
2003
RUDY BRUNER AWARD
PROJECT DATA



PROJECT DATA

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name Bridgemarket Location New York, NY

Owner The City of New York

Project Use(s) Commercial development with restaurant retail space, food market, and outdoor public plaza

Project Size 90,000 square feet Total Development Cost +/- \$55 Million

Annual Operating Budget (if appropriate) N/A

Date Initiated 1972 Percent Completed by December 1, 2002 100%

Project Completion Date (if appropriate) March 2000

Attach, if you wish, a list of relevant project dates List attached

Application submitted by:

Name Betsy Rounds Title Public Relations and Marketing Coordinator

Organization Hardy Holzman Pfeiffer Associates LLP

Address 902 Broadway, 19th Floor City/State/Zip New York, NY 10010

Telephone (212) 677-6030 Fax (212) 979-0535

E-mail brounds@hpha.com Weekend Contact Number (for notification): 917-821-2135

Key Participants (Attach an additional sheet if needed)

Organization	Key Participant	Telephone/e-mail
Public Agencies	New York City Landmarks Preservation Commission	Sherida Paulsen, Chair (212) 669-7700
Architect/Designer	Hardy Holzman Pfeiffer Associates LLP	Hugh Hardy, Founding Partner (212) 677-6030
Developer		
Professional Consultant	N/A	

Community Group	Community Board 8, Manhattan	Kenneth M. Moltner, Chair (212) 758-4340 M. Barry Schneider, former Chair (2001)
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Other	Municipal Arts Society	Frank E. Sanchis III (212) 935-3960
	New York Landmarks Conservancy	Roger P. Lang, Dir., Community Programs (212) 995-5260

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

Direct Mailing Magazine Advertisement Previous RBA entrant Other (please specify)
 Professional Organization Newsletter Previous Selection Committee member
 Magazine Calendar

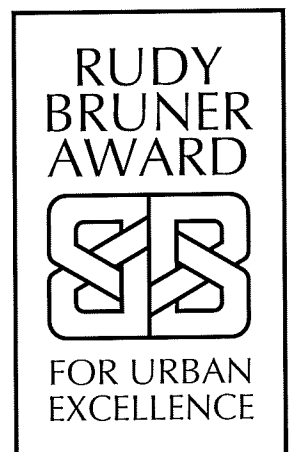
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Signature Betsy Rounds 12/15/02

List of Relevant Project Dates

- 1972 Office of Midtown Planning and Development undertook the Queensboro Bridge Area Study to formulate implementable policies and design proposals toward the use of land and public facilities for the area bounded by 52nd Street to 66th Street and Park Avenue to the waterfront.
- 1973 The City approved a resolution to lease Bridgemarket to the American Cinematheque for a \$6.5-million film museum and exhibition center. The American Cinematheque floundered for lack of funds.
- 1975 New plans are unveiled for a \$2-million, two-story International Fair of food stores, movies, restaurants, and boutiques, which flounders after community opposition to the project.
- 1977 Developer Harley Baldwin proposes a market under the bridge designed by Hardy Holzman Pfeiffer Associates. Modeled after European marketplaces, it is to house ground-floor food stalls for independent dealers, including butchers, greengrocers, and pasta-makers; a new mezzanine level with six ethnic-food restaurants; and, in an area south of the bridge then in use as a parking lot, the creation of an open-air plaza containing two farmer's market sheds, a greenhouse and a planting area.
- 1978 The project is approved by all relevant city government bodies, and the city's general services department enters into a lease with the Economic Development Corporation (then the Public Development Corporation) with a sublease to Harley Baldwin. However, after plans were finalized, the New York State Assembly's Committee on Cities blocked the project. It felt that New York City was short-changed in the lease.
- 1981 Harley Baldwin enters into a partnership with Sheldon Gordon called Bridgemarket Associates. Together they renegotiate the lease with the EDC.
- 1982 All necessary approvals had been gained: the Board of Estimate, the City Planning Commission, the City Art Commission, the Landmarks Preservation Commission, the Landmarks Conservancy, the Manhattan Borough Board, the State Legislature, Community Boards 6 and 8, and 19 city agencies.
- 1983 Teachers Insurance and Annuity Association agreed to provide the \$23-million financing for construction by way of a mortgage loan to the developers.
- 1984 Major repairs on the upper level of the bridge by the State Department of Transportation prevented excavation work from proceeding on the project.
- 1986 The Landmarks Preservation Commission holds a public hearing for final review of a modified plan—larger and more ambitious than the original. Concerns were expressed, including that changes were too elaborate and would obscure too large a portion of the bridge. With modifications, the plan was approved.
- 1987 Construction began with a gala groundbreaking ceremony.
- 1988 The Sutton Area Community, Inc. files suit against Bridgemarket Associates, contesting the validity of the lease. The suit sent the title insurance firm away. Construction ground to a halt after the developers were unable to obtain the \$28 million in title insurance and the project lenders suspended their financing. Prior to this stoppage, demolition, excavation, and the majority of the cleaning program had been completed.
- 1989 Through a series of negotiations among the Public Development Corporation, the neighborhood association and the developer, a settlement is reached and the lawsuit dropped. In exchange, the developers agree to scale down the project by providing less commercial space and more public space. The settlement provided for a complex occupying 60,000 square feet of selling space on the basement and first-floor levels of the area, plus 30,000 square feet of storage and utility space. It eliminated the use of the mezzanine level. An outdoor restaurant and an enclosed greengrocers' stand also was eliminated from the plaza, while a greenhouse and landscaped outdoor plaza was to be added. Delays and cost overruns force Baldwin to step aside and give the managing role to Gordon, who successfully renegotiates the \$28-million construction loan and finds a lender who will provide permanent financing.
- 1991 Bridgemarket is stalled due to dramatic downshifts in the real-estate market, which lead to a restructuring of the project to involve three commercial tenants.
- 1995 The New York City Landmarks Preservation Commission unanimously approves revised designs calling for a 90,000-square-foot complex with commercial space beneath the vaults, and a steel-and-glass building on a public plaza.
- 1997 The New York City Department of Transportation begins restoration of the stonework and tile vaults.
- 1998 A groundbreaking is held for the start of new construction.
- 2000 Bridgemarket opens to the public.

2003
RUDY BRUNER AWARD
ABSTRACT



ABSTRACT

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name Bridgemarket

Address East 59th Street (Between 1st and York Ave.) City/State/ZIP New York, NY 10022

1. Give a brief overview of the project, including major project goals.

Bridgemarket is an adaptive reuse of the landmark space beneath the Queensboro Bridge in Manhattan. It was constructed by Rafael Guastavino, an émigré architect from Barcelona who introduced an adaptation of the vernacular building technology known as the Catalan vault to the United States. The underside of the Bridge features 36 vaults and is widely considered to be one of his most dramatic and exciting public spaces. Bridgemarket served as a public farmer's market until the 1930s when it was taken over by the New York City Department of Transportation. In 1972, recognizing its significance to the city's architectural legacy, the Economic Development Corporation initiated plans to return Bridgemarket to the public realm. This effort was undertaken as part of a larger effort to stimulate economic growth in the area surrounding the Queensboro Bridge and to repair what had become an urban gap between the neighborhoods of Sutton Place to the south and the Upper East Side to the north. After initial proposals in the early 1970s floundered due to lack of community support or funding, in the late 1970s a plan was approved to create a grand European-style marketplace within the hall featuring upward of 50 gourmet food purveyors as well as several restaurants on a mezzanine level, and to transform a parking lot into a public plaza with freestanding farmer's market structures. For the next three decades, revitalization efforts overcame a tortuous path of economic boom and bust, endorsement and protest, and evolution in design. The process of returning Bridgemarket to the public realm reached nearly as legendary a status as the landmark itself. In the end, it took the sustained effort of the architects, developers, city agencies and community leaders to bring the project to fruition. Bridgemarket has been reinvented as a contemporary marketplace with three major commercial tenants—a restaurant and home furnishing shop operated by noted British entrepreneur Terence Conran and a market-style Food Emporium supermarket—occupying more than 90,000 square feet. A 3,800-square-foot freestanding, glass-and-steel pavilion provides a small retail space and dedicated entrance for The Conran Shop, located on a newly created lower level. A public plaza landscaped by noted garden designer Lynden Miller continues an existing greenway along 59th Street to the East River and serves as the main entrance to the complex. The plaza features public art in the form of the Municipal Art Society Fountain. Rather than acting as a barrier between two thriving neighborhoods, Bridgemarket now serves as a community hub that attracts both area residents and visitors who come to admire the newly restored tile vaults and enjoy its amenities.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

Bridgemarket is an astonishing accomplishment, one that joins public and private interests in ways only possible in an urban environment. Prior to the adaptive reuse of Bridgemarket, Guastavino's magnificent vaults beneath the Queensboro Bridge were virtually unknown to the public and in a state of great disrepair. The bridge itself acted as a barrier rather than a gateway between its neighboring communities. Bridgemarket has resolved this urban gap, bringing together these two communities in a way that was not formerly thought possible. The adaptive reuse of Bridgemarket has transformed this landmark space into a vibrant urban amenity that pays homage to its history. Its design merges preservation and contemporary design to create a highly acclaimed city destination commensurate with the Bridge's legendary status. Not only has the project resurrected an abandoned architectural treasure, it has spurred economic revitalization in the surrounding area with new residential and commercial development. Investment in Bridgemarket by highly respected entrepreneur Terence Conran has spawned increased retail interest in the neighborhood that is set to transform empty storefronts into a home furnishing mecca. Its public plaza provides a neighborhood amenity heretofore unavailable to area residents and graced with beautiful landscaping and public art. The realization of Bridgemarket took the sustained efforts of city agencies, community groups and developers who came together to resolve conflicting needs. This dialogue is as key to the project's success as the restoration of the landmark itself. Ultimately Bridgemarket is a testament to the power of community interests, the financial strength of the retail marketplace, the regulatory power and investment capabilities of government, and the forces of preservation.

The project merits a Rudy Bruner Award because it has taken a little-known but extremely significant architectural treasure and returned it to the public realm after nearly seventy years of disuse. The city recognized the value of restoring this abandoned space and adapting it to meet the needs of today's urban environment. It represents a high level of cooperation between public and private groups, both to the extent in which government agencies and private developers worked together to get appropriate approvals to move the project forward, and the DOT's, developer's and tenants' design and construction teams working together to finalize the design and build the complex. It serves as a model for urban revitalization that can be adapted to other urban settings by demonstrating methods for identifying contemporary uses for historic structures; modernizing historic structures that pose challenges due to the special nature of the structure (i.e., beneath a bridge); and bringing commercial activity to an area to spur economic revitalization without overwhelming the quintessential flavor of neighborhood life.

2003
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PROJECT DESCRIPTION



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1. How has the project impacted the local community?

The adaptive reuse of Bridgemarket has taken a treasured landmark that for many decades was in a state of disuse, and returned it to the public realm. By doing so, the project repaired an urban gap that existed in the lower 60s in Manhattan, where the uninviting site had served as a barrier rather than a gateway between the residential community of Sutton Place to the south and the Upper East Side communities to the north. By returning Bridgemarket to the public realm, the opportunity also was presented of creating a public plaza and garden that would continue the greenway along 59th Street to the East River and serve as a social commons for area residents and patrons alike. Overall, the project creates a contemporary marketplace that functions as a hub for the community and spurs revitalization of the surrounding commercial district. Its effect on the surrounding community already is evident, less than a year after its opening. Area residents flock to the new Food Emporium food market, which provides a much needed neighborhood amenity. New businesses and commercial developments are sprouting up in the area, in particular Bridgemarket Place, a \$100 million, 38-story residential tower with a 90,000-square-foot retail space in its base (a Bed, Bath & Beyond home furnishing store). Real estate brokers have sited interest in the area from other home furnishing companies as well as gourmet food stores, and it is expected that the project will give business confidence to the neighborhood and transform a barren retail zone into a home furnishing mecca.

2. Describe the underlying values of the project. What, if any, significant trade-offs were required to implement the project?

Bridgemarket brings back to life an urban amenity and architectural treasure that had been off limits for many decades to the public it was intended to serve. Reconceived as a contemporary marketplace, Bridgemarket creates a neighborhood destination that unites rather than divides Sutton Place and the Upper East Side. It provides needed amenities, such as the Food Emporium food market, as well as transforms the Queensboro Bridge into a highly acclaimed city destination in keeping with its legendary status as one of the city's major gateways. The public-private effort to revitalize Bridgemarket demonstrates that groups with different interests can work together for a common good. Significant trade offs include the project's lengthy and sometimes contentious public review process. The initial plan was a more ambitious proposal for a European-style marketplace with upward of 50 independent vendors, a variety of restaurants and two independent farmer's market structures. By scaling back the project to its final scheme of three major tenants, the project met community concerns of the original scheme: that it would not contribute greatly to traffic and congestion to the area and would enhance, not overwhelm, the texture of neighborhood life.

PROJECT DESCRIPTION (CONT'D)

3. Describe the key elements of the development process, including community participation where appropriate.

Bridgemarket was initiated by the New York City Economic Development Corporation, a quasi-governmental agency that is charged with promoting economic growth. The restoration of Bridgemarket was proposed based on findings of a Queensboro Bridge Area Study in 1972. Developer Harley Baldwin submitted a proposal to create a European marketplace in 1977. After gaining the necessary approvals, the project was delayed as the lease with the city was renegotiated. In 1981, Baldwin formed a partnership with Sheldon Gordon called Bridgemarket Associates; and the contract with the city was finalized. A more ambitious plan was unveiled, which gained all necessary approvals, and broke ground in 1986. Seeking to block the enlarged project, Sutton Area Community, Inc. sued Bridgemarket Associates and halted construction. In 1994, the case was dismissed, yet by this time leases with individual tenants had expired and the project was restructured to involve three tenants. A new iteration of the design was publicly reviewed and approved, and in 1998 construction ensued. The project opened in stages between December 1999 and March 2000. In the end, the public review process encompassed The Board of Estimate, The City Planning Commission, The City Art Commission, The Landmarks Preservation Commission, The Landmarks Conservancy, The Manhattan Borough Board, The State Legislature, Community Boards 6 and 8, and 19 city agencies, including Buildings, Highway and Traffic.

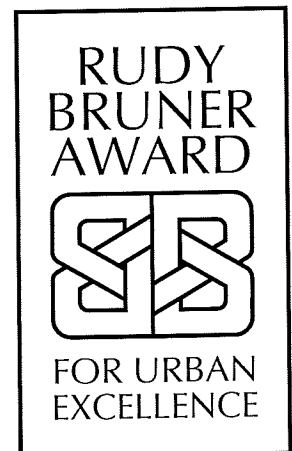
4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

The project was accomplished through a combination of public and private funding. Since the project began and restarted after a decade-long delay, and the fact that the tenants will not publicly release the costs of their spaces, it is difficult to get exact figures and square foot costs, but the following is a rough estimate. The city invested approximately \$7 million for the restoration of the exterior stonework, interior tile vaults and replacement of the industrial sash. The developer, Bridgemarket Associates, invested approximately \$10 million to \$12 million in the mid-1980s for initial excavation and construction work. The developer invested another \$12 million when the project resumed in the late 1990s. The tenants invested a combined total of approximately \$25 to \$30 million on the interior architecture of the tenant spaces.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?

The project is unique in that a little-known but extremely significant architectural treasure has been returned to the public realm after nearly seventy years of disuse. The city recognized the value of restoring this abandoned space and adapting it to meet the needs of today's urban environment. The level of cooperation between public and private groups is unique, both to the extent in which government agencies and private developers worked together to get appropriate approvals to move the project forward, and the DOT's, developer's and tenants' design and construction teams working together to finalize the design and build the complex. This model of urban revitalization can be adaptable to other urban settings by demonstrating methods for identifying contemporary uses for historic structures; methods for modernizing historic structures that pose challenges due to the special nature of the structure (i.e., beneath a bridge); and methods for bringing commercial activity to an area to spur economic revitalization without overwhelming the quintessential nature of neighborhood life.

2003
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Kenneth M. Moltner Title Chair

Organization Community Board 8 - Manhattan Telephone (212) 758-4340

Address 505 Park Avenue City/State/ZIP New York, New York 10022

Fax (212) 758-4616 E-mail cb8m@aol.com

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Signature Kenneth M. Moltner

1. How did you, or the organization you represent, become involved in this project? What role did you play?

See attached

2. From the community point of view, what were the major issues concerning this project?

See attached

3. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

See attached

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

4. Has this project made the community a better place to live or work? If so, how?

Yes. The development added business to an under developed site.

5. Would you change anything about this project or the development process you went through?

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name M. Barry Schneider Title Chairman
 Organization Community Board 8 - Manhattan Telephone (212) 758-4340
 Address 505 Park Avenue City/State/ZIP New York, NY 10022
 Fax (212) 758-4616 E-mail CB8M@aol.com

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Signature *M. Barry Schneider*

1. How did you, or the organization you represent, become involved in this project? What role did you play?

The space occupied by the Bridgemarket project is within and directly adjacent to a New York City Landmark – the Queensborough Bridge. As part of the City’s review process involving landmarks and the utilization of public space, the project was referred to the Community Board at the very inception of the process. Board members met with the developer and his architect over many years. We actively participated in the evolution of what is today Bridgemarket.

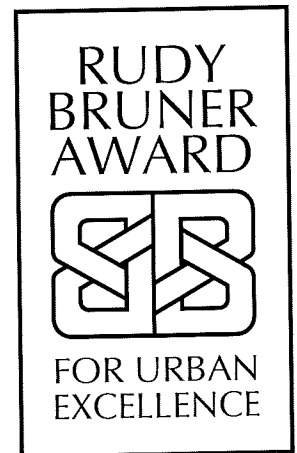
2. From the community’s point of view, what were the major issues concerning this project?

Our foremost concern was assuring that the integrity of the Bridge and the immediate environs were respected while the project met the needs of the developer and of the community. We were concerned about visual obstructions as one viewed the Bridge from the south. We discussed lighting, signage, landscaping, materials and finishes and the like with the architect.

3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

The original plans called for two structures to be built on the plaza – only one was eventually built. The design for the entrance to the plaza had many iterations. The perimeter lighting produced lively discussions. Signage was a sticking point. At every step of the way, the developer and architect met with Community Board members. Our opinions were solicited and many of us consider the resulting project a collaborative effort.

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PUBLIC AGENCY
PERSPECTIVE



PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name SHERIDA E. PAULSEN Title Chair
 Organization NYC Landmarks Pres. Commission Telephone (212) 669-7888
 Address 1 CENTRE ST City/State/ZIP NY, NY 10007
 Fax (212) 669-7888 E-mail SPAULSEN@LPC.NYC.GOV

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Signature [Handwritten Signature]

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The Landmarks Preservation Commission protects the City's architectural, historic, and cultural resources. The Commission identifies, designates, and regulates buildings, districts, sites, and interiors; surveys potential landmarks and historic districts; evaluates proposals for landmark designations; and regulates alterations to designated sites and structures. In the case of Bridgemarket, the Commission was first responsible for designating the Queensboro Bridge a landmark. The designation, dated April 18, 1974, included the large areas below the bridge, which were described as "notable for their Guastavino tile vaulting." The Commission also was responsible for regulating alterations to the historic structure from the time the first scheme was developed in the late 1970s through the design of the tenant spaces in 1998, and issued the permit, a certificate of appropriateness, to allow work to begin on the structure. By law, the applicants for the renovation of Bridgemarket were required to present their proposal at public hearings, which provides an opportunity for applicants to explain to the panel of 11 Commissioners why they believe their proposed work is appropriate. Throughout the development process, Bridgemarket was publicly presented at least seven times, representing each of the three major design schemes as well as alterations as the final design was refined. Through photo documentation, plans and other materials, the applicants were required to demonstrate how their work would affect the historic structure.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

The project benefits New York City by returning to the public realm a significant architectural landmark that had been in a state of disuse for many decades, and bringing economic revitalization to an area of the city that was in a state of decline—the area surrounding the Queensboro Bridge. With Bridgemarket in disuse, the Queensboro Bridge served more as a barrier between the neighborhoods of Sutton Place and the Upper East Side rather than a gateway. In order to implement the project, an ambitious retail development was scaled down in order to placate community boards and organizations who felt that the project in its original iteration would be detrimental to the neighborhood, bringing additional traffic to the Bridge and its environs, which already were congested, and overshadowing adjacent residential communities. Our agency was integrally involved in how each conceptualization of the new Bridgemarket would affect the historic structure and addressed community concerns regarding changes to the Bridge and its spectacular vaults. By scaling the project down to three tenants from its original scheme of a market with upward of 50 stalls and two freestanding structures on its plaza, the resolution enabled a very ambitious retail project to move forward in a manner that enhances the landmark. A purpose of preservation is to provide access to historic treasures that otherwise would be in disuse. Bridgemarket accomplishes this goal. A great preservation investment was made to revive this treasured space, but it was not going to happen without commercial investment as well. The shoppers and diners who frequent the new amenities represent a new audience for Bridgemarket, and its public garden provides the community with open space that did not exist otherwise.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your community. Please be as specific as possible.

The impact of this project on the city is already evident less than a year after Bridgemarket officially opened. Primarily, by bringing back this little-known historic space as an upscale commercial destination, the city has spurred economic growth in the neighborhood. Along First Avenue, new development has begun, namely the recent construction of a \$100 million, 38-story residential building with a 90,000-square-foot retail space, Bed Bath & Beyond, in its base. On York Avenue, another residential building is in development. By enticing a high-profile retail establishment, The Terence Conran Shop, Bridgemarket has bolstered business confidence in the neighborhood, and it is expected to remake the empty storefronts from East 58th to East 67th streets from a barren retail zone into a home furnishings district. An indication of the growing interest in the neighborhood from the business community is the increase in value for retail space. Rents have already risen since the opening of Bridgemarket. It is estimated that Conran paid approximately \$25 per square foot for its space, which has now risen to \$50 per square foot for large retail spaces in the neighborhood and as much as \$100 per square foot for small stores. Over the next couple of years it is estimated by real estate brokers that rates will reach \$115 to \$125 per square foot. As far as its impact on the neighborhood, the community has been given an architectural showpiece that will inspire civic pride for generations to come, as well as much needed amenities, particularly with respect to the Food Emporium. In addition, the decades-long public process that defined Bridgemarket brought together neighboring communities with a common purpose. They can take credit for shaping its outcome to the benefit of all residents.

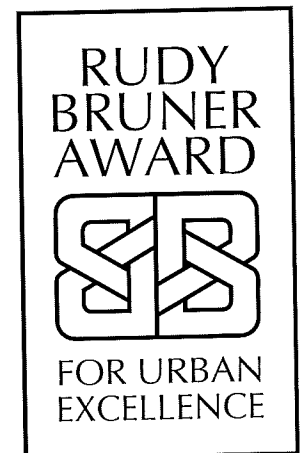
4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The development of Bridgemarket represents an unusually high level of collaboration between the city and private groups that in many ways is an evolution of the concept of public/private partnership. The New York City Economic Development Corporation (EDC) initiated the redevelopment of Bridgemarket in the 1970s with developer Harley Baldwin, who later partnered with Sheldon Gordon to form Bridgemarket Associates. Throughout its evolution, the EDC, the Landmarks Preservation Commission and private groups such as the Landmarks Conservancy and the Municipal Art Society championed the project. Due to the special nature of developing within a city-owned bridge, the project also involves a high degree of participation from the city agency responsible for maintenance of the bridge, the Department of Transportation, which undertook the restoration of the tile vaults and exterior stonework and terracotta details as well as the installation of a historical series of insulating glass walls that maintain the character of the original industrial sash. The lesson to be learned from Bridgemarket by agencies in other cities is the importance of supporting projects of significant civic value and not giving up in the face of what seem like insurmountable obstacles. It took many years to make Bridgemarket a reality, but in the end the final product has proven to be a boon to the city, the surrounding neighborhoods and, ultimately, to the stature of New York's legendary Queensboro Bridge.

5. What do you consider to be the most and least successful aspects of this project?

Recapturing this landmark space is a great boon, not only to New York but also to preservation. The partnership between public and private interests has resulted in the restoration of a treasured landmark coupled with a contemporary design that handsomely joins commerce, civic spirit, and historic preservation. Perhaps what can be considered both the most successful and least successful aspect of the project is the time span for accomplishing its revitalization. In one respect, by letting the project evolve over time, the city benefited from what all groups involved in the project now consider the best possible scheme. However, the three decades that it took to achieve this goal represent additional years that Bridgemarket was off limits to the public it was designed to serve.

2003
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ARCHITECT
OR DESIGNER
PERSPECTIVE



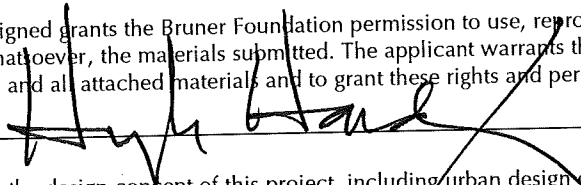
ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name Hugh Hardy Title Partner
Organization Hardy Holzman Pfeiffer Associates LLP Telephone (212) 677-6030
Address 902 Broadway, 19th Floor City/State/ZIP New York, NY 10010
Fax (212) 979-0535 E-mail hhardy@hhpa.com

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Signature 

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

The Design Concept of this project represents the challenge of placing new activities into an existing context, one built to be a great public space but abandoned to storage and incidental maintenance for the Department of Highways. It originally housed an open-air market, where the farmers of Long Island could sell their produce to city dwellers, much as contemporary greenmarkets now continue to do in locations around the city. Enclosed with industrial sash and reverting to public agency use, it had become sadly ignored and ill maintained.

The City of New York, in partnership with a private group, Bridgemarket Associates, undertook redevelopment of the site after a lengthy selection and development process. Designated an interior landmark at the urging of the Economic Development Corporation, the development process included several different concepts over a ten-year period as market conditions changed. In the present incarnation, its large expanse has been made into three separate places: a food market, operated by Food Emporium, a restaurant complex, and a home-furnishings store, both operated by Terance Conran. Exterior public space is also provided, with a small green expanse used for summer dining. As part of this oasis the Municipal Art Society has relocated and restored a glass mosaic given by Evangeline Wilbour Blashfield to adorn a drinking fountain originally intended for horses and other livery.

The design contrasts new and old elements so that the original character of the bridge and its enclosure is contrasted with abstract new elements designed by the Conran Group, Food Emporium, and Hardy Holzman Pfeiffer Associates. A frankly contemporary glass and steel enclosure with a curving roof complements the arcing sweep of the bridge. This new pavilion announces the home-furnishing store beneath the public plaza. The food market contains all forms of produce found in open shelves together with specialty food counters. Access is provided at the west end from both the north and the south.

2. Describe the most important social and programmatic functions of the design.

The most important social and programmatic functions of the design take place in the public spaces of the project, where seasonal activities programmed by the three different tenant groups respond to community interests.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

The major design challenges of the project were to insure the integrity of the landmark structure were not impaired by the insertion of new elements. Originally, the floor of the enclosure was unpaved and sloped down toward the river, generating columns of different length. Placing a new horizontal level and excavating below the original grade to generate ____ square feet of space on the lower level was difficult. New structure was placed completely independent of the original so that new elements did not disfigure the original. The entire interior had been jacketed by the Guastavino brothers with cream terra cotta vaults and columns, and restoration of forty percent of this work was required.

In addition, the original industrial glazing that used single panes of glass had to be replaced with a new system of insulating glass to insure these large walls met energy code requirements. Installation required creation of a glazing system that appears to have the same pattern of individual panes so that what seems to be a field of individual mullions is in fact surface divisions applied to large areas of glass.

4. Describe the way in which the project relates to its urban context.

This project represents a boundary between the heights of Sutton Place and a developing neighborhood below and to the north. Once home to industry, this part of the upper East Side is fast becoming an area of high-rise residential construction that benefits from the energy and social interaction made possible by Bridgemarket. Joining these different neighborhoods, one established and wealthy, the other newly created and middle-class, Bridgemarket sits between, offering amenity where there was once a barrier to public life.

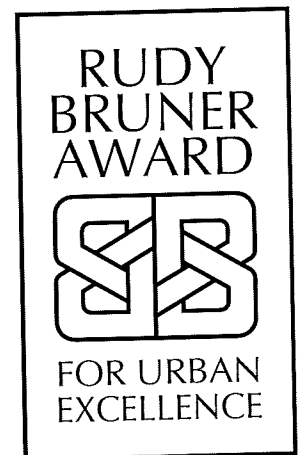
The success of the project to date suggests expansion to the west under another section of the bridge between First and Second Avenues. One can predict that in time these areas will connect an open promenade to the East River, giving the community an even greater amenity.

5. Describe the strengths and weaknesses of the project's design and architecture.

The project's strength lies in its establishing a community place, one where citizens congregate and enjoy their common humanity. It transforms a neglected area into one that brings people together in many different ways, creating an urban amenity out of what had become an eyesore.

The weakness of the project lies in its separate entrances, which divide each activity rather than have them join in common exchange. This is dictated by the site, making First Avenue a favored entry point for the market and store, while the restaurant complex is entered separately to the west. But despite this division the public plazas do function as places that bring people together.

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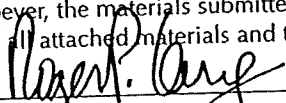


OTHER PERSPECTIVE

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1. What role did you play in the development of this project?

The New York Landmarks Conservancy has been a steadfast supporter and stalwart advocate for Bridgemarket since the inception of the project in 1977. The Conservancy, founded in 1973, was then a fledgling organization, nevertheless waging battles to save prominent, endangered landmarks in Lower Manhattan such as the U.S. Custom House, the Fraunces Tavern Block, Pier A, as well as the Federal Archive Building in the West Village.

The Conservancy championed a then-radical notion: that historic places suffering from disuse could be adapted to serve new functions, gaining visibility through entrepreneurial transformation. Little wonder that the Bridgemarket concept readily appealed to the Conservancy's Board and that they resolved to help see it through. It was a classic example of what Boston architect Charles Tseckares first termed "found space." Literally, space "found" inside an old building--or under an old bridge -- that could put to new, exciting, income-producing uses. The Conservancy embraced the proposal because it embodied what our group espouses: the merits of adaptive use, the virtues of mixed-use in urban areas, the careful preservation of historic features, and creation of a compatible neighborhood amenity.

At the time, no one could have imagined that it would take 23 years to see the project through to success. That time span afforded the Conservancy ample opportunities for advocacy, for the project required a complex array of approvals from numerous City agencies, the old Board of Estimate, a succession of Mayors, and the State legislature. The Conservancy wrote the letters, made the calls, testified at the hearings, sent our press statements, etc. In short, we advocated tirelessly on Bridgemarket's behalf.

2. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

Even in as large a city as New York, the Bridgemarket project is having an impact. From an urban planning standpoint, Bridgemarket has filled a black hole on the East Side, enlivening what was a dreary, foreboding place. Economically, the project has given this great landmark a new lease on life, creating a marketplace for many and a workplace for some. Architecturally, it is a superb, sensitive transformation. Preservationists and conservationists applaud naming the restaurant after the inventors of the unusual Guastavino tile vaulting system that cloaks the underside of the bridge.

Celebrity counts in New York. And it takes one to know one. That's why director Robert Redford held the preview party for his film, "The Legend of Bagger Vance" at Guastavino's. That's impact too!

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

The developer's original vision was an egalitarian public market, grander perhaps but not unlike the ones that have since been created in other cities (e.g.: in New York City's Union Square, Pike Place in Seattle, and the market in Baltimore). It was to be a modern-day version of architect Henry Hornbostel's original concept for Bridgemarket -- a noble space with a practical purpose: the get push cart vendors off the increasingly crowded New York City streets.

But the public support and political will for the initial vision of Bridgemarket was lacking. The surrounding community-- not an egalitarian lot -- was vociferously opposed and affluent enough to fund protracted litigation intended to stall or strangle the project. Finally, the pressures of financing what became a very expensive proposition intervened. So it was necessary to create more space via excavation and to choose more conventional and more lucrative tenants.

4. What do you consider to be the the most and least successful aspects of this project?

As advocates, the Conservancy measures Bridgemarket's success first because it was built. It is not easy to build anything in New York City, let alone something as pioneering as this project. That it is now open to the public and had been critically acclaimed is a great tribute to the tenacity and endurance of the entire development, design, and construction team. They stayed the course and got it done. They also built well. The project is of outstanding quality.

For these reasons, Bridgemarket won an award from the Landmarks Conservancy in 2000. The citation read:

Bridgemarket, Manhattan

Lucy G. Moses Preservation Award

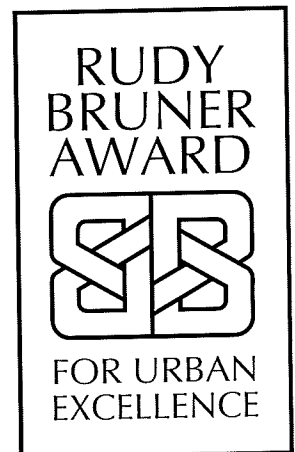
Recognizing a restoration of terra cotta tile and a return of City property to public use

Beneath the Manhattan approaches of the Queensboro Bridge (Gustav Lindenthal, engineer, and Henry Hornbostel, architect; 1909) at 59th Street, the steel structure is clad in Guastavino tiles of cream-colored terra cotta. These soaring vaults form a unique and awe-inspiring space, one that has been closed to the public for a half-century. Now, 23 years after a controversial adaptive use concept was first proposed, Bridgemarket is a reality, with its lower level shops in service and an upper level restaurant and bar (fittingly called "Guastavino's) about to open. Outside, a landscaped public plaza completes this remarkable retrieved ensemble.

Note: The Conservancy was the earliest, most consistent, and most outspoken supporter of adapting Bridgemarket to new uses, despite entrenched community opposition to the concept.

Perhaps the least successful aspect of the project is the change to the development concept cited above (see 3. Tradeoffs).

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OTHER PERSPECTIVE

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1. What role did you play in the development of this project?

As an organization with the mission of making New York a more livable city by advocating for excellence in urban design and planning, new architecture, historic preservation and public art, the Municipal Art Society is an ardent supporter of Bridgemarket. The project embodies all of these disciplines and makes excellent use of a previously wasted and dismal space in the midst of a dense and vital neighborhood. Over the many years of Bridgemarket's development and execution, the Society has supported it in many ways, varying from media advocacy to programs to supportive public testimony.

2. Describe the impact that this project has had on the neighborhood and the city. Include any data or supplementary materials that support your conclusions.

The project has taken a lifeless, underutilized and even dangerous area and turned it into an economic, social and recreational amenity for the city, by providing shops, recreation, restaurants and outdoor public spaces in and around the undercroft of the Queensboro Bridge. It has also made accessible to the public one of the great artistic and engineering achievements in the city. The project has received extremely positive and extensive publicity and has become a destination in the city, for citizens and tourists alike. It is a model for other cities to follow in terms of adaptive reuse of unusual spaces.

OTHER PERSPECTIVE (CONT'D)

3. What tradeoffs and compromises were required during the development of the project? Did you participate in making them?

No trade-offs or compromises that we are aware of.

4. What are the most and least successful aspects of the project?

This is a project with no downside — it uses previously unused space for the economic benefit of the city, shows off some incredible architecture and decoration previously inaccessible, and provides high quality public space and amenities to boot.