Much of Philadelphia’s past can be traced through Pier 53 in the Delaware River. The pier was used for ship building during the Revolutionary War, began welcoming immigrants to the country in the late 19th century, and was used as a municipal pier after that. Much of that history was wiped clean when a fire ripped across the pier in the 1960s. In the decades since, it fell prey to the elements. Brush grew across its top and the water ate away at its pilings. But, with Philadelphia actively reclaiming its waterfront, Pier 53, now known as the Washing Street Pier, has been reborn and written into the city’s next chapter.

The new Pier 53 is continued on page 5

For years there has been an inconvenient gap in the East River Esplanade between East 37th and East 60th streets, disrupting what could be a contiguous promenade experience along the waterfront. The gap is there because of two major built projects that cause continued on page 7

The National Aquarium Institute (NAI), operator of the National Aquarium in Baltimore, has hired Chicago-based Studio Gang Architects and IMPACTS Research and Development, a “predictive intelligence” consultant, to undertake its “BLUEprint” project, a strategic plan to update the aquarium model for the 21st century.

“Like many contemporary visitor-serving organizations, aquaria face a critical turning point with regard to their future roles and relevance,” said Gang in a statement. “Once considered solely as entertainment venues driving their local economies, aquaria today have an obligation to lead on critical ocean and water quality issues, borne of the association of their live exhibits with ocean wilderness.”

The BLUEprint process has four phases, the first of which is improving the visitor experience in downtown Baltimore. NAI’s waterfront facility includes a 1981 building on Inner Harbor Pier 3 by Cambridge Seven Associates, a 1990 Marine Mammal Pavilion on Pier 4 by Grieves, Worrall, Wright & O’Hatnick of Baltimore, and a 2005 addition to the 1981 building that contains the aquarium’s Animal continued on page 6

In early June, New York City and State’s top political brass joined the then-secretary of the Department of Housing and Urban Development (HUD), Shaun Donovan, to announce the winners of Rebuild By Design, the department’s design competition to create resilient communities along the East Coast.

The location of the event at the Jacob Riis Houses on Manhattan’s Lower East Side was a major tip-off that BIG and Starr Whitehouse’s proposal to wrap Lower Manhattan with a landscaped berm and parkland would be getting at least some of the pie. New York City was awarded $335 million to implement part of that plan, known as the BIG U, along the Lower East Side; it also received $20 million for PennDesign/OLIN’s resiliency planning study of Hunts Point in the South Bronx. And New York State received $60 million for SCAPE’s continued on page 8
American Hydrotech introduces the Garden Roof® Planning Guide iPad® app – a first-of-its-kind digital brochure that helps design professionals take a vegetated roof from initial concept to completion.

Packed with photography, technical information and videos, design professionals can explore assembly options and components, growing media and vegetation, and learn about topics such as design considerations, economic and sustainable benefits, installation and maintenance, and much more.

Download your copy today at hydrotechusa.com/GRPG
18 years of vegetated roof experience... brought to life in one app.

www.KornegayDesign.com  |  toll free 877.252.6323

2 sizes available
High-strength, 6000+ PSI concrete
Endless color options

THE FOUR FOOT NUTSHELL
LANDSCAPE CONTAINER

Designed and sculpted by Larry Kornegay

KORNEGAY DESIGN

www.KornegayDesign.com  |  toll free 877.252.6323
In putting together AN’s annual issue dedicated to landscape architecture, it is clear that water is nearly as central to the profession as land: creating new recreational landscapes on rivers and coastal areas; managing stormwater in cities to prevent sewage overflows; boosting urban resiliency in the face of rising oceans; and reestablishing habitat to foster dynamic ecologies within urban areas. Landscape architects have been at the forefront of demonstrating the role of design in improving urban environmental conditions and in understanding the effect of these conditions within the larger world.

As effective as the landscape architect’s tool kit can be in addressing these issues, they are often limited by government agencies that are cautious or committed to entrenched ways of building. Thankfully this has begun to change. In New York City, the Parks, Transportation, Planning, and Environmental Protection departments have all adopted new standards and are channeling significant resources into green infrastructure. These efforts should be applauded and expanded further.

One department could do more, however, and that is Sanitation. New York city, for all its wealth and refurbishment in recent decades, remains a stubbornly dirty city. Walk down any major cross street or avenue and you will see garbage and litter everywhere. Street wastebaskets overwrought with the detritus of New York’s busy, disposable culture: plastic bags, coffee cups, food containers, cigarette packs, etc., which invariably get blow into the street and into the drains during storms, fouling the waterfronts that so many are working to protect.

Lacking alley, we New Yorkers are used to seeing our garbage front and center in the streetscape. Perhaps this has made us too immune to the overflowing trashcans and litter all around. It shouldn’t. Quite simply, New York needs more and better-designed street waste receptacles, and they need to be emptied with greater frequency, particularly in high foot-traffic areas. Local business improvement districts (BIDS) have helped clean some marquee areas, but in parts of the city not covered by BIDS, overflowing street cans and litter remain a persistent problems. A design competition for such receptacles could help galvanize the design community around this issue and raise public awareness.

The city also needs to attack its culture of disposables head-on. Former Mayor Bloomberg reportedly favored a ban on plastic bags, but ultimately didn’t pursue it. Mayor de Blasio is said to be considering some kind of a tax on plastic bags, which could be a good start. There’s much more to be done though. A public education campaign centered on reusable containers and reducing disposables, along with proper waste disposal, could vastly reduce the amount of litter in our streets (and ultimately in our waters).

Each borough could boast a branded reusable bag or coffee cup, along with proper waste disposal, could vastly reduce the amount of litter in our streets (and ultimately in our waters). Each borough could boast a branded reusable bag or coffee cup, along with proper waste disposal, could vastly reduce the amount of litter in our streets (and ultimately in our waters). Each borough could boast a branded reusable bag or coffee cup, along with proper waste disposal, could vastly reduce the amount of litter in our streets (and ultimately in our waters).

That’s not to say that the Department of Sanitation lacks innovation. It has begun an outer borough composting program, which will also be used to create cleaner local energy from methane gas. But New York needs to address its streetscape litter problems with much greater intensity. Reducing waste, and litter in particular, goes hand in hand with building green infrastructure. Residents will resist bioswales clogged with garbage. As the city continues to embrace its waterfront identity, it should also make the connection between reducing waste and cleaner waters.

How would adding housing help connect the building to its surroundings? The seaport is inherently a destination for most of the people who use it. The pop-up food market was perhaps the best-suited program for the site. New York needs places where we feel we can escape the jungle and design doesn’t necessarily help. Why would I need a modern esplanade or a tower on the waterfront? All people really want to do is sit by the dock, look at the boats, and eat something of questionable nutritional value.

~~~

THOMAS BALSLEY DESIGNING PARK FOR BROOKLYN RAIL YARDS

Atlantic to Pacific

n early August, Forest City Ratner rebranded Atlantic Yards, the controversial 22-acre development in Downtown Brooklyn as “Pacific Park Brooklyn.” The name change, which was seen by many as a public relations move, came with news that an eight-acre park, aptly called “Pacific Park,” would grow a few blocks behind the SHoP-designed Barclays Center. The green space, designed by Thomas Balsley Associates, will stretch between two COOKFOX-designed residential towers, one affordable and the other luxury.

Thomas Balsley told AN that the park’s design is in its very early stages, but that he hopes to create a privately-owned space that feels entirely public. The best way to achieve that, he explained, is to craft an inviting environment “without barriers, without fences, and without any restrictions on it in that sense.” To that effect, Forest City has said the residential entries of COOKFOX’s towers are designed to provide “open vistas” from the street to the park.

While Balsley could not speak in detail about Pacific Park, he said that today’s successful urban green spaces must also feel safe, but that does not mean simply designing flat spaces that remove any sense of exploration. This was largely how parks were built in New York City in the mid-20th Century; but as times have changed, so has the planning and design of city parks. In short, as cities became safer, parks became more expressive.

“You could not design anything growing taller than a grass other than a tree whose canopy line was up high. There had to be this huge swath of sight line that took away the opportunity of discovery, and romance, and all of those things we love about Prospect Park,” said Balsley. “We have all seen that lost opportunity from landscapes that were being done by Moses and others toward ones that are much more romantic and, quite honestly in my opinion, express a new attitude of urban parks.”

As for Pacific Park, specifically, Balsley said that his firm is not necessarily working in Gehry’s 11-year-old master plan for the mega development but rather “the design guidelines that came out of it.” Gehry’s vision set the parameters of the project, and specific building envelopes for individual towers, so that affords Balsley’s team plenty of flexibility and the chance to redefine the project as it enters into its next stage.
LIBELLOUS MUCKRAKING ARCHITECTURE CRITICS!

Zaha Hadid has sued the New York Review of Books. The complaint, filed last month in Manhattan Supreme Court, takes issue with a piece by architecture critic Martin Filler that allegedly mischaracterized her comments on the deaths of hundreds of migrant construction workers in Qatar, where she has designed a soccer stadium for the 2022 World Cup. According to Hadid’s lawyers, the article is a “personal attack disguised as a book review” of New York Observer architecture critic Rowan Moore’s Why We Build. It apparently quotes the Pritzker Prize winner as saying that architects “have nothing to do with the workers” and goes on to characterize her as being a generally uncaring and difficult person. The lawyers went on to point out that no workers have died on Hadid’s project, which, as a matter of fact, has yet to begin construction.

The suit has stirred up quite a bit of activity on social media, including a tweet from Paul Goldberger, who said that the suit was unwise as it will earn Hadid a reputation as “the architect who sue[s] critics.”

SEND LAW SUITS AND PRO BONO LEGAL REPRESENTATION TO
EAVESDROP@ARCHPAPER.COM

Pier 53 includes a sculptural viewing tower and an elevated boardwalk (below).

HISTORY REBORN continued from front page an extension of the one-acre Washington Avenue Green project, which opened in 2010—one of the first green spaces built alongside the river in years. The Delaware River Waterfront Corporation (DRWC), a non-profit leading the city’s waterfront transformation, spearheaded both projects. In 2011, DRWC released a master plan to transform six miles of Philly’s Central Delaware River with new open space and development. That master plan was led by PennPraxis and adopted by the City Council in 2012. For the $2.15 million Washington Street pier project, DRWC laid out three main goals: “provide public access to the river, involve the community in meaningful educational ways, and improve the environmental health of the river.” Despite the pier’s relatively small size, restoring it was not simple or straightforward given its dilapidated condition. “Considering how little it is, it is the most complex project I’ve worked on, from the structure, to the ecology, to the public amenities,” said Tracey Cohen of Applied Ecological Services (AES), which served as the landscape architect for the project.

The first task was stopping the pier from continuing to fall into the river. AES shored up the pier’s pilings and used hard and soft elements to stabilize the main structure. Encapsulated soil packets called “soillets” were used to create a steady natural edge that promotes growth. Concrete shells were placed along the pier’s perimeter to form fish habitats.

AES separated the Washington Street Pier into a few distinct environments that react to specific environmental conditions. There are shrubs and high grasses at the windy end, beaches along the edges, and a small forest at the shore. “We are trying to put in plant communities that work with the hydrology,” said Cohen. The goal is to create a natural space that can survive an unpredictable urban environment. DRWC said it will monitor the ecological impact of the plantings at the pier over the next two years to see how they could be replicated elsewhere on the river. A crushed-stone path leads visitors through the pier’s microhabitats and a boardwalk fronts the water.

And at the end of the pier is a 55-foot-tall twisting, steel sculpture called “Land Buoy” with a 16-foot-high viewing deck by local artist Jody Pinto. It is designed to honor the pier’s history and the immigrants who crossed it to enter the country.

This May, after winning a four-year legal battle with public space advocates, The Pavilion Market Café opened in Union Square Park. Housed in a 1930s beaux-arts open-air pavilion, the restaurant operates from May though October and serves up classic dishes whose ingredients are sourced from the Union Square farmers market.

Designed by Scott Kester, the restaurant takes its cues from the pavilion’s beaux arts architecture, adding only a few elements, including bronze-framed globe chandeliers, potted palms, ratten café chairs, wood and stone-topped tables, and a zinc-topped bar. Architecture Research Office (ARO) restored the building itself, which was in an advanced stage of dilapidation at the outset of the project. The architects removed and refurbished much of the limestone and replaced much of the rusting steel structure with new stainless steel members. They also added a new set of stairs to connect the pavilion with the plaza at the north end of Union Square (the project ties into Michael van Valkenburgh Associates’ renewal of that part of the park) and expanded the building’s basement to make room for a kitchen and a Parks Department maintenance facility.

The only visibly discernable modern addition is a restroom that ARO added at the east end of the pavilion. It uses the park’s existing ashlar walls, topping them with translucent recycled resin panels and stainless steel grilles. LEDs backlight the resin walls, causing them to glow from within after dark. AARON SEWARD

Design meets durability.

Learn how 3form XTerior materials can make a bold statement in your next outdoor application. 3form.com/designmeetsdurability

3-FORM.COM | 800.726.0126

© 2016 ARQ NEWS
addressing circulation bottlenecks and way-finding issues, and introducing interactive exhibits celebrating the Chesapeake Bay and mid-Atlantic seashores. Some early recommendations involve changes on and around the piers that hold the aquarium buildings. Ideas now in the concept stage include creation of a “perched wetland” in the inlet between Piers 3 and 4 to depict habitats of the Chesapeake Bay watershed and what a thriving urban waterfront might be; the use of multiple entrances rather than one main entrance; construction of an underwater glass tube that would link Piers 3 and 4 and give visitors a chance to learn about water conditions in the Inner Harbor from a different perspective.

Phase two involves recommending a future presence for the aquarium in Washington D.C. In 2003, NAI assumed operations of the smaller National Aquarium in Washington, which was located for many years in the basement of the U.S. Department of Commerce. In September 2013, when the Washington facility was closed due to renovations planned for that building, NAI officials pledged to reestablish a presence in Washington in the future. Studio Gang and IMPACTS have been asked to recommend what form that presence might take.

According to NAI, two ideas have emerged. One is for the aquarium to explore “potential collaborations” with the Smithsonian Institution. The second is to create an “ocean embassy” that would bring together ocean advocates, aquarium leaders, and policymakers “to perform for the ocean what embassies do for nations,” such as debating issues, negotiating disputes, and representing the interests of their constituents. No site has been identified for such an embassy.

Phase three involves redefining NAI’s mission and looking at the future of aquarium as a building type. Since opening in 1981, NAI has evolved from an aquarium with a “nascent” conservation message to a conservation organization that operates an aquarium. Through BLUEprint, the institute wants to determine how to strengthen its role as a conservation organization and change the way people view and care for the world’s oceans.

Phase four involves determining the future of NAI’s eight Atlantic bottlenose dolphins and possible alternative uses for the Marine Mammal Pavilion. The design team is looking at the question of whether NAI should continue to exhibit dolphins, as it has since it opened. A debate on the ethical implications of holding dolphins and other cetaceans in captivity has been raging within the zoo and aquarium industry for years, but it recently reached a wider audience with documentaries that cast a negative light on the hunting and captivity of marine mammals, including Blackfish and The Cove.

Concerned that the dolphins likely would not survive if released into the wild, aquarium officials asked their consultants to explore ways to house and care for them if they are no longer on exhibit. One option under study is moving the dolphins to an ocean-side sanctuary, a fenced in and well monitored area where the dolphins could stay together and would have more room to swim, without being in the wild. Gang’s office has been exploring design options for such a sanctuary.

Possible recommendations for recycling the marine mammal pavilion, if the dolphins are no longer exhibited there, include using it to house the aquarium’s animal care center and rescue facilities, which are in other locations, and providing public access to areas that are now back-of-the-house zones, such as the food preparation area and water quality testing lab.

Gang has never designed an aquarium before. Because of the complexity of aquariums as a building type, clients tend to hire architects who specialize in designing them. For this project, however, aquarium board members wanted fresh, conceptual thinking from architects who could take an objective look and chart a course for the future. National Aquarium CEO John Racanelli said he had previously worked with IMPACTS to study cultural trends. For the BLUEprint work, he said, IMPACTS founder Scott Corwen recommended that the aquarium hire Studio Gang, and it did.

**HISTORY IN THE RE-MAKING**

Gotham MetalWorks takes the art of metalwork to new levels with Landmark and Historic Replication. To help NJ Transit restore the Hoboken Terminal, Gotham replicated and replaced over 80% of the pieces of the copper metalwork facing of this Beaux-Arts style edifice. With state-of-the-art 3D modeling technology and mechanical precision, the intricacies of the egg-and-dart patterns and fleur-de-lis copper moldings were preserved and the historic nature of the Hoboken Terminal maintained. Specializing in Landmark and historical replication, Gotham also creates its own stamping dies and does its own stamping work. Learn more by visiting gothammetals.com or calling 718-786-1774.

**CUSTOM FABRICATION AND DESIGN**

HISTORY IN THE RE-MAKING

Gotham MetalWorks takes the art of metalwork to new levels with Landmark and Historic Replication. To help NJ Transit restore the Hoboken Terminal, Gotham replicated and replaced over 80% of the pieces of the copper metalwork facing of this Beaux-Arts style edifice. With state-of-the-art 3D modeling technology and mechanical precision, the intricacies of the egg-and-dart patterns and fleur-de-lis copper moldings were preserved and the historic nature of the Hoboken Terminal maintained. Specializing in Landmark and historical replication, Gotham also creates its own stamping dies and does its own stamping work. Learn more by visiting gothammetals.com or calling 718-786-1774.
The new ideas that poured into Lower Manhattan’s rebuilding resulted in a stronger infrastructure—and some architectural gems. A key piece in the undertaking is Pelli Clarke Pelli’s new Pavilion at Brookfield Place, a public space serving the 35,000 commuters who use the PATH system daily. Because the system’s track network runs underneath, the pavilion’s soaring roof and hanging glass curtain wall could only be supported at two points. Thornton Tomasetti met the challenge with a pair of 54-foot-tall “basket” columns, each gathering its loads in an expressive weave of lightweight, brightly painted twisting steel tubing that spirals down to plaza level in an ever-tightening array. It is innovative design, with a twist.

**Structural Steel Right for any application**

For help achieving the goals of your next project, contact the Steel Institute of New York.

**NEW TWIST**

The expanded esplanade will feature a bike lane separated from the pedestrian walkway to streamline north-south movement along the East Side of Manhattan. Developing ideas for the project has been a true collaborative effort, said Cruz. AECOM worked with various city agencies and community groups to determine how to deal with access, programming, and logistics. Internally, AECOM brought together their landscape design and planning team with the environmental design and marine engineering teams to solve the complex design problem.

The goal is to design a project that benefits the local community, as well as the city at large, and Cruz believes that they have been successful thus far with the conceptual design. Cali Williams, vice president of EDC, agrees. “We’re proud of the open engagement process that sought and subsequently applied the best ideas from both the design team and local community to achieve the highest standards of form and function,” said Williams.

There is no set timeline to develop the project yet, but planning is underway. For those of us who long for the landscape-oriented transformation of the New York City waterfront, this project cannot come soon enough.

Annie BerGelin

**THE MISSING LINK** continued from front page the north section to be disjointed from the south section. The first is FDR Drive, the brainchild of Robert Moses who gave preferential treatment to vehicular traffic along the East River. The second is the United Nations headquarters, an iconic Modernist building complex that trumps local land use in the interest of global alliances. Despite these two obstacles, AECOM has come up with a solution to bridge the gap on the East River Esplanade.

The conceptual design work that AECOM has prepared for the New York City Economic Development Corporation (EDC) reveals that there will be a new piece of infrastructure dedicated to pedestrian and bicycle circulation decking over the water adjacent to the FDR Drive. The primary objective is to connect the north and south portions of the Esplanade, but the design team is using the opportunity to introduce other amenities as well.

Gonzalo Cruz, a creative design director at AECOM and project manager for the Esplanade project, explained that the design seeks to develop easily accessible connections to the street grid, provide three programmatic nodes, and establish a “ribbon” of features to integrate the mile-long project as one cohesive design. Between 38th and 41st streets there is a recreation node designed for active uses such as children’s play areas and fitness equipment. At 48th Street there is a gathering node for passive recreation with an amphitheater seating area, shade trees, and a variety of seating options, including a bar area with benches and small gathering spaces. And at 53rd Street there is an environmental education node with educational signage and ecological plantings.

Cruz pointed out that an increasing number of people want to ride bicycles in New York, either for recreation or commuting, therefore the city needs to build the infrastructure to facilitate that objective. The expanded esplanade will feature a bike lane separated from the pedestrian walkway to streamline north-south movement along the East Side of Manhattan.

The new ideas that poured into Lower Manhattan’s rebuilding resulted in a stronger infrastructure—and some architectural gems. A key piece in the undertaking is Pelli Clarke Pelli’s new Pavilion at Brookfield Place, a public space serving the 35,000 commuters who use the PATH system daily. Because the system’s track network runs underneath, the pavilion’s soaring roof and hanging glass curtain wall could only be supported at two points. Thornton Tomasetti met the challenge with a pair of 54-foot-tall “basket” columns, each gathering its loads in an expressive weave of lightweight, brightly painted twisting steel tubing that spirals down to plaza level in an ever-tightening array. It is innovative design, with a twist.

**Structural Steel Right for any application**

For help achieving the goals of your next project, contact the Steel Institute of New York.

**Steel Institute of New York**

Publisher of Metals in Construction
211 E 43 ST | NY, NY 10017 | 212-697-5553 | www.siny.org

Annie BerGelin

**NEW TWIST**

The new ideas that poured into Lower Manhattan’s rebuilding resulted in a stronger infrastructure—and some architectural gems. A key piece in the undertaking is Pelli Clarke Pelli’s new Pavilion at Brookfield Place, a public space serving the 35,000 commuters who use the PATH system daily. Because the system’s track network runs underneath, the pavilion’s soaring roof and hanging glass curtain wall could only be supported at two points. Thornton Tomasetti met the challenge with a pair of 54-foot-tall “basket” columns, each gathering its loads in an expressive weave of lightweight, brightly painted twisting steel tubing that spirals down to plaza level in an ever-tightening array. It is innovative design, with a twist.

**Structural Steel Right for any application**

For help achieving the goals of your next project, contact the Steel Institute of New York.

**Steel Institute of New York**

Publisher of Metals in Construction
211 E 43 ST | NY, NY 10017 | 212-697-5553 | www.siny.org

Annie BerGelin

**NEW TWIST**

The new ideas that poured into Lower Manhattan’s rebuilding resulted in a stronger infrastructure—and some architectural gems. A key piece in the undertaking is Pelli Clarke Pelli’s new Pavilion at Brookfield Place, a public space serving the 35,000 commuters who use the PATH system daily. Because the system’s track network runs underneath, the pavilion’s soaring roof and hanging glass curtain wall could only be supported at two points. Thornton Tomasetti met the challenge with a pair of 54-foot-tall “basket” columns, each gathering its loads in an expressive weave of lightweight, brightly painted twisting steel tubing that spirals down to plaza level in an ever-tightening array. It is innovative design, with a twist.

**Structural Steel Right for any application**

For help achieving the goals of your next project, contact the Steel Institute of New York.

**Steel Institute of New York**

Publisher of Metals in Construction
211 E 43 ST | NY, NY 10017 | 212-697-5553 | www.siny.org

Annie BerGelin
WILL REBUILD BE REALIZED?

continued from front page

Get out-of-the-box and onto the wall.

Don’t limit your thinking! Hendrick Architectural Products can create designed patterns in our perforated material and Profile Bar cladding by simply varying the size, shape and spacing of the openings. We can also help design the structural and attachment systems for easy installation. For cost-effective, custom solutions, contact us today!

Hendrick Architectural Products
Cutting Edge Metal Solutions
hendrickarchproducts.com • 1.877.840.0881 • sales@hendrickarchproducts.com

The winning New York City teams understand this but are optimistic about how their visions will be realized. “We have had nine months through the Rebuild by Design competition to create a vision,” said Kai-Uwe Bergmann of BIG. “The next steps will be a lot of fine tuning and a lot of looking at the very detailed specifics of the sites, sections, and streetscapes, which will all have an effect on the final design.” This sentiment was echoed by OLIN’s Richard Roark who said he does not expect the city’s grant to include everything originally proposed during the competition. Gena Wirth of SCAPE similarly expects things to change, but said she is “highly optimistic” that her firm will be involved with the process as it moves forward given its expertise in the field. This was all reinforced by Daniel Zarrilli, the director of New York City’s Office of Recovery & Resiliency, who told AN he has “every expectation” that the Rebuild teams will be involved in executing their plans. Zarrilli added that the city is “absolutely committed” to seeing these plans to fruition, but he is realistic. “We need to make sure we can actually afford the designs that have been developed to-date,” he explained. “So we have some work to do on our end to understand what level of scope can be afforded with the dollars that have been awarded.” NM
A New York State Supreme Court justice has given the green light to a controversial 1.4-million-square-foot shopping mall and entertainment center slated to rise on public parkland next to Citi Field in Queens. The “Willets Point West” development sits within Flushing Meadows–Corona Park and is currently being used as a parking lot for Mets fans. Opponents of the project tried to block it in court on the grounds that giving away public land for private development would require state approval. In mid-August, justice Manuel Mendez rejected that argument, writing in his ruling that developing a shopping mall served the “public purpose of improving trade or commerce.”

Following the decision, the project’s developer—the Queens Development Group (a joint venture between Sterling Equities and the Related Companies)—and the New York City Economic Development Corporation (EDC) vowed to push forward with their plans. A spokesperson for the EDC told AN, “We are pleased with the decision affirming the plan to redevelop the Willets Point area.” He added that the project is expected to break ground once the site is fully acquired and remediation work is completed. Meanwhile, the plaintiffs in the case have vowed to appeal. The creation of “Willets Points West” only represents a piece of the $3 billion, 62-acre redevelopment surrounding Citi Field. The fight to develop this land dates back through many mayoral administrations, but was ultimately advanced in the final months of the Bloomberg years. In 2013, the New York City Council gave the plan its blessing after the development team pledged to write a multi-million dollar check to the Flushing Meadows–Corona Park Alliance, create a rooftop farm for the mall, and provide 300 units of affordable housing in the surrounding district.

As “Willets Point West” moves forward, there are plans in the pipeline to turn the gritty, industrial acres behind the Mets’ right field into a mixed-use development. To kick-start the transformation, the city sold 23 acres of Willets Point to the Queens Development Group for one dollar. For the actual development to start, though, the low-income, largely immigrant population who works at the auto body shops in what is known as the “Iron Triangle,” must be encouraged to move elsewhere. The city has started writing checks to motivate the roughly 130 small businesses to relocate. As of this writing, there are about 30 businesses left on the site.

The future of the displaced small businesses is unknown, which is why this piece of the redevelopment has been the most controversial. In March, Tom Angotti, a professor at Hunter College, told the Wall Street Journal, “When they move, they don’t just take their clientele with them—they have to start all over again. It’s extremely risky for them.” According to the EDC, the first phase of the project includes 2,500 residential units (875 of which are affordable), as well as community facilities, a school, a hotel, retail, parking, and more than six acres of open space.

Want to know what goes on at the New School? Passersby need only glance at the institution’s new University Center in Greenwich Village to understand that progressive design education happens here. The building by Skidmore, Owings & Merrill expresses the school’s interdisciplinary approach through a brass-shingled facade crisscrossed by a series of glass-enclosed stairways that highlight a vivid tableau of students circulating within. The unique system encourages collaboration—and a new dialogue between campus and community that is sure to be conversation for decades to come.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

Ornamental Metal Institute of New York
Publisher of Metals in Construction
211 E 43 ST | NY, NY 10017 | 212-697-8954 | www.oming.org

Architect: Skidmore, Owings & Merrill
Photograph: Tex Jernigan
ACADEMIC TEAMS INVESTIGATE COASTAL DEFENSE

Motoring in Jamaica Bay

While recent visitors to Fort Tilden were awash in the sounds of Janet Cardift’s art installation, a team of researchers pored over nearby Jamaica Bay, investigating strategies to manage both rising seas and storm hazards—like Superstorm Sandy, which nearly destroyed the chapel where Cardift’s work was installed. The team’s research is a component of Structures of Coastal Resilience, a Rockefeller Foundation-supported project to propose designs for north Atlantic coastal resilience.

Interdisciplinary teams at Harvard, Princeton, and the University of Pennsylvania are studying sites in Narragansett Bay, Atlantic City and Norfolk, Virginia, respectively, while a team at City College of New York is focused on the 85,000 acre Jamaica Bay watershed. Working closely with the local US Army Corps of Engineers, the City College team analyzed the vast, urbanized site in phase one, taking into account environmental, infrastructural, and social risks. Phase two developed a holistic strategy to mitigate these risks when waters rise, utilizing the bay as an ecologically sound, resilient protector of New York City’s vulnerable coastal communities and parklands.

“We’re trying to harness some of the dynamics of the bay,” said City College professor and team leader Catherine Seavitt. “We’re not fully on board with the notion of closing the bay with a storm surge barrier,” a previously pitched strategy. “Utilizing both digital topography modeling and physical models subjected to testing in a water tank, the team was able to visualize the effects of three design strategies applied across nine sites. The first strategy utilizes existing infrastructure, including the Belt Parkway, in conjunction with gates, berms, marshes and maritime forests. Combined, these elements create a continuous, multi-layered line of coastal defense. The second strategy creates tidal inlets, overwash plains, and flushing tunnels to facilitate bidirectional water flow. Over and underground, the system provides additional inlets and outlets for floodwaters and improves water quality by hastening its exchange between ocean and bay.

The final strategy introduces the concept of an ‘island’ motor way where a minimal amount of locally dredged material is strategically deposited in salt water marshes. The material creates a ridge, dubbed an atoll terrace, which encourages the efficiency of natural processes like sedimentation. The ‘motor’ is an organic, perpetual machine for the creation of self-sustaining marsh islands better equipped to absorb storm events.

“By creating a ridge, you’re creating a place for the sand to deposit within the marsh footprint,” said Seavitt. In the project’s third and final phase, the team will apply localized sea level and storm projections created at Princeton to test the effects of each proposed project. Detailed information on all nine project sites in Jamaica Bay, as well as a collection of topical pamphlets, will be published online.

JOHN LEMBECK

GROUNDSWELL DESIGN CREATES COLORFUL TEMPORARY PARK IN PHILADELPHIA

The Pop-Up Placeholder

Philadelphia’s Spruce Street Harbor Park is more than a temporary summer space for picnics and sunbathing, it is a preview of the city’s grand vision to turn its industrial waterfront into world-class public space. Since opening in June, the 5,500 square-foot space has brought thousands of daily visitors to the banks of the Delaware River. The park’s immediate success is due, in large part, to an inspired and colorful design by New Jersey-based Groundswell Design Group. The park was funded by the Delaware River Waterfront Corporation (DRWC), which commissioned a master plan to reimagine the city’s waterfront, and through a grant from ArtPlace America.

“We wanted to create an urban beach idea because people can be so locked into cities,” said David Fleraend of Groundswell. Groundswell brought in sand, colorful Adirondack chairs, and created a boardwalk along the river. It also repurposed three floating barges to create a waterside refuge complete with a beer garden and restaurant. It planted 30 trees and created floating “water gardens” on the river itself.

While the park will be dismantled after Labor Day, Jodie Milkman, a spokesperson for the DRWC, said it should not be considered a “pop-up park,” but a placeholder. “This park has proved to be a great case study for those who want to make a case for place making,” she said. “We created a great civic space that has established the potential of the central Delaware River waterfront.”

Spruce Street Harbor Park will return next summer, but before it does, many of its pieces will be reused at the Waterfront Winterfest held at the site later this year.

Click here for more information.

News 10

Professional Development Training for:

Autodesk® Designers
Architects
Engineers
Facilities Managers

Pratt

Morgan Stanley

Helping You Design and Build the Future

A financial plan is a blueprint for helping you build and preserve wealth. Our approach at Lombardo Wealth Management is inspired by design and driven by structure. By leveraging the extensive resources of Morgan Stanley, we can provide customized investment solutions designed specifically for you. Call us today to get started on your Financial blueprint.

Lombardo Wealth Management at Morgan Stanley
James L. Lombardo, Jr.
Portfolio Manager
Vice President
Financial Advisor
1211 Avenue of the Americas
34th Floor
New York, NY 10020
212-903-7605
james.lombardo@morganstanley.com
www.morganstanley.com
lombardo@wm.morganstanley.com

Drawing It. Build It. Make It. Professional Studies

144 West 14th Street, Room 209
New York, NY 10011
www.pratt.edu/professional-studies
What do design firms see in our glass doors?

Nothing. Really.

When this Newport Beach, California architect designed its workplace of the future, openness was critical in creating a California beach house look. “The unseen detail of the Extendo door system was really appealing,” says James Young, the principal. “What we love about the Klein system are the wide openings that create a sense of flow throughout the workplace.” The top-hung doors feature a “synchro” opening that allows both telescopic doors to slide simultaneously, leaving the floor free of tracks.

Klein frameless glass doors bring light and architecture together, seamlessly and ingeniously. We also bring your entire project together, working with you and our dealers to ensure total satisfaction—from initial design and system selection through delivery and installation. Learn more at:

klein-usa.com

KLEIN USA, Inc.
1 Madison St.
East Rutherford, NJ 07073
973.246.8181
Fax: 973.246.9950
klein@klein-usa.com
Reclaiming the waterfront as public open space has been one of the most prominent and transformative design initiatives in New York City for the past decade. In 2011, the East River Esplanade became a focal point of that vision when CIVITAS, a non-profit neighborhood advocacy organization, sponsored the competition Reimagining the Waterfront. The competition solicited ideas to redesign the East River Esplanade between East 60th and 125th Streets, and drew in more than 90 submissions by landscape architects and designers, setting high expectations for a challenging sliver of the city.

Adjacent to the Esplanade is the FDR Drive, a six-lane highway skirting the eastern Manhattan shoreline that leaves little space for recreational or ecological activity between the land and the water. The existing East River Esplanade is usable, but its cracked sidewalks, empty tree pits, and crumbling pieces of the seawall reveal deteriorating conditions and make for an unpleasant experience in the park. Moreover, rising sea levels will eventually submerge parts of the Esplanade. CIVITAS focuses on planning, zoning and environmental issues that improve quality of life in their catchment area, the Manhattan neighborhoods of East Harlem and the Upper East Side. Building on the momentum generated by the competition, CIVITAS received a New York Community Trust grant and retained Mathews Nielsen Landscape Architects to do a feasibility study and explore design solutions for implementation within the complicated regulatory framework and physical constraints of the site.

CIVITAS Project Manager for the Esplanade, Maura Smotrich, explained that there are several non-profits, institutional organizations, and community groups with a vested interest in the waterfront design, and the best way to promote the transformation is to advance the design development through a community based planning initiative. Mathews Nielsen distilled months of analysis to develop a comprehensive study of the site and preliminary design solutions. They found the key issues to be the noise from the highway, the condition of the esplanade, the quality of the experience, identity, connectivity and sea level rise/flooding. They also came up with short-, medium- and long-term opportunities and presented their ideas at two CIVITAS sponsored community educational meetings.

Signe Nielsen, principal at Mathews Nielsen, explained that the short-term opportunities are site-specific design interventions that could make a big impact right away, while also acting as catalysts to transform the entire project area over the long term. One of the obvious choices is to establish a boating node where 96th street meets the river. Currently there is a simple boat hoist that is used to take small paddleboats in and out of the water, so there is already a constituency with a specific vested interest in that node.

Now the challenge is to find funding to implement the transformation that everyone agrees is necessary. Considering the current focus on waterfront landscape design in New York, including AECOM’s esplanade to the South, Nielsen believes that the tide is turning in favor, and hopes that New Yorkers will support the proposed landscape improvements. The next iteration of Mathews Nielsen’s designs will be presented at the third CIVITAS sponsored community educational meeting on September 22. CIVITAS has already applied for another grant to continue their community based planning initiative, and they intend to keep the inspired vision of Reimagining the Waterfront alive until it eventually becomes reality.
RKLA congratuates the New York Chapter of the ASLA on 100 years of dedication to Landscape Architecture and wishes Jennifer Nitzky a buoyant year as Chapter President.

RKLA
333 Hudson Street Suite 1001
New York, NY 10013
P: 212.290.0334
RKLASLA.COM

RAMSA
ROBERT A.M. STERN ARCHITECTS
CONGRATULATES
The New York Chapter of the American Society of Landscape Architects on its 100th Anniversary

465 WEST 34TH STREET NEW YORK, NEW YORK 10001 TEL 212 967 5100 www.ramsa.com

SACA / LANDSCAPE ARCHITECTURE PLLC
277 BROADWAY SUITE 1606
NEW YORK NY 10007
T 212 462 2628
scapestudio.com / @scapestudio11

St. Hilda’s & St. Hugh’s School, New York
Photo: Francine Fleischer

Making density livable.
www.starrwhitehouse.com

Scapestudio.com / @scapestudio11

Water Works Park, Minneapolis, 2013
SCAPE / ROGERS PARTNERS / JAMES LIMA / SRF

RKLA
333 Hudson Street Suite 1001
New York, NY 10013
P: 212.229.2534
RKLASLA.COM

St. Hilda’s & St. Hugh’s School, New York
Photo: Francine Fleischer

RKLA congratuates the New York Chapter of the ASLA on 100 years of dedication to Landscape Architecture and wishes Jennifer Nitzky a buoyant year as Chapter President.

RKLA
333 Hudson Street Suite 1001
New York, NY 10013
P: 212.290.0334
RKLASLA.COM

St. Hilda’s & St. Hugh’s School, New York
Photo: Francine Fleischer

RKLA congratuates the New York Chapter of the ASLA on 100 years of dedication to Landscape Architecture and wishes Jennifer Nitzky a buoyant year as Chapter President.

RKLA
333 Hudson Street Suite 1001
New York, NY 10013
P: 212.290.0334
RKLASLA.COM

St. Hilda’s & St. Hugh’s School, New York
Photo: Francine Fleischer
FOURTEEN DESIGNS UNVEILED FOR TWO CONTROVERSIAL BROOKLYN BRIDGE PARK TOWERS

NOT IN MY PARK

The Brooklyn Bridge Park Corporation’s August board meeting was not going to go unnoticed. Just hours before the meeting was called to order, 14 design proposals had been released for two controversial towers planned for Pier 6 at the park’s southern extremity. Together, the buildings—one 31 stories and the other 15—represent the final piece of a 2006 plan to fund the park’s yearly maintenance by selling development sites within its 85 acres.

The plan for the towers may not be new, but with construction seemingly imminent community members and elected officials from adjacent neighborhoods packed into a room in Brooklyn’s Borough Hall to voice their opposition to the residential towers.

“This is about developers’ greed,” shouted one woman during the hours-long meeting. “We did not elect you,” yelled someone else. There were kids parked in front of the board holding homemade signs that read “Save Pier 6” and “Save Our Park,” and political aides passing press releases to anyone who would take them. There were construction workers, news cameras, and members of the NYPD pacing the room to keep everything under control.

This debate has raged for nearly a decade. Critics of the plan say the towers are too tall, take up too much green space, and that an influx of new residents will burden the neighborhood’s schools. They want the park to complete another environmental review before the project moves forward. Some residents, in what is one of the country’s most liberal enclaves, have also opposed the inclusion of affordable units.

They have been vocal about their support for affordable housing in general, but say that the park is not the place for it, partly because it could undermine the financial model. At the August meeting, however, opponents to the plan focused their objection on the height of the towers.

The strong reaction to the RFP did not come as a surprise to the Brooklyn Bridge Park Corporation. “There has been a larger discussion about the funding model for the park that has been going on for 10–15 years,” said David Lowin, the park’s vice president of real estate, told AN a few days after the meeting. “And there has been a group of folks who have always taken issue with the idea of having housing sites that helped with the maintenance and operations because they felt it would have a negative impact on the park.”

A number of prominent architecture firms—including Bjarke Ingels Group (BIG), Asymptote, H3 Hardy Collective, Morris Adjmi, Marvel Architects, FXFOWLE, Pelli Clarke Pelli, BKSK, and Selldorf Architects—responded to the Brooklyn Bridge Park Corporation RFP for Pier 6. The proposals are mostly boxy, glass towers with fairly restrained design gestures. Collectively, the buildings seem more characteristic of South Florida than the Brooklyn waterfront. BIG’s proposal has vertical concrete columns that open like curtains over the buildings’ entrances. Future Expansion + SBN Architects put forth textured glass towers that are carved away at steep, diagonal grades. NV/da + O’Neill McVoy Architects presented deep, landscaped terraces to separate the taller tower into distinct masses. Morris Adjmi submitted a more industrial approach with two glass and steel structures, the taller of which is topped by water towers.

The proposals were hardly mentioned at the meeting, save for one local resident who said that all she saw was “an awful lot of glass.” After about two hours of public testimony, the board voted 10–3 not to revisit the 2006 plan, with one voting member calling that idea “radical.” The board said it will further review the environmental impact of the development.

In September, the 14 designs will be brought before the park’s Community Advisory Council, which will create a public feedback process. The feedback will then be given to the board’s design subcommittee, which includes representatives from the Department of Design and Construction, City Planning, and the Public Design Commission. By the end of the year there should be a final proposal before the board.
Kennedy Plaza has been the historic center of Providence, Rhode Island, for a century and a half, and the city has been trying to figure out how to best utilize the space for about as long. “Kennedy Plaza has always been the city’s center, but it never really lived up to its potential because it’s so fragmented,” said Don Powers, a principal at Providence’s Union Studio Architecture & Community Design. "It's never really achieved its position as the major public square for the state that it should be—a preeminent public space in New England."

The plaza is comprised of several smaller, disparate public spaces, each managed by separate agencies, from the City of Providence, its parks commission, and the state’s transportation agency, RIPTA. “There’s not one client to work for at Kennedy Plaza. Each section has a different group overseeing it,” said Powers. “A lot of calves have to be herded if you want to get some kind of unified plan. There’s never been a single entity that could hire someone to redo the whole thing.”

In the summer of 2012, Powers’ firm was asked to master plan the entire site as Greater Kennedy Plaza with help from New York–based Project for Public Spaces. “We presented a vision of what Kennedy Plaza could be—a context in which to make decisions,” said Powers. "We imagined a big plaza made up of several smaller distinct elements. Each has a different personality to it. It was never a final design."

The first phase of the redevelopment got underway this summer as the city’s bus terminal—which sees some 70,000 travelers pass through every day—was ripped up. “For the past 20 years, buses have come into Kennedy Plaza as a hub before leaving around city and state,” said Powers. "The new model puts them around the perimeter of the plaza." A tree-lined concrete plaza will take its place later this year, designed by Boston-based Klopfner Martin Design Group. The new public space will house farmers markets and events, much like Union Studio’s plan called for, but Powers worries the larger goals could get lost in the fray. "RIPTA's plan doesn't do the more subtle things a more nuanced space could have done," said Powers. "The important thing is that the buses are gone. Now that space can be used for other things. They're making a blank canvas out of that space. That won't prevent what we've designed from being eventually implemented."

He hopes the city can continue with the larger plan without losing its ambitious goals. “What has frustrated some is the new design seems to have been done independently of what else has been going on,” said Powers.

“RIPTA’s plan doesn’t do the more subtle things a more nuanced space could have done,” said Powers. "The important thing is that the buses are gone. Now that space can be used for other things. They’re making a blank canvas out of that space. That won’t prevent what we’ve designed from being eventually implemented." He hopes the future of Greater Kennedy Plaza will be in the hands of the city’s next mayor, to be elected this fall. "We hope the next mayor shares our vision," said Powers. "I’d like to think enough momentum has gathered that a new mayor wouldn’t stop the effort. A number of candidates have expressed interest in the project."

Even with that uncertainty, change is needed at the site. “Currently, Kennedy Plaza is so difficult, unkempt, and even a little threatening. It’s not a pleasant experience.”
MULTIPLICITY LITTER
LANDSCAPE FORMS

Defined by a graceful, cast-aluminum spine and top wing, this container comes in one- and two-bin models. Part of a collection designed in collaboration with Yves Behar and fuseproject.

landscapeforms.com

MODEL TF7072
BELSON OUTDOORS

Made with 1/4-inch steel rebar and Portland cement, this ADA-compliant drinking fountain features a second spout and bowl for animal use. Available in numerous colors and finishes, some LEED eligible.

belson.com

STREET SEEN

WHETHER USED TO ENHANCE THE IDENTITY OF AN ENTIRE COMMUNITY OR AN INDIVIDUAL INSTITUTION, STREET FURNISHINGS PRESENT A PRIMARY OPPORTUNITY TO ENGAGE THE PUBLIC WITH DESIGN. BY LESLIE CLAGETT

BELEVEDERE SPOT DOUBLE F3
FLOS

Galvanized aluminum with a coppery finish, this fixture is also offered in a single-head configuration. Designed by Antonio Citterio with Toan Nguyen.

usa.flos.com

SERAC BENCH
LAB 23

With a ridged, curving form inspired by crevasses in a glacier, this bench is made of a matrix of quartz and resin. Designed by Zaha Hadid.

lab23.it

MONTANA
SANTA & COLE

This design allows bikes to be secured at two points on the frame and wheel. Made of AISI 304 1 1/2-inch stainless steel.

santacole.com
**FEN**
**HUNTICO**
Made of three-inch mild steel flat bar, this bike rack resists pipe cutters. It can be surface-mounted or installed in-ground.

huntec.com

**KNIGHT BOLLARD**
**FORMS + SURFACES**
Powder-coated, 43-inch-tall aluminum column light; security bollard optional. Compact fluorescent or HID lamp; wet-location rated.

forms-surfaces.com

**BREAK 4100**
**VIBIA**
A 13W triple tube shines through the acrylic diffuser of this 32-inch tall resin-bodied bollard. Rated for wet locations; three finishes. Designed by Xucla & Alemany.

vibia.com

**HENGE TABLE**
**HENGE**
Described as “playable sculpture” by the manufacturer, this concrete table is built to International Table Tennis Federation specifications. In two finishes; steel nets are customizable.

hengetable.com

**QUARTZ SERIES PLANTERS**
**KORNEGAY DESIGN**
In natural grey concrete, or custom hues from Davis Colors. In 27-, 30-, 39-, and 45-inch heights.

kornegaydesign.com

**CODA BENCH**
**WOODHOUSE**
A kit of parts, the basic concrete bench form can be fitted with wood seating platforms and any combination of steel armrests to create consistent yet customized schemes. Designed by Lifschutz Davidson Sandilands.

woodhouse.co.uk

**FILO BENCH**
**STOPSPOT**
Extruded, anodized aluminum makes up the seat and backrest of this bench. In 70- and 94-inch lengths, it is lightweight yet made to withstand high traffic.

stopspot.com

**HUNTICO**
**FIN HUNTICO**
Brooklyn’s newly-completed Weeksville Heritage Center building and landscape celebrate one of the region’s first freedmen communities established after chattel slavery was abolished in New York State, in 1827. The formal launch of the Heritage Center’s programming in its new education center building culminates a 50-year community-driven effort to preserve in situ the memories of a largely African American community that played a significant role in shaping Kings County’s history.

Weeksville is one of few sites in the five boroughs where its historic houses— together the contextual centerpiece of the Center’s collection—remain in their original location. Weeksville is also one of the few heritage sites that remain within the living community about which it teaches. Many of Weeksville’s community institutions, and much of its private housing stock, predate the turn of the 20th century; photographs show the Heritage Center’s earliest dwellings, dating from 1702–1704 to the 1830s, were still occupied in the 1960s, in the face of a radically changed urban environment.

While many modest wood frame houses were scattered through the neighborhood, the structures comprising the heritage site, now known as the Hunterfly Road Houses, were slowly pulled back from neglect by amateur preservation efforts that invested the neighborhood in their conservation. The Society for the Preservation of Weeksville and Bedford Stuyvesant, founded in 1968, taught local youth hands-on restoration trades and senior citizens to be able docents. The organization made sure that everyday activities took preservationist turns: before the landmark structures were restored, in 2006, residents of the Kingsborough Houses across the street maintained a thriving community garden on the vacant lot behind the historic houses. In bittersweet gestures, the society planted trees on the site to commemorate the lives of neighborhood young men and women who were lost to violence. Weeksville is one of numerous examples within the five boroughs of history with a lower-case “h.” The success of the society’s evolution as a living heritage institution serves as a unique model of neighborhood sustainability, and evidence suggests that the Heritage Center’s development has galvanized other home-grown preservation efforts: in 2011, the center’s research director, Jennifer Scott, told the New York Times, “We get a lot of calls for advice on how to get where we are today from people who want to landmark other sites in Bed-Stuy.”

While not all communities will qualify for landmark status, Weeksville demonstrates that that which is essential to a particular community can—and should—resonate with others. Designers look for, and seek to manipulate, patterns of meaning to arrive at form, space and order. The Heritage Center’s landscape design juxtaposes Kings County’s historic farm grid and Brooklyn’s contemporary urban layout, and is a place diagram composed of “space then, space now, and space in between.” The Hunterfly Road’s passages from one to the other are thresholds between the two, and embody exactly that, largely because Weeksville’s compelling story, that dates from James Weeks’ purchase of three lots to James Hurley’s and Joseph Haynes “rediscovery” of the Hunterfly Road.

Fragments of the city’s land use history can be found in off-grid street alignments and slivers of undeveloped land behind multi-story apartment buildings. The richness of these interstices is lost when their meaning as places is underestimatated or ignored. Ordinary places are fragile: their significance hides in plain sight, meaningful to those whose stories are grounded there, and invisible to others who are, or content to remain, outsiders.

Designers working with community redevelopment agents should understand the importance of living history and its subtle continuity.

The invisibility of meaning leads to designations of “blight” based on assumptions of neglect. Redevelopment and gentrification draws not because they offer an infusion of resources but because they break the continuum in which meaning resides: it is vital to understand that much of the anger about redevelopment and gentrification springs from the feeling that a community’s stories don’t have meaning to outsiders.

The purpose of the landscape design was to create a contextual framework for the interpretation of the historic houses. The project’s implementation highlights the fact that its time line remains unbroken. Perhaps Weeksville’s greatest lesson for designers lies in the need to sustain vernacular place as part of a continuum worthy of respect. This project, and others like it, provide communities with the tools to remain vibrantly intact.

EILIZABETH KENNEDY IS THE PRINCIPAL OF ELIZABETH KENNEDY LANDSCAPE ARCHITECTS.
837 WASHINGTON STREET
Architect: Morris Adjmi Architects
Rendering Credit: dbox
150 CHARLES STREET

Designed by Dirtworks Landscape Architecture atop a new building by COOKFOX Architects, 150 Charles includes 30,000 square feet of landscaped and outdoor space, including rooftops, public and private terraces, and courtyards. “We thought of it as a vertical landscape that helps to give the building its identity,” said Dirtworks principal David Kamp. Plantings change from lush, wooded courtyards up to meadow-like roof landscapes.

Architect: COOKFOX Architects
Landscape architect: Dirtworks Landscape Architecture

THE VIEW FOR A FEW

AMENITY GARDENS ARE THE LATEST TROPHY SPACES FOR LUXURY REAL ESTATE DEVELOPMENTS IN NEW YORK. AN OFFERS A PEAK OF A GROUP OF NEW AND PLANNED GARDENS YOU MIGHT NOT OTHERWISE SEE. BY ALAN G. BRAKE

GOTHAM WEST

This three level project, designed by Thomas Balsley Associates, includes an at grade garden with a reflecting pool and specimen tree, a mid level lounge area overlooking the garden below, and a rooftop lawn and lounge with a projection wall and bar. “I’ve been around the city for a while,” said Balsley. “There’s a newer, younger buyer for these condos, who have a very active and very social lifestyle.”

Architect: SLCE Architects
Landscape architect: Thomas Balsley Associates
Workshop/apd and Gunn Landscape Architecture are transforming this disused private alleyway on the south end of the West Village into an intimate courtyard for two townhouses and three maisonettes, as well as a viewing garden for the condominiums above.

“The space is well crafted, and the paths, planters, and seating reinterpret the architecture of the townhouses,” said Workshop/apd principal Andrew Kotchen. “There’s also a carefully calibrated balance of privacy and open views that makes the small space work.”

The young Brooklyn-based firm Future Green Studio is known for incorporating vegetation into architecture in innovative and surprising ways. For this building, designed and developed by DDG, Future Green drew on the informal vegetation of the High Line, integrating plantings into the building’s parapet, cantilevered marquees, and on the 8,000-square-foot shared and private roof. “Landscape can help situate a building in its context,” said David Seiter, principal at Future Green. “People are drawn to the wildness and style of the Highline.”
CORPORATE
GREEN ROOFS
CHILDREN’S PLAY + DISCOVERY
HOUSING
INSTITUTIONAL
MIXED-USE
PARKS + PLANNING
STREETSCAPES
Overflows from New York City’s combined sewer system are among the greatest threats to our environment. Each year, more than 27 billion gallons of raw sewage and polluted stormwater are discharged into the city’s harbor from around 460 Combined Sewer Overflows (CSOs). These malodorous events occur during heavy rain storms and snowmelts when stormwater runoff contaminated with waste, such as auto fluids, plastic bags, cigarette butts and raw sewage overwhelms city wastewater treatment plants unable to handle flows more than twice design capacity. With the system overload, the excess wastewater is released into the city’s waterways...
Astor Place and Cooper Square are being redesigned with massive bioswales and large tree pits.

Above and below: support system;

A redesigned courtyard at Pace University, designed by AECOM, was rebuilt to capture stormwater through permeable pavement and an advanced cellular

Opening page: A redesigned courtyard at Pace University, designed by AECOM, was rebuilt to capture stormwater through permeable pavement and an advanced cellular support system; Above and below: Astor Place and Cooper Square are being redesigned with massive bioswales and large tree pits.

where it kills off marine life, leads to beach closings, and befouls the air with waterborne vapors linked to diseases.

Thanks to a landmark 2012 settlement with state environmental officials, New York City finally is taking major steps to manage stormwater near contaminated waterways that don’t comply with the Clean Water Act, such as the Gowanus Canal and Newtown Creek. The initiative includes an ambitious plan to spend $2.4 billion on green infrastructure, which can include streetscapes designed with materials such as structural soil and permeable pavers.

However, for some New York City designers, planners, and neighborhood leaders, the multi-billion dollar stormwater infrastructure plan does not go far enough, and they are hammering away at the city’s bureaucracy for approvals and funding to install green infrastructure on streets and public plazas outside of the city’s designated priority stormwater areas.

New York City used to have a standard for permeable pavers, and it was a relatively new concept for many city agencies. “It took quite a bit of doing to get the City’s Department of Transportation (DOT) and the Public Design Commission to agree that permeable pavement could be a standard,” said Signe Nielsen, principal in Matthews Nielsen Landscape Architects, who was instrumental in getting several green stormwater infrastructure guidelines written into the city’s Green Codes, approved in 2012.

Despite the new guidelines, it is still challenging to get city agencies and private property owners to commit to building green stormwater infrastructure in neighborhoods outside the priority areas, because it demands more upkeep than typical hardscapes. “It requires a maintenance agreement and that means participation by private property owners or a business improvement district association,” said Nielsen, adding, “Sidewalks are the responsibility of the property owners, and with permeable materials it is a bit of a learning curve to get everyone to agree

that this is not the world’s hugest burden, and the benefits are so valuable that they should be willing to take it on.”

Currently Nielsen is designing green infrastructure for the flood-prone Hudson Square neighborhood in Lower Manhattan as part of a $27 million streetscaping initiative, which includes a $3.2 million contribution from the city for the first phase of construction. Nielsen’s environmentally enlightened client, The Hudson Square Connection, a new business improvement district organization, has a five-year plan to plant 300 new trees in the neighborhood. In addition, the plan calls for one quarter of this former industrial neighborhood’s sidewalks to be made permeable so that stormwater can seep through and be absorbed by soil underneath.

As opposed to treating stormwater as a waste product at hugely expensive sewage treatment plants, green infrastructure transforms it into a resource for growing plants. In Hudson Square this is accomplished in part by means of subsurface trenches composed of structural soil and covered by permeable concrete pavers built adjacent to new oversize tree pits. “The trees get more water and they develop better and more robust root systems,” said Nielsen, “So they are less likely to get blown over by the wind, and they are also more resistant to disease.”

Altogether, the 300 new street trees being planted at Hudson Square are expected to capture 2.5 million gallons of stormwater per year, an amount equal to that used by 25 households annually. The auxiliary benefits of these new storm resistant trees include providing shade, reducing the heat island effect and improving air quality by capturing carbon dioxide and transforming it into oxygen.

Another part of Manhattan that is being dramatically transformed with green infrastructure is the area around Astor Place and Cooper Square. Here construction is underway on a major redesign by WXY Architecture + Urban Design, and a team that includes landscape architecture firm Dan Nelson Rothschild & Partners, garden designer Piet Oudolf, and environmental engineering firm eDesign Dynamics. A part of the plan, city streets are being realigned, existing public spaces are being redesigned and new ones are being built, including a pedestrian plaza between Astor Place and Cooper Square.

The green infrastructure for this $18 million project, which is being funded by the New York City DOT, includes more than 60 new street trees and about 17,000 plantings. Many of the trees will be planted in enlarged tree pits with cobblestone surrounds to increase permeability; beds of structural soil running underneath sidewalks will allow
Village Alliance have been enlisted the Grace Church School and the end, local stakeholders including interfere with their drainage. To this free of litter and debris that can more maintenance to keep them permeable pavers also require a typical tree pit, bioswales and of New York City sidewalk or Department of Environmental projects from the New York City BIDs are critical to winning approval the plazas clean. Such partnerships Department of Transportation keep as partners to help the City's landscape features, which measure 10 feet by 20 feet, are designed to capture large amounts of stormwater and to slowly release it into the ground where it is put to use irrigating plants. In addition to introducing new types of materials to the city's street, green infrastructure often requires particular plant [types]. "There may be times when there is standing water in the bioswales," said Quennell Rothschild & Partners managing partner Andrew Moore, "so the plants have to be varieties that can withstand that, and other times they may have to withstand drought conditions."

As opposed to a typical stretch of New York City sidewalk or a typical tree pit, bioswales and permeable pavers also require more maintenance to keep them free of litter and debris that can interfere with their drainage. To this end, local stakeholders including the Grace Church School and the Village Alliance have been enlisted as partners to help the City's Department of Transportation keep the plazas clean. Such partnerships with local community groups or BIDs are critical to winning approval for many green infrastructure projects from the New York City Department of Environmental Protection (DEP), the agency in charge of approving projects that deal with stormwater. "Unless there is something in writing that shows how they will maintain it, we have no guarantee that those pavers will be maintained," said DEP Assistant Commissioner for Green Infrastructure Magdi Farag. "You have to vacuum around it and pick up the fine particles between one paver and another."

However, in the long haul green infrastructure pays off by extending the life of trees and even sidewalks. Many significant landscape designs from other eras that once looked good have not aged well. The 8,000-square-foot Pace University Courtyard off Spruce Street in Lower Manhattan is a case in point. Designed by the firm Eggers & Higgins in 1968, the Dogwood trees that were planted became deformed because they were confined to small tree pits with no room for their roots to expand. "They didn't grow beyond four to six feet, and their bark lost its aesthetic quality over time," said Gonzalo Cruz, design director of AECOM's Landscape Architecture Studio in New York. "They tried to grow toward the sun, but they couldn't do it because there was not enough soil around their roots."

To improve the ecology of the courtyard, AECOM is ripping out the old plaza and starting fresh with birch trees that are planted in an integrated tree and stormwater management system called Silva Cell. This new system, which is a more expensive alternative to structural soil, consists of a modular suspended paving system that protects large amounts of lightly compacted soil contained in a cellular like support structure underneath, and allows ample room for tree roots to expand. "It is basically a self-irrigating system," said Cruz. "Almost 60 percent of the plaza will be covered with these cells—the water will stay in place nurturing the trees."

Many designers are hoping that green stormwater infrastructure will someday be a standard component of streetscapes through the entire city. “Even if it is not a priority in terms of a certain program, there are many other metrics that show the benefits of green infrastructure,” said Claire Weisz, principal in WXY Architecture + Urban Design. "If you look at the High Performance Infrastructure Guidelines that Design Trust produced and the High Performance Park Guidelines, they all recommend green infrastructure across the board, not just in one area over the other.” Despite the advantages of storm-water green infrastructure, under the current fiscal realities it will be institutions and environmentally enlightened communities with access to private sector funds that are best positioned to build such projects outside the designated priority areas. However, we undoubtedly require a more robust response to relieve our over-burdened combined sewer system. "We are a city that is growing and increasing the source of the problem," said Compton. "We are adding a million more New Yorkers, increasing density to fit these people, and therefore increasing impervious surfaces and the amount of effluent coming from all of those new residents.”

ALEX ULAM IS A REGULAR CONTRIBUTOR TO AJAK.
THE PREMIER CONFERENCE ON HIGH-PERFORMANCE BUILDING ENCLOSURES

OCTOBER 30+31
LA FEBRUARY 5+6 2015
NYC APRIL 16+17 2015

Visit facadesplus.com for more information @archpaper #facadesplus
CALENDAR

SEPTEmBER 2014

WEDNESDAY 3
EVENT
Oculus Book Talk: Szentesy, Design Advocate
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
ciaign.org

THURSDAY 4
EVENT
Integrating Technology in Healthcare
12:00 p.m.
DuPont Corian Design Studio
2400 Market St.
Philadelphia
aia.png

EVENT
Lunchtime Learning: The Architectural Acoustic Design Cookbook
12:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

MONDAY 8
EXHIBITION OPENING
Exhibition Opening Reception – Suman Sorg: Paintings
6:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

TUESDAY 9
EVENT
Substance Abuse: Various Erotic States of Manipulated Matter
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
ciaign.org

LEcTURe
Lecture: Gray Organschi
Architecture: Elizabeth Gray and Alan Organschi
6:30 p.m.
Yale University, Hastings Hall
180 York St.
New Haven, CT
architecture.yale.edu

FRI.day 5
EVENT
Film
Tale of the Tongs
6:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

WEDNESDAY 10
EVENT
2014 BIG Event
6:00 p.m.
Independence Beer Garden
100 South Independence Mall West
Philadelphia
aia.png

LECTURE
Lecture: Gray Organschi
Architecture: Elizabeth Gray and Alan Organschi
6:30 p.m.
Yale University, Hastings Hall
180 York St.
New Haven, CT
architecture.yale.edu

FRI.day 12
EVENT
Habit III: The Role of Design—A Path to Sustainable Urbanization
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
ciaign.org

SATURDAY 13
EVENT
2014 Future Now Summit
8:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
ciaign.org

TOUR
Soho: New Architectural Interventions in a Historic District
11:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
ciaign.org

TUESDAY 16
EVENT
Conventional Roofing Assemblies: Measuring the Benefits of Light to Dark Roof Membranes and Alternative Insulation Strategies
12:00 p.m.
Philadelphia Center for Architecture
1218 Arch St., Philadelphia
aia.png

MEET THE DEVELOPERS:
Exploring Diversity
5:30 p.m.
African American Museum in Philadelphia
701 Arch St.
Philadelphia
aia.png

1ST PUBLIC FORUM:
Beacon Yards Urban Design Workshop
6:30 p.m.
BSA Space
290 Congress St., Boston
architects.org

POST YOUR OWN EVENTS AT ARCHPAPER.COM
In her prologue for *Building Seagram*, Phyllis Lambert begins with a question: “How could Philip Johnson ever have dreamed of being the partner of Mies van der Rohe? Why would my father [Samuel Bronfman, CEO of the Seagram Company] have placed me, without managerial or professional experience, in the position of selecting the architect for the Seagram building? And why would he have agreed to my appointment as director of planning for the building?”

In the years that followed the completion of Seagram, Lambert was to become a distinguished architectural historian, an effective preservationist, and a leading philanthropist. In 1963 she earned a degree from the School of Architecture at Illinois Institute of Technology, on the campus designed and built by Mies. By then, however, Mies no longer taught there, but his influence prevailed. Later, after achieving a license to practice, she was to become architect and planner for other family-related projects. In the summer of 1954, however, her credentials were understandably few. Only 27 years old, a 1948 graduate of Vassar, and recently divorced from a French banker after a five-year marriage, she was living in Paris, working as a sculptor. In June of that year she received from her father a sketch by Pereira & Luckman, an architecture and planning firm in Los Angeles. It was an image depicting the basic design theme for Seagram on the site finally chosen—Pak Avenue, between 52nd and 53rd, opposite the Racquet and Tennis Club and Lever House. With the hapless desire to please her dear daughter, Bronfman described the design as “Renaissance Modernized,” recalling the visit they had once made together to the Palazzo Farnese in Rome. “I found it horrifying,” Lambert writes. She promptly sent an eight-page typed letter with marginal notes in her own hand to “Dearest Daddy,” in the hope of mooting him and begging him to abandon the Luckman plan. It is a remarkable document, a facsimile of which is reproduced in full in an appendix of her book. A noteworthy paragraph lectures her eminent parent on the ethics of building. “You must put up a building which expresses the best of the society in which you live, and at the same time your hopes for the betterment of this society: You have a great responsibility and your building is not only for the people of your company, it is much more for all people, in New York and the rest of the world.” As the story goes, her letter by itself left him unmoved. He responded with a telephone call suggesting that she come home to choose the marble for the ground floor of the Luckman building that, in spite of her, he soon intended to construct. Her mother, believing that “Daddy” simply wanted her to come home from Paris, suggested he invite her to New York to possibly be of some real help. Lambert, however, explained, “It was the fire and conviction with which I wrote of the importance of the role of architecture in society and my belief that my father really wanted a great building that must ultimately have engaged his attention at a moment when the business-as-usual procedures that Seagram executives and professionals were applying to the project could hardly have galvanized him.”

Lambert believed herself to be living in an era when “the greatest contemporary architects, who were equal to those of the Renaissance were still alive.” She soon chose to go to New York to begin a comprehensive search to find the right genius for Seagram. Lou R. Crandall, president of George A. Fuller Company, the construction firm that had been chosen by Bronfman to build the yet to be fully designed skyscraper, had the intelligence to intervene in Lambert’s behalf. He persuaded her father that his daughter’s knowledge of architecture made her the ideal leader for this effort. He joined her and Philip Johnson in a six-week period during which the three visited the offices and significant completed work of Marcel Breuer, Walter Gropius, Louis Kahn, Le Corbusier, I.M. Pei, Paul Rudolph, Eero Saarinen, SOM, Mies van der Rohe, Frank Lloyd Wright, and Minoru Yamasaki, among others. Johnson, known for the Glass House and Brick Guest House on his estate in New Canaan, was about to leave his post as curator of architecture at MoMA to develop his practice, and as it turned out had been spending his time well with Lambert and Candall. Their criterion was first aesthetic, then pragmatic. To be chosen was a creative and inventive architect whose strengths Lambert would come to understand...
As Rohan puts it bluntly, “it was difficult for [Rudolph] to imagine any user other than himself.” It follows, then, that the architect’s own Beekman Place penthouse (1977–97) could be seen as a “summary statement about his work, reiterating his belief that it was worth taking risks to make architecture and urbanism that provoked strong reactions.” At the same time, Rohan finds in Rudolph’s poignant manipulation of space and light an echo of religious architecture, particularly of the Baroque. While the thrills of Rudolph’s intense, sectionally complex architecture are evidently not for everyone, many aspects of his work still resonate today. His concept of “topographical architecture” is an important forerunner of today’s landmark buildings awash in ramps, promenades, and stepping levels. He strived to release the hidden potential of ordinary building materials such as plywood (Walker Guest House, 1952–53), concrete block (Crawford Manor, 1962–68), and acrylic (Beekman Place penthouse). Equally important was his ongoing attempt to recover ornament and a sense of history for modern architecture, for example through the sculptural shaping of a plaza surface, or the hand-finishing (bush-hammering) of poured concrete ridges to form a “corrugated” surface glimmering with an aggregate of seashells and mica. And Rudolph’s non-parellel perspective sections—reproduced in high quality in this Pentagram-designed book, along with archival and contemporary photographs—leave no doubt that the search for architectural expression resides partly in the realm of representation.  

GIDEON FINK SHAPIRO IS A FREQUENT CONTRIBUTOR TO AN.

THE WORTHY CLIENT continued from page 28 and approve, if she hadn’t already. Ideally there would be a built urban skyscraper or two in his portfolio. Nevertheless, although manifestly successful, he must not be overburdened by major projects at the moment. Mies met every measure including a very important one—we shared Lambert’s conception of the ethics of building and the meaning of form. She quotes him, “Form is not the aim of our work, but only the result,” and adds that in 1932 he stated, “We should develop the new forms from the very nature of the new problems.” Crandall, notwithstanding whom Lambert might never have prevailed, favored Mies because working with him would be “double.” It was widely known that Le Corbusier, though the boldest vanguard choice, would be anything but. Lambert writes, “When Mies met my father at his apartment in New York the conversation was facilitated by the presence of my mother and Philip Johnson, who both spoke German; they took each other’s measure with genuine respect.” After the selection of Mies, Crandall was highly influential in the formation of the Seagram design and construction team. It was he who suggested that Johnson and Mies become associated on the project. Mies then offered Johnson a partnership for the work in gratitude for the more than 25 years that the younger architect and curator had critically supported his architecture. On December 1, 1954, five months after her famous letter to “Daddy,” Crandall named Lambert director of planning. Construction began, the site was cleared, and six months after her famous letter to “Daddy,” Crandall named Lambert director of planning. Design began, the site was cleared, and construction promptly followed. The official designation of the Seagram building as complete occurred on September 29, 1959. Lambert’s 306-page book is a straightforward account of what it was like to hold the power of client during the years of building Seagram, but it is ever so much more than that. The new skyscraper had become a great financial success. The company occupied 128,378 square feet of the space and the rest was filled with tenants paying among the highest office rents in New York City. Because Seagram no longer dominated the distillery industry, and there were other incentives, by 1976 her brother, Edgar M. Bronfman, who succeeded his father as CEO, began to consider selling the building (the senior Bronfman had died in 1971). In February 1980 the Teachers Insurance and Annuity Association of America bought it. As the major tenant Seagram could and did establish controls over the building’s future architectural life. Thus began Lambert’s long and successful battle to get the tower, the plaza, and the Four Seasons Restaurant established as a New York City landmark in 1989. In the book’s epilogue “Changing Hands” Lambert gives an unfailing account of the end of her family’s connection to Seagram. Edgar Bronfman had been selling the family’s liquor businesses to competitors, thereby enabling him to buy media and entertainment companies. These investments were failing. By 2002 Seagram no longer existed as a business because all its assets were gone, which was followed by its departure from the splendid building Mies created 43 years before. Yet, thanks to Lambert’s intensive efforts it is safely landmarked and remains an unforgettable presence in the city. But sadly, Seagram doesn’t live there anymore, except in Lambert’s honest and comprehensive book. MILDRED F. SCHNITZER IS A NEW YORK-BASED WRITER AND CRITIC.
ABX 2014
ARCHITECTURE BOSTON EXPO
THE NORTHEAST'S LEADING BUILDING INDUSTRY EVENT
OCTOBER 28–30
Boston Convention & Exhibition Center

Find your inspiration
An interactive marketplace with products and services for the commercial, industrial, municipal, and residential worlds, makes ABX the place to be for design professionals and aficionados alike. 10,000 of your colleagues await.

Register at abexpo.com

Produced by the Boston Society of Architects

ABX2014

Next Up...
OCTOBER 19 – 22, 2014 | MIAMI BEACH CONVENTION CENTER
WE’VE GOT YOU COVERED!
Visit TISEeast.com to attend or exhibit.

Photo Courtesy of the Greater Miami Convention & Visitors Bureau
Call 855-712-9132 to take advantage of discounted hotel rates in Miami Beach.

Partners:
American Monument Assoc. | Canadian Stone Assoc.
Elberton Granite Assoc. | Indiana Limestone Institute
Nat. Building Granite Quarries Assoc. | NW Granite Mfr. Assoc.

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
Contact:
Adriana Echandi
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com

International colloquium
Montréal, October 8-9, 2014
Canadian Center for Architecture

Berlin, London, New York, Paris, Seoul...
22 case studies presented by experts in the fields of architecture, industrial design, urban planning, semiology and neurology.

Register for webcast now.
mtlunesodesign.com/en
info 1 514 872-2023

Produced by
Montréal
Saint-Etienne

OCTOBER 28 – 30
Boston Convention & Exhibition Center

THE NORTHEAST'S LEADING BUILDING INDUSTRY EVENT

Find your inspiration
An interactive marketplace with products and services for the commercial, industrial, municipal, and residential worlds, makes ABX the place to be for design professionals and aficionados alike. 10,000 of your colleagues await.

Register at abexpo.com

Produced by the Boston Society of Architects

ABX2014

Next Up...
OCTOBER 19 – 22, 2014 | MIAMI BEACH CONVENTION CENTER
WE’VE GOT YOU COVERED!
Visit TISEeast.com to attend or exhibit.

Photo Courtesy of the Greater Miami Convention & Visitors Bureau
Call 855-712-9132 to take advantage of discounted hotel rates in Miami Beach.

Partners:
American Monument Assoc. | Canadian Stone Assoc.
Elberton Granite Assoc. | Indiana Limestone Institute
Nat. Building Granite Quarries Assoc. | NW Granite Mfr. Assoc.

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
Contact:
Adriana Echandi
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com

International colloquium
Montréal, October 8-9, 2014
Canadian Center for Architecture

Berlin, London, New York, Paris, Seoul...
22 case studies presented by experts in the fields of architecture, industrial design, urban planning, semiology and neurology.

Register for webcast now.
mtlunesodesign.com/en
info 1 514 872-2023

Produced by
Montréal
Saint-Etienne

OCTOBER 28 – 30
Boston Convention & Exhibition Center

THE NORTHEAST'S LEADING BUILDING INDUSTRY EVENT

Find your inspiration
An interactive marketplace with products and services for the commercial, industrial, municipal, and residential worlds, makes ABX the place to be for design professionals and aficionados alike. 10,000 of your colleagues await.

Register at abexpo.com

Produced by the Boston Society of Architects

ABX2014

Next Up...
OCTOBER 19 – 22, 2014 | MIAMI BEACH CONVENTION CENTER
WE’VE GOT YOU COVERED!
Visit TISEeast.com to attend or exhibit.

Photo Courtesy of the Greater Miami Convention & Visitors Bureau
Call 855-712-9132 to take advantage of discounted hotel rates in Miami Beach.

Partners:
American Monument Assoc. | Canadian Stone Assoc.
Elberton Granite Assoc. | Indiana Limestone Institute
Nat. Building Granite Quarries Assoc. | NW Granite Mfr. Assoc.

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
Contact:
Adriana Echandi
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com

International colloquium
Montréal, October 8-9, 2014
Canadian Center for Architecture

Berlin, London, New York, Paris, Seoul...
22 case studies presented by experts in the fields of architecture, industrial design, urban planning, semiology and neurology.

Register for webcast now.
mtlunesodesign.com/en
info 1 514 872-2023

Produced by
Montréal
Saint-Etienne

OCTOBER 28 – 30
Boston Convention & Exhibition Center

THE NORTHEAST'S LEADING BUILDING INDUSTRY EVENT

Find your inspiration
An interactive marketplace with products and services for the commercial, industrial, municipal, and residential worlds, makes ABX the place to be for design professionals and aficionados alike. 10,000 of your colleagues await.

Register at abexpo.com

Produced by the Boston Society of Architects

ABX2014

Next Up...
OCTOBER 19 – 22, 2014 | MIAMI BEACH CONVENTION CENTER
WE’VE GOT YOU COVERED!
Visit TISEeast.com to attend or exhibit.

Photo Courtesy of the Greater Miami Convention & Visitors Bureau
Call 855-712-9132 to take advantage of discounted hotel rates in Miami Beach.

Partners:
American Monument Assoc. | Canadian Stone Assoc.
Elberton Granite Assoc. | Indiana Limestone Institute
Nat. Building Granite Quarries Assoc. | NW Granite Mfr. Assoc.

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
Contact:
Adriana Echandi
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com

International colloquium
Montréal, October 8-9, 2014
Canadian Center for Architecture

Berlin, London, New York, Paris, Seoul...
22 case studies presented by experts in the fields of architecture, industrial design, urban planning, semiology and neurology.

Register for webcast now.
mtlunesodesign.com/en
info 1 514 872-2023

Produced by
Montréal
Saint-Etienne

OCTOBER 28 – 30
Boston Convention & Exhibition Center

THE NORTHEAST'S LEADING BUILDING INDUSTRY EVENT

Find your inspiration
An interactive marketplace with products and services for the commercial, industrial, municipal, and residential worlds, makes ABX the place to be for design professionals and aficionados alike. 10,000 of your colleagues await.

Register at abexpo.com

Produced by the Boston Society of Architects

ABX2014

Next Up...
OCTOBER 19 – 22, 2014 | MIAMI BEACH CONVENTION CENTER
WE’VE GOT YOU COVERED!
Visit TISEeast.com to attend or exhibit.

Photo Courtesy of the Greater Miami Convention & Visitors Bureau
Call 855-712-9132 to take advantage of discounted hotel rates in Miami Beach.

Partners:
American Monument Assoc. | Canadian Stone Assoc.
Elberton Granite Assoc. | Indiana Limestone Institute
Nat. Building Granite Quarries Assoc. | NW Granite Mfr. Assoc.
Architectural excellence live: debate, learn, be inspired

World Architecture Festival
Singapore
1–3 October 2014

2,000 global architects and designers
100 hours of live judging
90 industry shaping speakers
65 countries represented
60 hours of talks, debates and seminars

Exchange with WAF’s esteemed international jurors led by Richard Rogers

Follow @worldarchfest
World Architecture Festival
Email: info@worldarchitecturefestival.com
Call: +44 (0)20 3033 2020

worldarchitecturefestival.com
The largest gathering of landscape architecture professionals and students in the world!

> Nearly 500 EXPO Exhibitors
> More than 130 Education Sessions
> Earn up to 21 Professional Development Hours

www.aslameeting2014.com
The largest gathering of landscape architecture professionals and students in the world!

- Nearly 500 EXPO Exhibitors
- More than 130 Education Sessions
- Earn up to 21 Professional Development Hours

www.aslameeting2014.com
THE PAST AND FUTURE OF LANDSCAPE ARCHITECTURE IN NEW YORK CITY

2014 marks the 100th anniversary since the founding of the New York Chapter of American Society of Landscape Architects (ASLA-NY) and we have much to celebrate. From the early days of Central Park, to the recent opening of public parks on Governors Island and unveiling of the Rebuild by Design competition winners, the roles of landscape architects have evolved as a new generation are also resilient—we are able to take these difficult urban challenges we are confronted with and respond with solutions that are not only effective but creative and enduring. Throughout history in New York City, landscape architects have been directly involved in shaping the city’s most important spaces. Designed by landscape architect Frederick Law Olmsted and architect Calvert Vaux, Central and Prospect Parks have both stood the test of time and continue to thrive as our city’s most valuable amenities and urban park icons. The Bronx River Parkway, opened in 1923 and designed by landscape architects Hermann Merkel and Gilmore Clarke, became the model for the great American parkway that many of us drive on today. In the late 1920s when Robert Moses had grand ideas for expanding our roadways and parks, he looked to Clarke and landscape architect Michael Rapuano to develop the green parkway and park systems and that served as a catalyst for urban parks across our nation. During the Moses era over 650 new playgrounds were built in our city, including 15 playgrounds in Central Park, enabling the park to truly be for all people, including children. The ASLA-NY with founding member and landscape architect, A.F. Brinkerhoff, are responsible for the Great Lawn in Central Park. In 1931, they produced plans which transformed the unused lower reservoir into a verdant oval for recreational activity and leisure walks that today is one of the most popular spots in Central Park, not to mention the best place for a concert venue. In the 1960s, the Adventure Playground movement reinvented how playgrounds were designed. Led by landscape architect M. Paul Friedberg, these playgrounds aimed to give children more opportunities for exploration and discovery, providing spaces that foster cooperative play and creativity. This model for playground design is still being utilized today as communities want to give children something more than the typical playground. In more recent years, environmental and quality of life issues in New York have prompted even greater attention to our urban design. The PlaNYC initiative, spearheaded by then-Mayor Bloomberg, brought a new focus on improving our infrastructure. As more and more people look to New York for design inspiration, landscape architects and designers here are demonstrating that the bounds are endless. As long as our current and future city administration continues to foster all of the abilities that landscape architects bring to the table, New York will continue to thrive as a prime model of green urban design.

JENNIFER NITZKY, RLA, ASLA, ISA IS PRESIDENT-ELECT OF ASLA-NY AND PROJECT MANAGER AT ROBERT A.M. STERN ARCHITECTS.
GREENBUILD FEATURES three groundbreaking days of inspiring speakers, invaluable networking opportunities, industry showcases, LEED workshops and tours of the host city’s green buildings.

• **Shorten your search**: If it’s new and innovative, you’ll find it at Greenbuild.

• **Design your own Greenbuild experience**. Assemble a custom curriculum from three days of sessions, tours, summits and more – all specifically designed for architects.

• **Network with your peers** – all in one place, and all ready to share ideas and solutions.

Join us for the largest sustainable building event in the U.S. as the green movement marches into New Orleans this October!

Registration is now open. Visit [www.greenbuildexpo.com](http://www.greenbuildexpo.com) today to register!
Linear paver patterning and color variations were the vision to set the mood on this pedestrian bridge walkway. To bring your vision to life with paving stones there’s only one company to turn to: Unilock.

With national distribution and the broadest variety of paving colors, finishes and sizes in the industry, Unilock will partner with you to make your vision a reality.

With colors and textures that can be customized to emulate granite, marble, limestone or sandstone, this Unilock Umbriano® owes its striking beauty to a random dispersing of color and granite particles, creating a mottled surface that looks remarkably natural.

Unilock, helping bring your architectural vision to life.