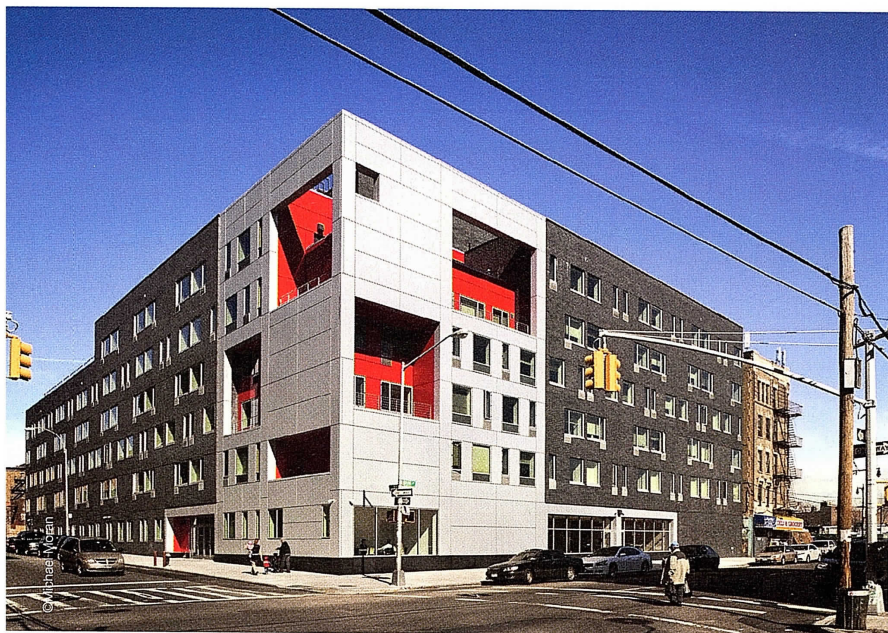
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(above) Thomas Balsey
Associates/ WEISS/MANFREDI,
Hunter's Point South Waterfront
Park, pg. 31



(left) Alexander Gorlin Architects: Common Ground's LEED Silver residence for 190 formerly homeless, low-income, and/or HIV-positive residents brings vibrant color, elevated terraces, community facilities, ground-floor retail, and a green roof to the corner of 148th and Brook Avenue in the South Bronx.

Affordable Housing in 2013: Communities, Not Containers

Despite the accomplishments of the Bloomberg Administration, affordable housing remains New York's most pressing need. Architects, designers, and housing specialists familiar with the maze of programs assess the situation and suggest new approaches

BY BILL MILLARD

Common Ground and Community Solutions founder Rosanne Haggerty thinks the scale of New York's housing problem is no reason to consider it insoluble. Her work has brought thousands of people with limited resources into apartments – not cots or cardboard boxes. Yet certain patterns, she observes, haven't changed much since social activist Dorothy Day was working on the Lower East Side in the 1930s.

"I was just reading Day's 1963 memoir *Loaves and Fishes*," Haggerty says. "Talking about the 1930s, she says the zeal of advocates to improve housing conditions led to tenements and Bowery lodging houses being demolished. Nothing was built in its place, so you had these overflowing municipal lodging houses and homeless people. She could be writing about 2013."

Despite privatization since the 1970s, gentrification since the 1990s, and a chronic shortage of apartments within working- and middle-class price ranges, New York's public-sector participation in affordable housing is unique in the U.S. Amid what Haggerty calls the "total conflicted mess of housing and building and occupancy regulation in the city," some components make headway – particularly supportive housing (which includes onsite social and/or medical services), a subsector largely served by not-for-profit developers. The New

York City Housing Authority (NYCHA), for all its funding and maintenance problems, dwarfs other cities' efforts. (Brownsville alone, Haggerty notes, has more public housing than all of Los Angeles.) "The framework for all my remarks," she emphasizes, "is 'Hats off to Mayor Bloomberg.' No one in the country is doing anything near what New York City is doing with respect to housing."

By the numbers

The New York State Association for Affordable Housing (NYSAAFAH) has assembled some eye-opening statistics: over half the city's renter households spend more than 30% of gross income on rent, the U.S. Census Bureau's affordability threshold. Since rental housing constitutes 65% of the city's housing stock, more than half a million households are severely rent-burdened; of those earning below 30% of median income, 75% spend more than half on rent. The net rental vacancy rate in 2011 was 3.12%; state and local laws define 5% as the threshold for a "housing emergency."

Mayor Bloomberg's New Housing Marketplace Plan (NHMP) set a 10-year goal of 165,000 affordable units constructed or preserved by the end of fiscal year 2014. Together, the city's Department of Housing Preservation and Development (HPD) and Housing Development Corporation (HDC), as reported near the end of FY 2013, have financed 147,893 units (48,701 newly constructed and 99,192 preserved), leveraging \$3.43 in private funding for every dollar invested by city government, turning a \$7.5-billion initial commitment into \$21 billion total. When FY 2013 computations are complete, the completion rate will approach 95%, putting NHMP on track to reach its target date.

The phrase "constructed or preserved" determines whether the administration's glass is half full or half empty. Two "major hits" to city finances contributed to the new-construction shortfall, comments Abby Hamlin, a developer active in both affordable and market-rate projects: the 2008 recession and Superstorm Sandy. The initial NHMP, she recalls, was weighted more toward new construction (92,000 units constructed and 73,000 preserved from expiring subsidies); under post-2008 market conditions, the emphases were reversed.

These expenditures have also drawn a few parasites. In early 2012, an assistant commissioner, Wendell Walters, was caught accepting

\$2.5 million in bribes from developers. Housecleaning after this case included a law requiring detailed public wage reporting on HPD projects. Resources are also chronically wasted, says Haggerty, through homeless shelters. “How can we justify spending over \$800 million on a shelter system and getting so little for it?” she says. “That money should go into expanding stable housing options for people, not rewarding shelter operators.”

Moreover, rules banning more than three unrelated adults from living together are illogical, she notes, citing Citizens Housing Planning Council (CHPC) Executive Director Jerilyn Perine’s figures: “Something like 17% of New York City households are conventional nuclear families,” she says, yet all publicly assisted housing other than senior and supportive housing is built with nuclear families in mind. So, as badly as we need new construction, Haggerty says, “Question number one is, ‘How do we make better use of the housing we have?’”

Housing vs. warehousing

“There are over 175 different affordable-housing programs in New York City,” developer Hamlin observes. After participating in four HPD processes for affordable or supportive residences (including Ennead Architects’ multiple-award-winning Schermerhorn House, where she partnered with Common Ground), she is struck by the density of requirements pertaining to funding, zoning, building codes, the Americans with Disabilities Act, and often environmental standards.

Hamlin finds that the design guidelines, originally meant to bar substandard housing, are now often “related to keeping the cost down, as opposed to achieving the best design,” making “design by prescription” the norm. “How do we help set policies that will yield better-designed buildings?” she asks. The best-publicized exception is Via Verde, designed by Grimshaw Architects and Dattner Architects. Hamlin calls it exemplary, with communal features “all done to a very high level of quality, not cost.” But it is hard to replicate without comparably high subsidies.

Nevertheless, certain projects illustrate how ingenuity in design, material choices, and cost balancing can produce distinctive environments affordably. Alexander Gorlin, FAIA, principal of Alexander Gorlin Architects, has designed affordable-housing projects in Brooklyn and the Bronx, including East New York’s Nehemiah Spring Creek, the city’s largest affordable development to date. Prefabrication of townhouse modules, assembled at the Brooklyn Navy Yard by Capsys Corporation and trucked in essentially whole, has

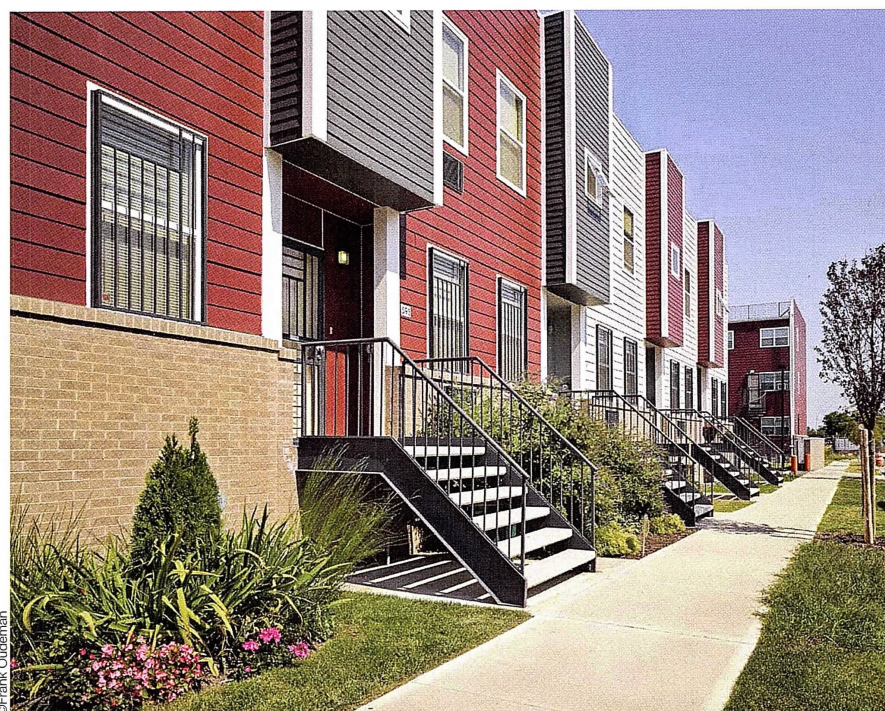
been a potent cost-saving strategy (see photo and caption below). Gorlin observes that residents have replaced front fences with “one flower garden after another” and respect each other’s property.

Having designed affordable, supportive, and market-rate housing, Gorlin notes that the term “supportive” blurs social and category barriers. “Supportive housing is really like an affordable version of Park Avenue, because when you list the people available within the building, it’s not dissimilar to 740 Park Avenue. The idea of having social services connected to housing is something the wealthy have always had.” With an eye to the “social condensers” of Moisei Ginzburg and the Constructivists – along with Berthold Lubetkin’s motto that “nothing is too good for ordinary people” – he suggests that a critical mass of services (whether essential or optional) distinguishes genuine communities from warehouse-like residential forms on the Cabrini-Green or Pruitt-Igoe model.

Gorlin has analyzed the Brownsville development Marcus Garvey Village, whose original design by Kenneth Frampton, Assoc. AIA, and Theodore Liebman, FAIA, has faced security deficiencies. Hidden walls make these buildings’ courtyards more likely to harbor street gangs than the intended Jacobsonian “eyes on the street.” “Sometimes fences *don’t* make good neighbors,” he says. Gorlin advocates opening up the spaces, increasing sightlines, and reclaiming underused space for more housing. He finds that communities thrive when architects design sensitively and management stays on top of operations. With both, Nehemiah has been able to accomplish a “complete reversal” of the quality of life in neighborhoods.

Recovering the Patrimony

To Jonathan Kirschenfeld, AIA, a supportive-housing specialist, “supportive housing for the masses” is a promising model. At the CHPC’s 2009 Making Room symposium, he and his team presented a plan for green-



(above) Alexander Gorlin Architects: Nehemiah Spring Creek: A 45-acre former landfill site in East New York, Brooklyn, now hosts 301 prefab townhouses (431 total units), clad in cementitious HardiePlank panels, varying colors, and upper-story bays, to “create rhythms across the façades,” says Alexander Gorlin, FAIA.



Jonathan Kirschenfeld Architect: St. Mark's Courtyard, The Domenech: This 72-unit residence for Common Ground organizes 18 studios and 54 one-bedroom units around a courtyard with a column-supported library, allowing passage from planted mews to the rear terrace.

ing the Bronx Grand Concourse and deploying a range of apartment types within four building forms. He later consulted with City Planning Commissioner Amanda Burden, Hon. AIANY, on new typologies suited to the emerging creative class and participated in the adAPT NYC competition for microunits (see pg. 34). Since the not-for-profit sector can experiment with small scales and other strategies – “we know what happens when you dangle less-than-strict standards in front of for-profit developers,” he notes – he finds this work more creatively rewarding and socially purposeful.

Kirschenfeld argues that historical precedents can help bridge the gap between resources and needs. Contemporary newcomers to the city commonly double and triple up, but available housing and affordable-housing designs do not accommodate today's more varied household forms. Supportive-housing regulations are more flexible, featuring no parking requirement, no density requirement, and smaller courtyard sizes (30 by 20 feet, not the current legal minimum of 30 by 40 feet). “If you were to check all the typical fabric of New York,” he says, “80% of the buildings would not meet that criterion. The typology of New York does not match the code.”

By filing for permits as community facilities rather than normal residential, not-for-profits can work with scales and forms that for-profit developers cannot. Many of today's New Yorkers, particularly the young and childless, do not need apartments with large living rooms. Typologies derived from purpose-bound communities, such as monasteries and dormitories, inform Kirschenfeld's work for clients like Urban Pathways, the Postgraduate Center

for Mental Health, and Common Ground, turning difficult, often odd-shaped sites into successful residences that economize in some details to reach higher standards in others.

Kirschenfeld grounds design choices – down-scaling certain features to upgrade others (e.g., avoiding posh bathroom detailing to redirect resources toward things like a better grade of exterior brick) – in a critique of mass consumerism and the residential styles that foster it. “Ultimately, the cookie-cutter nuclear-family idea is unsustainable, period, for the planet,” he says. Historical examples offer instructive living variations, such as 1920s/1930s-vintage workers' cooperative housing. Alternate finance and management techniques are also promising: limited-equity co-ops, pension-fund involvement, even a healthier NYCHA.

While NYCHA's plan to allow market development on underused sites, now scaled back from sales to 99-year leases, may be necessary as a financial bridge measure, he recommends six- or seven-story street-wall buildings to knit NYCHA sites back into their neighborhoods' fabric, not 20-story towers. NYCHA's current RFP involves 14 Manhattan sites, attractive to for-profit developers; in contrast, Kirschenfeld has proposed not-for-profit supportive projects in the outer boroughs, where holdings are vast. “I call NYCHA the Vatican of New York,” Kirschenfeld quips, “because they own all the property. NYCHA has got to be a major, major player in the future of supportive housing.”

Kirschenfeld advises the next administration to consider New York's history. “Look at the patrimony,” he says. “Look at the buildings we've had. Learn from them. Are we that different?” A revitalized Grand Concourse, he suggests, converted from 13 auto lanes into a green, multiuse creative-class incubator resembling Barcelona's Ramblas, could be the next mayoralty's signature project.

The not-for-profit sector can help guide the for-profit affordable-housing sector by offering examples that are aesthetically and environmentally strong as well as economically feasible. After all, Kirschenfeld suggests, “every good housing building should be a supportive-housing building, if you think about it.” Dorothy Day, presumably, would agree. ■

Bill Millard is a freelance writer and editor whose work has appeared in *Oculus*, *Architect*, *Icon*, *Content*, *The Architect's Newspaper*, *LEAF Review*, and other publications.

Riverfront Redesigned

Architects and New York City agencies work in harmony to craft Hunter's Point South, a new mixed-use development that meets the challenges of an old urban waterfront

BY JONATHAN LERNER

Hunter's Point South is the latest set of residential towers to rise along the East River in Queens. It's specifically addressed to fears that the march of towers on the river may become relentless, walling off the upland, low-rise neighborhoods and obstructing, psychologically at least, public access. The first components of the 30-acre development have just been inaugurated: a 1,100-seat public intermediate/high school designed by FXFOWLE, and phase one of a waterfront park by Thomas Balsley Associates and WEISS/MANFREDI. About a fifth of the planned 5,000 housing units are under construction now.

The development is a creature of the Bloomberg Administration's New Housing Marketplace Plan, which has funded some 145,000 permanently affordable rental units. That's short of the plan's target of 165,000, so this highly visible and ambitious project takes a big step toward the goal. Besides the several designers, the potential minefield of entities involved includes the city's Economic Development Corporation, Department of Housing Preservation and Development, Housing Development Corporation, Department of Parks & Recreation, School Construction Authority, Department of City Planning, and Department of Transportation; plus, in this first phase, the developers Phipps Houses and Related Companies, and Monadnock Construction.

The master plan, by FXFOWLE, prescribes stepped building heights and varied massing meant to avoid a solid wall and give most apartments water views. Where a new boulevard separating buildings from park curves with the shoreline, the orthogonal grid becomes radial; each street, perpendicular to the curve, is a view corridor focused across the river on the Empire State Building. Within the park, a crescent-shaped pavilion rises and widens as it approaches the water, ending with a thrilling framed view of that Gotham icon.

The goal was "making this a neighborhood, keeping an eye on the civic character of the place," says FXFOWLE's Sylvia Smith, FAIA, LEED AP, partner-in-charge of the school's design. "There was a lot of thought about placing the school next to the park, as anchors, as opposed to letting the market speak and putting a residential building there." The boulevard along the park boundary, with on-street parking, telegraphs that the park is public, not the new development's private front yard. Along 2nd Avenue, Hunter's Point South's eastern boundary, buildings will step lower as a transition to existing low-rise blocks; retail is located there, too. The

View of the Manhattan skyline from Hunter's Point South Waterfront Park pavilion, designed by Thomas Balsley Associates and WEISS/MANFREDI.



(left) Rendering of master plan designed by FXFOWLE.

(bottom left) The first two apartment towers, designed by SHoP Architects with Ismael Leyva Architects, will feature 925 affordable rental units and retail.

(bottom right) The 1,100-seat public school, designed by FXFOWLE, includes a rooftop terrace with river views.

interpenetration of existing and new neighborhoods and the riverward pull of activity are reinforced by an East River Ferry dock in the park

The boulevard extends the public waterfront esplanade created for the similarly scaled Queens West redevelopment, immediately to the north, where Balsley created the award-winning Gantry State Park and where a public library by Steven Holl Architects rises. The combined developments give Long Island City roughly a mile of continuous new high-rise edge and linear riverfront parkland, directly opposite Midtown. Skyline speaks to skyline across the water.

Under construction are the first two apartment towers, designed by SHoP Architects with Ismael Leyva Architects, comprising 925 affordable rental units and 17,000 square feet of retail space. The goal of promoting an agreeable civic realm is reflected in SHoP's exterior designs for the two apartment buildings, which are 32 and 37 stories respectively. Unlike most of the Queens West towers, their mass is broken and idiosyncratically lightened by elements that project or step back, or

change color, material, or texture. From Manhattan, they may appear more as an assemblage of structures rather than two distinct towers. Their retail streetfronts are emphasized. The vertical elements of the rectilinear grid on one building's façade, for example, draw together as they descend from the third floor, creating openings that will read both from a distance and close up as wide, inviting portals.

The master plan design guidelines also influenced the look of the school. They required that mechanical equipment on the roof not be visible from the park. That suggested high, angled parapets and an overall form Smith calls "carved and shaped," with prominent slashing, slicing gestures. If the structure feels a bit forbidding from the outside, an impression hardly relieved by its charcoal brick façade, the kids should enjoy it. Not only do they have the park's active lawn and pavilion – with its snack bar – right out the door, but the building's dining spaces and a huge terrace on the top floor giving a bling-dream vista of Manhattan.

The park's plan incorporates the convoluted shoreline and progression of conditions left over from its industrial past – coves, peninsulas, and elevations varying up to a 30-foot promontory at the river's confluence with Newtown Creek. Its program shifts sequentially, too: Thomas Balsley, FASLA, calls it "a park of two spirits." The completed first phase, at the north end, is energetic and urban with dog runs, playground, activ-



©SHoP Architects and Ismael Leyva Architects



©Coe Will / FXFOWLE

ity lawn, pavilion, and ferry dock. In the second phase, not yet complete, a sinuous walkway will lead south past a small sandy beach to “unfurl and release,” as WEISS/MANFREDI Principal Marion Weiss, FAIA, says, into spaces more contemplative and natural. The walkway will climb up and over that hill for views of Brooklyn and Manhattan, and back toward Hunter’s Point South, while another more intimate path will head to the edge of a salt marsh. There will be “a dialogue with the urban community,” says Weiss, and also “a sense of otherness, un-urban, unstructured.”

“The mayor’s office needed to see a success,” says WEISS/MANFREDI Principal Michael Manfredi, FAIA, explaining why the public investments came ahead of the private ones. The market stall delayed residential development; Manfredi speculates that it defused pressure to raise building heights and reduce open space. At any rate, he says, “the city took the position, ‘Let’s build the park first to demonstrate to the development community that we’re serious.’ It also sent the message that this isn’t just a Band-Aid to offset density, but a real commitment to the public realm.” He adds that the city’s commitment “contributed hugely to the quality of design. Directors of agencies cared enough to show up for design presentations and that set a tone. Staff understood this wasn’t just about turf, but about trying to make something exceptional happen.” Balsley recalls how Gantry Plaza State Park “became the glue between new residents and the existing community. That’s a role a park plays when new development comes with it.”

Though designed before Hurricane Sandy, the park and the development incorporate numerous features to retain storm water and survive periodic inundation. The rest of the development does, too. One of the new streets, angling from the park to the Newtown Creek waterfront, conceived as a bioswale. The apartment buildings’ perimeters are surrounded by knee walls and provision for the installation of temporary barriers at door openings to hold back floodwaters. Neither the apartment buildings nor the school has a basement, and all mechanical systems and backup generators are located on the second floor or higher. “This is exactly the kind of development that should occur on the waterfront,” says FXFOWLE’s Mark Strauss, FAIA, AICP/PP, LEED AP, partner-in-charge of the master plan. “The building type is totally appropriate, and a park edge that lets the water recede is the easiest kind of environment to clean up and make usable again.” ■

©Albert Vecerka/Esto



(above) The crescent-shaped park pavilion rises and widens as it approaches the water, leading to a ferry dock.

Master Plan

FXFOWLE TEAM: Mark Strauss, FAIA, AICP/PP, LEED AP, John Loughran, AIA, AICP/PP, LEED AP, Bijou Chirathalattu, Jason Hsiao, LEED AP, Animesh Nayak, LEED AP, Tanya Misra, James Kirkpatrick

Affordable Residential Towers for Hunter's Point South

CLIENT: Development Partners Phipps Houses and Monadnock Construction
ARCHITECTS: SHoP Architects and Ismael Leyva Architects
SHOP TEAM: Gregg Pasquarelli, AIA, William Sharples, AIA, Chris Sharples, AIA, Coren Sharples, AIA, Kimberly Holden, AIA, Jonathan Mallie, AIA, Vishaan Chakrabarti, Assoc. AIA, Starling Keene, RA, Kevin Fennel, RA, Matt Ducharme-Smith, Andrea Vittadini, Steven Garcia, Taek Kim, AIA, RA, Neda Pourshakouri, Clinton Miller, Krista Ninivaggi, Isaiah King

INTERIOR DESIGN: Ismael Leyva Architects
LANDSCAPE ARCHITECT: Starr Whitehouse
CONSTRUCTION COMPANY: Monadnock Construction

Hunter's Point South Waterfront Park

CLIENT: NYC Economic Development Corporation
PARK DESIGNERS: Thomas Balsley Associates / WEISS/MANFREDI
PRIME CONSULTANT & INFRASTRUCTURE DESIGNER: ARUP
THOMAS BALSLEY ASSOCIATES TEAM: Thomas Balsley, FASLA, Christian Gabriel, Dale Schafer, Michael Koontz
WEISS/MANFREDI DESIGN TEAM: Marion Weiss, FAIA, Michael A. Manfredi, FAIA, Christopher Ballentine, RA, Michael Steiner, AIA, LEED AP, Lee Lim, Michael Blasberg, RA, Alice Chai, Nick Elliot, Hyoun-Gul Kook, AIA, Joe Vessell
ARUP TEAM: Matt Best, Michael Newey, James DeMarco
ECOLOGICAL SYSTEMS & RESTORATION ECOLOGIST: E-Design Dynamics
MARINE ENGINEERING: Halcrow
PUBLIC ART: Karyn Olivier
M/E/P; FP ENGINEERING: A.G. Consulting Engineering
ENVIRONMENTAL ENGINEER: Yu & Associates
COST ESTIMATOR: VJ Associates
TRAFFIC ENGINEER: B-A Engineering
GRAPHIC DESIGNER: Two Twelve
HISTORICAL RESEARCHER: AKRF
RESIDENT ENGINEER: The Liro Group

Hunter's Point South Public School Campus

CLIENT: New York City School Construction Authority
ARCHITECT: FXFOWLE
FXFOWLE TEAM: Sylvia Smith, FAIA, LEED AP, Nicholas Garrison, AIA, OAQ, LEED AP, Ann M. Rolland, AIA, LEED AP, Tim Macy, LEED AP, Scott Melching, AIA, LEED AP, MyPhoung Chung, AIA, LEED AP, William Haskas, Eric Van Der Sluys, LEED GA, Mark Nusbaum, AIA, LEED AP, Violette de La Selle, LEED AP, Dawn Hood, LEED GA, Illiana Ivanova, AIA, LEED AP, Jiyoung Lee, AIA, LEED AP, Heng-Choong Leong, AIA, Fernanda Freitas, LEED GA
STRUCTURAL ENGINEER: Ysrael A. Seinuk
MEP ENGINEER: Kallen & Lemelson
SITE/CIVIL/LANDSCAPE ENGINEER: Langan Engineering
LIGHTING DESIGN: Tillotson Design Associates
ACOUSTICS & AV: Cerami & Associates
COST CONSULTANT: VJ Associates
FOOD SERVICE CONSULTANT: Romano Gatland
VERTICAL TRANSPORTATION CONSULTANT: VDA (Van Deusen & Associates)
CODE CONSULTANT (DESIGN): Design 2147
CODE CONSULTANT; CONSTRUCTION ADMINISTRATION: Caso

Jonathan Lerner's articles have appeared in *Landscape Architecture*, *Metropolis*, *Pacific Standard*, *Modern*, and many other design and mainstream magazines. He also heads the communications consultancy Urban Communications.



(left) Rendering of the seven-story, 28-unit The Stack, designed by GLUCK+, a recently-completed prefabricated apartment building on Broadway between Academy and 204th Streets.

(below) The Stack was literally stacked in about three weeks over the summer.



The Future of Prefab

Modular construction ramps up as New York City housing demand grows **BY RICHARD STAUB**

When did modular design start being taken seriously in New York? For some it was earlier this year when Forest City Ratner Companies announced that its first residential building at Atlantic Yards, a striking 32-story, 360-unit tower designed by SHoP Architects, would use modular construction. For others, that project was simply the most ambitious use of an approach to design and building that has been growing in NYC since the 1980s.

"Modular design has been around for decades in New York City," says Tom O'Hara, director of business development at Capsys Corporation, a manufacturer of modular units based in the Brooklyn Navy Yard. "It's just that most of it was happening out of the public eye in low-income neighborhoods." Indeed, in the 1990s when the not-for-profit New York City Partnership planned to replace burnt-out apartment build-

The Stack

DEVELOPER: Jeffrey Brown and Kim Frank

ARCHITECTURE & CONSTRUCTION: GLUCK+
GLUCK+ TEAM: Shannon Bambenek, Jacob Chartoff, Marc Gee, Peter L. Gluck, Thomas Gluck, Charlie Kaplan, James Macgillivray, Brian Novello

STRUCTURAL ENGINEER

(FOUNDATIONS):

Robert Silman Associates

STRUCTURAL ENGINEER

(MODULAR):

The Harman Group

MECHANICAL ENGINEER:

Rodkin Cardinale Consulting Engineers

PREFABRICATION CONSULTANT/

MODULAR BUILDER:

Deluxe Building Systems

GEOTECHNICAL ENGINEER:

Pillori Associates

EXPEDITOR: CODE

ings in the Bronx, 30% of the units produced were stick-frame, modular, single and attached family houses that gave the area a suburban feel. And in 1996, the 700 units built by Nehemiah Houses, a consortium of Brooklyn churches that promotes low-income development, were modular homes.

In the last several years, however, modular housing has taken a leap in both size and image. The current crop of buildings are low- to mid-rise, multi-family structures that use steel and concrete frames and range from low-income to market-rate. And two of them are rising in Manhattan.

So what's the appeal of this kind of construction in New York? "Quality was a major attraction for my company, as well as the shorter delivery time," says developer Jeffrey Brown, who with Kim Frank is the developer and owner of The Stack, a 28-unit, moderate-income, multi-family building created by the design-build firm GLUCK+ (formerly Peter Gluck and Partners) that recently opened in Manhattan's Inwood section. "We want each of our projects to have a high level of quality in both the design and execution."

Just as important to investors is the savings that comes with a shortened design and construction process. While project costs are approximately the same as for a regular steel frame building, the entire design and building process takes approximately two-thirds the time. That means properties can start producing income sooner.

"We don't see offsite modular construction as a product; it is simply another way to build," says Peter Gluck, founding principal of GLUCK+, who worked with Berwick, PA-based fabricator DeLuxe

(right) nARCHITECTS' winning entry in the adAPT NYC competition will be a 10-story apartment building on East 27th Street constructed of prefabricated modular units, and will include 55 micro-units ranging from 250 to 370 square feet.

Building Systems. "The architect has the choice of expressing the modularity or designing the building to look as if it were traditionally constructed. In the case of The Stack, we chose a middle road, pulling back some modular pieces to create balconies and express individual apartments units, but creating a design that has integrity as a whole."

That said, architects, developers, construction companies, and New York City agencies are having to adjust to a different process. Since each unit is completely fabricated in the factory, all of the design decisions – from the structure to bathroom tiles – must be made before fabrication. The materials are precut, brought to the factory, and assembled, and then the finished units are delivered to the site and lifted into place. And since all pieces have to fit perfectly at assembly time, there's no room for error in the factory – the same skilled team works on all units so they know what the finished module should look like.

While the factory is busy building the modules, the foundation and any common or commercial spaces on the first few floors are constructed. When all modules are completed, the building cycle can begin. Several units are delivered in the evening to a nearby empty lot and are hoisted into place the next day, a Monday-through-Friday routine that continues until all units are positioned. The steel beams and MEP systems that are part of each module are connected. Once all the modules are installed, the public areas are completed, other finishing work is done, and the façade is added.

While the seven-story The Stack's units are standard one-, two-, and three-bedroom apartments, those of My Micro NY, the 55-micro-unit, 10-story modular building being designed by nARCHITECTS, are anything but. The winning entry in the adAPT NYC competition is part of Mayor Michael Bloomberg's New Housing Marketplace Plan, which introduces more units for one- and two-person households.

"We entered the competition in collaboration with Monadnock Development and the Actors Fund Housing Development Corporation in part for personal reasons," says nARCHITECTS Principal Eric Bunge, AIA. "Having lived in that size apartment, my partner Mimi Hoang, AIA,



and I wanted the challenge of making a 250- to 370-square-foot unit a more livable environment. What we couldn't provide in square feet, we compensated for in volume with nine- and 10-foot ceiling heights, Juliette balconies, hidden storage space, and numerous common areas. Since the 35,000-square-foot building is a prototype, we avoided going for a signature look and included setbacks so it could be adapted to many sites."

As the city goes into this second phase of modular design and building, what's next? Well, there's some catching up to do. While the NYC Department of Housing Preservation and Development is encouraging modular design, the Department of Buildings is in the midst of coming up with regulations for this different construction method. Taller buildings call for a different technology, which SHoP is developing for its Atlantic Yards tower. And modular housing still has to completely shake the "low rent" image of prefab construction. "There's no reason there can't be a luxury modular residential tower," says O'Hara. "It's just a question of the right attitude and opportunity." ■

Richard Staub is a marketing consultant and writer who focuses on issues important to the design and building community.

My Micro NY

CLIENT: NYC Department of Housing Preservation and Development

DEVELOPMENT TEAM: Monadnock Development, Actors Fund Housing Development

ARCHITECT: nARCHITECTS

DESIGN TEAM: Eric Bunge, AIA, Mimi Hoang, AIA, Competition Phase: Ammr Vandal, Daniel-Katebini Stengel, Christopher Grabow, Alex Tseng, Nancy Putnam
CONSULTING ARCHITECT: DeLaCour & Ferrara Architects

STRUCTURAL ENGINEER:

Denardis Engineers

MEP ENGINEER:

Abraham Joselow

SUSTAINABILITY:

Liro Engineers; Philip Habib & Associates

GENERAL CONTRACTOR:

Monadnock Construction

MARKETING AGENT:

Corcoran Sunshine

PREFAB MANUFACTURER:

Capsys Corporation

GRAPHIC DESIGN:

Project Projects



From Ports to Parks:

New York's Waterfront Wager

Redeveloping one of the most vulnerable and critical parts of the city is an enormous and complex undertaking. And we have to get it right

BY TAMI HAUSMAN, PH.D.

New York City's waterfront is a tangle of political, economic, social, and environmental needs. Its redevelopment is one of Mayor Michael Bloomberg's most lasting legacies – and, in view of increasing climate change, perhaps his riskiest. In less than a decade, his administration has implemented an urban transformation of unprecedented scope, scale, and pace.

The waterfront represents the final stage in the city's gradual shift from industrial port to post-industrial metropolis. Yet Hurricane Sandy inundated 850,000 people who lived in low-lying areas of the city. So when it comes to redevelopment, we have to get it right.

Bloomberg's approach is twofold: First, it's an agenda to replace low-value uses such as parking lots and weigh stations with housing and parks, while creating a strong infrastructure to protect the city from future disasters. Second, it's a plan to improve the urban environment and ensure New York's global competitiveness as a great place to live, work, and play.

In the mid-2000s, the New York City Department of City Planning (DCP) started converting industrial and manufacturing areas into open space and high-density development in some of the most flood-prone areas of the city. Then, two years ago, DCP unveiled Vision 2020: New York City Comprehensive Waterfront Plan, an update to its 1993 comprehensive waterfront plan. It

promotes a balance of maritime, residential, and commercial uses, as well as ecological restoration, waterborne transportation, preparation for climate change, and better public access.

From Vision 2020 came the *Waterfront Vision and Enhancement Strategy* (WAVES), a series of actionable projects "in three key areas: residential, recreational, and the working waterfront," according to Zachary Smith, chief operating officer and executive vice president at the New York City Economic Development Corporation (EDC). EDC spearheaded the \$3-billion public works program for projects throughout the five boroughs, including the South Bronx Greenway and Staten Island's New Stapleton Waterfront. Most of this public investment in WAVES (\$2.6 billion worth) is allocated for water quality improvement and green infrastructure, such as bluebelts, green roofs, and bioswales. And that's also part of its sales pitch: New York is a place for urban recreation, where people can kayak, canoe, and even swim in its waterways. To date, 80% of these projects are on track for completion by the end of Bloomberg's term.

Roland Lewis, president and CEO of the Waterfront Metropolitan Alliance, a consortium of 733 local organizations, insists on "the preservation and expansion of the working waterfront, which employs tens of thousands of people in New York City alone. Real estate is encroaching on the maritime industry, and

(opposite page) The redevelopment of the Domino Sugar factory brings residential, recreational, and commercial uses to the edge of the Brooklyn waterfront. The design team includes SHoP Architects, Beyer Blinder Belle Architects & Planners, and James Corner Field Operations.

we need to save these jobs.” WAVES supported the creation of some 3,000 jobs at places like the Brooklyn Army Terminal and the Sims municipal recycling facility in Sunset Park.

Rising tides to rising heights

The biggest (and more controversial) transformation promoted by WAVES is the mountain range of residential towers rising along the city’s shores. Though tall waterfront developments are not new – think Battery Park City or Riverside South – the paradigm shift, according to Vishaan Chakrabarti, AIA, a partner with SHoP Architects, is Bloomberg’s “holistic plan for the waterfront.” These are not your typical residential buildings isolated in parks. The administration is also leveraging the waterfront, he says, to “add value throughout all five boroughs.” For example, the New Stapleton Waterfront started out as a residential project to attract young adults; EDC then added open space, retail spaces, and the infrastructure needed to support a viable community.

The public waterfront agenda requires a heavy dose of private investment. Brooklyn Bridge Park, which generates its own revenue from development sites, is the poster child for this policy. More typically, the city taps private developers to build out large sites, such as Greenpoint Landing, a 22-acre development master-planned and designed by Handel Architects that includes half a mile of waterfront access; the developer is building the waterfront improvements and contributing money to the planned city park.

“This is a brilliant strategy – to take advantage of underutilized land, deal with the city’s rising population, and have the private sector pay for it,” says Gary E. Handel, AIA. “Urbanism works best when intelligent public policy can harness enlightened self-interest.” Despite the fears of local groups that these grandiose developments will be reserved for the rich, at least 20% of Greenpoint Landing’s 5,500 housing units and all units in Hunter’s Point South’s first phase – designed by SHoP Architects and Ismael Leyva Architects – will be affordable (see pg. 31). Landscape architect Thomas Balsley, FASLA, principal of Thomas Balsley Associates, says these projects have “an economic and socially sustainable aspect because they retain New Yorkers who otherwise might move to the suburbs.” Balsley designed the Hunter’s Point South Waterfront Park along with WEISS/MANFREDI and Arup.

This is not a plan to put low-cost housing on flood-prone sites. One of the biggest waterfront developments on the boards is the privately developed 3.3-million-square-foot, mixed-use development at the former Domino Sugar refinery in Brooklyn, also designed by SHoP, with James Corner Field Operations and Beyer Blinder Belle Architects & Planners, which acknowledges

new flood elevations. Tall buildings are the most storm-resistant type of construction, according to Bloomberg’s Special Initiative for Rebuilding and Resiliency (SIRR) report. Released in June, it provides detailed recommendations to shore up the city’s defenses – such as elevating buildings and moving critical building systems to higher floors.

Building Better, Building Smarter: Opportunities for Design and Development, a report issued by the AIA New York Chapter’s Post-Sandy Initiative (see <http://postsandyinitiative.org/>), looks at more radical solutions, such as buildings that flood and float. Both reports underscore the need to nurture natural systems as protections against future storms. “Softscapes” – dunes, marshes, stormwater-retaining structures – are replacing hardscapes everywhere along the waterfront. Balsley uses the term “sacrificial flooding” to describe areas that have built-in resistance to storms.

A sea change

While many projects will require private sources of funding, it’s unclear whether the financial models behind these projects will always work. So far, Brooklyn Bridge Park’s operating budget financed by adjacent private construction is self sustaining, but Governors Island may not be, and Hudson River Park is running a \$7-million deficit every year.

Long-term solutions also require multidisciplinary teams that bring together design, research, and regulatory communities, states Building Better, Building Smarter. For example, the report proposes waterfront labs to explore ways of reducing storm surges and the impact of rising tides. It also asks for solutions that address the scale of the site, neighborhood, and region. Bonnie A. Harken, AIA, APA, president of Nautilus International Development Consulting, agrees, recommending that we “frame shoreline decisions in the context of our interconnected watershed, and – most importantly – ensure financial resources to the waterfront that reflect its far-reaching benefits to the city as a whole.” ■

Tami Hausman, Ph.D., president of Hausman LLC, writes about architecture and develops integrated communications strategies for the design industry.

(left) The first phase of the New Stapleton Waterfront development to transform a 35-acre former naval base on Staten Island into a residential community and mixed-use destination facing New York Harbor began in June. The 7-acre project includes 900 residential units, of which 20% will be affordable, and retail, designed by the Dutch firm Concrete Architects with Lambert, NJ-based Minno & Wasko Architects and Planners.



East River Magic

Two waterfront plans provide abundant recreation while restoring habitats and protecting against future floods

BY CLAIRE WILSON

©WXY architecture + urban design

Wake-up calls are best known for going unheeded, but two initiatives for Manhattan's East River are taking shape as a clever, insightful response to that huge wake-up call of a year ago known as Superstorm Sandy.

The East River Blueway Plan and the Pier 42 project have come together in a swath of recreation areas for biking, walking, kayaking, swimming, environmental education, art installations, performance space, and just enjoying the outdoors. When completed, the projects will be the missing links to other recreation areas ringing the borough, and will also provide protection from future floods to institutions, critical utilities, and housing along one of the city's most dense corridors. The plans include green infrastructure like salt marshes and strategically placed bioswales to help with storm water management, improve East River water quality, and eventually restore the ecosystem the length of the projects, between the Brooklyn Bridge and East 38th Street.

"The Blueway is a plan for the missing pieces that takes in all other plans, like the East River Esplanade Plan, and makes sense of it as a whole," says Claire Weisz, AIA, partner, WXY architecture + urban design, which created the Blueway plan. "It doesn't replace what's happening, but incorporates what's happening."

The Blueway, which renovates the public shoreline, will bring people to the river with a beach at the Brooklyn Bridge being made accessible for wading and swimming. Changing rooms, showers, and a snack bar will accompany splash pools filled with filtered river water. Kayak launches will be added at this location and at Stuyvesant Cove (East 14th to 23rd Streets), with offshore wave buffers for safe launching. The plan features fishing piers and docks for possible increased ferry service along the Blueway's five-mile length. New and improved vantage points along the route include an open-air restaurant atop

(above) For the Blueway, designed by WXY architecture + urban design, the expanded East River Esplanade diverts downspouts into a constructed ecosystem of wetlands, salt marsh, and tidal pools.

East River Blueway

ARCHITECT: WXY architecture + urban design

DESIGN TEAM: Adam Lubinsky Ph.D., AICP, Claire Weisz, FAIA, RA, Mark, Yoes, AIA, RA, LEED AP, Adriel Mesznik, LEED AP, Alice Shay, Chat Travieso, Jacob Dugopolski AIA, LEED AP, Justine Ala, Kennedy Howe, Maiko Shimizu, Marcus Hooks, Mia Pears, Paul Salama, Shachi Pandey, AICP, LEED AP, Stephanie Koltun

PERMITTING OUTREACH: AKRF
INFRASTRUCTURE ENGINEER: ARCADIS

LIGHTING DESIGN: Domingo Gonzalez Associates

WATER RESOURCES, ENVIRONMENT & ECOLOGY: eDesign Dynamics

ECONOMICS & IMPLEMENTATION STRATEGY: HR&A Advisors

URBAN LANDSCAPE ARCHITECTURE: Judith Heintz; S + M Studios

TRANSPORTATION PLANNING, CIVIL ENGINEER, LAND

OWNERSHIP & PERMITTING: Philip Habib & Associates

STRUCTURAL ENGINEER: Weidinger Associates

KEY CONSULTING AGENCIES & ORGANIZATIONS:

Con Ed/Consolidated Edison Company of New York; NYS Department of Environmental Conservation; NYC Department of City Planning; NYC Department of Environmental Protection; NYC Department of Parks & Recreation; NYC Department of Transportation; Economic Development Corporation; Metropolitan Waterfront Alliance; NYCHA Tenant Associations – NYC Housing Authority

GRAPHIC DESIGN (PUBLICATION/ WEBSITE): Yeju Choi

the Skyport Roof Garage at East 23rd Street, where a floating dock is also proposed.

The plan invites upland communities to cross under or over the formidable FDR Drive to get to the river with safe, new at-grade crossings. Wider sidewalks and improved lighting will transform South Street, beneath the FDR, from a dangerous, unpleasant speedway to a gracious waterfront boulevard. Pedestrian bridges will be added over the drive to link Lower East Side communities to river esplanades. The most spectacular element will be the Blueway Crossing, an elevated X-shaped esplanade that lifts pedestrians and cyclists over the FDR Drive near the Con Edison power station at 14th Street – a “pinch point” too narrow to accommodate passage on grade.

The Blueway Plan, funded by the New York State Department of State Division of Coastal Resources, was initiated by New York State Assemblyman Brian Kavanagh and current Manhattan Borough President Scott Stringer in 2010 – before Hurricanes Irene and Sandy. The two storms, a year apart, added urgency to efforts to improve storm resilience and build those measures into the new waterfront design. An example of building flood protection into the Blueway is a high wall integrated into the Blueway Crossing to protect the Con Ed plant, which failed catastrophically during Sandy. Trees and bioswales will be dotted around the park and run up some streets that feed the Blueway, like East 10th Street. Reservoirs underneath numerous ballfields will also store large quantities of storm water. Such measures stop storm runoff from overflowing into sanitary sewers, which then dump dangerously polluted water into the river.



(above) The Blueway will include a developed Brooklyn Bridge Beach, which will provide opportunities to experience the water and also improve storm resilience with salt marsh planters, wetlands, ripraps, reef balls, and wave attenuation walls.



The eight-acre Pier 42 project, between Peck Slip and Broad Street, opposite the New York Vietnam Veterans Memorial, complements the Blueway with proposed attractions including a children's play area, sports facilities, an eco park, and a green space for riverfront lounging. Designed by Mathews Nielsen Landscape Architects, two proposals are under consideration: A partial deck concept would retain and repurpose an existing shed and add lawns, bike paths, a concession stand, and a kayak launch. A full deck version would raze the shed and add a large lawn and a beach area, while creating access northward to the East River Park via a boardwalk.

Signe Nielsen, FASLA, a principal in Mathews Nielsen, says she hopes to include oyster beds and a floating marsh in the plan. “Another idea is to use Pier 42 as a testing ground for resilience tactics, like marshlands, hills, and a soft shoreline,” she says. “To do that we’d have to remove the deck, which means doing great things for the river but taking access away from the people.”

Habitat restoration is a large if long-term goal of both projects. Eliminating direct discharge of water runoff from the highway is part of the plan, as is the creation of salt marshes and fresh-water wetlands to filter polluted water, encourage biodiversity, and bring the return of native species of waterfowl and marine life.

The Blueway Plan, according to Weisz, also calls for the elimination of another species: the vehicle. “Parking along the water will become anachronistic,” she says. “It’s really about the highest and best use along the waterfront – and that is about people and boats and bikes.” ■

Claire Wilson writes for the *New York Times*.

(above) Mathews Nielsen Landscape Architects has proposed a park entrance at Pier 42, with gardens that separate Pier 42 from Pier 36 and Basketball City, as a walkway that leads to a pavilion overlooking the river. The pavilion is an adaptive reuse of a portion of an existing pier shed, respecting the heritage of this waterfront.

Pier 42
 LANDSCAPE ARCHITECTURE/
 URBAN DESIGN: Mathews
 Nielsen Landscape Architects
 DESIGN TEAM: Signe Nielsen,
 FASLA, Noriko Maeda, ASLA,
 Greg Leonard, RLA
 ARCHITECT: Sage and
 Coombe Architects
 MEP ENGINEER: CSA Group
 CIVIL & TRAFFIC ENGINEER:
 HDR
 LIGHTING DESIGN: Karen
 Goldstick Lighting Design
 MARINE & STRUCTURAL
 ENGINEER:
 McLaren Engineering
 COST ESTIMATING:
 VJ Associates

Shoring Up for the Future

Architects rapidly replace beach structures battered by Hurricane Sandy with buildings strong enough to withstand a superstorm

BY CLAIRE WILSON

It was around Christmas last year when the call went out: New York City public beaches needed new facilities at 15 beach locations to replace the ones lost to Hurricane Sandy in late October 2012. Another three or four that survived the storm in the Rockaways needed to be refurbished, with access to them reconfigured to make up for the boardwalk that washed away. The structures also had to be strong enough to endure the next superstorm.

And you want that *when*? Memorial Day. As in *next* Memorial Day. 2013.

Five months later, many were installed and open for business. Sage and Coombe Architects turned three battered buildings into bright, efficient comfort stations and lifeguard and maintenance facilities that act as colorful markers guiding bathers to the beach from the road. Garrison Architects devised stainless-steel prefabricated modules, perched high over the sand or boardwalk on networks of legs, stairs, and ramps that break away in a storm and leave the buildings unscathed. Mathews Nielsen Landscape Architects designed beach plantings and restored picnic areas for all sites.

Five months was short, but no one is surprised it got done. There was no time or room for politics with such a tight deadline and everyone on the same page. The pressure was extreme; the process was described as “collegial,” propelled forward by “the will to get this done,” according to Jennifer Sage, AIA, LEED AP, principal, Sage and Coombe.

But was it inherently political? Yes, says Jim Garrison, AIA, principal, Garrison Architects, who had people living at the factory to make sure all the pods got finished on time. “It is testament to an enlightened city government that takes public design very seriously,” he says. “We have a city that understands the value of these things, and that is political.”

Garrison knew prefab was the way to go, intending that the 35 units be delivered from Deluxe Building Systems, Berwick, PA, by flatbed truck. That plan was scrapped, however, when completed units were found to be too heavy for road permits. At 120,000 pounds each, they were delivered to Newark, floated on barges to their destinations, and hoisted into place on legs that put them 18 feet above sea level, and above the 500-year flood level.

The modular units, each 12 feet high and 47 or 57 feet long, are distributed among 15 locations in Coney Island, the Rockaways, and Staten Island. Two units make up most installations, which provide restroom facilities and lifeguard stations with a few maintenance and operations offices in the mix. A bridge links the two units; one side is accessible via staircase, the other via ramp so it is 100% ADA accessible.

The exterior is sand-blasted steel coated with salt-water-resistant finishes to prevent rust. The buildings have natural lighting and ventilation via skylights and windows, and there are photovoltaic panels on the roof. Inside are yellow, blue, and green recycled glass tiles; ceramic tiles; and non-slip flooring.

Pentagram Design did the brushed-aluminum ladies/gents graphics for the modular restrooms, and also created a comprehensive new signage program for all city beaches. This proved particularly important for the Rockaways where the boardwalk was destroyed, taking all bathers’ visual references with it. Each bright new vertical sign tells bathers exactly where they are – Beach 97th Street in the Rockaways or Cedar Grove Beach on Staten Island, for example – with a sunny photograph of the exact locale. At points where bathers can safely access the beach, the signs are placed atop bright yellow stanchions that once held the boardwalk. The color distinguishes safe entry points from the rest of the empty stanchions, which will eventually be covered by protective dunes.

Garrison Architects designed a series of stainless-steel prefabricated modules, perched high over the sand or boardwalks on networks of legs, stairs, and ramps at 15 locations in Coney Island, the Rockaways, and Staten Island.





©Giles Ashford

NYC Beach Restoration Modular Structures

CLIENT: NYC Department of Parks & Recreation; NYC Department of Design + Construction

ARCHITECT: Garrison Architects

DESIGN TEAM: James Garrison, RA, AIA, Sal Tranchina, RA, LEED AP, Jason Buchheit, RA, Dan Lashmore, Maria Escalera, Marisa Ferrara, Azarnoush Nazari, Isobel Herbold, Carlyle Frasier

LANDSCAPE ARCHITECT: Mathews Nielsen Landscape Architects

FOUNDATION STRUCTURAL & CIVIL ENGINEER:

McLaren Engineering

MODULAR STRUCTURE ENGINEER:

Anastos Engineering

MODULAR MEP: Plus Group

GRAPHIC DESIGNER:

Pentagram

CONSTRUCTION MANAGER:

Jacobs Project Management

GENERAL CONTRACTOR:

Triton Structural Concrete

MODULAR COMPONENTS:

Deluxe Building Systems



©Peter Mauss/Esto

Rockaways "Islands" at Beach 86th, 97th, 106th, and 115th Streets

CLIENT: NYC Mayor's Office; Department of Design + Construction; Department of Parks & Recreation

ARCHITECT: Sage and Coombe Architects

DESIGN TEAM: Jennifer Sage, AIA, LEED AP, Peter Coombe, AIA, LEED AP, Kit Yan, Sam Loring, AIA, LEED AP, Allen Slamic, LEED AP, Andrew Kao, LEED AP, Christo Logan, Mark Long, Sara Murado, Charlotte Page, Skye Beach, AIA, LEED AP, William Bryant

TEAM LEADER & STRUCTURAL ENGINEER: McLaren Engineering Group

LANDSCAPE ARCHITECT: Mathews Nielsen Landscape Architects

GRAPHICS/SIGNAGE:

Pentagram

BUILDING INTERIORS

& ENGINEERING: Sabir, Richardson & Weisberg

(above) Sage and Coombe Architects turned three battered buildings in the Rockaways into brightly-colored "islands" on raised platforms that house comfort stations, concession stands, and lifeguard and maintenance facilities.

(inset) Pentagram created a comprehensive new signage program for all city beaches.



©Giles Ashford

Sage and Coombe Architects' three beachfront "islands" are the same kind of beacon to bathers at the Rockaways. They opted for bright colors to help bathers get their bearings along the beach, in three buildings (Beach 86th, Beach 97th, and Beach 106th Streets) that were damaged but not destroyed by Sandy. Two measure 5,000 square feet and one is twice that size, and all are situated on island platforms that measure 17,000 to 25,000 square feet and stand between six and nine feet above street level. Each is accessed by a concrete walkway paved with green and blue glass aggregate to mimic beach glass, according to Sage.

What were once modest Robert Moses-era utility buildings are now painted, one blue and two green, with large graphic numerals on the sides denoting streets and abstract renderings of maps of the different locations. These are recognizable to people who know the area, according to Pentagram partner Paula Scher, who worked on the project. "A big 86 (street number) is about as simple as you can get," she says.

Bathrooms and concessions are on one level of the islands, while maintenance is below at beach level. Each structure has two canopies constructed of aluminum slats, with fabric stretched below for shade. Facing the beach is stepped seating constructed from reclaimed ipe wood, salvaged from the old boardwalk. Matte-finished aluminum rails throughout are informed by the rhythms of snow fencing, in place to help stabilize the beach, Sage says.

Signe Nielsen, FASLA, principal, Mathews Nielsen Landscape Architects, put riprap on either side of the curved poured-in-place walkway at each site, to add stability in the event of another storm. Beach vines and grasses will eventually clamber over the rocks to soften the walkway edges.

Like most working on the project, Scher credits Mayor Michael Bloomberg for finding pragmatic solutions to the emotional issue of beach destruction, and doing so with an eye toward the future. "By and large," she says, "his vision has been spectacular." ■

Claire Wilson writes for the *New York Times*.

FAR ROC Rocks!

A competition elicits inventive ways to make vulnerable coastal areas more resilient

BY JASON WHEELER

In response to the devastating impact of Superstorm Sandy, the FAR ROC design competition was organized to solicit innovative ideas for resilient development in coastal communities that are increasingly vulnerable to severe weather and rising oceans. The competition focused specifically on the redevelopment of Arverne East, an 80-acre urban renewal area on the Rockaway Peninsula. Out of 117 submissions from more than 20 countries, four teams – Ennead Architects, Lateral Office, Seeding Office, and White Arkitekter – were selected, each receiving \$30,000 to further develop their design solutions. The winner will be recognized at the AIA New York Annual Heritage Ball on October 24, and select proposals will be on view at the Center for Architecture through November.

FAR ROC is jointly sponsored by L+M Development Partners, The Bluestone Organization, Triangle Equities, NYC Department of Housing Preservation and Development, Enterprise Community Partners, and AIA New York. ■

Jason Wheeler is a Rose Architectural Fellow at the New York office of Enterprise Community Partners, and is project manager for the FAR ROC design competition as part of Enterprise's Sandy response efforts.

(top to bottom) New York-based Ennead Architects' proposal weaves together wetlands and sand dunes with the strategic elevation of built structures that are interconnected with a linear system of boardwalks.

Focusing on basins, boardwalks, and bungalows, Toronto-based Lateral Office integrates ecological diversity, environmental resiliency, and urban diversity.

London-based Seeding Office incorporates a new boardwalk that arcs through the site, linking the train station at Beach 44th Street – and thereby the greater New York community – with the beach.

The plan offered by White Arkitekter of Stockholm features increased setbacks from the ocean and an integrated system of green and built spaces for on-site water management and safe coexistence of structures and flood waters.



Yard Work

Sustainability is key while expanding the Brooklyn Navy Yard industrial park – and the tenants wouldn't have it any other way

BY LISA DELGADO

Manufacturing is often associated with toxins and waste, but the Brooklyn Navy Yard is showing industry's greener side. The 300-acre industrial park along the shore of Wallabout Bay has become a magnet for eco-friendly manufacturing businesses, with rising numbers of green buildings and infrastructure to match. Mayor Michael Bloomberg, whose administration has helped fund many of the yard's infrastructure improvements, once said the yard is a "national model for the development of a sustainable industrial district."

First established in 1801 as a naval facility, the yard was known for cutting-edge shipbuilding and repair. It rose to fame in World War II, but the federal government decommissioned it in 1966, leading to heavy job losses. A few years later, the city government purchased the yard to keep it as a site for industry. The Brooklyn Navy Yard Development Corporation (BNYDC), a private not-for-profit, has managed the site since 1981, and nowadays the buildings are rented by mostly small companies (70% occupy spaces that are 5,000 square feet or less), though there are some large anchor tenants, such as Steiner Studios and Shiel Medical Laboratory.

The yard has 330 businesses (with a total of around 6,400 employees), and 150 more businesses on a waiting list to get in. "We expect to be adding about two million square feet of renovated space and new construction over the next five years, which would hopefully double the employment here," says Shani Leibowitz, AICP, the BNYDC's senior vice president of development



(above) The atrium in BLDG 92 connects the historic building to the modern extension.

(below) Beyer Blinder Belle Architects & Planners' LEED Platinum BLDG 92 combines an 1857 former Marine commandant's residence, now an exhibition space and visitors center, with a new 24,500-square-foot addition that houses a café, an employment center, and staff office space.





(above) The largest project at the yard is Beyer Blinder Belle's current core-and-shell renovation of Building 77, an 18-story building that is nearly a million square feet.

(left) The Green Manufacturing Center, designed by Cybul Cybul Wilhelm Architects, will transform a former Navy machine shop and two other buildings into a hub for modern research and industry.

BLDG 92

CLIENT: Brooklyn Navy Yard Development Corporation
DESIGN AND ARCHITECTURE: Beyer Blinder Belle Architects & Planners

DESIGN TEAM: Elizabeth Leber, AIA, LEED AP, Jean Campbell, AIA, LEED AP, Michael Tucker, LEED AP
DESIGN (IN COLLABORATION WITH BEYER BLINDER BELLE): workshop/apd
DESIGN TEAM: Matthew Berman, Assoc. AIA, Andrew Kotchen, Assoc. AIA, James J. Krapp, RA, NCARB, Brook Quach, Tyler Marshall
LANDSCAPE ARCHITECT: D.I.R.T Studio

STRUCTURAL ENGINEER: Robert Silman Associates

M/E/P ENGINEER: AKF Engineers

CIVIL & GEOTECHNICAL ENGINEER: Langan Engineering & Environmental Services

LIGHTING: Tillett Lighting Design

EXHIBITION CONSULTANT: Exhibition Art & Technology

CONSTRUCTION MANAGER: Plaza Construction Corporation

and planning. Various factors have contributed to the yard's popularity: proximity to Manhattan and the waterfront, manufacturing zoning that's in no danger of change, and the security of a private campus. Another appeal is the sense of community – and potential for the exchange of ideas and services – that comes through close proximity with other businesses.

A boon for tenants and the community

Four or five years ago, the BNYDC first began contemplating aggressive development to try to meet the demand for more space. But around the same time, concerns arose about high asthma rates at Hunts Point in the Bronx, thanks to the high volume of trucks headed to the food markets. That's what spurred the corporation to embrace a policy of sustainable development, Leibowitz recalls. "It's great to increase jobs and put up new buildings, but every time you do that, you're adding more cars to the road," she says. "We asked how we could minimize the negative impacts on the local community."

The sustainable development has turned out to be a boon not only for the neighbors, but also for the tenants, many of whom self-identify as green businesses. "People want to be in green buildings," Leibowitz says. "They value the green initiatives we're putting in place. They're seeing that we're encouraging bicycling, and they appreciate it. They live their lives that way and want their businesses to be like that as well."

While improvements and expansions to the aging architecture and infrastructure have long been underway, the yard is now gearing up for its most significant expansion since World War II. The largest project is Beyer Blinder Belle Architects & Planners' current core-and-shell renovation of Building 77, an imposing, 18-story concrete-walled building that is nearly a million square feet. Built in 1942, the former administrative building and storehouse once included the offices of the Public Works Design Branch. Multiple renovations and new construction projects are also in the works in areas known as Admiral's Row and the Naval Annex.

Tapping local talent

One project that drew upon many local talents was the LEED Platinum BLDG 92, also by Beyer Blinder Belle in collaboration with workshop/apd. The project involved the restoration and expansion of an 1857 former Marine commandant's residence to create an exhibition space and visitors center, which opened in 2011. Designed by Thomas U. Walter, the original 9,500-square-foot, four-story brick building had fallen into a state of disrepair, with missing windows and doors and severe settlement in one corner of the foundation, recalls Elizabeth Leber, AIA, LEED AP, partner at Beyer Blinder Belle. The architects stabilized the foundation, restored the shell, and mostly gutted the interior to prepare the space to house exhibitions.

Connecting to the historic building is a 24,500-square-foot modern extension, which houses a café, an employment center, and staff office space. One of the businesses in the yard, Capsys Corporation (see also pgs. 28 and 34), manufactured and assembled 24 modular sections to form the extension's structure; Plaza Construction performed additional work on the project as a whole. The extension's facade has two different personalities: The "private" side, which faces the yard, is clad in corrugated steel in homage to the industrial look of much of the surrounding architecture. The "public" south side, facing Flushing Avenue, features a glass curtain wall instead. The transparency defers visually to the historic brick structure and welcomes the public inside, Leber explains. Shading the curtain wall is a perforated-aluminum solar screen with an image of the USS *Brooklyn* launching from the yard in 1936; the eye-catching supergraphic acts like a "billboard" announcing the building's presence, she adds.

BLDG 92 showcases the craftsmanship of yard tenants in myriad ways: metalwork fabrication company Ferra Designs created the water-jet-cut-

steel front fence; woodworking studio Bien Hecho crafted the FSC-certified-wood information desk in the front lobby, and recycled-glass company IceStone provided public restroom countertops. Of course, the local labor boosted the project's sustainability. "You can't get more local than working with people who are in the site," Leber observes.

Green wherever you look

Signs of greening appear many other places in the Navy Yard. Atop one building, wind turbines spin; a rooftop farm grows upon another. Roadsides are lined with young trees, bike racks, and Lumi Solair streetlamps, which light the grounds at night, powered by off-grid wind and solar energy. A pocket park features furnishings made of salvaged materials by Michelle Greene, a sculptor and furniture maker who works in the yard. She designed tables made out of ship doors and benches crafted with window glass from a former Navy machine shop across the street. That machine shop and two others are being transformed into the Green Manufacturing Center (GMC), a hub for modern research and industry slated for completion by the end of 2014. Targeting LEED Silver, the GMC by Cybul Cybul Wilhelm Architects will be at least 215,000 square feet; some of its space will be devoted to New Lab, a high-tech design-and-prototyping center where designers, manufacturers, and academics will work side by side, sharing space and equipment.

Most of the yard's recent projects are LEED certified or designed to be equally sustainable, such as the recently completed Duggal Greenhouse. This former subassembly shop was revamped by Studios GO to become a 35,000-square-foot multiuse space for client Baldev Duggal, the eco-conscious entrepreneur behind the Lumi Solair. What used to be a dark, dilapidated industrial shed from 1941 has been dramatically renovated to include expanses of glass admitting plentiful natural light and waterfront views. Green technologies include energy-efficient mechanical systems, LEP (light-emitting plasma) lighting, and solar panels on the roof. A concrete floor helps keep the space cool in summer and warm in winter; so far the building has never needed heating and uses only minimal air conditioning, says Gregory Okshteyn, owner and director of Studios GO. At the main entrance to the south, a luxuriant 30- by 15-foot green wall greets visitors. "This brought the space to life," Okshteyn remarks. "Basically, that's the receptionist welcoming you."

While city government offered some funding for the yard prior to the Bloomberg Administra-

tion, this turned from a trickle to a gush once Bloomberg took office, according to Leibowitz. During the current administration, the city has spent about \$200 million on improving the yard's infrastructure. The state and federal government have kicked in an additional \$50 million. The government funding has generally gone toward buildings, roads, and upgrading the water, sewer, and electrical systems, Leibowitz says. The infrastructure improvements have spurred the yard's own tenants to invest heavily in architectural renovations and new construction, totaling \$750 million in private investment, she adds.

The BNYDC's dual emphasis on promoting green jobs and green architecture dovetails with the Bloomberg Administration's broader goals for the city. During the current administration, "The number of jobs at the Navy Yard has nearly doubled," notes Robert Steel, NYC's deputy mayor for economic development. In other ways, too, such as boosting sustainability and improving the waterfront, the Navy Yard could be seen as "a real sign of success for this administration," Leber remarks.

But, in truth, the Navy Yard's transformation is only just beginning, while Bloomberg's administration is coming to an end. Like many urban projects, this one spans many years and multiple administrations. What's perhaps most intriguing about the Navy Yard is the way its sustainable architecture and infrastructure have helped attract a growing concentration of eco-conscious businesses and R&D. No doubt more products like the Lumi Solair streetlamps will emerge from the yard, illuminating the way to a greener future. ■

Lisa Delgado is a freelance journalist who has written for *e-Oculus*, *The Architect's Newspaper*, *Architectural Record*, *Blueprint*, and *Wired*, among other publications.

Duggal Greenhouse

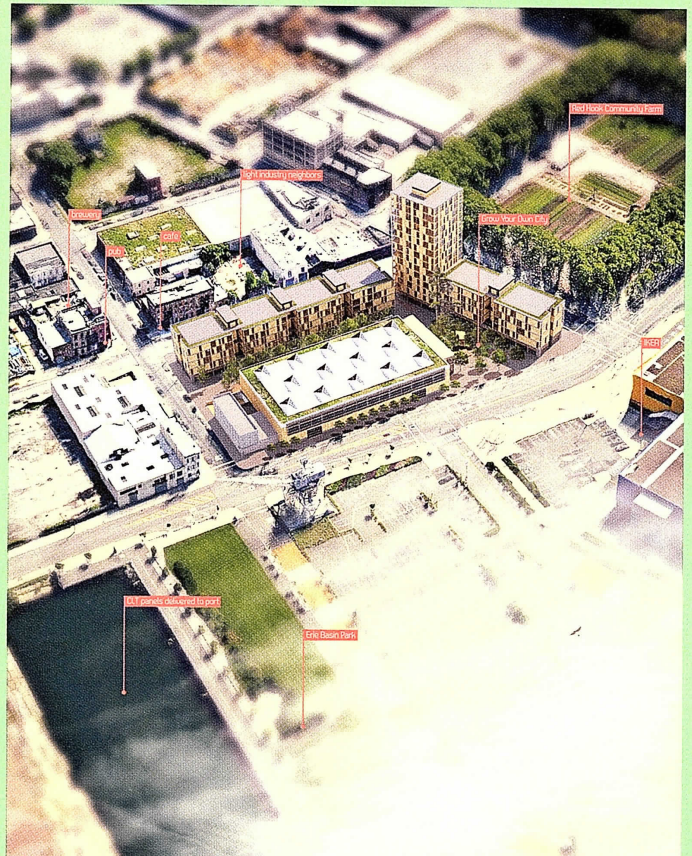
CLIENT: Baldev Duggal, Duggal Visual Solutions
ARCHITECT: Studios GO
DESIGN TEAM: Gregory Okshteyn, Assoc. AIA, Judson Buttner, Karla Karwas
CONTRACTOR: JGM Construction
LEED CONSULTANT: e4, Inc.
MECHANICAL ENGINEER: TSF Engineering

(right) A dilapidated 1941 subassembly shop has been revamped by Studios GO to become the 35,000-square-foot, multiuse Duggal Greenhouse.



(left) A pocket park includes furnishings designed by Michelle Greene, a sculptor and furniture maker with a studio in the Navy Yard, using salvaged materials like ship doors for tables, and benches crafted with window glass from a former Navy machine shop.

WINNING ENTRIES

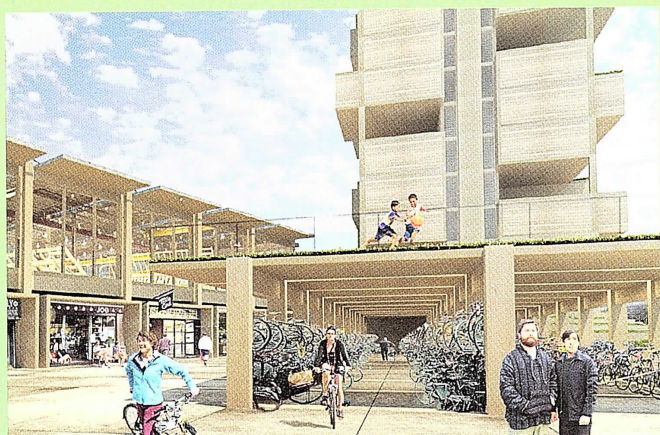


FIRST PRIZE

“The winning submissions for the Timber in the City competition embraced advances in timber and building technologies to address the economic and environmental considerations of the challenge in remarkable ways”

Andrew Bernheimer - Director, Master of Architecture Program
Parsons the New School for Design/School of Constructed Environments

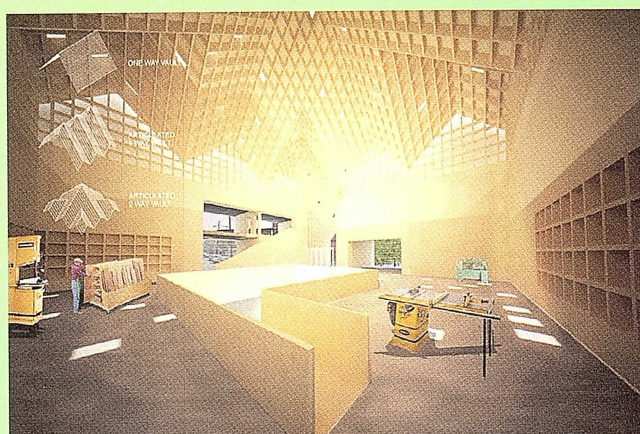
WOOD



SECOND PRIZE

"Cultivating Timber"

Student: Christopher Gardner, University of Texas



HONORABLE MENTION

"Courtyard Cathedral"

Recent Graduate: Timothy Olson, MIT 2012



HONORABLE MENTION

"Swamp Machine"

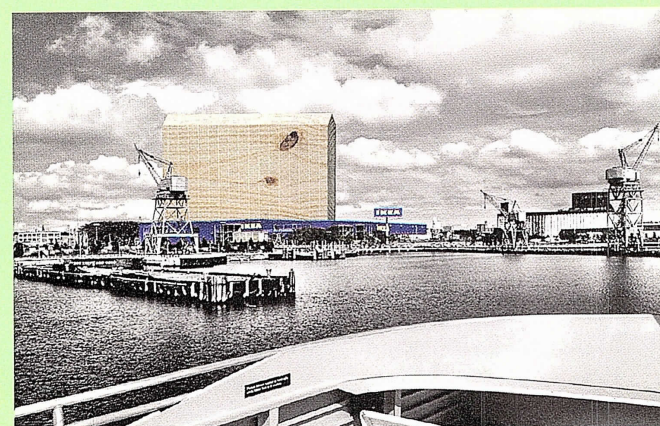
Students: Benjamin Ahearn, Krstin Karlsson, Casey Moran, University of Washington



HONORABLE MENTION

"The Habitat @ Red Hook"

Recent Graduate: Sam Pitnick, University of Southern California 2010



HONORABLE MENTION

"House of Wood"

Student: Emily Hagen, Virginia Tech

PROJECTS WILL BE ON VIEW AT THE SHEILA C. JOHNSON DESIGN CENTER AT PARSONS, 66 FIFTH AVENUE, NEW YORK NY, FROM OCTOBER 24-31, AND AT THE 2013 GREENBUILD CONFERENCE IN PHILADELPHIA, NOVEMBER 2013.

WWW.ACSA-ARCH.ORG/TIMBER

A partnership between the Binational Softwood Lumber Council (BSLC), the Association of Collegiate Schools of Architecture (ACSA) and Parsons the New School for Design, School of Constructed Environments (SCE)

Raves + Reviews

REVIEWS BY STANLEY STARK, FAIA

Building Seagram

By Phyllis Lambert; foreword by Barry Bergdoll

The Seagram Building has had a profound and enduring effect on Post-War Modern architecture, urban design, zoning, and the design and character of New York City. It is so familiar and famous we think we know it, but we don't. This is the story of the building narrated by a key participant who has been part of its life from the beginning to the present.

Phyllis Lambert, daughter of Samuel Bronfman, president and principal owner of Seagram's, was an artist (and later an architect) who convinced Seagram's to commission Mies van der Rohe as the principal architect of the 500,000-square-foot midtown Manhattan office tower and company headquarters. She also became the company's principal representative and liaison to the project team. Lambert depicts the life of the building through six distinct stories. It's a remarkable story, amply illustrated. And it isn't over.

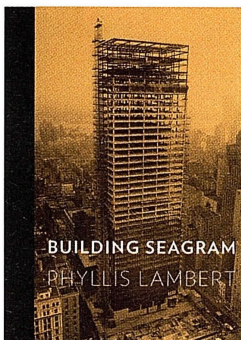
Paris Reborn: Napoléon III, Baron Haussmann and the Quest to Build a Modern City

By Stephane Kirkland

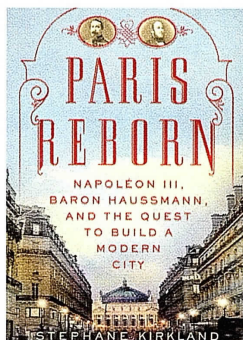
Much evidence suggests that the renewed attention to and belief in the potential of major design and development projects have had a positive effect on the urban environment. In New York, projects with a long horizon for implementation seem to reflect that optimism, such as the Second Avenue Subway, East Side Access, and Ground Zero, among other major initiatives.

The modern-era progenitor for these projects was the 22-year transformation of Paris spanning the mid-19th century, the subject of this new book. The story has been told before, but Kirkland tells it with flair and a narrative drive. He describes the politics, the politico-bureaucratic-planner-designer-developer interactions, the relationships with the public and the popular press, and the enormous impacts on the economy. The experiences of Napoléon III and Haussmann offer salient lessons to all who propel big project developments today.

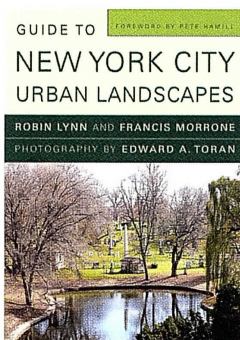
Illustrations are adequate, though there could have been more (and more readable) maps. But this is an entertaining, valuable, and informative piece of history that can help us with the next wave of challenges to our city, post-Sandy and post-Bloomberg. These will require collective action, prudence, a big-project approach, and the patience to cope with extended timelines.



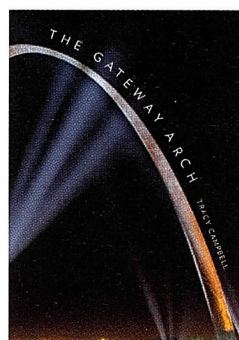
New Haven, CT: Yale University Press, 2013, 306 pp. \$65



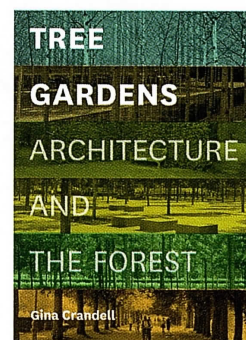
New York: St. Martin's Griffin, 2013, 336 pp. \$29.99



New York: W.W. Norton & Company, 2013, 288 pp. \$29.95



New Haven, CT: Yale University Press, 2013, 232 pp. \$26



New York: Princeton Architectural Press, 2013, 168 pp. \$40

Noted but Not Reviewed

Guide to New York City Urban Landscapes

By Robin Lynn and Francis Morrone; photography by Edward A. Toran; foreword by Pete Hamill

This is a handy, well-illustrated, and convenient guidebook to 38 of the city's major urban spaces – 20 inland, 18 at the water's edge.

The Gateway Arch: A Biography

By Tracy Campbell

The history of the Eero Saarinen-designed arch and its positive and significant negative impacts on St. Louis.

Tree Gardens: Architecture and the Forest

By Gina Crandell

From Versailles to the 9/11 Memorial Forest at Ground Zero, 15 case studies focus on how masses of trees form expressive sites and spaces.

Stanley Stark, FAIA, served as chair of the Oculus Committee from 2005 to 2007.

Shaped and reshaped by political agendas,

the Tweed Courthouse embodies a legendary record of governmental machinations

BY JOHN MORRIS DIXON, FAIA

If you think the rebuilding after 9/11 has been complicated politically, consider the Manhattan courthouse whose construction extended from 1861 to 1881 and involved millions of dollars of outright fraud. One result was a criminal conviction for the politician who led the process, William M. (“Boss”) Tweed. So linked in the public mind were the politician and the New York County Courthouse (its official name) that it has been popularly known as the Tweed Courthouse. And the building has continued to be an object of political controversy – even in the current century.

The structure’s site was earmarked in 1857 for a new City Hall (to replace the adjacent one that still survives). But by the time the project was approved in 1861, it had morphed into a county courthouse. Ground was broken that year for a structure designed by the reputable architect John Kellum in Classical Revival style, with some Italianate features.

The Board of Supervisors directing the project included Tweed, who virtually controlled the city through his leadership of the Tammany Hall Democratic machine. He and his cronies determined municipal policies and promoted charter revisions that minimized oversight of their activities. Suspicions were aroused by the building’s prolonged construction and incessant calls for additional funding; in 1871 the *New York Times* broke a story about “official corruption.” Much of the money was being funneled to Tweed and his associates. In 1873 he was tried on a 220-count indictment and convicted. He died in jail in 1878.

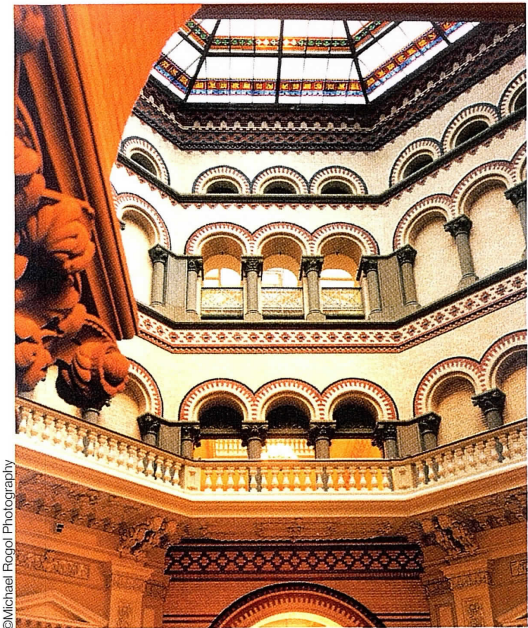
Meanwhile, construction had stopped. In 1874, while officials pondered how to proceed, architect Kellum died; two years later, Leopold Eidlitz was commissioned to complete the structure. Best known for his churches and synagogues in the Gothic and Romanesque Revival styles, Eidlitz brought to the courthouse a very different aesthetic. With much Classical Revival construction already in place, Eidlitz introduced some round arches on the exterior and completed the interior with a rich variety of vaulting and intricate patterns of polychrome masonry.

The building’s hybrid architecture was not a critical success, and proposals to demolish it arose as early as 1910 and as late as 1974. But Victorian-era architecture regained respect, and in 1976 the building was listed in the National Register. Eight years later both exterior and interior became designated New York City landmarks. In 1989 the city commissioned a feasibility study for its preservation and reuse, initiated by Mesick Cohen Waite Architects and completed by John G. Waite Associates.

Mayor Rudolph Giuliani approved a \$90-million restoration in 1999, expecting the Museum of the City of New York to operate the building as a visitor center, with galleries celebrating the city’s history. But the museum subsequently proposed moving its entire operations there, making extensive alterations that aroused wide opposition. In 2002 Mayor Michael Bloomberg replaced the city’s Board of Education with a Department of Education



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(above, top) Tweed Courthouse; City Hall is at left.
(above, bottom) Tweed Courthouse Rotunda.

directly accountable to him, installing the new department there – a few steps from City Hall.

Today, some of the building’s lofty, richly ornamented rooms are used for meetings and conferences. Others have been adapted for office use, with modular demountable partitions and raised floors – all removable with no damage to the restored interiors. Details of the building’s recent restoration and remarkable history can be found in the 2006 book *Tweed Courthouse: A Model of Restoration*, by architect John G. Waite, FAIA, with Nancy A. Rankin, AIA, LEED AP, and Diana S. Waite.

John Morris Dixon, FAIA, left the drafting board for journalism in 1960 and was editor of *Progressive Architecture* from 1972 to 1996. He continues to write for a number of publications, and he received AIANY’s 2011 Stephen A. Kliment Oculus Award for Excellence in Journalism.

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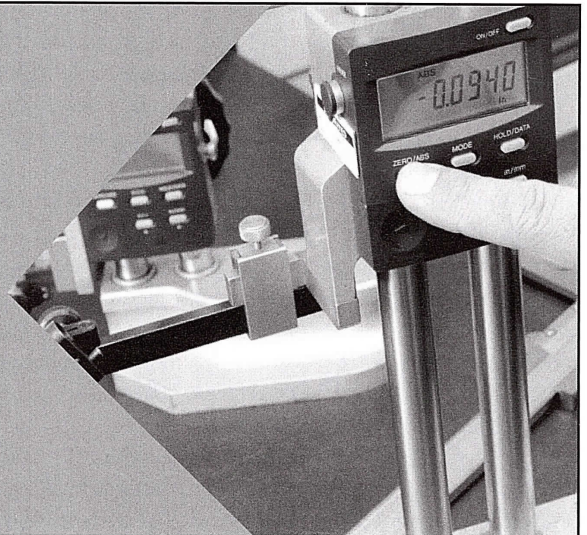
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Bell helping out at a Help Point in the City Hall subway station.

In Search of Last Time

But when from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, still, alone, more fragile, but with more vitality, more unsubstantial, more persistent, more faithful, the smell and taste of things remain poised a long time...

—from *Du côté de chez Swann*, Marcel Proust, 1913

When after passing a defile one has reached an eminence where the ways part and where the view opens out broadly in different directions, it is permissible to stop for a moment and to consider where one is to turn next.

—from *The Interpretation of Dreams*, Sigmund Freud, 1913

Don't know if I'm right or wrong,
I can't help just what I say,
Your love makes me speak this way.
Why, oh! why should I feel blue,
Once I used to laugh at you,
But now I'm crying,
No use denying,
There's no one else but you will do,
You made me love you,
I didn't want to do it
I didn't want to do it...

—from "You Made Me Love You,"
James V. Monaco & Joe McCarthy, 1913

LETTER FROM THE EXECUTIVE DIRECTOR

The gilded statue of *Civic Fame* by sculptor Adolph Weinman, standing 25 feet tall, was installed in 1913 atop the Municipal Building, then nearing completion at the foot of Chambers Street. John Purroy Mitchel, the Fusion nominee, had just been elected mayor, defeating the Democrat, Edward E. McCall, and three others, including the Socialist Charles Edward Russell. Only 35 years old, the "Boy Mayor" garnered 57.1% of the 627,017 votes cast. The previous mayor was William Jay Gaynor, a Democrat who had won in 1909 with only 42.1% of the vote. Mayor Gaynor survived being shot in the throat by a disappointed job-seeker in 1910, but died of his injuries in September of 1913. Mitchel's mayoralty created the nation's first zoning ordinance, mandating skyscraper setbacks. Similar issues face this century's mayor-to-be, including the need to better integrate codes, zoning, and energy policy.

Sam Roberts has described other similarities between 1913 and 2013 in his *New York Times* blog, *City Room*. Mayor Michael Bloomberg has highlighted the need for reforming immigration policy and gun control. Mayor Mitchel's grandfather, Juan Bautista Purroy, had moved to the U.S. from Venezuela, and his paternal great-grandfather was a staunch Irish Nationalist patriot. Three of Mitchel's uncles died in the Civil War, and his predecessor was the only NYC mayor to be assassinated. Reform politics vs. dependence on more traditional getting-out-the-vote was of the moment. The worldwide posture of the United States had helped determine the presidential election the year before, with Theodore Roosevelt, an ardent interventionist, losing to Woodrow Wilson.

Global concerns were on the lips of politicians, pundits, and songsters a century ago. Irving Berlin's big hit that year was "The International Rag," which contained the lines: "What did you do, America? / They're after you, America / You got excited and you started something / Nations jumping all around." That this was about ragtime music, and not the president's newly declared Wilson Doctrine of not taking military action against any other nation, was part of the ragging. The year 1913 has been described as a watershed and turning point, both politically and artistically. A war looming abroad joined with the excitement of the Armory Show here; the opening of the Panama Canal was matched by the dedication of the Woolworth Building and Grand Central Terminal. But despite the achievements, a sense of loss was pervasive. That year Irving Berlin also wrote "When I Lost You," which was not necessarily about Mayor Gaynor's demise: "I lost the sunshine and roses / I lost the heavens of blue / I lost the beautiful rainbow / I lost the morning dew."

For the last 12 years we have been privileged to have a mayor who understands the power of architecture to change our city, and is leaving it better than it was when he took office. His administration, commissioners, and initiatives have been extraordinary and exemplary. Banning smoking, transforming our waterfront, combating obesity, creating a city easier to navigate – he has done so much.

AIANY's "A Platform for the Future of the City" recognizes Mayor Bloomberg's achievements and challenges the next mayor to give architecture, planning, and urban design priority in the new administration. Design matters. It transforms our neighborhoods, attracts and retains those who make our city their home, and makes us globally competitive. The case for the ideas in the platform – such as affordable housing and resilience in the face of our estuarine vulnerability – starts with an understanding of our city's history. This election is as pivotal as that of a century ago. The new mayor has tough decisions to make; AIA New York can help.

Rick Bell, FAIA

Executive Director, AIA New York Chapter

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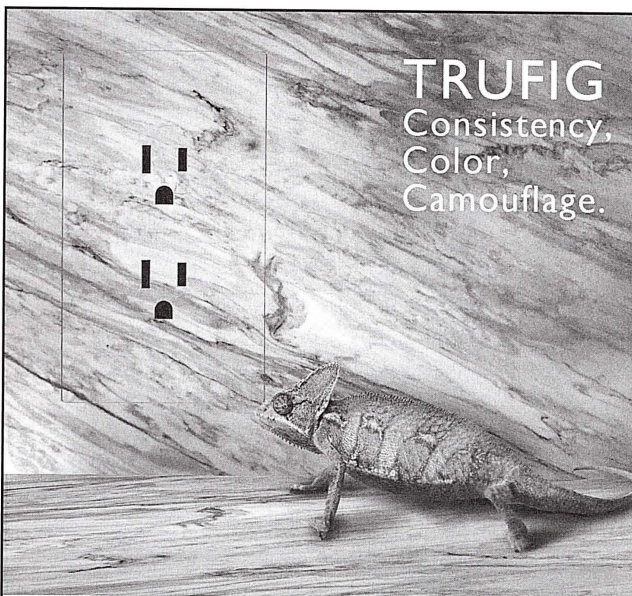
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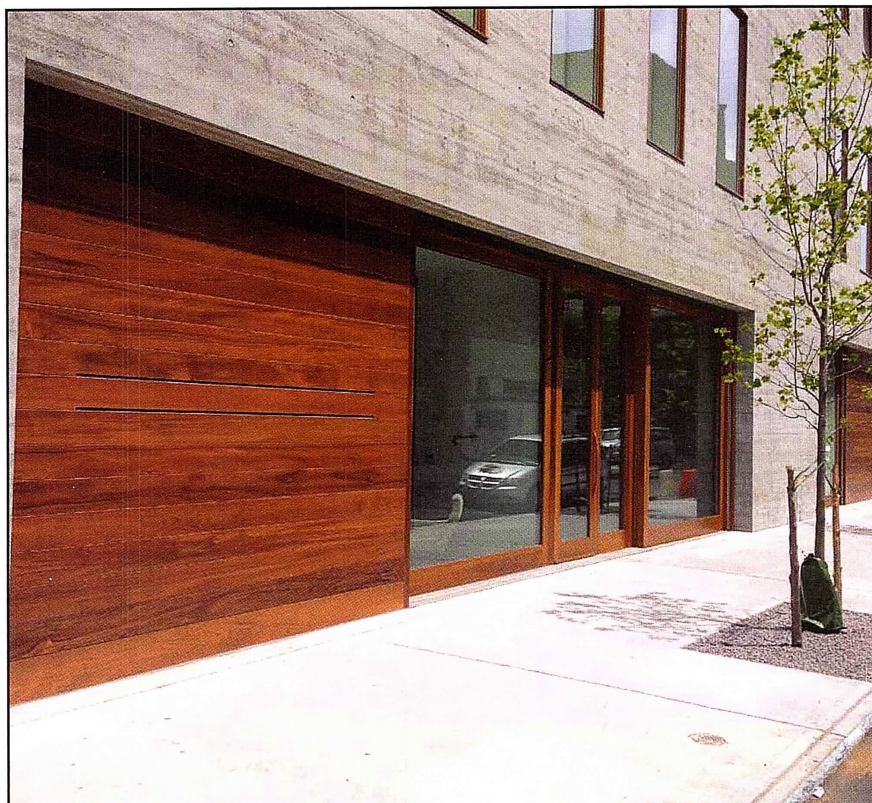
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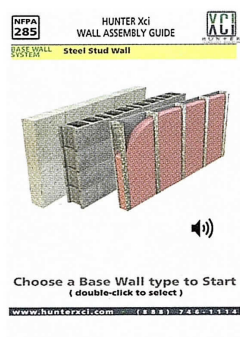
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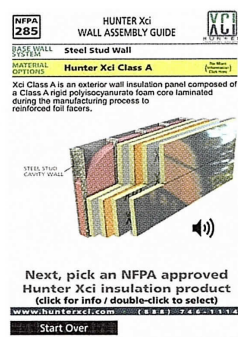
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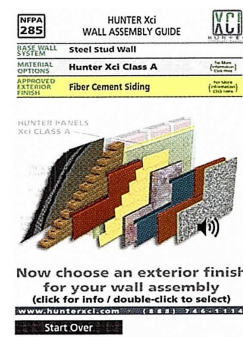
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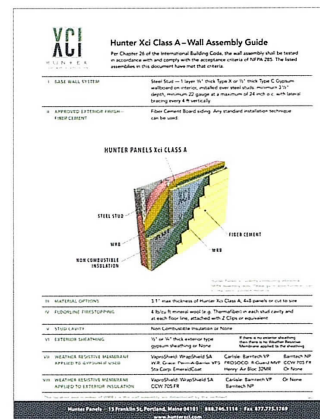
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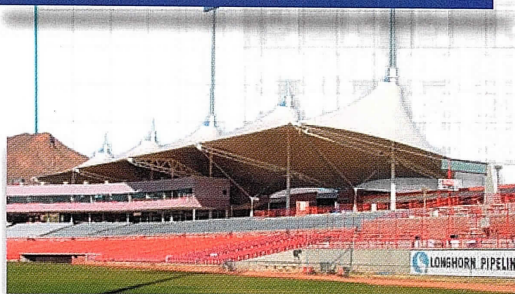
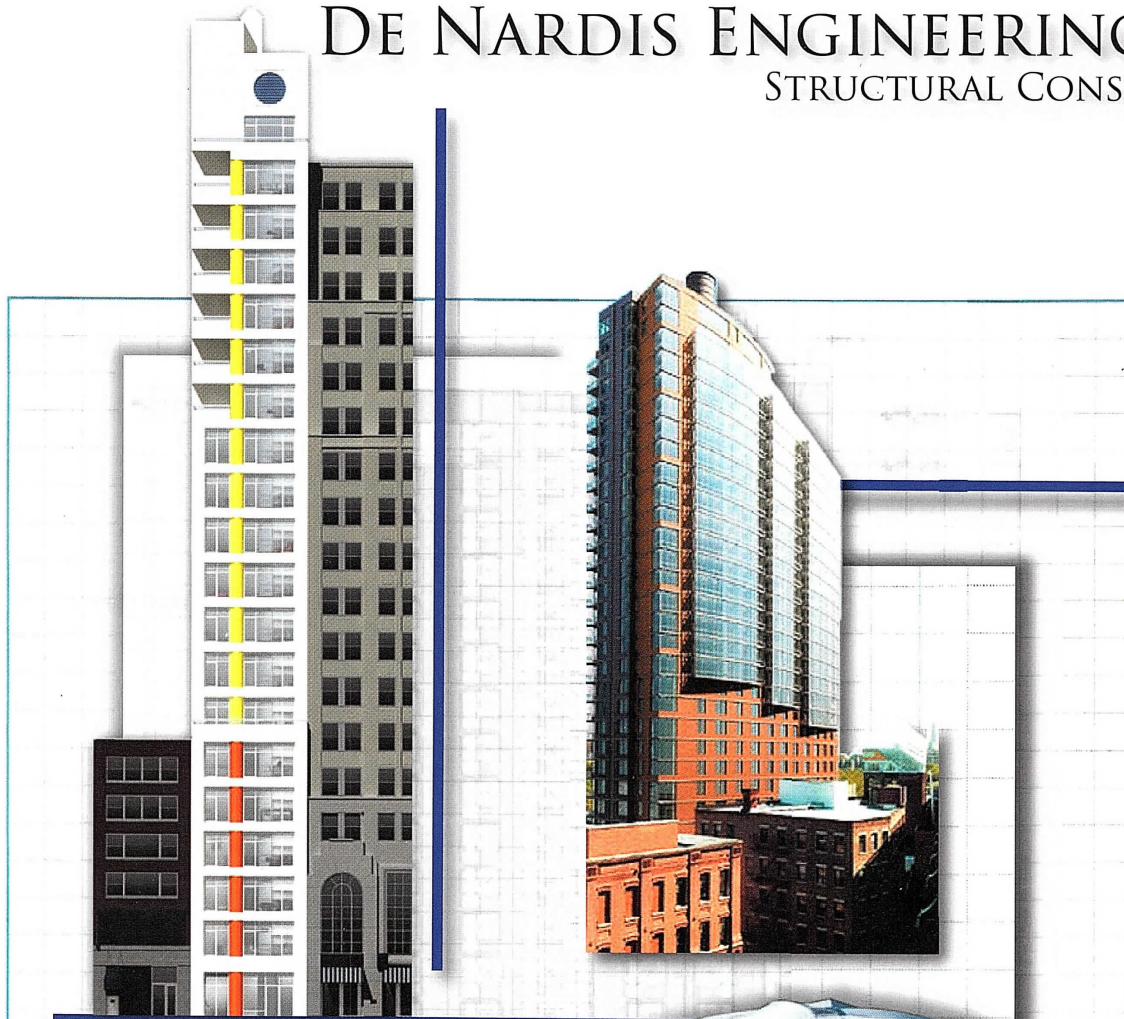
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