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PLANNING AND DESIGN TEAM FOR QUEENSWAY ELEVATED PARK ANNOUNCED

DON'T CALL IT A HIGH LINE

QueensWay, the hotly debated and potentially transformative linear park proposal replacing abandoned railroad tracks from Rego Park to Ozone Park in Queens, now has a design and planning team. WXY architecture + urban design and dlandstudio, both New York-based firms, were on the receiving end of a phone call from the Trust for Public Land (TPL), which organized the discreet RFP. The team was selected from a pool of 29 proposals.

On a rainy day in March, a privately invited group of architects and landscape architects were chauffeured (by bus) to a few sections of the abandoned line in Queens. Along the QueensWay route, TPL's guests viewed the blighted railroad as it dips and soars carving through a ravine in

continued on page 4



HISTORIC BROOKLYN WAREHOUSES TO BECOME COMMERCIAL COMPLEX

EMPIRE EMPORIUM

The historic Empire Stores warehouses, a remnant of Brooklyn's industrial past, have sat empty and crumbling along the East River for decades, but now a development team has been selected to rehabilitate the dilapidated structures into a commercial complex composed of dining, office, retail, and public green spaces.

Brooklyn Bridge Park announced that Developer Midtown Equities and STUDIO V Architects—along with Rockwood Capital and HK Organization—will restore the seven contiguous, Romanesque Revival-style warehouses, while adding contemporary design features to make the structure more suitable for commercial use, connect with the park, and engage the local community. Midtown Equities beat out nine other developers, including Jamestown Properties, the brainchild behind Chelsea Market, and DUMBO revitalizer Two Trees, to secure a 96-year operating lease.

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SPECIAL ISSUE: LANDSCAPE

LANDSCAPE ARCHITECTS ARE EMPLOYING DESIGN STRATEGIES TO HELP OUR CITIES BE MORE RESILIENT IN THE FACE OF CLIMATE CHANGE. SEE PAGE 20

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BROOKLYN GREENWAY TAKING SHAPE

Drawing a Line

The Brooklyn Greenway Initiative (BGI), a non-profit working to unify Brooklyn's waterfront with a continuous 14-mile greenway, continues to make strides. The organization's co-founders, Milton Puryear, Meg Fellerath, and Bian McCormick, are busy cutting ribbons

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LANDSCAPES GET WET. SEE PAGE 20



NYC LUXURY RESIDENCES EMBRACE HIGH-END LANDSCAPE DESIGN

APARTMENT & GARDEN

It may be an apartment building, but 101 Bedford Avenue has all the amenities befitting a luxury condo development. The

Williamsburg property offers a party room, wine vault, business center, recording studio, screening room, fitness center, indoor pool, bike storage area, parking garage, and pampering station for your beloved pooch.

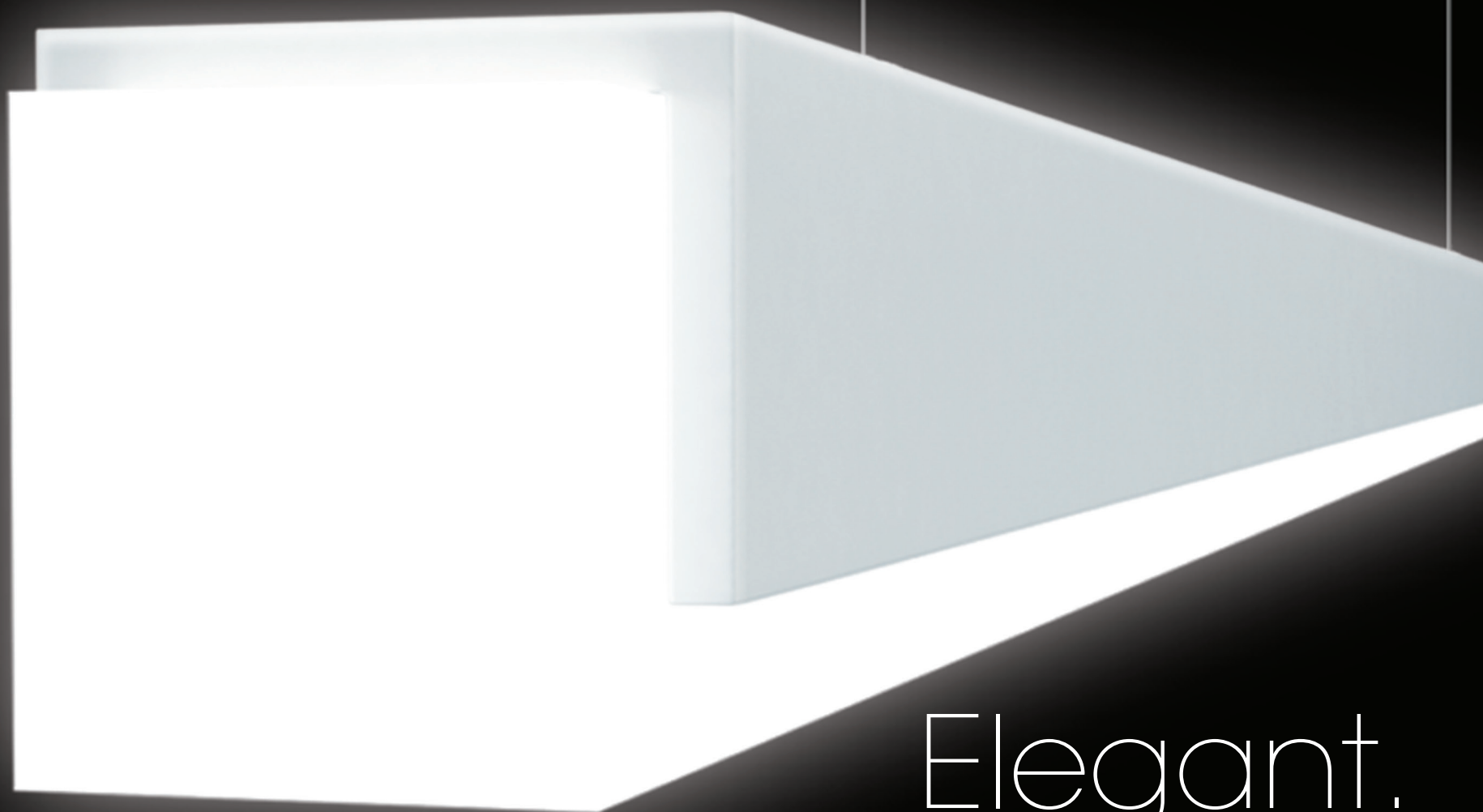
There's more. The U-shaped building wraps a 15,000-square-foot courtyard that, once complete, will feature an undulating boardwalk that winds through patches of trees and flowering bushes.

"It was a great opportunity to create a garden experience

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VOLUME 11, ISSUE 11 SEPTEMBER 13, 2013. THE ARCHITECT'S NEWSPAPER (ISSN 1552-9081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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CONTESTING THE BLOOMBERG LEGACY

Now that Michael Bloomberg’s third and final term is about to end journalists and editors are rolling out scores of articles on his legacy and the future of Gotham. There is little question that during his mayoralty New York changed physically more than it had in many years and architects and designers were more influential than anytime since John Lindsay. The degree to which Bloomberg’s department heads like David Burney, Amanda Burden, and Janette Sadik-Khan made design an important aspect of physical growth and change is probably unprecedented in any American city at least since Robert Moses dominated development in New York. A major narrative in most of these articles is the uneven development that occurred during the period as most of these physical changes and improvements were concentrated in affluent Manhattan and the Brooklyn and Queens waterfronts—facing Manhattan. It is clear that most of the achievements of the period—like the High Line, the new parklets created on odd bits of left over streetscape along Broadway, designated bike lanes, and even bike sharing—were heavily weighted towards improving Manhattan and gentrified areas of Brooklyn and Queens. If one looks to areas like Brownsville, Crotona, or the Southeast Bronx, it is hard to find the Bloomberg initiatives having made little or any improvements to the streetscapes.

But not mentioned in these articles is the degree to which this administration marginalized (though this began under Rudolph Giuliani) the City Planning Commission, once a major player in development decisions and ensuring equity in planning. This neglect of official planning during the period may explain some of the more obvious blunders of the period, including the mayor’s half-baked, developer-focused 2030 plan; the ill-fated (but happily defeated) West Side Stadium proposal; and the disappointing high-rise development now taking place along the Brooklyn waterfront.

This is not to say that some planning was not undertaken during the Bloomberg era, such as the resiliency efforts highlighted in our feature story “The Nuanced Approach” points out. In fact, park and open space development is probably the most physically obvious transformation that took place in the last 11 1/2 years. The new Brooklyn Bridge and Governors Island Parks and the carefully detailed changes along Newtown Creek in Brooklyn and the Hudson River edge in Manhattan (though mostly financed through a structurally dubious private public partnership model embraced by the mayor) will take their place alongside the great Olmsted and Moses open spaces.

Galen Cranz points out in her writings on urban parks in America that the last time designers were involved in park design, the period she labels “the open space system” of the late 1950s through the 1970s, they primarily created plazas fronting corporate offices and did not always put the public in the foreground. Their spaces had mixed results as we can witness up and down Park Avenue. But in assessing open space design in the period one must also consider not just the security zone created around areas like Wall Street and the World Trade Center, but the reaction of the Bloomberg administration to the occupiers in Zuccotti Park, who were given some latitude to protest but were closely monitored and slowly pushed out of the area until the movement faded. Finally, one must consider *The Gramsci Monument* created this past summer by the Swiss artist Thomas Hirschhorn in the Forest Houses NYCHA project in the Morrisania section of the Bronx. In its collaborative design, *Gramsci* seemed to use space to fight back against the model of public space as a site for leisure, framing it as one where death and scission is encouraged and allowed to flourish. In the end, this may have been the most important new model of public space created during the Bloomberg era, and its strength was its opposition to the notion of parks as primarily sites of leisure, and its promotion of them as sites for discussion and protest—the kinds of spaces the city desperately needs today. **WILLIAM MENKING**



COURTESY WXY/DLANDSTUDIO

DON'T CALL IT A HIGHLINE continued from front page Forest Hills. WXY and dlandstudio saw opportunity.

The proposal calls for the connection of ecologies to be the guiding framework. “QueensWay with sensitive design can become a critical artery of green open space for a diverse, vibrant community, offering opportunities for recreation, education, community gathering, and ecological productivity to our great city,” said dlandstudio’s Susannah Drake in a statement. Claire Weisz, principal at WXY agreed, “This study is an important next step in making the vision of reclaiming the QueensWay as a green connector and cultural corridor a reality.”

What they did not see was the High Line. The skyrocketing real estate value surrounding Manhattan’s famed elevated park is not the anticipated outcome of a park in Queens. Nor is it the intention. Both Rego Park and Ozone Park (neither of which are parks) are sorely lacking open space, and it is TPL’s ambition that the QueensWay will bring needed green space and more. “Boosting the local economy, activating abandoned and unsafe property, and accommodating bicycles—all with the goal of improving quality of life and connecting diverse neighborhoods.”

TPL has partnered with many non-profit organizations and city agencies to get some monumental projects off of the ground in the past, including Atlanta’s Beltline, Railroad Park & Plaza in Santa Fe, Seattle’s Olympic Park, and most recently, Chicago’s 606 (formerly the Bloomingdale Trail). Much of the work spearheaded by TPL has been social spaces that revitalize abandoned transportation infrastructure or reactivate marginal urban environments. The trust’s primary focus is on creating city parks and raising money for local conservation.

QueensWay is no different. In partnership with the Friends of the QueensWay, a coalition of local residents supporting the conversion, TPL has generated significant interest in their vision of a 3.5-mile linear park. Most notably, New York Governor Andrew Cuomo provided \$500,000 in grant funding for TPL to devise a feasibility study. Additional fundraising efforts have bolstered the campaign to nearly \$1 million.

WXY and dlandstudio have been awarded \$467,000 to design their proposal. The duo will have eight to ten months to complete the scope of the work, which includes feasibility planning and design. **B. TYLER SILVESTRO**



JAMES EWING

ARO Goes Sailing

Streets occupy nearly a quarter of New York City’s land. However, there are limited outdoor spaces to socialize, sit, and enjoy city life outside of parks. As part of an effort to improve the quality of public space for all New Yorkers, the New York City Department of Transportation (NYCDOT) has been developing new public open space by converting underutilized street spaces into pedestrian plazas.

Ten art display cases were on view from May through late August 2013 at Brooklyn’s Willoughby Plaza. The signs were part of NYCDOT’s Urban Art Program and were part of its inaugural show titled *There is no US Without U*. The sail-like panels were designed by the New York City-based architectural and urban design firm Architecture Research Office (ARO) and were fabricated by Rhode Island-based

custom composite construction company Goetz Composites. Each panel is composed of three integrated elements: a sail-like field material involving an anti-graffiti coating, beveled panel edges clad in stainless steel, and stainless steel panel bases connecting the panels to the ground. The idea takes inspiration partially from recreational equipment and incorporates materials typically associated with boats. The panels will now be moved other public spaces around New York City. **AMANDA GRUEN**

GLARING DESIGN OMISSIONS

Scorchingly reflective towers are popping up in climates both sunny and foggy. As we have reported, Museum Tower in Dallas continues to send damaging rays into **Renzo Piano**'s delicate Nasher Museum and roasts the plants in the **Peter Walker**-designed garden. The tower's owners seem immune to the glare of bad public relations and have yet to offer any meaningful solution to this hot-button crisis.

Not to be outdone, **Rafael Vinoly**'s latest creation, the so-called Walkie Talkie tower, has been heating up foggy old London. The curved facade recently sent beams of light so hot out onto the nearby street that they melted the exterior panels of a Jaguar XJ, according to the *Independent*. Unlike the Texans, the British developers are looking to remedy the situation. "We are consulting with local businesses and the City to address the issue in the short-term, while also evaluating longer-term solutions to ensure the issue cannot recur in future," according to a statement from the developers.

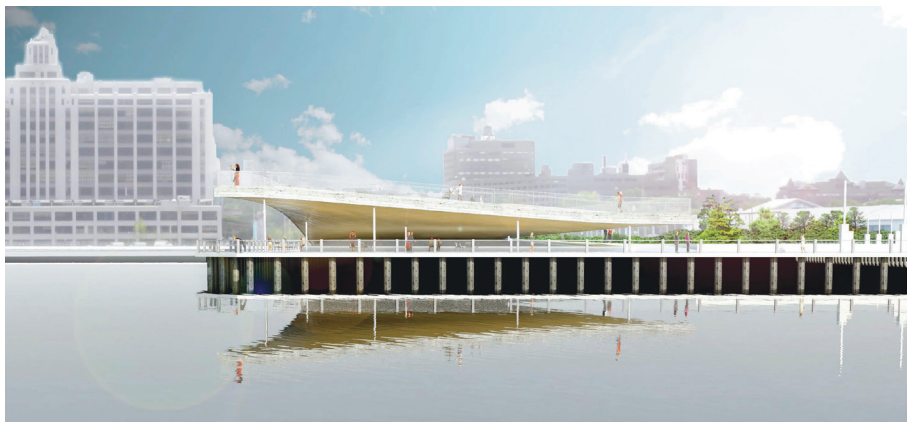
THE NEWEST HAZARD IN THE ROCKAWAYS? RUST.

Designed to survive the force of a hurricane, the new prefab bathrooms by **Garrison Architects** have apparently not been weathering this mild summer very well. DNAinfo reports that the stations are leaking and many surfaces are rusting in the salty air. Parks hopes to treat the rust and leaks after the beach season ends. Until then, relieve yourself with caution.

SEND SHADES, DROUGHT RESISTANT PLANTS, AND PORT-O-POTTIES TO EAVESDROP@ARCHPAPER.COM



COURTESY MVVA



COURTESY BIG

UNVEILED

BROOKLYN BRIDGE PARK PIER 6

At the East River terminus of Atlantic Avenue, Brooklyn-based Michael Van Valkenburgh Associates has already transformed 1.6 acres of Pier 6 into a whimsical playscape of rocky crags and spraying water interspersed by lush plantings. This landscape forms the southern anchor for the 86-acre Brooklyn Bridge Park (BBP). Now Van Valkenburgh is teaming up with Bjarke Ingels, founder of BIG, to complete the landscape and add an architectural statement at the pier.

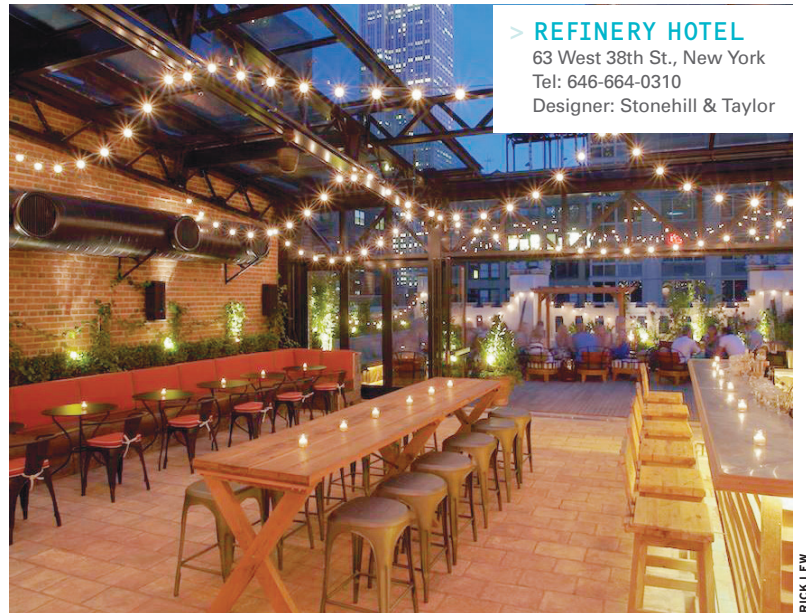
Surrounded by a wide promenade at its perimeter, the design for Pier 6 includes a broad lawn for large events connected to land by a green swath flanked by densely planted beds that act as acoustical barriers. In the center of the pier, a field of indigenous flowers serves as a focal point uniting the landscape. At one corner, a stepped,

triangular platform forms a 17-foot-tall wooden curl that functions as a sheltered seating area and provides a dramatic vantage point to view the Manhattan skyline.

"We have a lot of active programs. We want a nice, open piece of landscape," said BBP project manager Leigh Trucks at a community board meeting in late August, according to the *Brooklyn Eagle*. She noted the platform will "build topography" for the otherwise level pier.

No financing is in place for Ingels' \$5- to \$7-million platform, but funding for the landscape—estimated between \$13 and \$15 million—is in hand. If funding for the platform cannot be found, BBP officials said a series of shade structures could be included in its place. **BK**

Architect: BIG, MVVA
Location: Brooklyn
Client: Brooklyn Bridge Park
Completion: TBD



RICK LEW

> REFINERY HOTEL
63 West 38th St., New York
Tel: 646-664-0310
Designer: Stonehill & Taylor

This independently owned boutique hotel, housed in the historic Colony Arcade building, features 197 spacious guest rooms, two restaurants, a lobby bar, a 3,500-square-foot rooftop bar, and a restoration of the 1912-vintage structure's facade by Super Structures that helped the owners secure a historic rehabilitation tax credit. On the hotel's ground floor, which was once home to a tea parlor for the upscale shoppers of Fifth Avenue, polished limestone floors and columns are topped off with a polished plaster, groin vaulted ceiling. The hotel's lobby bar, Winnie's, pays homage to the original salon not only in name but also in a milled walnut feature wall installed in a tartan weave. Above the luxurious main floor, guest rooms honor the building's industrious history in a refined New York City-loft aesthetic. The 10-1/2-foot ceilings feature exposed beams and sprinkler piping for a raw look, and reclaimed wood flooring was refinished to build an elegant patina over time. Stonehill & Taylor designed all the hotel's furniture, fittings, and finishes and inserted historically influenced details, like table legs inspired by Singer sewing machines, cast with the word "Refinery." The intimate rooftop bar with a large retractable ceiling caps this bespoke hotel. **EMILY HOOPER**

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Cities across the country are increasingly adopting data-driven approaches to establishing goals and priorities for large-scale tree restoration projects. This approach is made possible by new technologies that provide a detailed look at the urban tree canopy (UTC), or the layer of leaves, branches, and stems of trees that cover the ground when viewed from above.

Researchers at the University of Vermont's Spatial Analysis Lab and the USDA Forest Service's Northern Research Station are working with cities to leverage existing terrain data gathered using LiDAR (light detection and ranging) technology in order to assess tree canopies. This LiDAR technology allows for an accuracy not provided by aerial

and satellite images in which trees are frequently obscured by building shadows. In a LiDAR survey, the system is mounted on an aircraft and sensors emit a laser light (5,000 to 50,000 pulses per second). The result is three-dimensional visualizations of data that can then be integrated into GIS for analysis.

"The data goes beyond determining the amount of tree canopy," says Jarlath O'Neil-Dunne, Director of the Spatial Analysis Lab. These maps are overlaid with census records, and other datasets that allow cities and not-for-profits to prioritize tree-planting efforts and tree maintenance plans, but also to understand patterns of environmental justice and to justify budget

increases for urban forestry programs.

Cities like New York, Pittsburgh, Baltimore, and Washington, D.C. are using LiDAR data to inform tree-planting initiatives. In 2010, New York City funded LiDAR data collection to map the city's tree canopy and prioritize the goals of the MillionTreesNYC initiative.

The non-profit organization Tree Pittsburgh is using the urban tree canopy data to not only prioritize tree-plantings, but to also begin to address larger urban issues, such as economic justice and the challenge of shrinking cities. "A lot can be learned overlaying tree canopy data with other datasets," said Danielle Crumrine, director of Tree Pittsburgh. Crumrine's organization is using the data to focus tree-planting efforts near senior centers and schools in areas suffering from the urban heat island effect. "We would love to overlay asthma and obesity rates," Crumrine said. Pittsburgh's urban tree canopy maps are also being used to address long-term planning issues. The city is "thinking about how to connect vacant land to existing Greenways," said Crumrine. **LIZ MCENANEY**



FREECELL ARCHITECTURE ACTIVATES AN EMPTY LOT IN ST. LOUIS

CANOPY TACTICS

This month, The Pulitzer Foundation for the Arts and the Sam Fox School of Design & Visual Arts at Washington University selected Brooklyn-based Freecell Architecture as the winner of the PXSTL urban design competition.

"They presented an idea that could really transform your understanding of that space and the larger neighborhood—and at any time of day," said Kristina Van Dyke, the director of the Pulitzer Foundation. "The space requires something very monumental to give it some structure and a presence. And what they proposed was both monumental and ephemeral at the same time."

The structure proposed by Freecell consists of a platform topped by a canopy made of semi-translucent fabric featuring adjustable funnels that can be arranged above or below the frame according to the programmatic demands. The space will serve as a center for a variety of programming, from dance to bike repair initiatives for kids. Lit up at night,

the structure will also emerge as a visual landmark and "beacon" within the Grand City landscape.

"In St. Louis, we were struck by the surprising polarity of the urban scape. There are zones and areas that were really de-populated post-war. We went in there and began to meet with these community organizations that were re-stitching and re-fortifying the people to move into the city," said John Hartmann, creative director of Freecell Architecture. "We knew we needed to draw from a diverse radius of people to activate it."

Freecell's Hartmann and Lauren Crahan are no strangers to the efficacy of spontaneous urbanism. They recently participated in the design of the exhibition, *Spontaneous Interventions: Design Actions for the Common Good*, which earned a Special Mention from the Golden Lion jury at the Venice Biennial.

"As architects, it was important for us to see how people interact and inhabit it. Anything could be existing beneath the canopy but we knew that the canopy had to be activated by particular user groups," said Crahan.

The next step is figuring out the logistics and execution of the installation as well as solidifying programming. The canopy is planned to open to the public in early summer of 2014 for a six-month period.

"There will be a lot of intense discussion with community partners about what they want," said Hartmann. "We don't want it to be just representative of a good cause, we want it to be good proper action to activate the space in a real way."

NICOLE ANDERSON

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Newark's new riverfront allows public access to the Passaic for the first time.

COLIN COOKE

NEWARK RIVERFRONT PARK SYSTEM TAKING SHAPE

PLAY ALONG THE PASSAIC

The city of Newark, a dense industrial wilderness sitting along the Passaic River, has long been starved for open space. After a 30-year battle led by local advocacy groups, a new greenway, aptly called the Riverfront Park, is finally taking form on the city's waterfront, adding a much-needed mix of recreational pockets, sports fields, gathering spaces, and esplanades to the city's landscape. It will also provide public access to the river for the very first time.

In August, a new four-acre section of the park, designed by Lee Weintraub Landscape Architecture and the Newark Planning Office, was unveiled on the former site of the Balbach Smelting and Refining Works. The new waterfront stretch adjoins the 12-acre Essex County Riverfront Park, which opened over a year ago, and features an electric orange, 800-foot-long boardwalk made of recyclable plastic, a kite flying lawn, a boat dock, and pedestrian and bike paths.

"It is not an easy project and not an easy site. It is narrow. It is on a Brownfield site. It has a historical relevance but it is new. It is close to downtown but part of a neighborhood," said Scott Dvorak, director of Parks for People-Newark.

The riverfront park is born from a long and grueling campaign driven by the Ironbound Community Corporation, local residents, and other stakeholders. Given the history and community investment in this project, public participation played an integral role in the overall design process.

"The collaborative process was extraordinary," said Weintraub. "We developed a design that responded to almost all the help we got from our community constituency."

The design plans—a joint effort led by the City of Newark, Essex County, and The Trust for Public Land—kicked off in 2009 and involved numerous community meetings and extensive fundraising efforts. The majority of the park's \$9 million in costs has come from public funding, supplemented by private sources. The park sits atop a brownfield site and has received \$3 million from the New Jersey Hazardous Discharge Site Remediation Fund and 2.6 million from the City of Newark Community Development Block Grant Program.

"Our struggle all along has been to keep our design ahead of our funding," said Damon Rich, urban designer for the City of Newark.

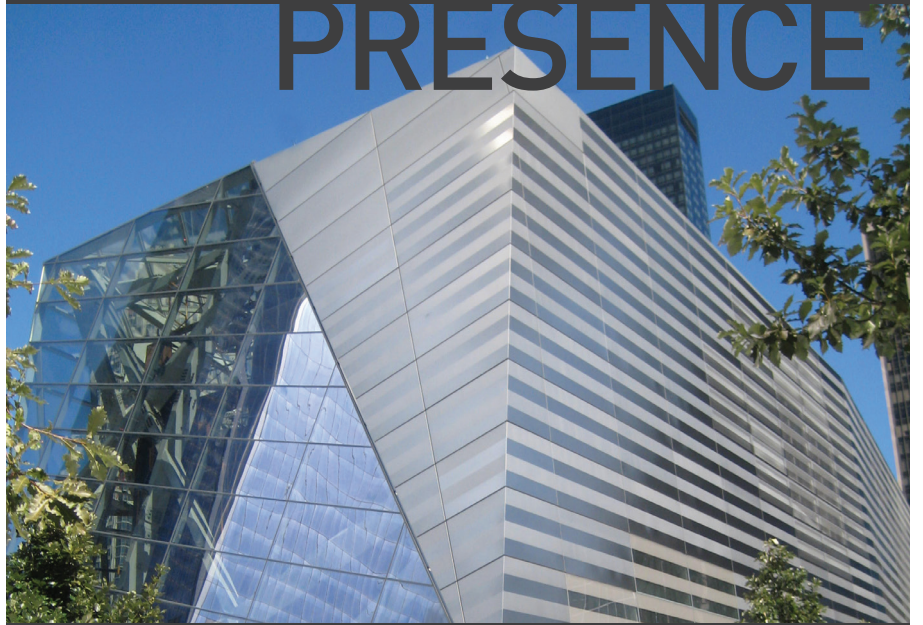
Such economic restraints have also steered the final design. "One of the things we've also been involved with was how to protect the park for the future. How to engage and foster a relationship that would help protect the park after the ribbon is cut. And that is frankly a challenge in Newark," said Weintraub. "Maintaining the park is a challenge. The design is a simple design and it responds to that. It isn't a difficult design to maintain."

The city, along with its other partnering organizations, is focusing on the next phase: developing a three-acre strip just west of the Jackson Street Bridge toward New Jersey Penn Station where the gas works site was once located. Rich said to expect "a combination of unexpected Newarkness," for this upcoming segment. They have been in talks with Latino volleyball teams, an urban beekeeper, and a collaborative of artists who create large-scale pixilated paintings set on tiles.

Weintraub also imagines that this western slice of the park will have its own distinct feel and design. "The park moves from the picturesque to the more formal. It moves from the softer landscape to a harder landscape that can accommodate larger numbers of people," said Weintraub. "I do think the character of the park can be different as it moves from community to community and neighborhood to neighborhood." **NA**



REFLECTING PRESENCE



As the only building officially on memorial grounds, the **National September 11 Memorial Museum Pavilion** must echo the somber dignity of its WTC environs while admitting thousands of visitors to its exhibits each day. To achieve these diverse goals, **Snøhetta** teamed with consultant **Front Inc.** to design an enclosure that both maximizes the building's security and mirrors its placid surroundings. Through the changing days and seasons, it offers museumgoers a setting for reflection on the past while looking to the future.

Transforming design into reality

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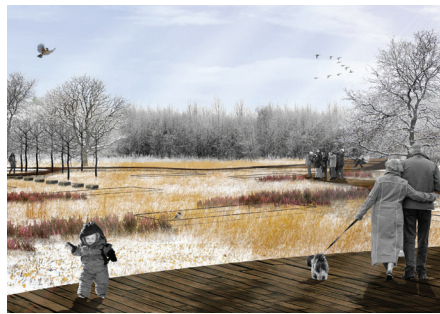
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DRAWING A LINE continued from front page from Bayview to Greenpoint. Soon a new section of the greenway will be unveiled on Van Brunt Street in the Columbia Waterfront Neighborhood, the Naval Cemetery Landscape in the Navy Yard is nearing site preparation, and concepts for large nodal parks are being shopped around.

The BGI is a 21st century model for how to develop flood-prone zones of cities under unified guiding principles. With the aid of DOT and consultation from the Regional Planning Association, BGI is able to approach the disjointed, irregular edge from a planning perspective, setting up the framework for park development and a network of open spaces. As the Greenway continues to weave its way along coastal Brooklyn, so too will opportunities for park development, storm surge protection, and green infrastructure.

Just south of Newtown Creek, West Street starts to unfold. Past the intertwined Ailanthus trees and rusty chain-link fences there is an ominous desolation in the canyon of empty factory warehouses. DOT recently secured \$10 million for a capital project on West Street in order to address stormwater issues. The cross section of

West Street reveals the design's ability to retain initial stormwater and infiltrate runoff prior to its surface route to the East River, preventing it from entering the combined sewer system.

"We are in the midst of creating stormwater design guidelines for 14 of the 23 greenway capital projects," said Milton Puryear of BGI. These will include surge and flood protection in some areas as well as green and gray infrastructure. "Our goal is to remove sub-watersheds along the greenway from the combined sewer system."

Kent Avenue reveals the potential of an effective greenway; where parked cars delineate motor traffic from greenway traffic, cyclist and pedestrians are prevalent and buildings are increasingly occupied. However, as you round Wallabout Channel to the east of the Brooklyn Navy Yard, you once again feel trapped in Brooklyn's post-industrial margin between the expressway and weedy lots. BGI officials know this and they have a capital project in the works to ameliorate the issue. The eastern portion of the Navy Yard will soon be under construction to develop a passive recreation zone.

One of BGI's capital projects, the Naval Cemetery Landscape, has secured \$1 million in funding from the TKF Foundation, a non-profit devoted to the development of sacred urban spaces, and \$800,000 from the City Council. Nelson Byrd Woltz Landscape Architects are creating a landscape that will shift in plant form with time, just as the program of the site has shifted from farm to hospital to cemetery. As site preparation and contract documentation begin on that project, BGI is on to the next: Williamsburg Bridge Park and Columbia Park. **BTS**

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RKLA REDESIGNS A ROCKAWAYS LANDSCAPE FOR RESILIENCY

A New Ocean View

Since suffering severe damage during Hurricane Sandy last fall, Ocean Village, a beachfront low-income housing complex in the Rockaways, has been due for a landscape makeover. Now, the site's 13 acres of open space are undergoing a complete redevelopment as part of a collaborative effort between Robin Key Landscape Architecture (RKLA) and OCV Architects. The plan includes recreation areas, waterfront plantings, and a central axis to the shoreline boardwalk.

The first phase of the project began soon after last year's devastating storm, when L+M Development Partners took ownership of the flooded and wind-wrecked site. Much refurbishment has been completed on the

apartment buildings, including new insulated siding added to the exteriors. However, the current landscape is mostly constructed of concrete. There are a few mature trees within and a basketball court in disrepair. Because of its location on the shoreline, Robin Key Landscape Architecture and OCV Architects will raze the complex's hardscape and give the new Ocean Village a natural focus.

At the end of the property, a concrete boardwalk stamped with wood allows residential access to the beach. However, it is used by very few. In their design, RKLA and OCV Architects have included the boardwalk, minimally damaged by the storm, as an important link between the residences and the beach. It concludes the central, tree-lined axis and creates an ocean view through the property. The renovated basketball court, as well as several new playgrounds and benches, are also sited here.

"We really tried to create a connection between the beach, boardwalk, and property," said Gareth Mahon of RKLA. "Most of the active space of the site is located near the beach."

The improved Ocean Village will include 300 new trees and increased pedestrian access paths within building courtyards. Native plants, salt-tolerant and resilient to both wind and sea-spray, allude to the nearby shoreline. So far, demolition has begun and planting is scheduled to begin this fall. RKLA and OVA Architects hope their work will uplift the complex and convince residents to enjoy their ocean view. **ELIZABETH FAZZARE**

EMPIRE EMPORIUM continued from front page

“Midtown Equities was identified as the most qualified developer based on its design excellence and willingness to provide exciting opportunities for public interaction within this historic structure,” said Regina Myer, President of Brooklyn Bridge Park, in a statement.

STUDIO V’s proposed renovation of the warehouse balances a keen understanding for the demands of historic preservation with a modern approach to the overall design. The firm, led by principal Jay Valgora, seeks to respect the integrity of the original buildings by exposing the timber beams and stone schist walls, while also updating the complex to accommodate new uses. Valgora explained that even though the bones of the structure are robust, it was designed to house coffee beans in a cool environment, and requires necessary changes to make the interior inhabitable.

“We’re going to strictly follow the standards required by the National Park Service. As an architect, history is essential to your city. Old buildings should be restored, rehabilitated, and used,” said Valgora. “We are going to meticulously restore the massive structural arches and brick walls to the highest standards and then complement that with a very light and transparent architecture that will be of our time.”

The roughly 347,000-square-foot complex will include seven floors of spaces and offer public access along with a host of other amenities, including an expansive food market, farm-to-table restaurants run by up-and-coming and established chefs, and five floors of office space. In addition, there will be a series of terraces and courtyards sprinkled on the upper floors, as well as a sizeable green roof. The Brooklyn Historical Society is currently in talks with Midtown Equities to occupy a 3,000-square-foot space



A courtyard at the rehabilitated Empire Stores.

COURTESY STUDIO V

on the second floor reserved for a local cultural institution. The development will also feature retail: DUMBO-based West Elm, the furnishings store, plans to move its store and headquarters into the building.

“We really want to create a rich and unique program that responds to the design of the building, and to pull the park up through the top of the building,” said Valgora.

With the Empire Stores warehouses situated right in the flood plane and only steps away from the East River, flooding must be addressed. STUDIO V has said they will take measures to prepare the structure from future storms by placing electrical services on the second floor and employing a dry proofing strategy that will add flood-gates around the perimeter of the buildings at the ground floor to cover large openings.

NA

NEW FEATURE ON THE EAST RIVER ESPLANADE HEARKENS TO CITY'S LONG-LOST SHORELINE

Basking at Mussel Beach

Construction recently wrapped up on housing for a new demographic at Manhattan’s East River Waterfront Esplanade: mussels. Working with SHoP Architects, HDR, and Arup, Ken Smith Landscape Architect designed a 50-foot intertidal Eco Park at Pier 35 that is part of a two-mile shoreline revitalization effort by the New York City Economic Development Corporation (NYCEDC).

The design for Mussel

Beach, as it is called, draws from European archival maps of Manhattan’s shoreline from the 1700s. To recreate the rocky shoreline, angular concrete blocks were stacked against the sloping expanses of surrounding lawns. Precast in Schuylerville, New York, the blocks, some as heavy as 57 tons, were barged down the Hudson River and installed at low tide. The angles in the blocks allow water to flush throughout the bed between

high and low tides.

“The park is interesting sculpturally because it had to engage the water between low and high tide, and that informs the slopes,” said Ken Smith. “Generally speaking, the tidal range in the East River is 6 feet, but there are extremes informed by the stages of the moon.” Deeply formed crevices in the concrete block, which range between 1 inch and 1½ inches wide and about ¾ inches deep make ideal mussel habitat.

According to Smith, the client requested the mussel habitat because of the way the shellfish filter water. The NYCEDC hopes that building the biotope in the East River will create a safe haven for the existing mussel population, and encourage greater development of the river’s ecosystems, where a brown algae called *fukus* already thrives. The forthcoming construction of a pedestrian bridge will serve as an observation deck where New Yorkers will be able to stop and gawk at all the action on Mussel Beach. **EH**



PETER MAUSS/ESTO

SLANT ROUTES



Columbia University’s new field house, the **Campbell Sports Center** by **Steven Holl Architects**, is designed to be a team player with facilities that foster balance between the minds and bodies of student athletes in a range of sports. Inspired by the slanting lines of field-play diagrams, the building’s design relies on point foundations and a lightweight steel structure to achieve its diverse program on a sloped site. The university’s first new athletics building since the mid-1970s, Campbell forms a gateway to the revitalized Baker Athletics Complex, and a new game plan for sports at Columbia.

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Architect: Steven Holl Architects
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FEDERAL PLAZA, FROM HIGH ART TO CITIZEN'S FORUM

PLAZA TO THE PEOPLE

The Foley Square side of the 1968 Jacob K. Javits Federal Office Building on Lower Broadway is one of the most beautifully detailed and thoroughly usable new public spaces in New York. Designed by Michael Van Valkenburgh, the plaza features Connecticut pink marble that alternates with Vermont 'Danby' stone, establishing what the landscape architect called "an abstract naturalism." The treatment gives depth and character to a space that strives mightily to overcome the banality of the Federal Building's towering curtain wall. It achieves this.

The plaza is so pleasant now it is hard to remember when this space was considered one of the worst public spaces in New York. Not only was it a thoroughly unusable space with barely any seating or plantings, it was also dominated by Richard Serra's 1981 CORTEN steel sculpture, *Tilted Arc*. In 1984, it became one of the most contested public sites in the country when the regional administrator of the U.S. General Services Administration (GSA), William Diamond—whose office was in the Federal Building—decided to make it his mission to have



the sculpture removed.

In creating and placing his sculpture in the plaza, Serra recognized the space's shortcomings and set out to work against them. In an interview with critic Douglas Crimp in 1980 he said, "I've found a way to dislocate or alter the decorative function of the plaza and actively bring people into the sculpture's context." The hulking steel volume crossed the entire plaza in a gradual arc that encompassed visitors. It was meant, said Serra, to "block the view from the street to the courthouse and vice versa."

When the sculpture was commissioned in 1979, New York public spaces were very different places than they are today. Now we have Bloomberg-era parks—like Brooklyn Bridge Park and the redesigned Washington Square—which are English cottage garden-like spaces with rose bushes and traditional park seating and lighting. In the 1970s, most New York City public spaces were simply corridors for those entering or exiting skyscrapers—not places for leisure or even daytime



habitation. In the words of Serra, "It's really the obligation of the sculptor... not to be defined by the power structure that asks you, that while you put your sculpture up to please make this place more beautiful. I find it a totally false notion, because their notion of beauty and my notion of... sculpture are always, invariably, at opposite ends." Serra created a magnificent urban sculpture whose primary intention was "to bring the viewer into the sculpture (and) change the space of the plaza." In his hands, the public space became "understood primarily as a function of the sculpture."

While the art world rallied to Serra's side in the controversy, his argument and position on public space was unsustainable and the sculpture was taken down, cut into three pieces, and moved to a storage facility. Today, it would be unimaginable for a public park designer to make claims like Serra did for the arc and be given a commission anywhere in the city.

The GSA contacted landscape architect Martha Schwartz before the

Successive redesigns of Federal Plaza reflect changing ideas about public space.

removal Serra's arc about modifying the plaza, but these plans never materialized. When the decision was made to remove the arc, the agency commissioned her to do a total redesign of the space. Schwartz thought of her redesign as a place to "sit and have lunch." She created a series curvilinear green benches and mounds of grass (later changed to small bushes) surrounding steam emitting pipes. She called the seating "luscious, with great curves," which she thought of as more approachable version of Serra's arc. The plaza surface was painted purple in serpentine patterns.

The Schwartz design proved to be no more than an interlude while New York City public space design moved toward the notion of inhabitable places. When Van Valkenburgh was brought in to create the current iteration of the space, he looked to the Broadway side of the Federal Building, where immigrants line up seeking Visas and citizenship papers. When many of these immigrants walk out the Foley Square side of the building as new citizens, Van Valkenburgh wants them to "feel good about this fact." His design for the plaza sends the message that, here in the U.S., the public realm is to be inhabited and enjoyed. **WM**

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NEW YORK'S POST-SANDY DEVELOPMENT PLAN EARNS ACCOLADES

WAGES OF WIND

Hurricane Sandy was a cataclysmic event that highlighted many of the critical issues associated with rising sea levels, storm surges, and water quality in New York City. Two months after the storm, Mayor Michael R. Bloomberg instituted the Special Initiative for Rebuilding and Resiliency (SIRR), wherein a multidisciplinary team was assembled to generate a sustainable planning strategy for the city, an ambitious and necessary step in preparing for climate change. On June 11, Mayor Bloomberg presented the SIRR recommendations in a 438-page report titled *A Stronger, More Resilient New York*.

Kate Orff, the founding principal of SCAPE, a landscape architecture and urban design studio based in Manhattan, worked on the Coastal Protection section of the report, in partnership with various engineering and planning firms. Orff said that the SIRR report is a revolutionary way to think about urban adaptation to climate change because it does not present a singular, mono-infrastructure solution, such as a seawall or a floodgate. Instead, the report capitalizes on the expertise of a diverse group of specialists to provide medium- and long-term goals. As a landscape architect, Orff promoted a systems thinking approach among her team as they were developing strategies to explore ideas for combining various green, gray, and blue infrastructures to come up with integrative solutions.

The SIRR report also contains Community Rebuilding and Resiliency Plans, which is where Laura Starr, founding principal of the Manhattan-based landscape architecture and planning firm Starr Whitehouse, contributed pragmatic ideas for leveraging multipurpose design. "When we were developing ideas for the waterfront, we ultimately wanted to create landscape for all aspects of the community," said Starr. "It is completely feasible for a waterfront landscape to perform in many different ways, such as for habitat, for recreational space, as an economic generator, and, of course, for protection." The idea is to look at storm protection from a larger perspective in order to create a high performing landscape for the entire neighborhood.

On September 4, *A Stronger, More Resilient New York* was given a City Climate Leadership award by Siemens and the C40 Cities Climate Leadership Group (C40) for its focus on adaptation and resilience. The award brings global recognition to New York City for its excellence in urban sustainability and leadership.

After Sandy, Mayor Bloomberg was determined to produce the SIRR report because New York City "can't just rebuild what was there and hope for the best. We have to build smarter and stronger and more sustainably." While there are parts of the city that are still recovering from the devastating storm, the SIRR report has established a comprehensive vision for the future that will reach far beyond Bloomberg's tenure as mayor, which ends this December. With landscape architects and others primed for implementing resilient design, there will be plenty of work cut out for the next mayor to continue the recovery efforts and prepare a stronger, better-protected city.

ANNIE BERGELIN



A custom-cut vanity from the palace collection

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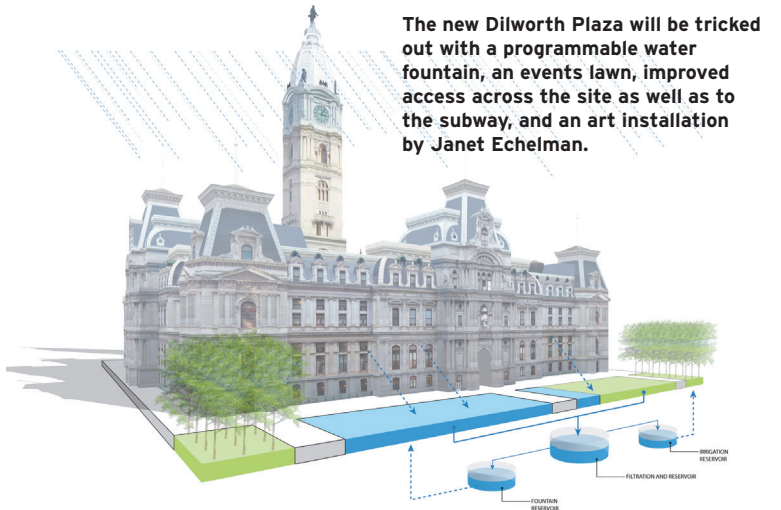
The effort to transform Philadelphia's Dilworth Plaza has been in the works since 2006. Local development non-profits City Center District (CCD) and Central Philadelphia Development Corporation felt that the existing public space, which was constructed in the 1970s, left much to be desired. In their view, the plaza's hard-surfaced steps, balustrades, and sunken areas made the space uninviting, difficult to navigate, and offered no reason for the public to linger nor any room for programmed events or spontaneous uses. It was also an uninviting access portal to the three subway lines that underlie the site—Broad Street, Market-Frankford, and Subway-Surface. In the words of Paul Levy, CEO of CCD, "if you were in the business of designing for danger you would design the current underground."

To improve this condition, the non-profits assembled a team of local design talent, including architecture practice KieranTimberlake, landscape architecture studio OLIN, and civil engineering firm Urban Engineers. Now, after several years of design

development, community feedback meetings, and civil servant wrangling, a new design for Dilworth Plaza is under construction and should be open for occupying sometime in 2014.

The design team's goal was to create a more dignified civic plaza and to accentuate the area as a center for transportation, while improving access both to the subways as well as across the site. It also sought to accomplish these things while not interfering with Philadelphia's grand, Second Empire-style city hall. The plaza abuts that building's western edge. In the words of Susan Weiler, OLIN's partner-in-charge of the project, "because [city hall] is so exuberant in nature, the design was to have a calm floor and calm structures."

Starting with the floor, the team brought the entire plaza to a single level at the same grade as the sidewalk. This change improved movement across the site, as now pedestrians will be able to walk on an axis with Market Street from 15th street, across the plaza, through city hall's courtyard, and out the other side. Access to the transit center





underground is provided in two all-glass head houses, whose transparent forms make a minimal obstruction to views of city hall's facade. These head houses curve up on either side of the Market Street Walkway, the profiles of their roofs forming the bottom of a circle that encompasses the civic building. Digital displays mounted on railings that flank the head houses provide historical and other information to passersby.

To the south of the walkway, between the head houses and city hall, is a 115-foot-long-by-60-foot-wide raised lawn surrounded by seating. The lawn is sloped to improve handicapped accessibility, and is built to host events such as outdoor movies and concerts. On the north side of the walkway, opposite the lawn, is a fountain, 185 feet long by 60 feet wide, which is fed by rainwater held in a cistern below the plaza. The fountain holds a thin scrim of water across its surface and has three-foot-high

spouts that can be programmed to leap across the feature in whatever way imagined. It can also be drained in four minutes flat if the area is needed for large gatherings and can be transformed into an ice skating rink in the winter.

The design also includes a café on the northern edge of the plaza that can accommodate 25 diners inside and has seating for about 100 outside, and six tree groves planted with Honey locust, Black locust, Katsura, and London Plane trees. About 80 percent of the planters that house the trees are outfitted for the dual purpose of stormwater management, capturing water that falls on site and holding it while it slowly seeps into the ground. The remaining 20 percent could not provide this function because it stands atop the subterranean transit spaces, rather than the soil.

The design's most awe-inspiring feature is an art installation by Janet Echelman. Integrated into

the fountain, it traces the path of the three subway lines that run beneath the site. When trains arrive and leave the station, the installation tracks their progress with columns of dry mist that shoot several feet into the air. The mist is coded with the colors (provided by LEDs) associated with the three lines—blue, green, orange—giving late commuters a pretty picture of just how close they came to catching their train.

AARON SEWARD

SOURCES:

Art Installation
Janet Echelman
echelman.com

General Contractor
Daniel J. Keating Company
djkeating.com

Owner's Representative
Gilbane
gilbaneco.com

Structural Engineer
CVM
cvmnext.com



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ALBERT VEDERKA/ESTO



As the Bloomberg administration comes to an end, one of its major accomplishments is coming into focus: the construction of a new middle-income neighborhood on the formerly industrial waterfront of Long Island City, Queens. Known as Hunters Point South, the area includes thousands of apartments (many of which are permanently affordable), ground floor retail, a bold new school by FXFOWLE Architects, and an expansive new park designed by Thomas Balsley Associates and Weiss/Manfredi.

The park's design displays clever pragmatism that capitalizes on the site's assets. Lacking a dedicated conservancy, this city park needs to be tough and low maintenance. Balsley, a veteran of city public

space projects, has figured out how to pack a visual and programmatic punch within a constrained budget.

The newly completed first phase is divided into four distinct zones: to the south a sandy "beach," at the center a large lawn and amphitheater, to the north a decorative "rail garden," and finally a dog park. The lawn is dominated by a large oval surrounded by curved, stepped terraces which create an amphitheater to watch games or take in the magnificent view of the East River and the midtown skyline. The oval serves a number of functions: it creates a focal point for the park, which opens up views on axis with the street; it also cleverly separates natural turf areas from the artificial turf within the

oval (if the natural grass is green, the artificial turf appears seamless with the natural); it also serves as an athletic field for the new school across the street.

Weiss/Manfredi consolidated various park functions—bathrooms, storage, concession stand, shade structure—into one large curving pavilion that echoes the shape of the oval. A pleated metal canopy—angled to accommodate photovoltaic panels, which power the structure—extends almost to the water's edge, and provides shade for a nearby ferry launch. Together, the oval and pavilion create a formal element that makes the park appear larger than it is, and one that emphasizes the horizon, including the UN, the Empire State building, and Kahn's

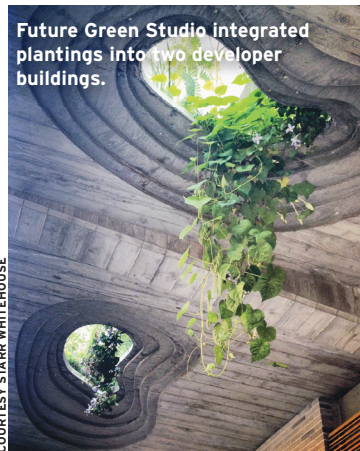
FDR Four Freedoms memorial.

North of the oval, the "rail garden" includes tracks aligned with the original right of way, punctuated by grasses and edged by walls of board-formed concrete. The designers used standard issue city streetlights, but shortened the posts to create more human scaled lighting, one of many resourceful and budget-conscious decisions. The garden is meant to recall the area's industrial past, and while it is a pleasant space, it feels more like a threshold between the large lawn and the adjacent dog run than a destination of its own.

A new separated bike path lines the eastern edge of the park. Bioswales with gabion walls capture stormwater, and the entire park is designed to withstand floods and storm surges (the park, then under construction, survived Hurricane Sandy largely unscathed).

When the economy stalled the Bloomberg administration wisely pushed ahead with construction of the park and the school, correctly guessing that housing would quickly rebound and that the neighborhood would function better with these public amenities in place. Hunters Point South may stand as a good example of when Bloomberg's integrated approach to architecture, landscape, real estate development, and public services actually lived up to his vision. In any case, residents of Queens now have an excellent new neighborhood park with a world-class view. For those from outside the area, it is well worth the ride on the 7 train, or better yet, the Bloomberg-approved East River Ferry. **ALAN G. BRAKE**





APARTMENT & GARDEN continued from front page rather than a flat courtyard with planter boxes, which is what a lot of these buildings have," said the landscape architect Nancy Owens. "The developer wanted it to look like no other courtyard."

The property exemplifies a budding trend in New York that gives new meaning to the term urban jungle. Increasingly, developers of both rental and condo buildings are recognizing the value of distinctive landscapes, from lush rooftop terraces to organic gardening beds. While attracting tenants is the main impetus, designers cite additional factors: the LEED rating system; Mayor Bloomberg's initiative to "green" the city; and an overall cultural shift toward integrating nature into our daily lives.

"It's what people want," said Owens, noting that 101 Bedford Avenue marks her first developer project. "I've never sought out this type of work, but I think I will in the future."

Stephen Whitehouse, who has practiced in New York for three decades and co-founded the landscape firm Starr Whitehouse in 2006, says the now-ubiquitous rooftop terrace used to be the exception. Vegetable gardens and outdoor exercise areas were even more unusual. Today, clients feel these types of spaces are essential, "as they contribute to the overall value of a property," he said.

Whitehouse's firm conceived the landscape design for one of Manhattan's most-adventurous residential projects: W57, the

tetrahedral-shaped edifice by Bjarke Ingels Group. Its sloping courtyard is nearly the size of a football field, and once the property opens in 2015, you might actually catch residents playing with their balls in the vast open space, which will include a verdant meadow and grove of birch trees.

"The original idea was that this would be a building built around a central park, where people can sunbathe, barbecue, and play," said Laura Starr, co-founding partner at Starr Whitehouse.

The developer, Durst, is hoping this desirable feature will help compensate for W57's location on the far West Side. "When you're not right in the thick of things," said company spokesman Jordan Barowitz, "you need to have an

amenities package that will entice residents."

Location wasn't a problem for the design and development firm DDG Partners when it set out to design 41 Bond, a boutique condo building in Noho. Still, it wanted to create singular architecture with a profound landscaping component. It turned to Brooklyn-based Future Green Studio to help execute its vision.

The result: an elegant, bluestone-clad building with an array of foliage—ferns, ivy, moss—sprouting from balconies, window boxes, and the parapet. Moreover, the entrance awning is topped with vegetation, as is the roof. "We were looking for any opportunity where we could poetically insert landscape into the space," said David Seiter, Future

Green's founding principal.

The effect was so successful that the two firms teamed up again to envision another landscape-infused condo building on Ninth Avenue. The property, 345 Meatpacking, was recently finished, and its 37 units are already sold.

Architect Peter Guthrie, head of design and construction for DDG, said incorporating greenery into urban dwellings is nothing new. He notes a movement in the 1800s to let ivy grow on West Village buildings, and the potted plants that have long decorated city fire escapes. "What we're doing is making it a little more permanent," he said. "The creation of a natural feeling, that's what we strive for in our architecture."

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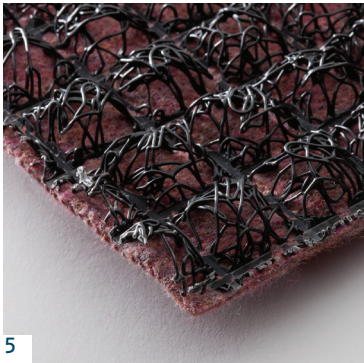
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1 EASIWALL TREEBOX	2 HYBRID GREEN ROOF SYSTEM LIVEROOF	3 SILVA CELL DEEPROOT	4 ECOPRIORA UNILOCK	5 ENKA RETAIN & DRAIN BONAR	6 RAINSTORE3 INVISIBLE STRUCTURES	7 EPDM GEOMEMBRANE FIRESTONE BUILDING PRODUCTS	8 HOG RAINWATERHOG
TreeBox's vertical green cladding panel is made from recycled polypropylene with a waterproof barrier along a solid back panel. Measuring just under 11 feet squared, each panel weighs 34 pounds empty and can support 150 pounds—including a saturated substrate—when attached to a vertical surface via galvanized steel support rails. Easiwall absorbs 35 to 40 percent of soil volume in moisture. Its modular design is scalable to most building dimensions.	This modular roofing system features Moisture Portal technology and hidden tray lips that connect the roots of each vegetation unit for even water and nutrient distribution across the entire system. In times of excess precipitation, drain channels disperse water at seven gallons per minute for each linear foot. LiveRoof features mature grasses and perennials for a monolithic appearance, but with modular benefits for maintenance and ease of installation. It comes with a 20-year module warranty.	The Silva Cell modular containment system transfers above-grade loads to a compacted sub-base. Increased root space serves as an on-site storm water management system and can hold up to 2 inches of storm water. Each 48-by-24-by-16-inch frame features approximately 92 percent void space for ample soil distribution and can accommodate underground utilities. Recently specified to support 33 Maples at Toronto's Sugar Beach, landscape architect Marc Hallé reported that the trees "look they are on steroids."	Multiple shapes and colors are available in Unilock's new permeable pavers thanks to the introduction of new face mix technology. The rectangular and square pavers—large and small—feature tight joint tolerances compliant with ADA regulation. The pavers also support rapid storm water infiltration and they are strong enough to support commercial vehicular traffic.	Enka Retain & Drain combines effective green roof drainage while promoting root health by retaining requisite moisture. Water retention material is constructed from 100 percent post-industrial recycled non-woven polypropylene that is designed to hold 15 times its weight in water and conforms to irregular surfaces and offsets. The drainage core is made up of 40 percent post-industrial recycled polypropylene filaments entangled in a square waffle pattern that creates an open flow path for water.	Constructed from injection-molded plastic, Rainstore panels are suitable for Stormwater retention systems in driving areas and parking lots. Thirty-six vertical columns in each 40-by-40-by-4-inch unit store up to a total of 25 gallons of water, and can be stacked up to 24 high, accommodating more storage than chambers and pipes over a smaller surface area. Its open design also supports exfiltration of stormwater along the bottom and sides of the chamber.	Suitable for critical containment jobs or decorative water features, EPDM Geomembrane is a flexible, easily installable water barrier for constructed wetlands, agricultural ponds, reservoirs, and landscape features. A variety of panel sizes can be specified and, with 300 percent elongation potential, the product can conform to irregular shapes and contours. It is compatible with Firestone's QuickSeam Tape for seamless connections. It is also safe for fish and wildlife.	This 50-gallon storage tank can be connected vertically or horizontally to other HOGs for increased storage capacity. Constructed from a ¼-inch thick, food-grade plastic resin, the HOG can contain potable water as easily as irrigation or emergency stores. The cistern's outlet is located on the floor of the tank rather than the side for easier access. Designed in Australia for warmer climates, it can withstand temperatures between 22 degrees and 140 degrees Fahrenheit, thanks to a UV8 stabilizer mixed into the resin.
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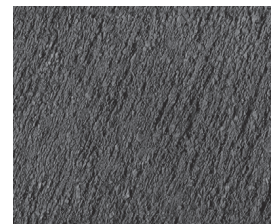
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BUFFALO'S RICHARDSON OLMSTED COMPLEX
COMING BACK TO LIFE

HOTEL ASYLUM



Standing sentinel 190 feet over Buffalo, New York, the twin towers of the Richardson Olmsted Complex (ROC), formerly the Buffalo State Asylum for the Insane, keep watch over the V-shaped campus begun by H.H. Richardson and Frederick Law Olmsted 143 years ago. The National Historic Landmark is slowly coming back to life since it was abandoned nearly 40 years ago thanks to a \$56 million redevelopment effort that is converting the facility into a boutique hotel, conference venue, and architecture center.

Deborah Berke Partners and Buffalo-based Flynn Battaglia Architects are renovating the central-most of the ROC's three Romanesque Revival buildings. "We were trying to find a way to speak to the Richardson building that felt of our time and 'of us,'" said

Stephen Brockman, partner at Deborah Berke Partners. "We didn't want to copy or imitate Richardson." The design team is leaving as much of the original building intact as possible. "There's such amazing fabric there," Brockman said. "Our number one task is to be a good steward of the building."

Among the minimal interventions planned for the ROC is a simple plane of glass enclosing a new north entrance. "It's the furthest thing from the Complex's Medina sandstone as you can get." A perforated-metal staircase leading to the first floor glows in the evening, creating a focal point. "The stair itself became the filament that glowed within the entry lantern to signal this is an important point," he said. "The transparency of the glass wall's parapets allows you to see we're not disturbing the building

behind it."

This sense of transparency is at the heart of the design. The first floor acts as the public face of the building with a restaurant and two galleries for the Buffalo Architecture Center flanking a historic central stair. The ROC's history as a hospital will be emphasized throughout the building. "The architecture center will really cohabitate with the hotel," Brockman said. Tours including preserved patient rooms will showcase the importance of the building in relation to the greater architectural heritage of Buffalo.

Philadelphia-based Andropogon Associates has already re-imagined a pastoral Olmsted landscape on the south side of the ROC, which officially opens on September 18. Chris Mendell, project manager at Andropogon, said the team chose not to copy Olmsted's plans outright, instead opting to "rehabilitate" the 9.5-acre landscape, reinterpreting the design using his original principles. "Olmsted included a very literal choreography as he introduced you to the site and buildings to create an emotional response to what you're seeing," he said.

To the north, an active farm once helped sustain the 600-bed hospital, and Andropogon is reinterpreting this agricultural tradition with a new modern landscape. "Historically, the significance of the north landscape has all been obliterated," Mendell said. Andropogon adapted an abstract pattern of linear elements recalling the rows of a farm field to create a spatial and visual armature organizing a series of distinct outdoor rooms.

BK

AT DEADLINE

STEPPING UP

SHoP Architects has been tapped to build a lean luxury high rise on West 57th Street. If built, the tower will stand 100 feet taller than the Empire State Building. *The Wall Street Journal* reported that while developers JDS Development and Property Markets Group will not comment on whether financing has been secured, they have already presented plans to the Landmarks Preservation Commission. Set back from the street, the 1,350-foot condo skyscraper will emulate steps and be clad in bronze-and-white terra-cotta stripes. The developers were able to add height to the building by purchasing air rights from other properties in the vicinity. Vishaan Chakrabarti, a partner at SHoP, told the *Journal* that the tower is designed so it "sparkles during the day and has a soft glow at night." The developer said it hopes to break ground by 2014.

ON TRACK

The Massachusetts Bay Transportation Authority is dedicating millions in funding to revive an inactive rail line, known as Track 61, to shuttle Bostonians between the bustling neighborhoods of Back Bay and the Seaport District. In the last decade, Mayor Menino has helped to transform Boston's waterfront into a tech hub—accompanied by an influx of mixed-use developments—dubbed the Innovation District, which is now in need of better transit options to support this surge in activity. The City anticipates that the rail line will be up and running in roughly two years.

Hunts Point Landing



ELIZABETH FELICELA

Short SITES

The Sustainable Sites Initiative (SITES) seeks to promote the importance of sustainable landscapes by encouraging owners, designers, and contractors to submit their projects for the nation's first green design recognition for landscapes and site design. Promoting sustainability through guidelines and benchmarks, SITES helps direct applicants toward relevant resources and best practices, and rewards their efforts with certification. The requirements for certification, however, noticeably favor projects with private financing over public funding and unduly constrain ultra-urban projects.

During preparation of the SITES documentation for our Hunts Point Landing project, Mathews Nielsen identified three categories of credits that limit certain types of projects from achieving a three- or four-star certification. The first pertains to a site's designation as an urban brownfield, which has inherent constraints particularly with regard to soils, water, and existing vegetation. The second category inhibits projects that are publicly funded which, due to stringent obligations arising from government policies, do not permit the use of proprietary products, mandated construction methods, or post-construction activities. The third factor applies to overly prescriptive program requirements that may not be appropriate for all contexts. Of the fifteen certified projects to date, Hunts Point Landing is the only publicly funded project to achieve a 2-star rating. The three projects that have achieved a 3-star rating were privately funded.

Ultra-Urban Environment

Thus far, only two certified projects are urban brownfield sites. The U.S. Department of Housing and Urban Development notes that there are "as many as 425,000 brownfields throughout the U.S. Some estimates show that there are 5 million acres of abandoned industrial sites in our nation's cities." These are the types of sites in need of repurposing for

public benefit. Given their degraded condition, they also stand to gain the most from sustainable design, yet face big hurdles in receiving a multi-star SITES certification.

Admittedly, a significant number of points can be garnered through the selection of an urban site. A project easily amasses points for redeveloping an infill, greyfield, or brownfield site, especially if it is accessible by public transportation. However, unattainable points quickly add up, for example, when there is no threat of a wildfire (credit 4.13–3 points), which is atypical of an urban condition. Similarly, the benchmark for reducing light pollution may conflict with local requirements that set minimum illumination levels to ensure security for public users (credit 6.9–2 points). Also, degraded post-industrial sites, especially brownfields, will likely have few cultural or historic resources worthy of preservation (credit 6.4), yet a maximum of 4 points are assigned to this credit. Together, these three very specific credits total almost 4 percent of the available points.

Hunts Point Landing was formerly a dead-end roadway, completely surfaced in concrete and asphalt. Logically, removing pavement, containing contaminated site soils, and providing a public park were significant improvements over the pre-existing condition. But, by not having on-site vegetation, structures or amenities to retain or salvage the number of achievable points is reduced. Another 4 points are precluded under credit 5.2, which calls for maintaining on-site structures, hardscape and landscape amenities. Removing pavement to replace it with landscape was, curiously, a detriment to our certification level yet results in quantifiable improvement for water infiltration, habitat creation, air quality, and urban heat island reduction. Hunts Points Landing's design was completed prior to its selection for the pilot project, and while points were achieved retroactive to our planning and

design phases it surprised us how efforts to substantively improve the site condition were disadvantageous to the certification process. We suggest that further refinement be made to the credit descriptions to account for a more diverse range of conditions where at least 27 points, 11 percent of the total points available, are too specific for projects within a highly urban context.

Public Funding

Thus far, four of the 15 certified projects were funded solely by public money, with an additional three projects constructed as private/public partnerships. No project that relied fully or partially on public funding was awarded a three-star rating. While SITES promulgates the importance of an "integrated design team," there is no acknowledgement of the contractual and procurement limitations embedded in publicly funded projects.

Constraints related to public financing stem from 'chain of command' clauses that define owner-designer-contractor relationships during construction and mandate selection of the 'lowest responsible bidder.' Credit benchmarks need to be reconsidered in instances where the owner or designer must dictate 'means and methods' to a contractor. Limiting greenhouse gas emissions during construction (credit 7.6–3 points) cannot be assured through a competitive bid process where a designer or public owner cannot unduly restrict construction equipment choices required to meet SITES levels. Credit documentation (credit 6.1) relates to a contractor's commitment to a living wage and requires that the applicant have access to the contractor's payroll, which violates the designer-owner public contract. Community benefits agreements (credit 6.1 and 6.2—combined 7 possible points) are far more applicable to a private developer project than one in the public realm.

Similarly, public funding is earmarked for permanent (capital) improvements and cannot be applied

to maintenance or monitoring. Projects constructed on public land typically remain under public control and as a result have a procedure for ensuring maintenance through a parallel public entity. This intra-governmental relationship does not dictate the need for a site-specific stewardship agreement because maintenance of public land (park, street or otherwise) is integral to the operations of respective public agencies. However, lack of a maintenance agreement hinders a project's ability to achieve points related to multiple credits in Section 8—Operations and Maintenance. In addition, the monitoring submittal documentation (Credit 9.1-10 points) requires the designer or owner to engage a "third-party" to perform post-construction testing and reports. Engaging post-construction services does not comport with the rules of public capital financing. A designer's fees for construction administration are due upon completion of construction and cannot extend to cover activities beyond the contractual definition of "final completion" of a project.

Other credits out of reach to most publicly funded projects pertain to those that can only be assured by specifying a sole supplier or proprietary materials. This is specifically prohibited under public procurement guidelines because it undermines the low bid process by mandating named manufacturers or products. The SITES credits that are most impacted are contained in the Section 5—Site Design—Materials Selection. For example, Credit 5.4 (2-4 points) calls for the reuse of salvaged materials and plants. Specifying these materials without naming a suitable source through performance language would be arduous. Furthermore, the submittal documents require access to the contractor's post-bid invoices, which are not available to either the owner or designer under public procurement contracts. Similarly, credit 5.5 (2-4 points) has benchmarks for percentages of recycled content in furnished materials; this confines the designer to specifying a very limited number of manufacturers capable of meeting the currently high standard, not infrequently resulting in an increase in cost of the material. This combination of limitations is another strike against public projects where the lowest responsible bidder is awarded the project. The referenced credits impacted by public funding issues total approximately 56 possible points; 22 percent of the available points.

Programmatic Requirements

A series of the SITES credits are specific to project programming which are required to be universally applied to all projects seeking certification in order to maximize the achievable rating. Omission of these features, where they are

deemed not suitable, affordable or imperative to the end-user, results in a loss of points. Credits 4.10 and 4.11 assume an occupied building and offer up to ten points for the use of vegetation to minimize heating and cooling requirements. Similarly, credit 3.8, worth up to four points, calls for the sustainable operation of water features, and is applicable only "to sites with created water features." Due to the cost to design, build, and operate a water feature, it could be argued that they are not part of typical programming for landscape projects and therefore result in a four-point deficit. Furthermore, a series of credits in Section 3 Site Design—Water, call for the protection, restoration, and rehabilitation of streams, wetlands, and shorelines (credits 3.3 and 3.4) valued at a total of thirteen possible points. Few projects will be able to pursue these credits if they do not have waterfronts or wetlands within the project limit. Additionally, due to high demand, the availability of FSC-certified woods is extremely limited, which led our firm to not specify any wood for Hunts Point Landing, resulting in a loss of 4 points per credit 5.6. These types of credits can be a boon to projects with a broad programmatic range, but eliminate large amounts of points from the achievable pool for projects with limited scope, size, or geographic isolation from waterways. These formulaic program requirements account for 31 points totaling over 12 percent of the available points that can be used toward certification.

The efforts undertaken by Mathews Nielsen and the project team as part of the certification process unquestionably improved the long-term sustainability of Hunts Point Landing. While the project was bid prior to the start of the SITES Pilot Program, the design team was able to work with the client and contractor to maximize our attainable points within the contractual and funding constraints identified therein. The inclusion of innovation credits was a benefit as it allowed us to highlight some of the project's unique characteristics and design solutions while boosting the final point total to a two-star certification level. As discussed above, however, at least 100 points are potentially out of reach to a publicly funded, urban site denying them of achieving three-star rating, unless they successfully attain every possible point for every applicable credit. With the SITES program in its infancy, there is great potential for this certification process to maximize its value to the field of landscape architecture and to provide a smart design framework for future projects. We encourage the SITES authors to make this hallmark program more inclusive of conditions to maximize its broad benefits.



THE NUANCED APPROACH

JOHN GENDALL CROSSES THE COUNTRY IN SEARCH OF LANDSCAPE PROJECTS THAT SEEK TO MAKE CITIES MORE RESILIENT TO INUNDATION BY STORMWATER. HE FINDS THAT DESIGNERS FROM COAST TO COAST ARE BREAKING THROUGH THE OLD DISTINCTION BETWEEN GREY AND GREEN INFRASTRUCTURE TO ESTABLISH STRATEGIES THAT APPLY A MIX OF THE TWO.

New York was still pumping Sandy's surge-water out of its subway system when news headlines began to trumpet how best to ride out the next big storm—"NYC Sea Barrier: Its Time Has Come" or "Saving New York by Going Green"—leaving the impression that infrastructure could be neatly categorized into opposite kinds: grey vs. green or hard vs. soft. The thread that bound everything together was the promise of a more "resilient" New York. But the menacing irony here is that these kinds of easy dualisms have a lot to do with getting us to our present state of vulnerability in the first place. When the U.S. looks like a schoolroom map—blue for water, green for land, Mississippi River as a winding line, and barrier islands stretching out along the coast—it seems perfectly reasonable to build public housing on the Rockaways, industrial parks along the Gulf

Coast, and cities in the Mississippi delta. In reality, though, coastlines are not lines at all, but zones of negotiation between land and sea, barrier islands are on the move (briskly so, on geological terms), and the delta is an impossible-to-distinguish mixture of water and land and everything in between. The climate-related risks we now face don't hew to any dualisms. Floodwaters overwhelm dykes and dunes alike. Tornadoes and wildfires are blindly indiscriminate. And heat waves are just that: waves that lack clear boundary in space and time. It follows, then, that the strategies used to render our communities resilient from these risks must also emerge from this kind of nuance.

There are compelling guides in place. In *On The Water: Palisade Bay*, for example, pioneering research by structural engineer Guy Nordenson, with Catherine Seavitt, a land-

scape architect, and Adam Yarinsky, an architect, allowed the team to propose coastal planning strategies in the New York/New Jersey harbor that hybridized land and sea, hard and soft.

Leaving aside the question about whether it is caused by humans, there can be no doubt that sea levels are rising and that extreme climate events are happening more intensively and more regularly, so cities around the U.S. are planning for these events. For Houston, which trails only New Orleans as the city with the most repetitive flood claims in the U.S., developing a resilient urban design is of paramount concern. There, the SWA Group designed a 23-acre park along what had been the neglected banks of Buffalo Bayou, and, in the process, created a zone where green and grey become indistinguishable. Built to withstand

flooding and engineered to mitigate the collateral damage incurred by those natural events, its planted slopes weave the waterway back into the urban experience as a strip of recreational space at the center of Houston.

Important though these measures are, rivers can't be understood as isolated strips of water. As SWA Group CEO Kevin Shanley put it, "you don't solve flooding issues by fixing the river." Floods, after all, are the result of actions across entire watersheds. With this in mind, Shanley and SWA are working with regional agencies and municipalities to advocate for low-impact development as a way to increase permeability across the entire watershed. Since climate events don't follow jurisdictional boundaries, resilience measures need to transcend those borders, too, knowing that cities in a region

are linked to a similar set of risks. Urban design policies by each municipality in a watershed—even those that are politically and materially distinct—effect the others. "If a watershed is not yet urbanized, it could take days or weeks for water to reach the river," explained Shanley. "But if you have a situation like Houston, where a lot of it is urbanized, that process takes hours or minutes."

This was a lesson learned the hard way by Cedar Rapids, Iowa, when, in 2008, the Cedar River flooded, causing extensive damage across the city from floodwaters that crested over 30 feet. The Boston-based planning and design firm Sasaki developed a multi-phase redevelopment plan aimed not only at recovery, but also at preventing the kind of devastation seen in 2008. "Our focus was on understanding the relationship



Above and facing page: SWA Group's Buffalo Bayou Promenade created recreational areas along the waterway and incorporated flood mitigation infrastructure.

Below: In addition to material infrastructure, Sasaki Associates' plan for Cedar Rapids includes communication networks across the watershed region.

of the community with the natural environment," explained Sasaki principal Jason Hellendrung, which meant treating the site not as a defined, physical entity, but rather as a diverse community of people within a watershed region. "By now, it's pretty clearly understood that hard systems can fail," said Hellendrung, so by calling for a 220-acre greenway along the river that incorporates infrastructure ranging from hard to soft, Sasaki designed the kind of overlapping systems that resilience demands. The project also highlights the need to consider interventions beyond the material. For months, Sasaki worked closely with community members and organizations to tailor its response to Cedar Rapids. And part of the redevelopment plan that ensued includes communication networks for flood warnings and plans to cooperate more closely with municipalities across the watershed region.

"Resiliency needs to be nuanced," said Lisa Switkin, Managing Director of James Corner Field Operations. "On one hand, it is robust and persistent, and on the other, it's yielding and adaptive. It's all about finding the right balance for this mix."

She is setting out to strike this balance in Brooklyn's Greenpoint neighborhood, where the firm is currently at work on a 22-acre waterfront site. Though the park will serve as a front-line defense against storm surges, it is a task it will carry out covertly, as it functions primarily as a place for Greenpoint residents to do the things people do in a park. "After Sandy, 'resilience' has become a buzzword," she warned. "But it's completely embedded into the concept of landscape architecture, since we look at both soft systems and hard systems, and since we always take a long view in considering time."

The design includes plenty of

grey. On the edge closest to the river, a concrete armor wall provides a hard barrier against pre-Sandy 100-year flood projections, while ribbons of precast concrete retaining walls offer second-, third-, and fourth-line defenses within the park itself, and concrete-paved walkways are fastened to the site. But the park's section could double as a diagram for the so-called

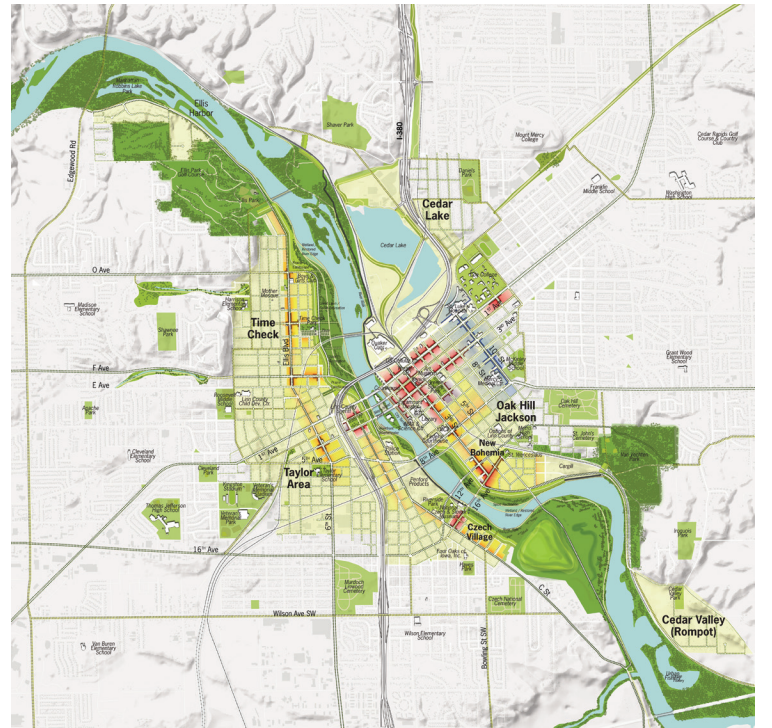
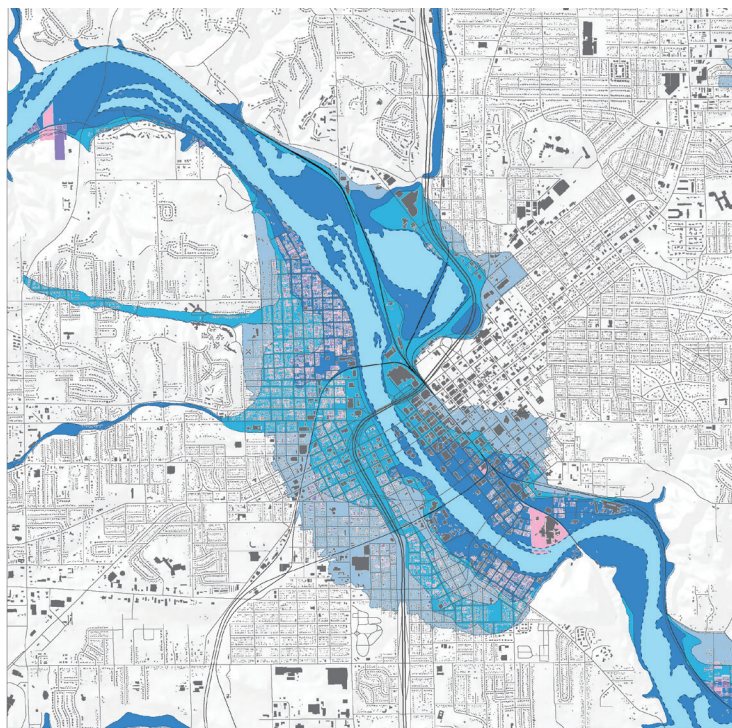
grey- and green-infrastructure integration. The broad promenade is divided into linear bands, a marbling of concrete walkways and planted strips. The retaining walls double as seating and also act to hem in raised planters. Not only do these bands allow the designers to hybridize green and grey into a cohesive system, they also make it possible to terrace the waterfront,

leaving the edge along the adjacent community—and the vaults for the park's electrical systems—well above the new 100-year flood levels.

"Rather than thinking of this as a singular bulkhead—as a strict edge where water and land meet—we are proposing a series of terraces that can be inundated and flooded," said Switkin.

For its Crane Cove Park design

in San Francisco, AECOM faced a similar challenge, complicated by the fact that the site included historic buildings protected by preservation registers. This delicate arrangement highlights the fact that resiliency measures can't be considered singularly and need to become integrated into the full range of design considerations—historic preservations, yes, but



COURTESY SASAKI ASSOCIATES

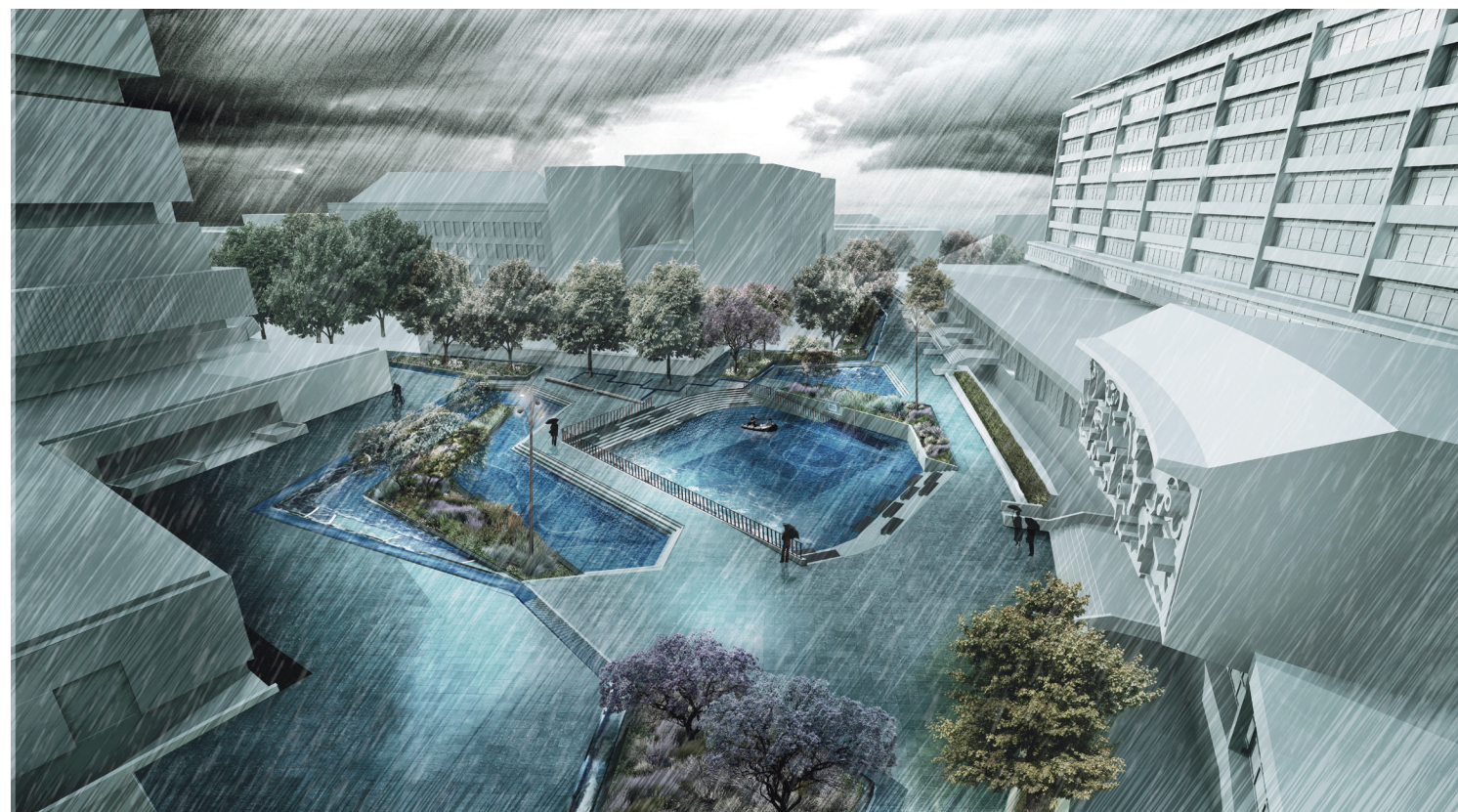
also livability, real estate, and environment. In this case, to raise the site would be to compromise the historicity of these structures, but to leave the grading in place would leave the entire site vulnerable to high waters. AECOM found a third way by modifying the topography through a series of cuts-and-fills. This way, the designers opened up areas in the site for floodwaters to fill. "We are embracing the fact that the park will flood during certain events," said AECOM principal Alma du Solier. This will largely happen along the former ship-building slipways, where historic keel blocks will be repurposed as park amenities, but designed to be easily forklifted to higher ground as sea levels rise. "In essence," said du Solier, "the project itself becomes a kind of levee for these historic buildings."

Even the Dutch, who are routinely touted as the "grey infrastructuralists" *par excellence*, are beginning to break down their own status quo. "Pumping out water and building higher dykes just isn't feasible in the long run," said Tracy Metz, author of *Sweet & Salt: Water and the Dutch*. Citing a regulation that mandates any new housing to set aside 10 percent of the site to water, she said "now, the priority is to incorporate water into already dense urban conditions."

"People love water, so the challenge is to create these spaces that work as a safety measure, but also as places for people to enjoy," she said, pointing to the de Urbanisten-designed Watersquare project, in Rotterdam, which creates a sunken urban plaza doubling as a catchment system to manage excess water in the event of flooding.

Any design for resilience needs to carefully manage public perceptions of safety. Levees are often faulted for creating a false sense of security (and justifying risky real estate development) while the promises made by soft systems in urban contexts needs to be more fully studied. "This is a discussion that needs nuance—and a lot of rigorous scientific research," said Shanley. "If you're talking about adding dunes as surge protection, and you're looking at a surge of 10, 15, 20 feet, plus the wave action on top of that, dunes are like seaweed. All of the energy in this water is in the upper zones, so it's going to just flow right over," he said, citing undergoing research at Houston's Center for Severe Storm Prediction, Education, and Evacuation from Disasters. Rather than beating the drums for a seawall or promising to save New York by going green, designers with organizations like these ought to be doubling down, with justified urgency, to understand exactly what those systems mean across given regions.

This kind of research-intensive design work is now being undertaken with Rebuild By Design, a



COURTESY DE URBANISTEN

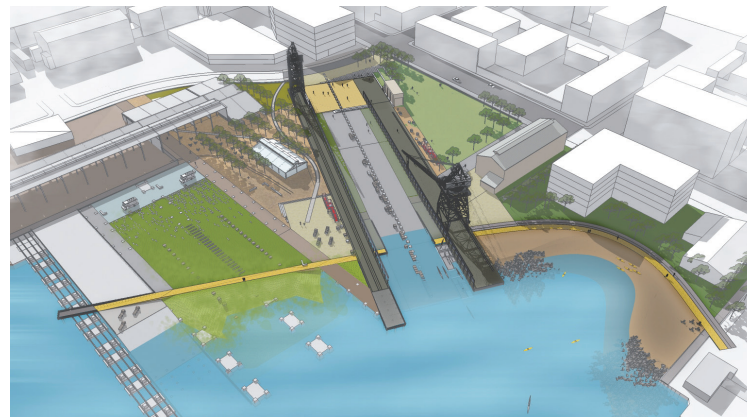
Above: De Urbanisten's Watersquare project in Rotterdam is a sunken urban plaza that doubles as a catchment system to manage stormwater.

Below and opposite page, bottom: AECOM's Crane Cove Park in San Francisco is designed to flood, absorbing the brunt of a storm surge and protecting the populated area beyond

competition sponsored by the U.S. Department of Housing and Urban Design (HUD), in collaboration with the Rockefeller Foundation, that aims, first, to undertake analyses of the entire Sandy-affected region, then to propose a range of design concepts on various scales that can be implemented by municipalities as needed. By organizing it in this way, HUD managed to cut across the types of partitions that would otherwise hamper resilience strategies. Teams, for example, include designers, planners, engineers, scientists,

geographers, hydrologists, and policy experts. The scale of inquiry ranges from the building detail to entire ecosystems, sites can include dense urban areas and small communities, and, in an important step, it creates a jurisdictional venue that crosses state and city lines to treat the risk of storm surges as the regional issue that it is.

It also brings world-class, site-specific research to vulnerable communities that might otherwise lack the resources to carry out that type of work. "You can never get





Left: James Corner Field Operations' Greenpoint Waterfront Park acts as a frontline of defense against storm surge and as a public outdoor space.



COURTESY JAMES CORNER FIELD OPERATIONS

100 percent protection from every risk, but we can first understand the risks and tailor solutions to particular risks at specific locations," said Dan Zarrilli, New York City's Director of Resiliency. "There is a false dichotomy between hard and soft. Obviously, you wouldn't build dunes off Lower Manhattan because of the geology and ecology of that place, but in the Rockaways, yes, absolutely."

The big objective for resilience design, regardless of risk, is to short-circuit the entire list of false dichotomies, beginning with hard and soft, but including river and watershed, shore and sea, urban and rural, and natural and built. This will require a radical reorientation in the way projects are designed and carried out. Disciplines will need to collaborate in unprecedented ways—not by making rapid claims to "interdisciplinarity," but by assembling committed teams of scientists, engineers, economists, planners and designers. And political borders need to be understood not as boundaries, but as sites of

sharing and exchange.

There is a worrisome historical precedent to be found in the sustainability challenge popularized over the last decade. Though significant strides have been taken toward increasing energy efficiency in buildings and cities, many of the real possibilities for fundamental change have been hampered by the lure of a buzzword. Now is the time to imagine just what resilience can be, before it risks devolving into the kind prescribed solutions that can have such a stultifying effect on design. Before someone goes out to coin an acronym for resilience—LEED is taken, SEED, too, so REED seems a likely choice—let's agree that the scope of resilience transcends any checklist, and it ought to be approached differently, in manner with the projects above.

JOHN GENDALL IS A NEW YORK-BASED WRITER WHO TEACHES AT PRATT INSTITUTE.



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Institute of Contemporary
Art at the University
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118 South 36th St., Philadelphia
icaphila.org

LECTURE
Riga: Art Nouveau Metropolis
6:00 p.m.
Embassy of Latvia
2306 Massachusetts Ave. NW
Washington, D.C.
mfa.gov.lv

THURSDAY 19
EXHIBITION OPENING
What's New, What's Next 2013
2:00 p.m.
New York Design Center
200 Lexington Ave.
nydc.com

LECTURE
**Transit-oriented design:
New Spokes in the Hub**
6:30 p.m.
Boston Society of Architects
290 Congress St., Boston
architects.org

SATURDAY 21
WITH THE KIDS
The Big Build
10:00 a.m.–4:30 p.m.
National Building Museum
401 F Street NW
Washington, D.C.
nbm.org

TOUR
**Walking Tour of
Nemours Mansion**
1:00 p.m.
Nemours Mansion & Gardens
Powdermill Rd. (Route 141)
and Alapocas Dr.
Wilmington, DE
aiaphiladelphia.org

SUNDAY 22
EXHIBITION CLOSING
**Ken Price Sculpture:
A Retrospective**
Museum of Metropolitan Art
1000 Fifth Ave.
metmuseum.org

MONDAY 23
EXHIBITION CLOSING
**Le Corbusier: An Atlas of
Modern Landscapes**
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 24
EXHIBITION OPENING
**Fifty Years of
Collecting Islamic Art**
Museum of Metropolitan Art
1000 Fifth Ave.
metmuseum.org

WEDNESDAY 25
EXHIBITION CLOSING
James Turrell
Solomon R. Guggenheim
Museum
1071 Fifth Ave.
guggenheim.org

LECTURE
**Harlem Focus: Urban
Woodland Restoration:
Design & Nature's Habitat**
6:30 p.m.
Cooper-Hewitt Design Center
111 Central Park North
cooperhewitt.org

TOUR
**Highline Design Tour with
VP of Planning and Design,
Peter Mullan**
6:30 p.m.
(Location provided upon
ticket purchase)
thehighline.org

SYMPOSIUM
**Design DC:
Framing the Future**
Walter E. Washington
Convention Center
801 Mount Vernon Pl., NW
Washington, D.C.
aiadc.com

THURSDAY 26
LECTURE
**The Psychology of Space
and the Moving Body**
5:15 p.m.
Boston Society of Architects
290 Congress St., Boston
architects.org

FRIDAY 27
EXHIBITION OPENING
Art by Architects
10:00 a.m.
Philadelphia Center
for Architecture
1218 Arch St., Philadelphia
aiaphiladelphia.org

EXHIBITION OPENING
Anselm Kiefer
MASS MOCA
87 Marshall St.
North Adams, MA
massmoca.org

SATURDAY 28
EXHIBITION OPENING
**Dante Ferretti: Design and
Construction for the Cinema**
Museum of Modern Art
11 West 53rd St.
/www.moma.org

SUNDAY 29
EXHIBITION OPENING
**Charles Marville:
Photographer of Paris**
National Gallery of Art
West Building
Fourth and Constitution Ave.
Washington, D.C.
nga.gov

OCTOBER

TUESDAY 1
EXHIBITION OPENING
**Practical Utopias:
Global Urbanism in
Hong Kong, Seoul, Shanghai,
Singapore and Tokyo**
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EXHIBITION OPENING
Philly Green
10:00 a.m.
Philadelphia Center
for Architecture
1218 Arch St., Philadelphia
aiaphiladelphia.org



COURTESY MOMA P51

**BEHIND CLOSED DOORS: ART IN THE SPANISH
AMERICAN HOME, 1492–1898K**
Brooklyn Museum
200 Eastern Parkway
Brooklyn, NY
September 20–January 12, 2014

Within a hundred years of the Spanish empire first expanding its borders into the Americas, an abundance of incredible wealth had been amassed in the New World. This September, Brooklyn Museum is opening its doors and inviting visitors into an elite Spanish Colonial home. They will be showcasing extravagant domestic collections, which give insight into the private lives and power struggles of Spain's New World Elite. *Behind Closed Doors*, will include paintings, sculptures, luxury goods from everyday life, manuscripts, textiles, and decorative objects. The exhibition explores themes that include representations of the indigenous and Creole elite, rituals in the home, the sala de estrado (women's sitting room), the bedchamber, and social identity through material culture. The Brooklyn Museum began acquiring domestic Spanish colonial art in 1941 and now the collection ranks among the finest in the nation. This is the first major exhibition in the United States to explore the private lives and interiors of Spain's New World elite. Richard Aste, Curator of European Art, organized *Behind Closed Doors*, which is accompanied by a fully illustrated catalogue co-published by the Museum and the Monacelli Press.

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☐ 5–9
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☐ 20–49
☐ 50–99
☐ 100–249
☐ 250–499

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Former President, New York City Economic
Development Corporation
Regina Myer,
President, Brooklyn Bridge Park
Michael Kimmelman,
Architecture Critic for the New York Times

for their contribution to landscape architecture
and New York.



Design the Edge: Halletts Cove

Client: NYC Economic Development Corporation

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Brooklyn, NY
September 20–January 12, 2014

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<input type="checkbox"/> Engineering	<input type="checkbox"/> Government		<input type="checkbox"/> 50–99
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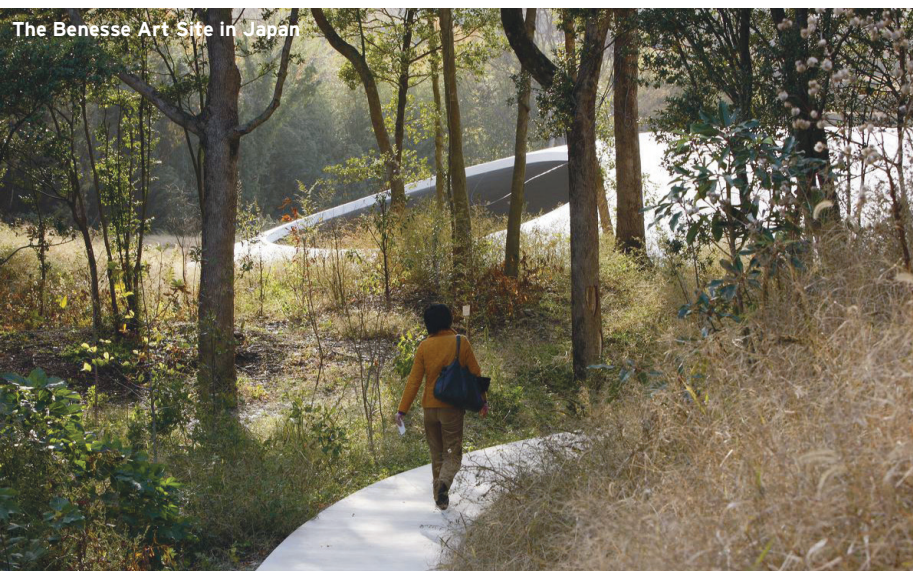
Seth Pinsky,
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Regina Myer,
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Michael Kimmelman,
Architecture Critic for the New York Times

for their contribution to landscape architecture and New York.



Design the Edge: Hallets Cove

Client: NYC Economic Development Corporation



COURTESY CARNEGIE MUSEUM OF ART

MUSEUMS EXPAND THEIR HABITATS

White Cube, Green Maze: New Art Landscapes
By Raymund Ryan
University of California Press, \$39.95

An art museum that continues to attract art lovers, donors, and visitors from elsewhere, tends to get bigger over time. As its collection grows, and special exhibitions become popular, cafes and shops appear. Fastidious critics, who once declared that an art museum must be a sanctuary undefiled, now celebrate as “democratization” the additions that have become mandatory today.

Raymund Ryan is the architectural curator of the Carnegie Museum. He writes: “We may today be in a period of museum fatigue, of over-saturation by images of attention seeking architecture. The new focus on nature and landscape—the green maze—may in part be a reaction to the excesses of recent institutional ambition.” His exhibition and book present six art museums expanding over time that are distinguished by genuinely innovative architecture and landscape: the Olympic Sculpture Park in Seattle, the Stiftung Hombroich in Germany, the Benesse Art Site in Naoshima, Japan, the Instituto Inhotim in Brazil, The Jardin Botanico de Culiacan in Mexico, and the Grand Traiano in Italy.

The Olympic Sculpture Park was inaugurated by the Seattle Art Museum in

2006. It occupies an 8.5-acre site on the edge of downtown Seattle and overlooks Puget Sound and the Olympic Mountains. When chosen, the terrain could not have been worse. Because it had been used for fuel storage, 120,000 tons of contaminated soil was removed. A major traffic artery and train tracks were there to stay. Architecture firm Weiss/Manfredi and the landscape and engineering consultants devised new parkland to bridge them. Stepped concrete retaining walls support triangular stretches of grass, earth and trees, bordered and intersected by pedestrian pathways that gently zigzag downhill from the crowded city above to quiet recreational places along the Puget Sound bayside below. Visitors, strolling up or down, view from many angles sculpture by Louise Bourgeois, Alexander Calder, and Richard Serra, among others, each dramatically sited in outdoor light. For Ryan, the Olympic Sculpture Park “is about revitalization, connectivity, and viewing, a new synthesis of topography, nature and the city. [It has] as much to do with civic leisure as any didactic imposition of art.”

Very rarely, a client of today will hire an

ensemble of architects that do not necessarily share a common aesthetic, but will generate and implement planning goals that can help save the world. The German businessman and art collector Karl-Heinrich Muller is one such enlightened philanthropist. In his words: “We are answerable to nature, or reckless covetousness will devour all of us. We will uphold it. Animals and plants are members of our family. We have to raise our protective hand, we have to return their habitat and we have to be aware of our common unity.”

In 1982, Muller established headquarters for his foundation, Stiftung Insel Hombroich, on 46-acres of farmland near Cologne. He returned much of this land to a pre-agricultural state that welcomes the return of wildlife. By 1987 he had inaugurated Insel Hombroich, a collection of thirteen small buildings, mainly houses and one or two-story gallery pavilions, all the work of German sculptor and architectural designer Erwin Heerich. In 1994 he purchased Raketenstation, the nearby 32-acre former NATO rocket base, described by Ryan as originally “a rather bleak and exposed world of berms, tarmac, and missile sheds surviving from the Cold War. The landscape strategy here is a case of retaining much of the site’s history, converting military sheds for communal activities and as architect’s studios.” Among the fifteen new or adapted for re-use buildings are bold, signature works by Tadao Ando, the late Raimund Abraham, and Alvaro Siza Viera.

In 2005, Muller invited more than a dozen architects to collaborate in the creation of what he calls a “spaceplacelab” master plan to serve his acquisition of 988 more acres that surround the earlier sites. Like them only 10 percent of the land will be built upon. Still in the early development stage, this landscape will consist of clusters of small houses, studios, and exhibition spaces interwoven among forests, meadows, and orchards. Ryan believes that “the thrust of this evolving settlement in the flat north German landscape is a holistic one. It is more to do with socio-political vision than with art as an expensive commodity.”

Naoshima, Teshima, and Inujima, three small scenic islands in Japan’s Seto Inland Sea, were each damaged by heavy industry and pollution. Today they are widely known pilgrimage destinations for contemporary art. This transformation, commenced in 1989, is being brought about by the patronage of Benesse Holdings, a global Japanese company in the fields of healthcare, education, and language with a majority stake in Berlitz. The company director Soichiro Fukutake once wrote, “I would like to send out a message to the world, a new view of civilization for the twenty-first century: Use what exists to create what is to be.” Among the architects who have helped deliver the message are Tadao Ando, Hiroshi Sambuichi, Kazuyo Sejima, and Ryue Nishizawa.

Ryan has found botanical gardens to be ideal settings for art. The **continued on page 27**

THE STRATEGIC IDEALIST

Ed Bacon: Planning, Politics, and the Building of Modern Philadelphia
By Gregory L. Heller, foreword by Alexander Garvin
University of Pennsylvania Press, \$39.95

Just as Philadelphia is not New York in miniature, Edmund Bacon should not be mistaken for Robert Moses lite. For one, as Gregory Heller observes in *Ed Bacon: Planning, Politics, and the building of Modern Philadelphia*, Bacon wanted modern pedestrians, not cars, to rule the city. He promoted walkable neighborhoods and challenged the suburban ideal. Two, Bacon was an architect, educated at Cornell and Cranbrook, who valued design and experimentation. And three, Bacon—who served as head of the

Philadelphia planning commission from 1949–70, a role that included neither the authority nor the funds to demolish and build—advocated comparative restraint in the use of the bulldozer. He was seen as radical early in his career for attempting to limit the displacement of residents, encourage community participation, and selectively preserve historic urban fabric.

Bacon’s ardent, sometimes quixotic quest for a better city bore mixed results, as Heller shows. *Ed Bacon* argues not for this planner’s

heroism, but for his continuing relevance as a strategic idealist. The author—a young planner who previously took a year off college to help the late Bacon complete his memoirs—positions his subject as a pragmatic dreamer who “successfully play[ed] the challenging dual-role of planner-implementer.” Bacon’s particular genius was apparently his ability to pitch grand ideas and then make necessary compromises, straddling the worlds of design, policy, and business with a rare versatility. The planner’s legacy comes into focus through a wealth of historical sources, many culled from the Architectural Archives at University of Pennsylvania.

Gathered into one chapter is the wrenching saga of Penn Center, the urban coup that almost was. By

sheer force of persuasion and savvy public relations in 1951–52, Bacon and his collaborators reframed the private redevelopment of a gigantic railroad viaduct in the heart of the city as an opportunity to create a mixed-use civic center bursting with public space. Bacon got the railroad and the public to buy in to something like a three-block-long version of Rockefeller Center with open-air pedestrian concourses and subway stations opening onto gardens. But he lacked the authority to ensure that narrow-minded developers actually built anything more than banal, poorly sited towers with meager plazas and a dingy shopping tunnel. Heller tries and fails to find a silver lining in this lopsided “public-private partnership.”

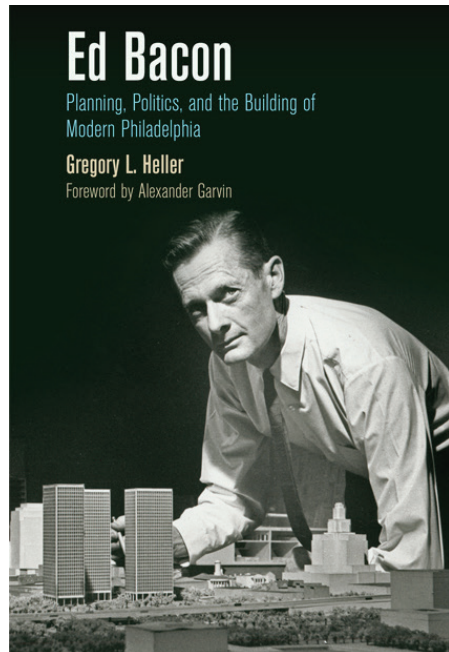
The story of the restoration and revitalization of Society Hill, a

colonial-era neighborhood of handsome brick houses, is much more uplifting. At least if you don’t dwell on the fact that most of the former residents (mostly immigrant and African-American) were soon priced out of their beautified surroundings. Bacon worked at a remarkably fine grain, stretching the definition of urban renewal in the 1950s to allow lot-by-lot evaluation and conservation. A system of landscaped pedestrian spaces snaked between blocks, and new buildings by I.M. Pei decidedly complemented the old architecture and the planned greenway system. Bacon was similarly ahead of his time in steering new housing developments in the Far Northeast section to respect the topography of streambeds.

A compelling **continued on page 27**

THE STRATEGIC IDEALIST continued from page 26 chapter called “The Planner Versus the Automobile” tracks Bacon’s ambivalence toward the highway paradigm of his time. Constantly promoting urban alternatives to car culture, he fomented the partial closing of Chestnut Street, a major commercial corridor, to private cars, perhaps taking a cue from a 1955 Louis Kahn proposal. (The complex Bacon-Kahn relationship surfaces several times in the book, leaving me curious for more details.) Bacon held little sway with state and federal highway planners, yet he was frequently dispatched to stormy community meetings to be their public face. In the 1960s, he began to criticize highways and suburbia in interviews—but only outside his official capacity. And by the 1970s, the retired Bacon was openly promoting “The Post Petroleum City,” with streets given over to pedestrians, bicycles, and trolleys, surrounded by farms and forests.

Although *Ed Bacon* is quite readable and mercifully free of jargon, the writing sometimes becomes repetitive and vague. Value-laden terms like “humanistic” and “progressive” are thrown around without clarification. You encounter mystifying phrases such as, “the changing landscape of urban trends.” Still, this book does what it sets out to do, indicating that things have changed since Bacon lamented in 1986 that planning had shriveled into “a kind of service role.” Heller’s study reflects and contributes to a revival of interest in large-scale urbanism. There are increasingly confident calls for a planning renaissance, as by Thomas J. Campanella, who believes



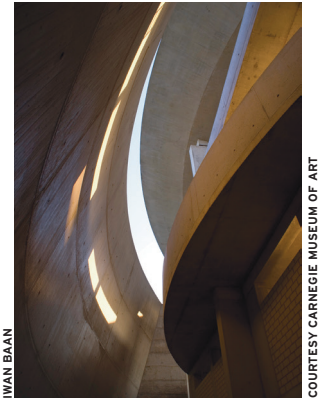
that planning must become “the charter discipline and conscience of the placemaking professions in coming decades.” The stage was set for the present work in a 2009 collection of essays on Bacon, *Imagining Philadelphia*, also published by the Penn Press. Even more felicitous for the timing of Heller’s book, the Philadelphia City Planning Commission released a document in 2011 called Philadelphia 2035—its first comprehensive plan since the Bacon era.

GIDEON FINK SHAPIRO IS A NEW YORK-BASED ARCHITECTURAL HISTORIAN AND A DOCTORAL CANDIDATE AT THE UNIVERSITY OF PENNSYLVANIA SCHOOL OF DESIGN.



MUSEUMS EXPAND continued from page 26 Instituto Inhotim, in Brazil, opened in 2006, and the Jardim Botânico de Cuiacan in Mexico begun in 2007 and to be completed in 2016, both foster ecological concerns as well as the work of vanguard artists. He concludes his book with an art museum to begin construction in 2014, the Grande Traiano Art Complex in Grottaferrata, Lazio, Italy, a historic town in the hills south of Rome. Patrons of this project are art collectors Pierpaolo and Valeria Barzan, founders of the Depart Foundation, to promote contemporary art. According to Ryan, the couple’s intention “evolved from a concern that Rome,

so rich in history and so inspirational to generations of artists, has become peripheral to current cultural debate and production.” Ryan documents these six projects fully and describes them well. The drawings are elegant and essential, and photographer Iwan Baan brings buildings, landscape, and people to life in new and invigorated ways. It is important that the book itself is so well done because it has much to teach. Among the lessons? Art no longer needs to be housed in a single huge new building too big for its site, no matter how celebrated the architect. The architecture itself can consist of small low-scale



Left: Seattle Sculpture Park; Right: Shifting Hombroich in Germany. pavilion-like buildings placed along meandering paths through many acres of restored landscape. Most challenging is the message that art museums should be built more slowly over time, to adapt to inevitable change. The clients in Ryan’s book include philanthropists able to acquire immense acreage, create new collaborations of architects and landscape architects to uphold their visionary ideals, and make almost a lifetime of it. They have raised the bar high but attention should be paid.

MILDRED F. SCHMERTZ IS A NEW YORK-BASED DESIGN WRITER.

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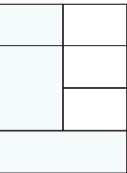
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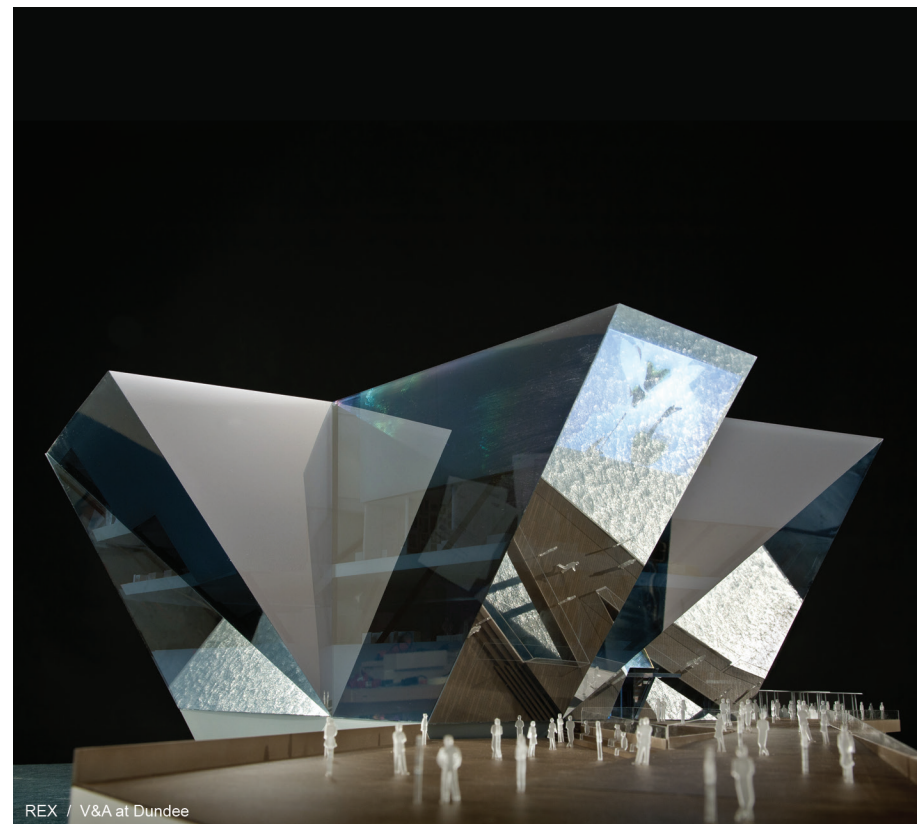
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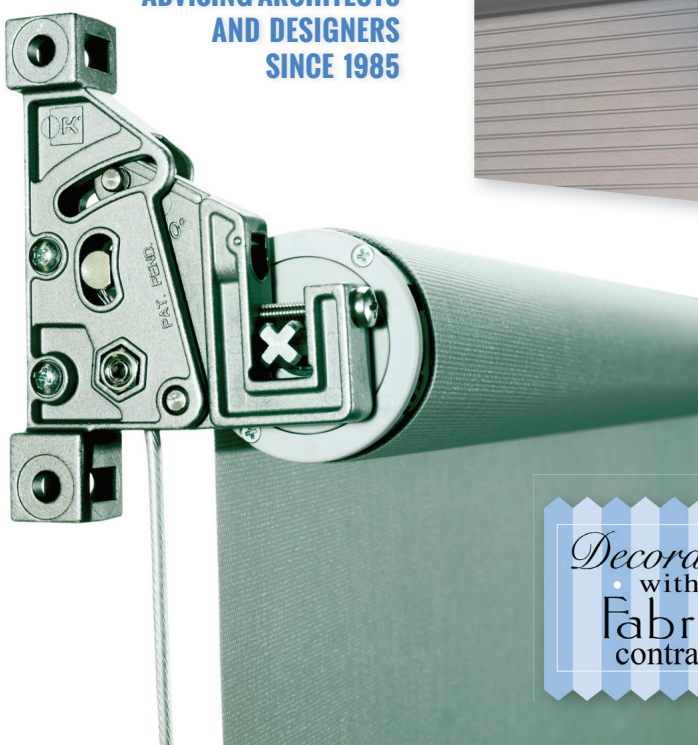
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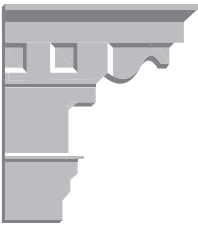
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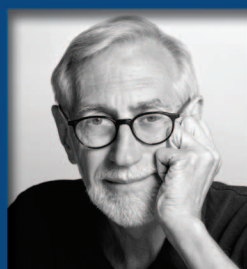
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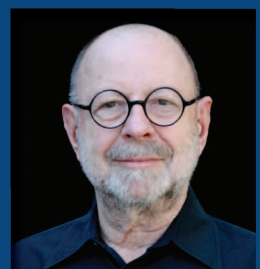
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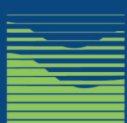
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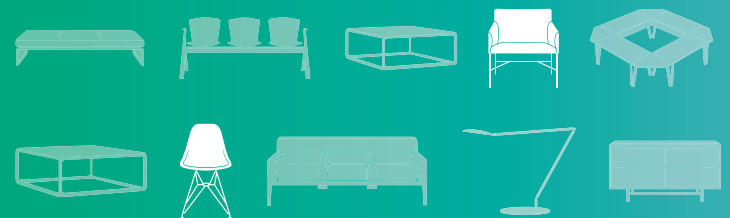
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It has been quite a year for New York, and our landscape architecture profession. Less than a year ago, Superstorm Sandy flooded our city, killing 43 people, inundating 90,000 buildings and costing the city an estimated \$19 billion in losses. Within the realm of the landscape, there were also losses that will have a lasting impact on New York City, as Sandy inundated 5,700 acres of parkland; almost 24 percent of all parks. And by 2050, more than 31 percent of New York City's parks will be within the 100-year floodplain and subject to flooding during extreme weather events. Outside of the inundation zone was not immune either, 20,000 park and street trees fell during the storm.

While this event has jolted a broad population of people to attention, it is certainly not the only risk we face. Hurricanes, Nor'Easters, and microbursts have occurred in the two years prior to Sandy, and while smaller, the cumulative effect is quite similar. Beyond extreme storms, our city is projected to experience more heat waves, more extreme rain events, and more coastal floods on an annual basis. We as a city need to look forward to how we can improve our city more broadly than just preventing the specific impacts of our worst Hurricane, as the risks of these annual changes are far more certain to occur than the exact culmination of factors that led to Sandy.

However, these impacts and projections for our open spaces and natural areas are more than just risks; they are opportunities. Many of our natural areas weathered the storm well, such as the wetlands along Jamaica Bay. Our green infrastructure installations outside of the inundation zone handled large volumes of rainwater. In addition, these open spaces provide services to us every day, not only in these extreme events. These successes suggest that there is much more that design and landscape can achieve in the face of climate risks.

Why our work matters. As Mayor Bloomberg states in the opening of NYC's *A Stronger, More Resilient New York*, "We are a coastal city—and we cannot, and will not, abandon our waterfront." We, as designers, must consider this a great challenge and opportunity, to rebuild New York City better than it had been. The fact that this same introductory letter references green infrastructure, wetlands, and dunes along with more traditional solutions suggests a huge shift in thinking about coastal landscapes, one that has been evolving for decades but has received additional focus over the past year. These terms are becoming better known by the public and politicians alike, and are now better understood with successes documented.

Climate risk must become an additional service that we ask of our landscapes, just as we have already looked to our landscapes to help cool the city, clean our air, increase our fitness, and health, and make our city more livable. There are many great examples of this type of work here in New York and around the world, many profiled in this issue.

Moving Forward. This work is complex and demanding. Often, it is difficult to strike a balance between projected sea levels 50 years from now and a desire for beauty and recreation. Our city has lost acres of wetlands, and for them to function as the coastal buffers that we desire, they require space, sound science, and patience. Given the complexity of our urban landscape, natural protective measures will not always be compatible with site constraints, but when the opportunity exists, it should be seized. These natural solutions provide us with myriad services throughout the year, not only when we are experiencing extreme weather; services that are focused on us, such as recreation, open space, and improved health, as well as to the broader ecological system that we call home. Providing benefits over a lifetime rather than only in times of great need is something few hardened engineered solutions can provide, thusly further justifying the

Top left and right: Natural areas like Jamaica Bay survived Hurricane Sandy; Above, left: Green infrastructure can help coastal New York (above, right) withstand severe weather events.

importance of pursuing natural solutions.

Landscape architecture must rise to the occasion as a profession towards meeting these goals. We possess the tools and understanding to execute this type of work, and should continue to push for these types of projects. The nature of this work is inherently multi-disciplinary as well, requiring the infusion of hydrology, ecology, plant and soil science, engineering, and architecture. We need to strengthen our understanding of these fields to better incorporate them into our work. And we need to improve how we document our successes; working with research teams as well as cities to collect what works best for the complex urban system that is New York. None of this can guarantee that we will be fully prepared for the next Sandy, but perhaps that shouldn't be our only goal. We should focus on how to improve our city for the everyday, with an eye to the extreme, so that our city is better prepared for the extreme while we enjoy it more fully daily.

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