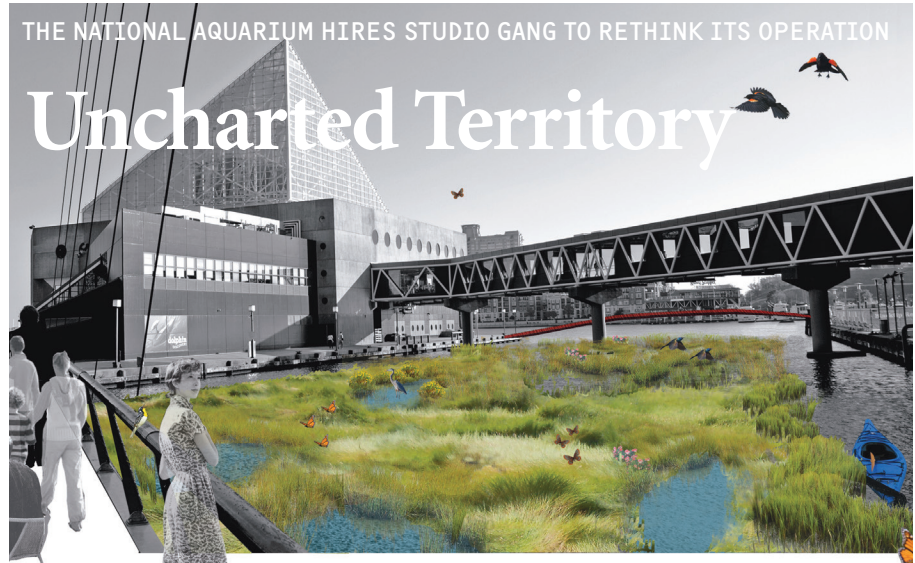


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THE NATIONAL AQUARIUM HIRES STUDIO GANG TO RETHINK ITS OPERATION

Uncharted Territory

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



APPLIED ECOLOGICAL SERVICES GIVES HISTORIC PHILLY PIER NEW LIFE

HISTORY REBORN

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



AECOM DESIGNING NEW PATH TO CONNECT EAST RIVER ESPLANADE

The Missing Link

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

SPECIAL ISSUE: LANDSCAPE
AN GETS A PEEK AT THE PRIVATE GARDENS THAT ARE SPROUTING IN HIGH END NEW YORK REAL ESTATE. SEE PAGE 20. HOW HIGH PERFORMANCE PLAZAS AND STREETSCAPES ARE MANAGING NEW YORK’S STORMWATER. SEE PAGE 23.

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MILLIONS IN FEDERAL FUNDS ALLOCATED FOR RESILIENCY EFFORTS

WILL REBUILD BE REALIZED?

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

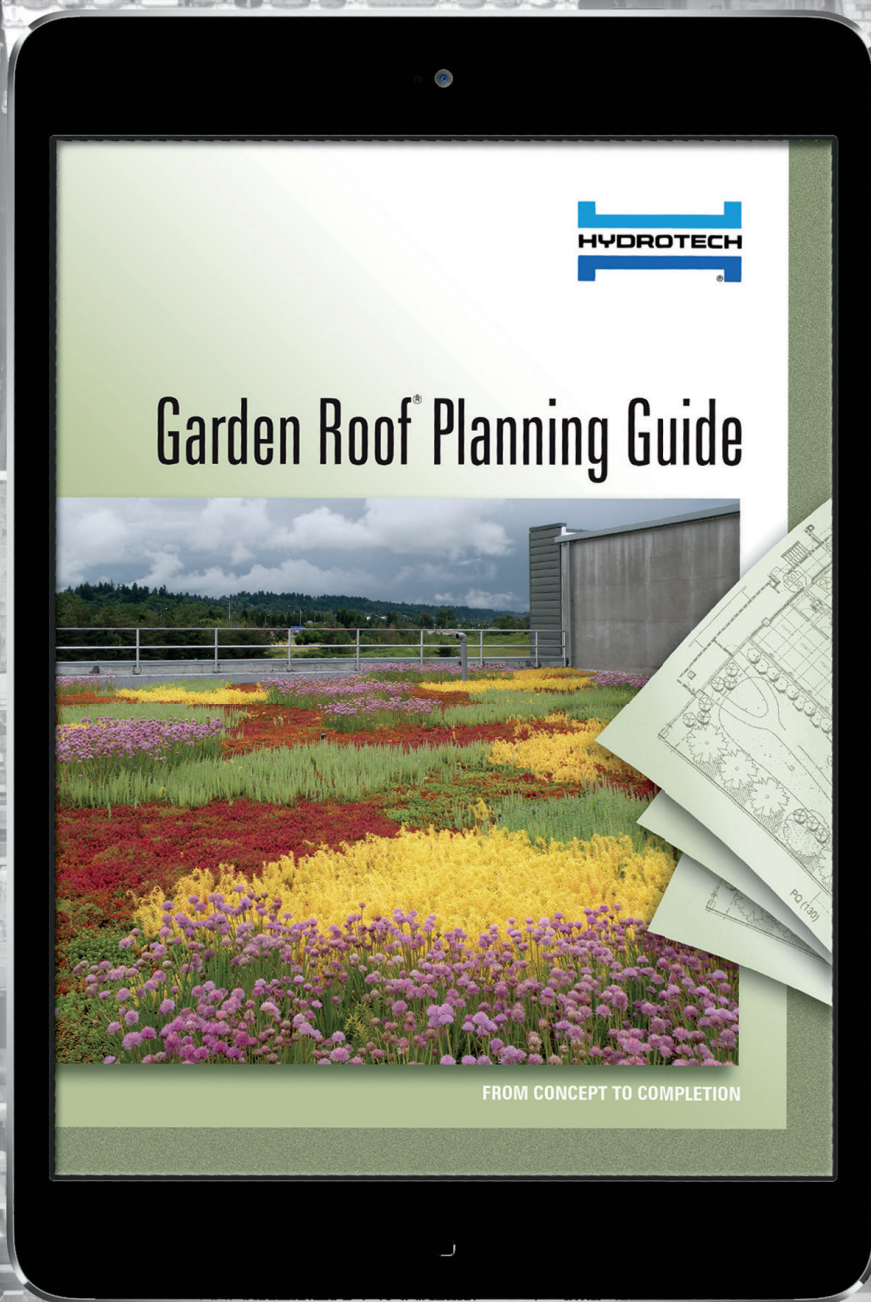


STEP INSIDE NEW YORK CITY’S LUSH AMENITY GARDENS
SEE PAGE 20

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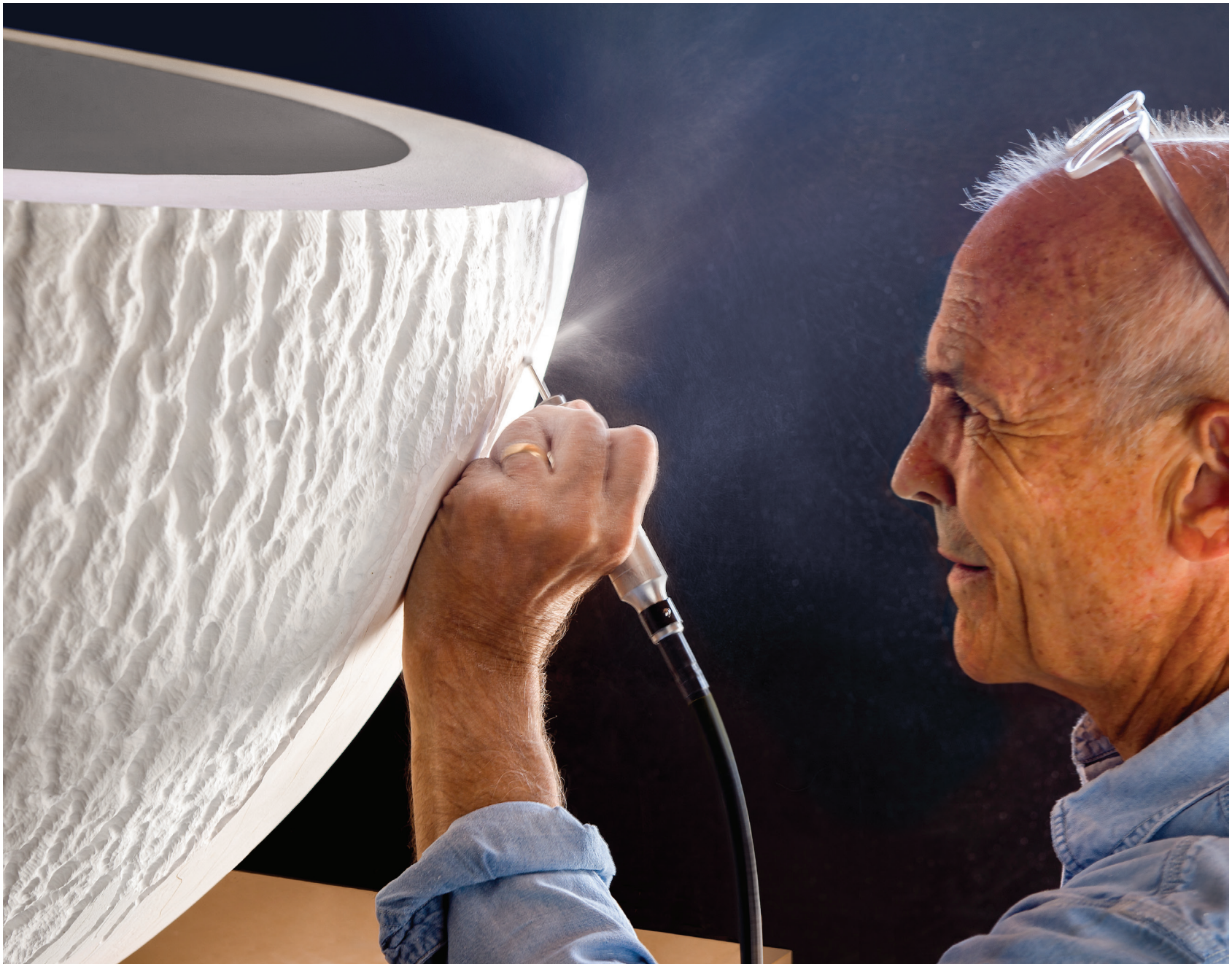
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VOLUME 12, ISSUE 10 SEPTEMBER 3, 2014. THE ARCHITECT'S NEWSPAPER
 (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE
 FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE
 ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007.
 PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.
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REDUCING RUN-OFF AND LITTER FOR CLEANER WATERWAYS

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 overflow 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 waterways that so many are working to protect.

Lacking alleys, 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 waterways). Each borough could boast a branded reusable bag or coffee cup and street waste reduction contests could be established between the boroughs.

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. **ALAN G. BRAKE**



COURTESY COOKFOX

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, "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 condos.

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 within 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.

HENRY MELCHER

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LETTER

SITTING ON THE DOCK

The following letter was left in the comments section of archpaper.com in response to Alan G. Brake's editorial "The Seaport Adrift" (*AN* 09_07.23.2014), which argued for more programming at Manhattan's South Street Seaport, such as housing.

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.

ANDREW WILD CARD
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LIBELOUS 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 sues critics."

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



DOUGLAS BOVITT



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 "soilets" 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.

HM



CONNIE ZHOU

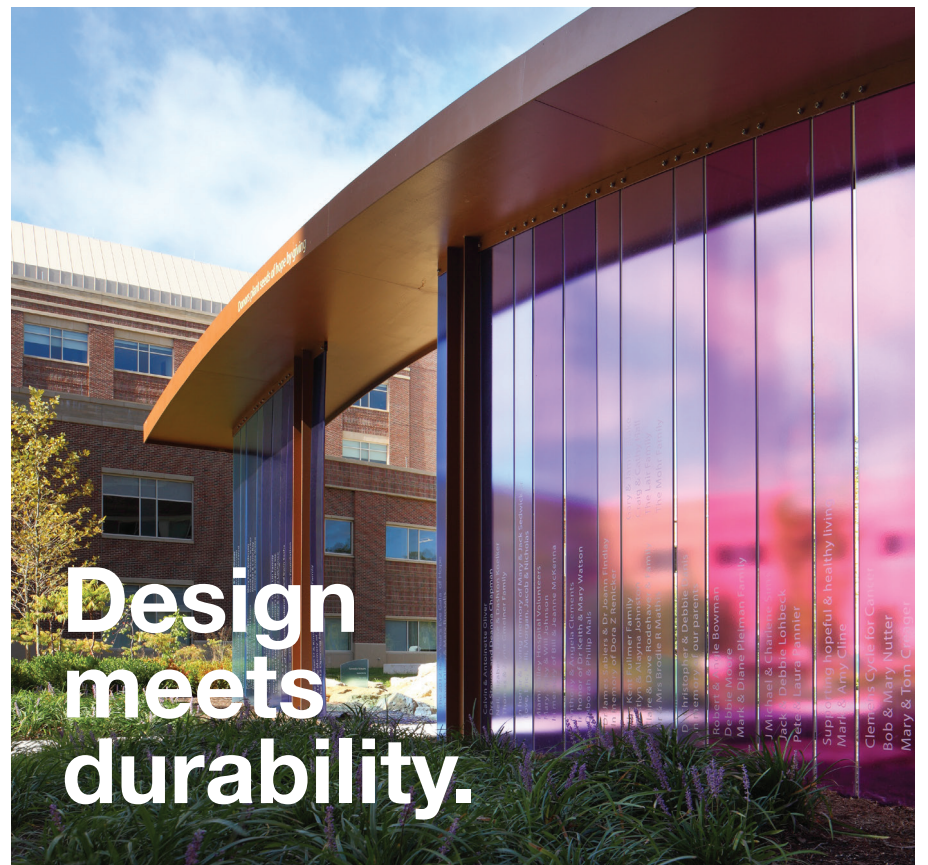
> THE PAVILION

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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 through 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, rattan 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**



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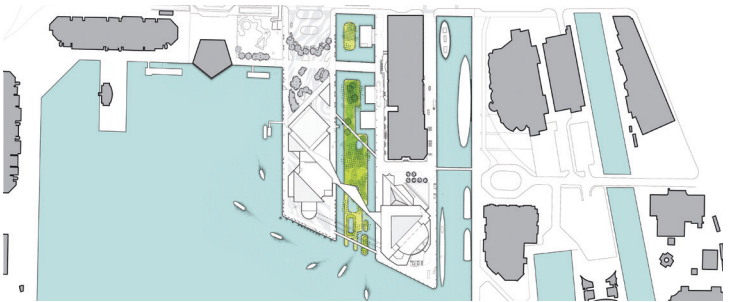
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The new design will embrace the aquarium's waterfront site.



COURTESY STUDIO GANG

UNCHARTED TERRITORY continued from front page Planet Australia exhibit, by Chermayeff, Sollogub & Poole. Gang was asked to recommend ways to weave together these different components so they seem more unified and tell a more powerful story about aquatic conservation.

Part of the commission is

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; and 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 aquaria 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.

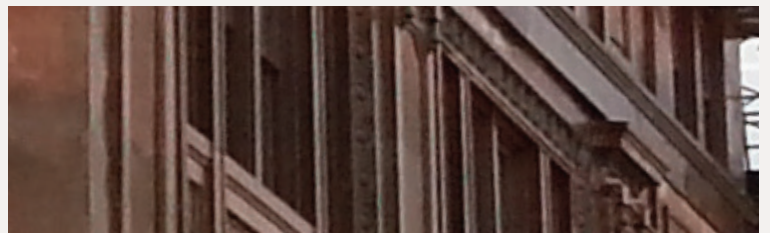
Phase four involves determining the future of NAI's eight Atlantic bottlenose dolphins and possible alternative uses for the Marine Mammal Pavilion. The design team is looking at the question of whether NAI should continue to exhibit dolphins, as it has since it opened. A debate on the ethical implications 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 Corwon recommended that the aquarium hire Studio Gang, and it did. **ED GUNTS**



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.

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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

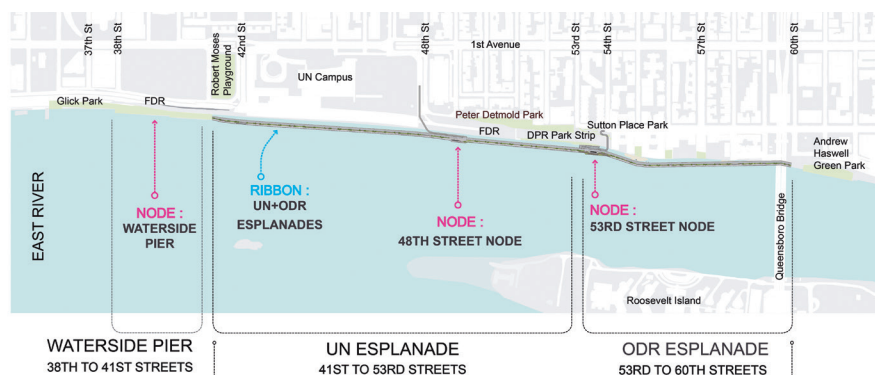
esplanade will feature a bike lane separated from the pedestrian walkway to streamline north-south movement along the East Side of Manhattan.

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



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.

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WILL REBUILD BE REALIZED?

continued from front page

plan to protect Staten Island's South Shore with "living breakwaters" made of oysters and \$125 million for Interboro's resiliency plan for Nassau County.

Later that day, Rebuild officials appeared in New Jersey to announce funds for two more winning proposals: \$150 million for MIT's "New Meadowlands" park in New Jersey and \$230 million for OMA's comprehensive flood

protection system for Hoboken.

But before any of these projects can break ground, the approved federal funds must be officially granted to the specific localities that will oversee them. "It is a very specific type of funding," said Amy Chester, the director of Rebuild By Design. "It is Community Development Block Grant Disaster Recovery funds, and that funding goes through a government process." That process is expected to start this fall

when HUD publishes a notice in its registry that the funds are available. After that occurs, the grantees must create action plans, which include public input, and detail how the funds will be spent. Once those plans are approved by HUD—likely some time this winter—the money will be available to spend.

As this process plays-out, the proposals will certainly change as they move from design to development and from architects to bureaucrats.

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.

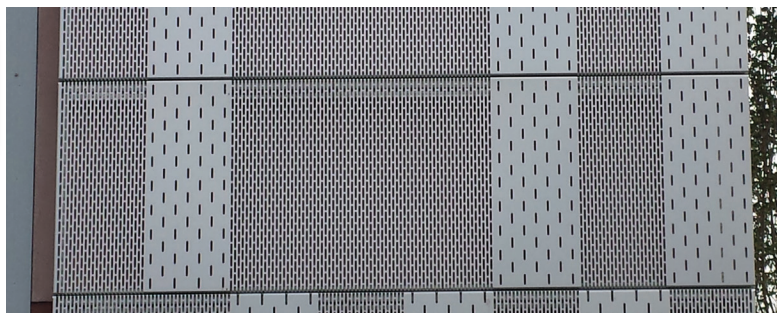
This was all reinforced by Daniel Zarrilli, the director of New York City's Office of Recovery & Resiliency, who told AN he has "every

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." **HM**

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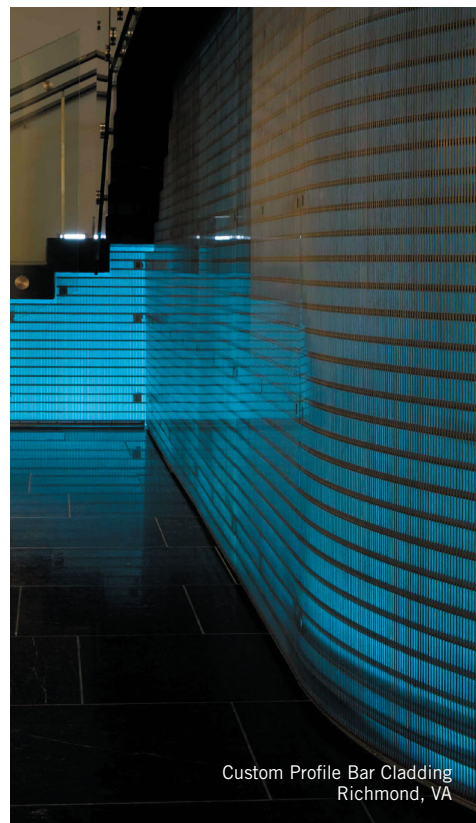


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COURTESY NYC ECONOMIC DEVELOPMENT CORP.

JUDGE APPROVES MEGAMALL FOR PUBLIC PARKLAND IN QUEENS

MALL FOR ALL

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

Willets Point West is only one piece of the \$3 billion, 62 acre Willets Point development. It is slated to rise on public land currently used as a parking lot for the New York Mets ballpark, Citi Field.

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. **HM**



INSIDE OUT



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.

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THE ARCHITECT'S NEWSPAPER SEPTEMBER 3, 2014

ACADEMIC TEAMS INVESTIGATE
COASTAL DEFENSE

Motoring in Jamaica Bay

While recent visitors to Fort Tilden were awash in the sounds of Janet Cardiff'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 Cardiff'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' 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 efficacy 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 LEIMBACH



DOUGLAS BOVITT

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 Fierabend 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

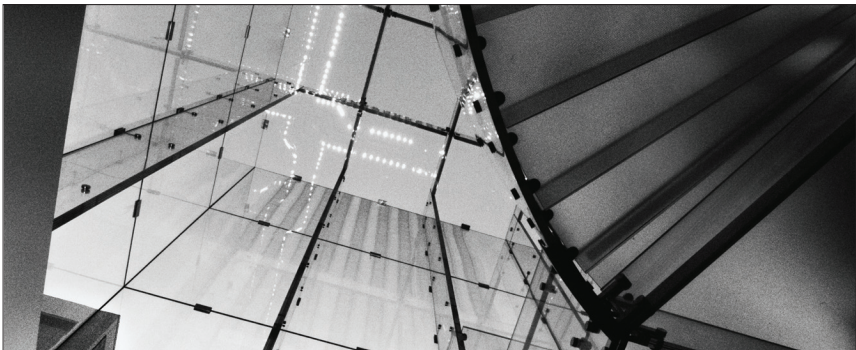
complete with a beer garden and restaurant. It planted 30 trees and created floating "water gardens" on the river itself.

On the shore-side of the site, Groundswell scattered bistro tables and chairs, hung over 50 handmade hammocks, and strung-up 800 feet of lights. A sense of spectacle is reinforced at Spruce Street's seven misting stations where vapor sprays out of iron pipes that were fabricated to appear like twisted trees.

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.

HM



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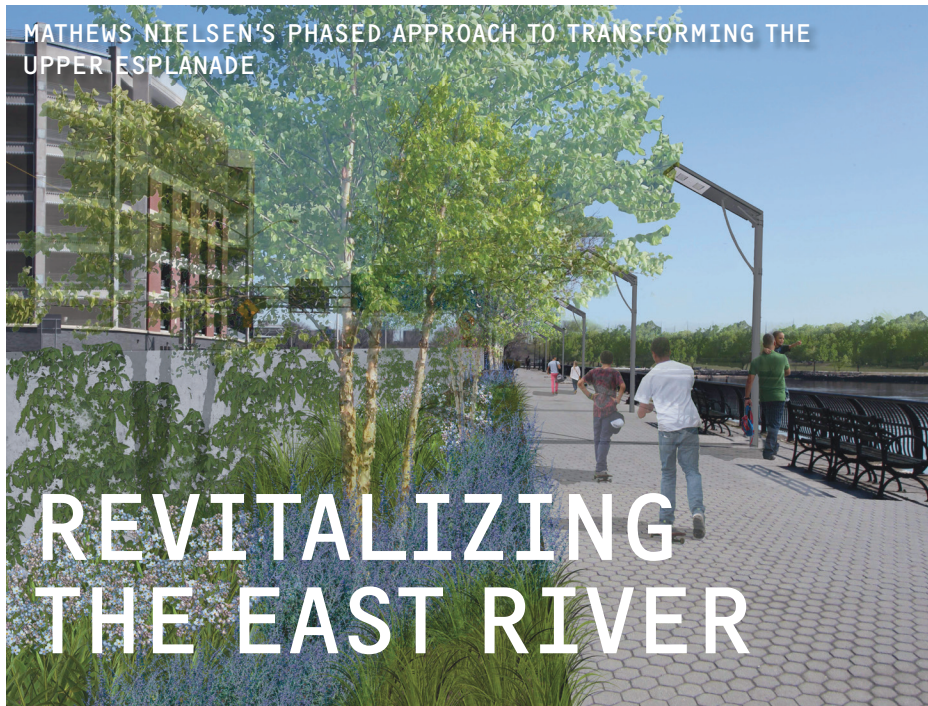
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MATHEWS NIELSEN'S PHASED APPROACH TO TRANSFORMING THE UPPER ESPLANADE



REVITALIZING THE EAST RIVER

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.

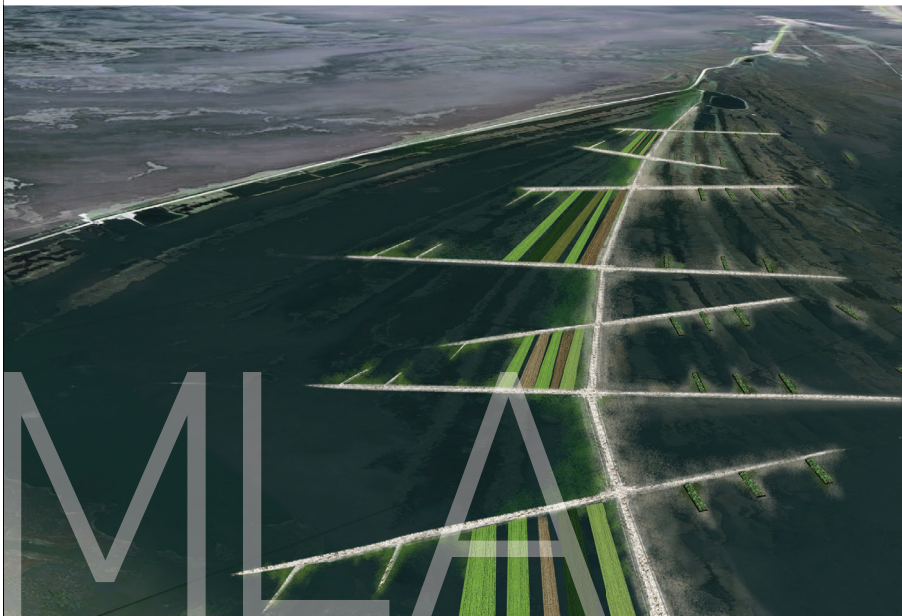
CIVITAS Project Manager for the Esplanade, Maura Smotrich, explained that there are several other non-profits, institutional organizations, and community groups with a vested interest in the waterfront design, and the best way to promote the transformation is to advance the design development through 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 their 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. **AB**

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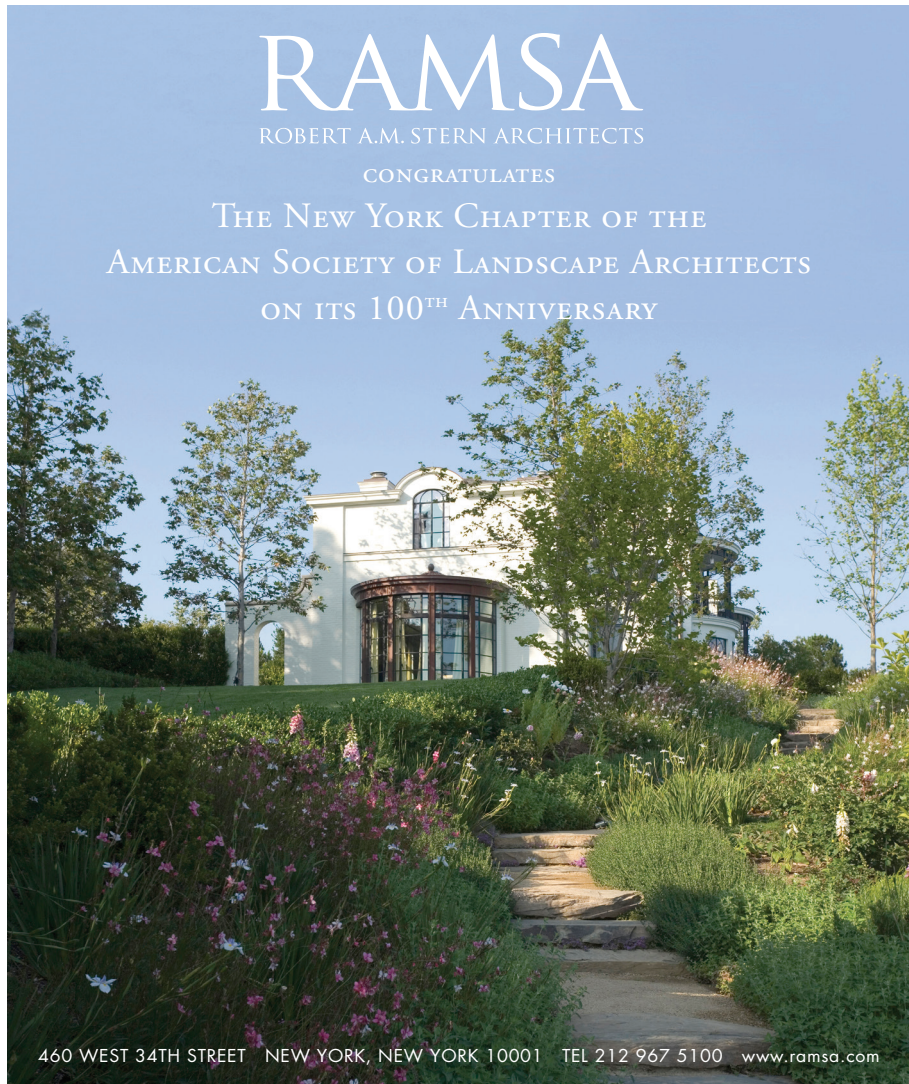
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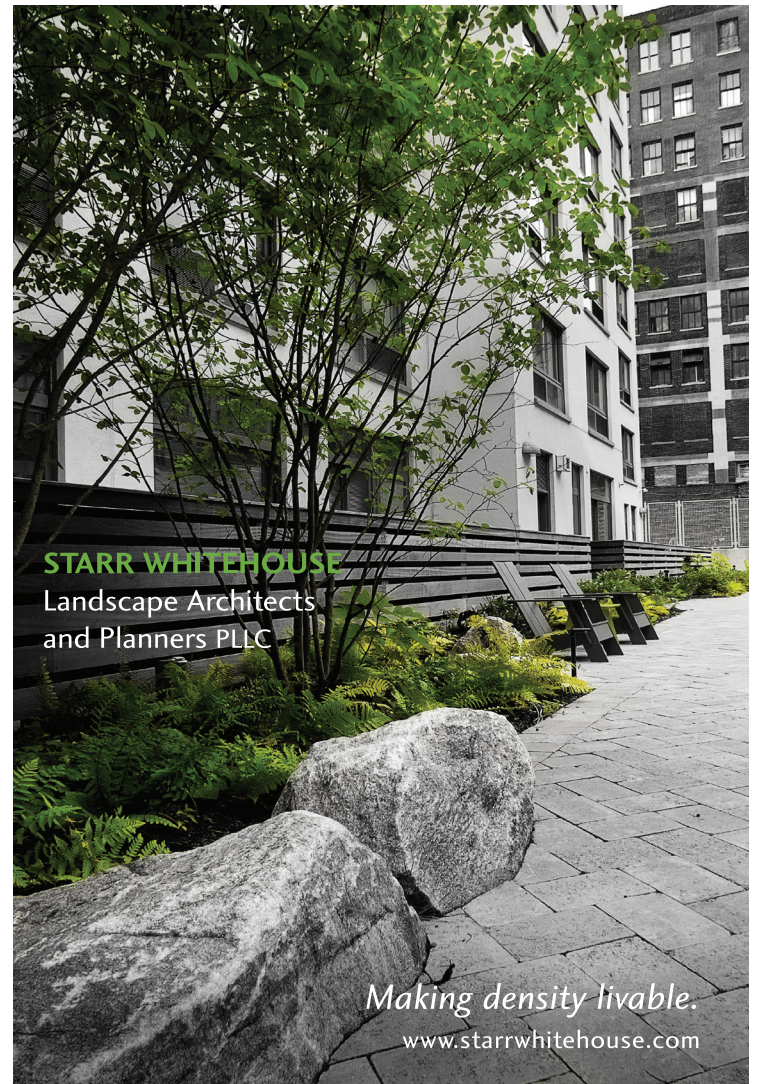


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Bloomberg-era plan forward with one significant change: the two luxury condo towers now must be 30 percent affordable. The mayor's office claims that Brooklyn's high real estate pricing and cost-saving measures at the park make it possible to add affordable housing while still generating the necessary funds. The plan was immediately met with public backlash. A lawsuit was even filed against the project in state supreme court.

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," 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. **HM**

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, the controversy started anew in May when the Brooklyn Bridge Park Corporation announced an RFP for the site. With nearly 75 percent of the park complete and other park-side development underway, the de Blasio administration pushed the

COURTESY HOWARD HUGHES

PROVIDENCE AIMS TO REVITALIZE ITS CENTRAL SQUARE SEARCHING FOR A CENTER

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 Klopfer 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.

“Our master plan shows eight to ten specific spaces with eight to ten scenarios of use. The plaza was designed to house all those kinds of uses with a variety of intensities from active to passive.” On the bus mall site, the master plan shows a formal garden around a fountain called Judicial Square, a space for farmers markets and community gatherings called Market Square, and Civic Plaza in front of City Hall with a restaurant. “We broke the bus mall into several spaces, designing through program rather than physical space,” said Powers.

Ultimately, 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.”

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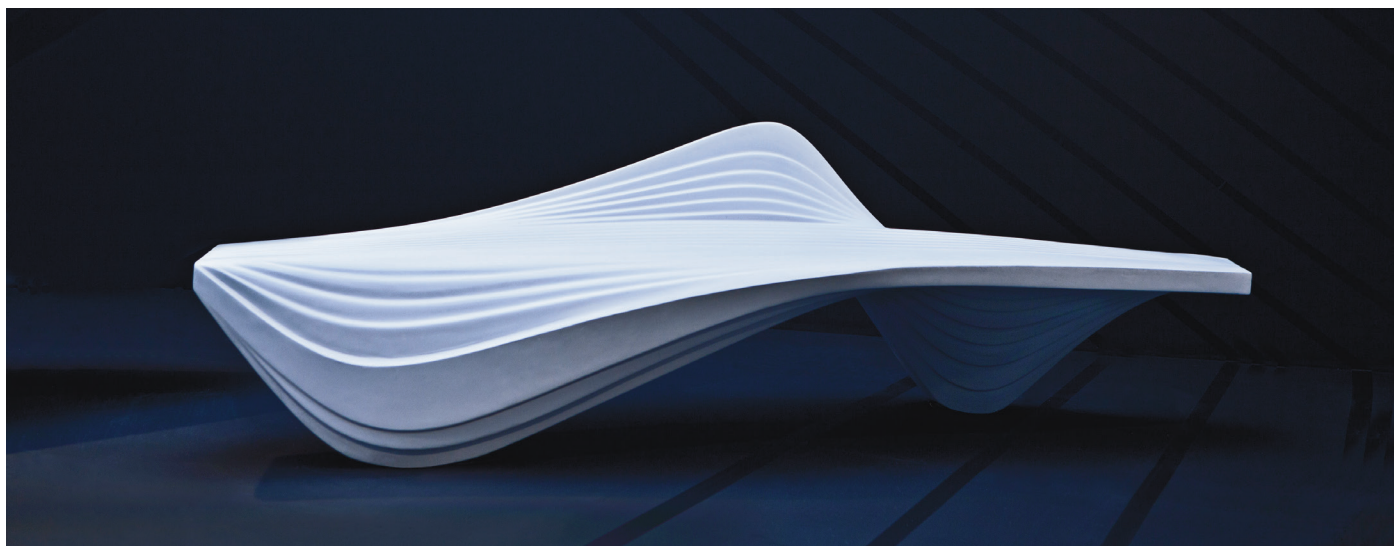
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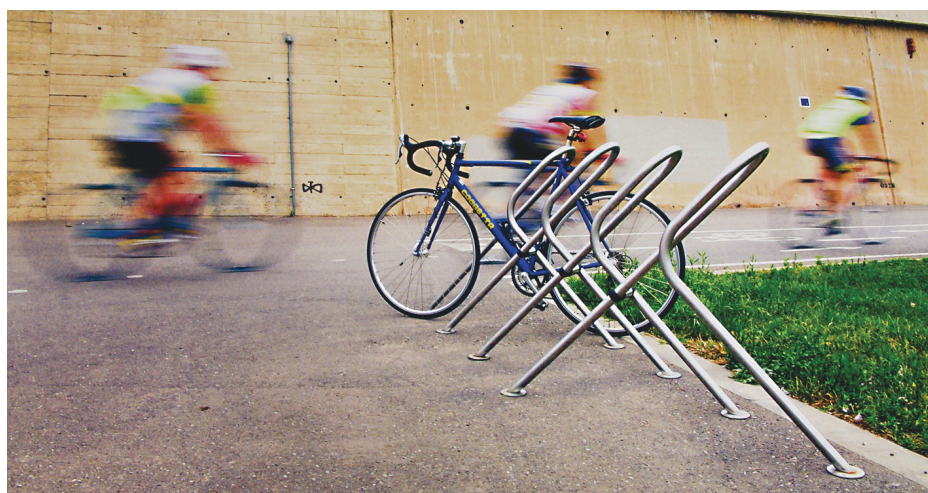
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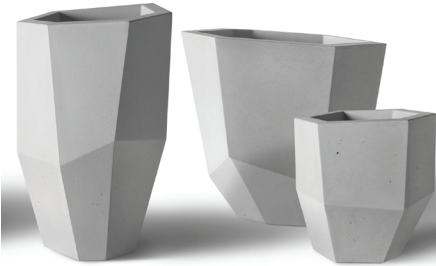
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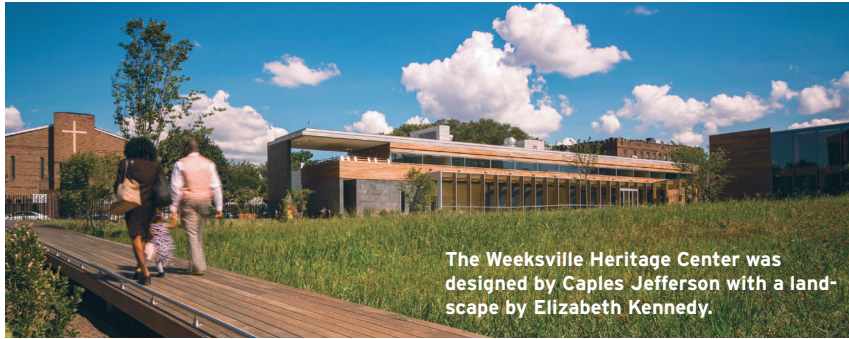
In natural grey concrete, or custom hues from Davis Colors. In 27-, 30-, 39-, and 45-inch heights.

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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.



The Weeksville Heritage Center was designed by Caples Jefferson with a landscape by Elizabeth Kennedy.

ELIZABETH KENNEDY LANDSCAPE ARCHITECT

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 underestimated 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 are 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. (Re)development and gentrification draw ire 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.

ELIZABETH KENNEDY IS THE PRINCIPAL OF ELIZABETH KENNEDY LANDSCAPE ARCHITECT.

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Architect: Morris Adjmi Architects

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COURTESY DIRTWORKS

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



COURTESY OF GOTHAM ORGANIZATION

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



COURTESY OF SHIGEO KAWASAKI, THOMAS BALSLEY ASSOCIATES

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



COURTESY WORKSHOP/APD AND GUNN LANDSCAPE ARCHITECTURE

PRINTING HOUSE MEWS

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.”

Architect: Workshop/apd
Landscape architect: Gunn Landscape Architecture



COURTESY FUTURE GREEN STUDIO

345 MEATPACKING

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 marquee, 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.”

Architect: DDG
Landscape architect: Future Green Studio





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STREETSCAPES AND PLAZAS ARE BEING TRANSFORMED INTO HIGH PERFORMANCE SITES FOR STORMWATER MANAGEMENT. BY ALEX ULAM

STEMMING THE TIDE

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



COURTESY AECOM





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 dedicated funding source through PlanNYC for building stormwater "Greenstreets" outside of the priority areas but the funding ran out. "There are a whole lot of reasons that it is important to do green infrastructure everywhere—it is inefficient to have stormwater run into your sewage treatment plant," said Jeanette Compton, former director of the New York City

Parks Department's Green Streets program. But city funds are limited, noted Compton, currently associate director of City Park Development at The Trust for Public Land, adding that outside of the priority areas, "these types of projects aren't part of proving to the state regulators that we are complying with our water regulations."

Another obstacle is that green stormwater infrastructure is still 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 storm water 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 tree 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 Quennell Rothschild & Partners, garden designer Piet Oudolf, and environmental engineering firm eDesign Dynamics. As 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



New streetscapes in Hudson Square have permeable pavers and trenches with structural soil that will capture millions of gallons of run-off; **Below:** The new Liberty Park Plaza, adjacent to the World Trade Center site, also designed by AECOM, will also incorporate advanced stormwater retention systems.

root expansion.

To make the project more environmentally sustainable and to provide additional greenery for the space the design team also pushed to have ten enormous bioswales installed. These 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 stormwater 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 overburdened 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."

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SEPTEMBER

**WEDNESDAY 3
EVENT**
Oculus Book Talk: Szenasy, Design Advocate
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

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

Women in Design
6:00 p.m.
BSA Space
290 Congress St.
Boston
architects.org

EXHIBITION OPENING
Urban SOS: Towards a New Industry Charrette & Exhibition Opening
5:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.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

**FRIDAY 5
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 Exotic States of Manipulated Matter
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Games and Architectural Design: Not Your Father's Atari
6:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

Passive House New England
6:30 p.m.
BSA Space
290 Congress St.
Boston
architects.org

**WEDNESDAY 10
FILM**
Tale of the Tongs
6:00 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

**THURSDAY 11
EVENT**
2014 BIG Event
6:00 p.m.
Independence Beer Garden
100 South Independence
Mall West
Philadelphia
aiaphiladelphia.org

Architecture for Humanity Boston
6:30 p.m.
BSA Space
290 Congress St.
Boston
architects.org

LECTURE
Kay Bea Jones
6:30 p.m.
Yale University, Hastings Hall
180 York St.
New Haven, CT
architecture.yale.edu

**FRIDAY 12
EVENT**
Habitat III: The Role of Design—A Path to Sustainable Urbanization
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

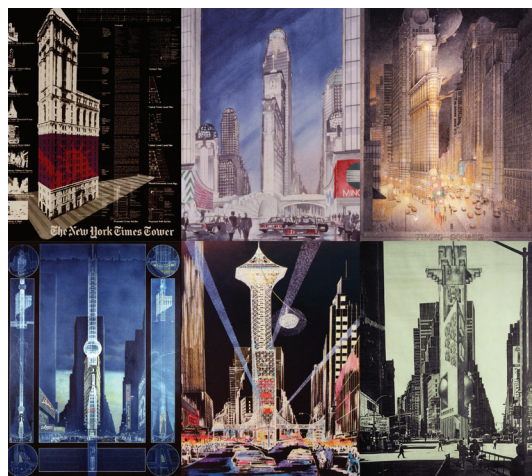
**SATURDAY 13
EVENT**
2014 Future Now Summit
8:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

TOUR
SoHo: New Architectural Interventions in a Historic District
11:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.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
aiaphiladelphia.org

Meet the Developers: Exploring Diversity
5:30 p.m.
African American Museum in Philadelphia
701 Arch St.
Philadelphia
aiaphiladelphia.org

1st Public Forum: Beacon Yards Urban Design Workshop
6:30 p.m.
BSA Space
290 Congress St., Boston
architects.org



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Times Square is one of the most renowned cultural hubs in the entire world. It is commonly heralded as the perfect tourist attraction: full of bright lights at night, giant LED billboard signs, and men in furry costumes of Elmo and the Cookie Monster. *Times Square 1984: The Postmodern Moment*, currently on view at The Skyscraper Museum, enlightens visitors with the recent history of Times Square and how it became what it is today. The exhibition is composed of a mix of photographs, blueprints, and films that depict the gradual evolution of the area. The exhibition is key to understanding how the area went from seedy to family friendly, and came to attract media and finance alongside its longstanding theater tenants.

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RECOVERING A MASTER

The Architecture of Paul Rudolph
Timothy M. Rohan
Yale University Press
\$65.00

Paul Rudolph liked to work and live in midair. His drafting desk at his New York office from 1965 to 1969 was perched on a cantilevered mezzanine platform overlooking the reception lobby 20 feet below. At his Beekman Place penthouse in Manhattan, his grand piano and drafting desk were placed on a balcony high above the living room, while his shower/bath had a clear Plexiglass floor that formed the ceiling of the kitchen and guest apartment below. It was not just that Rudolph liked vertiginous catwalks, precipices, and rail-less stairs, but rather that he saw architecture as a physical and emotional stimulant. The designed environment, he believed, should quicken the pulse and awaken the imagination, reaffirming the humanity of the user by eliciting a sense of wonder and demanding active participation. That is one of the many ideas explored in Timothy M. Rohan's *The Architecture of Paul Rudolph*, the first comprehensive and scholarly study of the architect's five-decade career, and a lucid one at that.

Although Rudolph (1918–1997) has reemerged in our time as an important reference, his work and life have until now remained partially shrouded by the residue of old controversies that made it difficult to separate rumor from fact. Rohan, an associate professor of art history at the University of Massachusetts at Amherst, researched

Rudolph's papers at the Library of Congress and interviewed many of Rudolph's former associates to construct this systematic and readable monograph, which follows his 2001 Harvard Ph.D. dissertation. He traces Rudolph's rise from an art-loving student who wanted to study architecture and design movie sets in the 1930s, to a designer of lightweight modern Florida beach homes in the 40s, to a "maverick" who challenged the international style in the 50s, to an inadvertent "Establishment Man" of the 60s, to a lonely master retreating to a world of private interiors and Southeast Asian projects in the 70s–90s. Yet Rudolph's aesthetic brand of "humanism," derived from the theories of Geoffrey Scott via Vincent Scully, seems never to have wavered.

Rudolph's reversal of fortune appears to have climaxed in the 1969 fire that ravaged the Yale Art & Architecture building, his masterpiece, four years after he surrendered his chairmanship of Yale's architecture department and six years after the building was opened. But as Rohan shows, this notorious calamity—which devastated Rudolph and left him unable to speak about the building for many years—was only one of several factors that contributed to his professional decline and loss of reputation. Critics increasingly accused him of prioritizing personal expression above function and economy (he countered that his search for architectural expression was not about personal expression, and that he favored economical materials such as concrete brick and prefabricated home modules). There was the problem of homophobia, exacerbated by the publication of photographs of his erotically-charged bedroom in the *New York Times Magazine* in 1967. Most ominous of all to his career was a larger sociopolitical change: the collapse of what Godfrey



COURTESY YALE UNIVERSITY PRESS

Hodgson called the "liberal consensus," a dominant trinity of big government, big business, and big academia that was attacked from both the left and the right, resulting in a dearth of civic and institutional commissions.

Rohan wisely refrains from using the term "brutalism" except by way of reference to Reyner Banham and the Smithsons. This not only reflects Rudolph's own distance from the term, but also allows Rohan to consider Rudolph's work in light of more meaningful categories of analysis such as monumentality, urbanism, and decoration. The book reveals, with vividness and nuance, lesser-known but important projects such as the Jewett Arts Center (1955-58), Southern Massachusetts

Technological Institute (1963–72), and the Hirsch House (1966–67). Although the narrative is consistently respectful, sometimes admiring, of Rudolph's design intentions and results, it does not shy from describing how some experiments fell short of their mark, such as the Oriental Masonic Gardens modular housing complex in New Haven (1968–71) or the Boston Government Services Center (1962–71), whether because of poor construction or maintenance, changes in patronage, or misguided design. The chapter on "scenographic urbanism" is a fascinating case in point, describing Rudolph's ambition to create lively public spaces by drawing upon historic

continued on page 29

The Worthy Client

Building Seagram
Phyllis Lambert
Yale University Press
\$65.00

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 5-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—Park Avenue, between 52nd and 53rd opposite the Racquet and Tennis Club and Lever House. With the hapless desire to please his 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 closely typed letter with marginal notes in her own hand to "Dearest Daddy," in the hope of making him aware of his folly 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 companies, 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, explains, "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 come 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



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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 Crandall.

Their criterion was first aesthetic, then pragmatic. To be chosen was a creative and inventive architect whose strengths Lambert would come to understand

continued on page 29



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RECOVERING A MASTER continued from page 28 European plazas, the art of making stage scenery, and the scale of the modern city.

A portrait emerges of an architect who aspired to reshape the public realm with monumental civic architecture and urban planning, but whose ideas and talent actually translated best into rarefied spaces for self-selecting users. Perhaps Rudolph's daring and masterfully theatrical spatial sequences, often comprising intricate changes in level and dramatic contrasts, were too mannered or confusing for the general public—or for the budgets of public buildings. The setbacks that can be attributed to flawed design come across mostly as variants of putting the art of architecture before the needs of a building's occupants.

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 landform 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, 1962–66), 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-pareil 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—he 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 1922 he stated, "We should develop the new forms from the very nature of the new problems."

Crandall, without whom Lambert might never have prevailed, favored Mies because working with him would be "do-able." 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. 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 128,387 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 unflinching 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. SCHMERTZ IS A NEW YORK-BASED WRITER AND CRITIC.



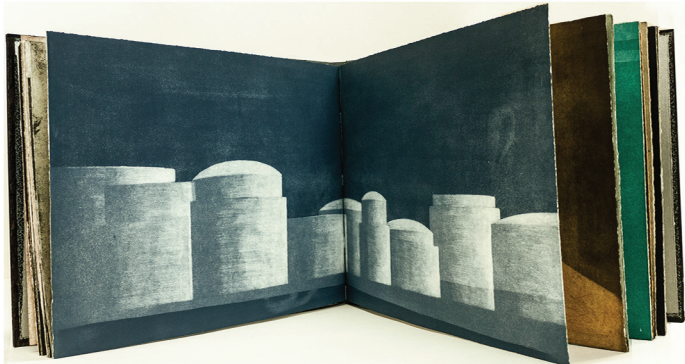
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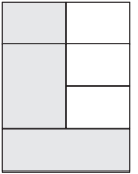
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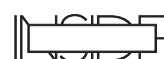
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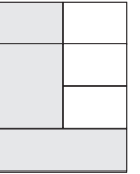
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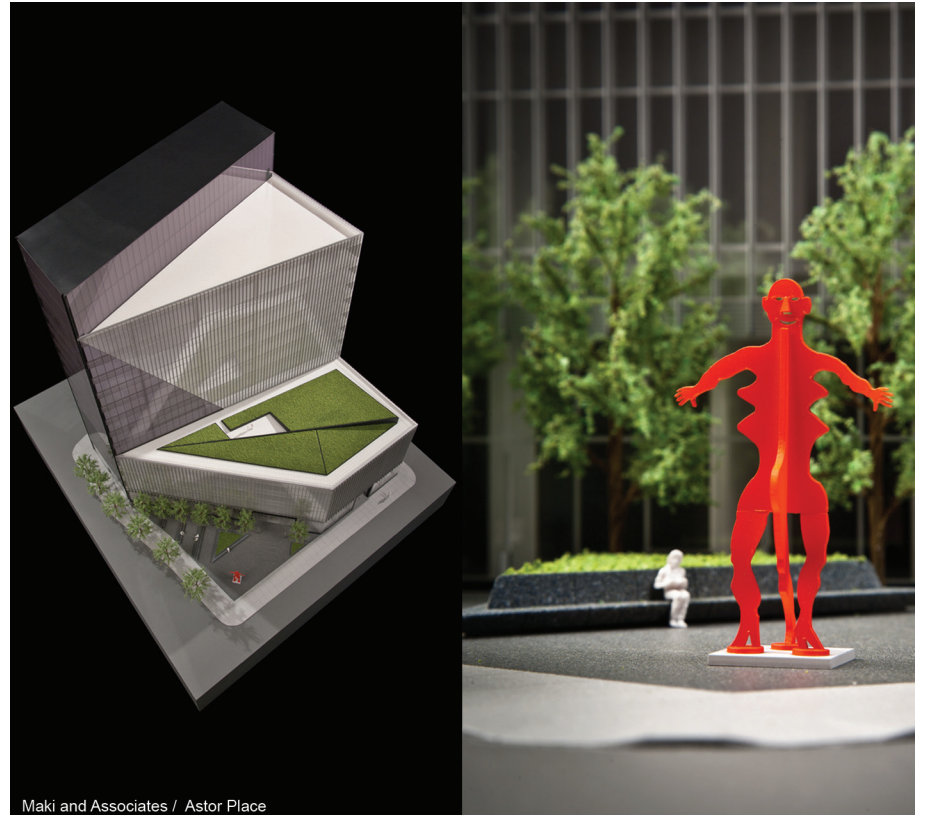
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THE PAST AND FUTURE OF LANDSCAPE ARCHITECTURE IN NEW YORK CITY

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 of parks and green spaces are redefining the urban environment of the future. Central Park was originally designed as a place where all people can enjoy and escape the busy city life. Our new definition of urban public spaces not only includes equity for all to enjoy them but also the need to address sustainability, stormwater management, and high performance design. Our waterfronts need to be designed to withstand sea level changes and possible flooding. Streets need to be safer for pedestrians while providing more environmentally sound means to collect stormwater. Rooftops need to not only provide added amenity space but also cool buildings and provide much needed green space in a city that is primarily paved. The reduced open space in our city has led to an increase in urban rooftop farming. Our urban environment needs to be more resilient. Fortunately, landscape architects 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 profession as city agencies turn to landscape architects for expertise in providing more effective and sustainable design solutions. The PlaNYC initiative, spearheaded by then-Mayor Bloomberg, brought a new focus on urban design to improve the quality of life in our city while making green design a much higher priority. Once again, landscape architects were needed to improve and expand our parks, develop new stormwater standards, create green roofs and urban farms on top of buildings, and improve our waterways to restore coastal ecosystems as well as provide recreational opportunities. After Superstorm Sandy devastated our region, it was clear that smarter resiliency strategies for rebuilding were critical. What resulted were bold new high performance

designs like those developed through the Rebuild by Design competition, in which landscape architects were at the forefront of the winning design proposals.

Landscape architecture in New York has been receiving more and more publicity and exposure due to cutting edge design and creative new urban spaces that are serving as the model for other municipalities. The High Line, Brooklyn Bridge Park, and Governors Island all redefined urban parks and news reports, articles, blog posts, photos, and social media have exposed landscape architecture to an even broader audience, making the profession more well known. Even President Obama used the term "landscape architects" in a recent speech 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.

A few years ago, Alan G. Brake wrote about landscape architecture's ascendance and the growing importance of the profession. It is becoming more and more evident that our time is now and New York City is a great place to be a landscape architect.

JENNIFER NITZKY, RLA, ASLA, ISA IS PRESIDENT-ELECT OF ASLA-NY AND PROJECT MANAGER AT ROBERT A.M. STERN ARCHITECTS.

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