

Marking Margins: Three Waterfront Strategies for New York City

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Developed over the course of three years, these projects explore the creation and reformulation of community identities associated with immigrant, military and gay histories on the Hudson River. They reconnect city and river by weaving marginal spaces of social interaction with natural environmental rhythms and material investigations.

Tidal Shade, 1997

Pier 54 has historically offered a transition between water and land, movement and stasis. The pier was the locus of complex social and cultural interchanges. Immigrants passed through, merchants bought and sold, and sailors gathered before and after their voyages. Tidal Shade adds an interchange of solar and aquatic conditions as it shelters those on the pier from the sun.

The movement of the Tidal Shade is determined by the level of the Hudson River, which can fluctuate in this area of New York City from a highest tide of +3–11" to a lowest tide of –3'–5" over the course of a year. In each module of the project, floating wooden verticals are pinned to wooden horizontal beams overhead; these in turn pivot on a steel fulcrum with benches at its base.

Governors Island and the Chronometry of Erosion, 1996

This project proposes to use the southern portion of Governors Island, the area below Division Road, to record time through the effects of erosion on the island's shores. With the elimination of retaining walls, at its perimeter, the island will eventually erode back to its original size. Time will be

marked by the changing relationship between water's edge and a constant grid of columns.

While a critique of impetuous infill development in the city, this project proposes an armature for a future, non-invasive architecture. The lost ground can no longer be reclaimed. But the memory of militarism and the fast urban pace may be transformed into a new understanding of both space-making and the pulse of the environment so often muffled by the noise of the city.

Cruise Lines, 1995

Cruise (krooz) v. **cruised, cruising, cruises** – **intr.** **1. To sail or travel about** as for pleasure or reconnaissance. **2. To travel at a speed** providing maximum operating efficiency for a sustained period. **3.a.** To move leisurely about a place **in search of** something. **B. Informal.** To look for a **sexual partner**, as **in a public space**.

The piers from Christopher Street to Twelfth Street provide the metaphorical linkages between the fluid motions on land of pedestrian and automotive traffic, liquids in and around the body of blood, water and semen, spaces of dreams and desires, as well as the rhythmic tides of the Hudson River.

An extension of the urban body containing a highly socialized gay cruising area, Cruise Lines repossesses and reconstructs the largely hidden sexual public of gay individuals. Patterns of urban behavior, or socio-archaeological "finds" are recorded, analyzed and reformulated into newly contestable space through crossing paths, nodal intersections, elevations and depressions. Locations of specific activities in Cruise Lines are not predetermined.

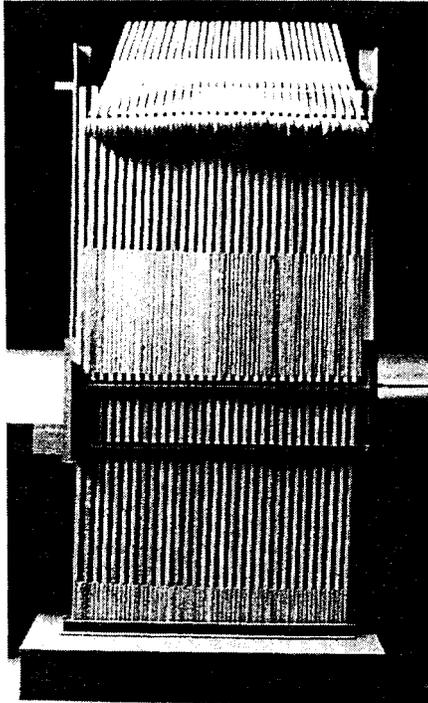


Fig. 1. Model, Sun Shelter.

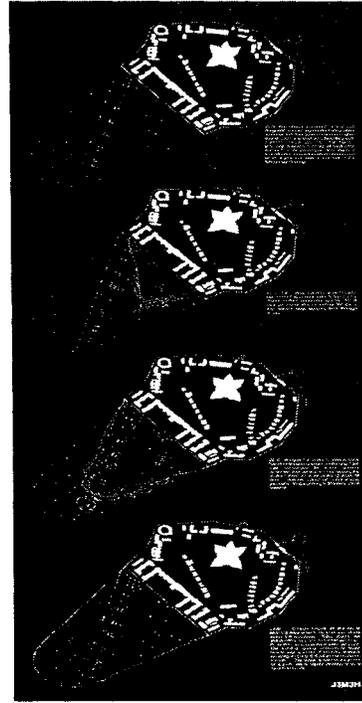


Fig. 2. Plans, Chronometry of Erosion



Fig. 3. Model, Cruise Lines.