



# Revitalizing community through the Creative Engine

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#### INTRODUCTION

Hell's Kitchen community has been fighting gentrification over the last 50 years. Despite all precautions taken real estate prices show dramatic change in Hell's Kitchen in the last decade. The Special Clinton Preservation area seemed to protect old tenement buildings but not their residents. New York has lost 50000 rent stabilized units over the last decade and overall, Hell's Kitchen shows similar trends which result in a destruction of permanent local community, 150 units of affordable housing were lost due to careless landlords and, in addition, the high percentage of houses converted into AIRBNB resulted in the second biggest amount in NYC. Rezoning of Clinton Piers allowed for new luxurious residential developments, however, made the district more expensive.1 New residents who are mostly young professionals and have a high income moved in the area over the last year, representing now a quarter of Hell's Kitchen population roughly.2 NYC planning department introduces new housing projects and affordable housing west of Preservation area, however, a halfhurtled attempt to sustain residential, affordable and diverse district character doesn't seem to show results.

#### COMMUNITY FOLLOWS FINANCE

Hell's Kitchen community and the idea of Special Clinton Preservation area

In 1973, the artist Arnold Belkin dedicated his anti-gentrification mural 'Against Domestic Colonialism' to the community defensive and self-awareness movement. Mural's statement 'We the people demand control of our communities' is now as relevant as 50 years ago. Before 1980, with the first wave of gentrification, Hell's Kitchen was an undesirable place for living with a negative criminal situation. A lot of tenement houses were neglected and community members were fighting with landlords in order to maintain their homes. Tenants



04 01 02 02 Arnold Belkin mural "Against domestical colonialism"



04.01.02.03 Arnold Belkin mural, detail

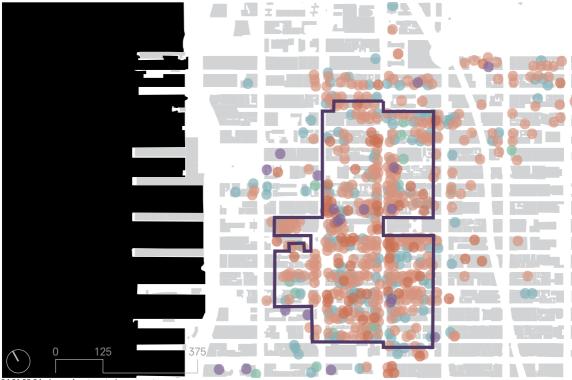
Special Clinton District Preservation Area Low-rise tenements



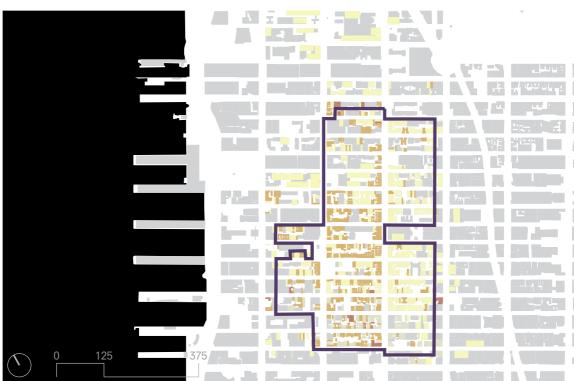
- Lost at least half of stabilized units
  - -25% to -50%
  - -10% to -25%
- +75% or more (new construction)
- Stabilized count remained the same

+10% TO +25%

Cover: 04.01.02.01



04.01.02.04 Loss of rent control apartments.

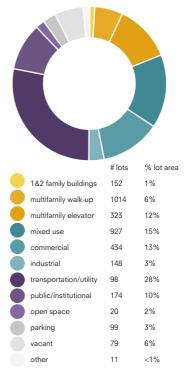


04.01.02.05 Special Clinton District preservation area

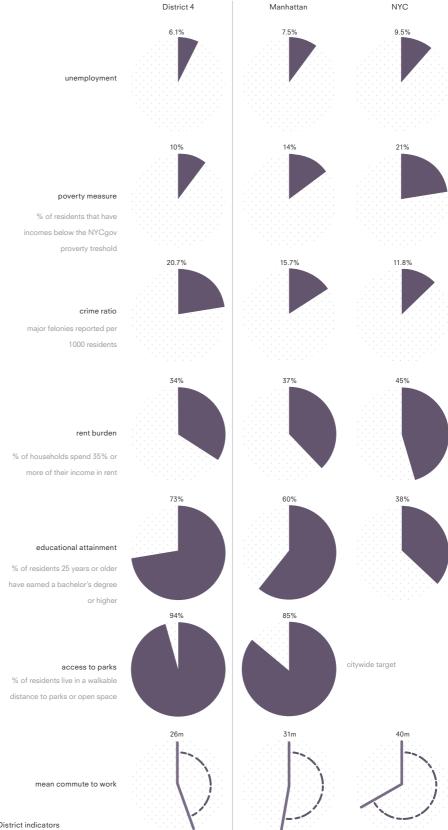
managed to create cooperatives and restore their houses. Special Clinton Preservation area was invented in 1974 aimed to sustain diversity of commerce, activities and its small scale, 'alter the mixture of income groups' in the area and 'preserve and strengthen its residential character of community'. In the 1980's, the government tried to increase the cooperative purchase price and local community transferred their neighbourhood struggle into a successful city-wide campaign to defend rights of low-income cooperatives. In the 1990's, with the second big wave of gentrification, community and HCC (Housing Conservation Coordinators) had to confront developers and new massive projects which threatened residential character of the area. Real estate prices started to grow and local residents were feeling pushed out from the neighbourhood. During early 2000, community was successful in defeating against developers and, together with theatre industry, advocated against West Side Stadium and for a more balanced planning. Nonetheless, latest trends in Hell's Kitchen show rapidly growing real estate prices, loosing rent control apartments, converting affordable housing into luxury apartments, pushing out residential amenities and small-scale grocery stores. Restaurant Row on 9th Avenue multicultural cousins is transformed into luxury restaurants which serve the needs of young professionals who mostly work in Midtown.

# HELL'S KITCHEN CURRENT SITUATION AND COMMUNITY WILLINGNESS

The demographic analysis shows that the area is mostly inhabited by white young residents, with Hell's Kitchen boasting a slightly more ethnically diverse population than the rest of Midtown, and with an average age of 38 years. Moreover, the vast majority of the households are not occupied by families but rather by singles (57%). The level of education is very much elevated, with a staggering 72.6% of Hell's Kitchen residents having attained a Bachelor degree or higher compared to the 60% of the population in Manhattan. The data also shows that a large number of the population is relatively new in the neighbourhood, with roughly 1/4 of the population of Hell's Kitchen having moved in the neighbourhood less than a year ago (only the 11% comes from abroad with the rest coming from elsewhere in the USA). The total population of the district, that englobes the area of research,

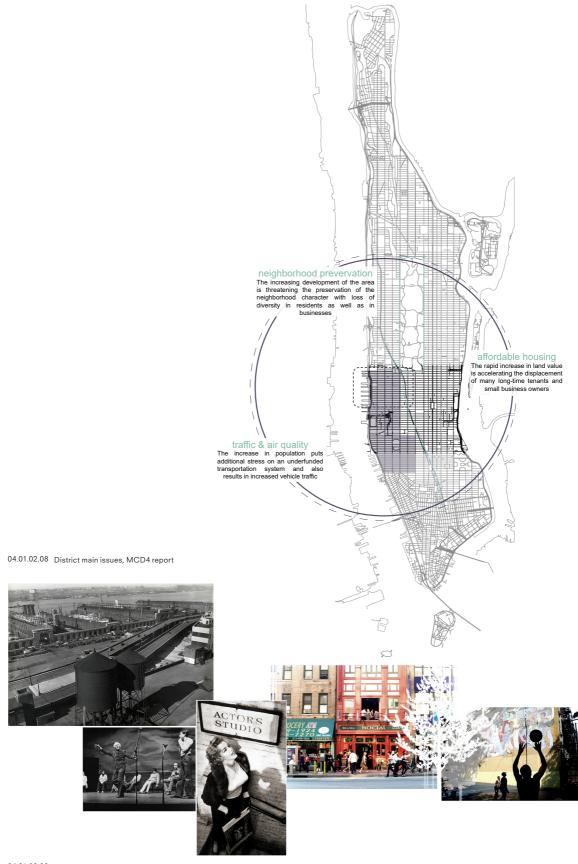


04.01.02.06 Land use



has grown from approximately 87,000 in 2000 to over 104,000, according to the 2010 Census. According to the report "Manhattan Community Board 4's Statement of Community District Needs and Community Board Budget Requests for Fiscal Year (FY) 2019" (that consists of the area of Clinton and Chelsea), this represents 19% growth overall, much of it concentrated in recently rezoned areas.<sup>3</sup> This rate of growth is faster than most parts of New York City. This brings some concerns about the engagement of people within their communities. How long do people stay in the neighbourhood?

The rapid increase in land value is accelerating the displacement of many long-time tenants and small business owners, while the new benefits of the development have vet to materialize and may not be available to all. Members of MCD4 have strived for balance between the redevelopment of less consolidated areas with the preservation and expansion of the district's residential zones. A major priority is ensuring that the new development helps producing more permanent affordable housing, followed by the compromise to promote and protect public health, safety, general welfare and amenity, as stated in the last "Special Clinton District" report. Because of the unique geographical location of this community, situated between the waterfront on the west and the central business district on the east, Special Clinton District highlights the need to provide specific programs and regulations which will assure the realization of community and city-wide goals. Some of these most relevant goals expressed in the report include: to preserve and strengthen the residential character of the community; to permit rehabilitation and new construction within the area in relation with the existing scale of the community and at rental levels, which will not substantially alter the mixture of income groups currently residing in the area; to preserve the small-scale character and variety of existing stores and activities and to control new commercial uses in conformity with the existing character of the area; to improve the physical environment,... According to this current willingness of the community to preserve the character of the area trying to slow down gentrification and through the treatment of the pre-existing values of the area as a keystone, the Creative Engine might be an answer based on the human capital and on the creation of a unique identity (small scale) through the mix of people (generation of inclusionary spaces).



# The creative engine

#### WHY THE CREATIVE ENGINE?

Relevance for Hell's Kitchen and New York City.

Creative Industry is not only relevant in the area under study but also has a huge impact in the City of New York. According to a study conducted by Innovative Theater Foundation and Columbia University in the Fall of 2008, close to 30% of performance spaces have closed within MCD4 in the last nine years due to development pressures. The presence of artists' groups develops and give voice to new talent. This vitalizes New York City and the community, both culturally and commercially, on a block-to-block level. The money generated from these industries provides employment and maintains the artistic life of the city. The Board is concerned with the loss of artists' studios in the district and the displacement of working artists and has established the support to nonprofit cultural organizations as one of the priorities in order to preserve and create affordable space for small to mid-sized art and theatrical groups, and other nonprofit performance and visual art organizations.<sup>4</sup>

Considering a broader scale, historically relevant for the whole city of New York but still prevailing, the amount of jobs related with the creative sector has experimented a 15% of growth during the past years, according to 'New York Works' report conducted by the City of New York. Creative and cultural sectors are at the heart of the New York City brand, its world class cultural offerings make the city a top destination for talent and visitors from across the nation and around the world. The creative and culture sectors most positioned to grow and generate middle-class jobs include fashion, film and television, media and design, and music. These sectors provide over 500,000 jobs in New York City. Growth in these sectors comes from New York's historic position of strength and the co-location of many creative fields. Many creative professionals work across sectors, with each sector's strength benefiting greatly from the strength of others.

It is in its cooperative dimension, where the creative sector bases its capacity of placemaking brought by the potential of co-location. The placemaking literature usually traces its origins to Jane Jacobs and William H., which supposed the rise and 'rediscovery' of a human scale in urban development, while linking place to the construction of meaning ('Creative placemaking' symposium, 2014). In more recent years, the economic impact of the creative sector has been supplanted by a focus on the creative economy and the creative class. Richard Florida, in the set of influential books and presentations that involve 'The city and the creative class', has argued that cre-ative people, not large corporations, are the driver of economic growth and that cities should focus on becoming "creative class magnets" rather than waste resources lur-ing corporations, according to the same report about creative placemaking.



04.01.02.10 Growth percentage of the creative sector

#### UNDERSTANDING THE CREATIVE ENGINE

Definition and values.

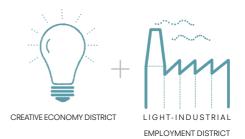
According to different studies about the creative economy, the specific concept has emerged as a means of focusing attention on the role of creativity as a force in contemporary economic life, stating that economic and cultural development are not separate but can be a part of a larger process of development. One of the most cited definition of the creative economy is from the UK Department of Culture, Media and Sport (DCMS). They define the creative economy as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 1998). Furthermore, for the United Nations Conference on Trade and Development (UNCTAD), the creative economy is an evolving concept based on creative assets potentially generating economic growth and development (2008).8

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and crosscutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option for innovation, multidisciplinary policy responses and inter-ministerial action.
- At the heart of the creative economy are the creative industries.

#### HOW COULD IT BE IMPLEMENTED?

Creative placemaking economy.

It is not only relevant the economic dimension of the creative sector. Through different studies, one of them carried out by Harvard researchers, the importance of creatives activities in placemaking is shown: "There seems to be clear understanding across the board of the usefulness of creative and cultural practices in community development and the potential for these tools to bring people together... Most community members understood creative placemaking more broadly as a way of using creativity and cultural practices to build community". These two aspects brought by the creative sector are key for the idea of implementing a strong character in the area under study based on the historical artistic background, understanding the revitalization and preservation of the area through the importance on engaging people within the current community activity while encouraging the development of economy of new developing areas (industrial waterfront). Searching

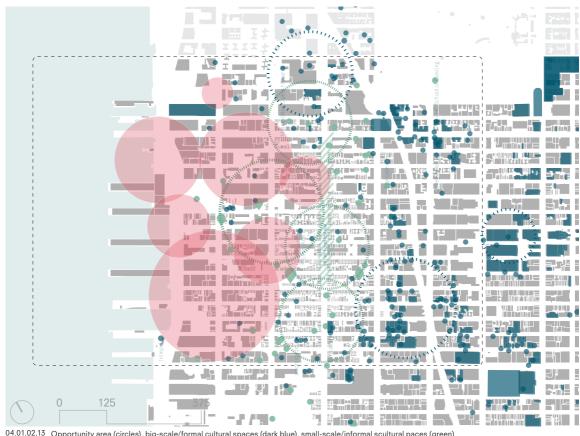


for the revitalization of the area rooted in the preexisting character and the preservation of a community while developing it in an inclusionary way allowing for the affordability of life in the area.

As a result of rezoning generated in the last years in the area under study, significant new commercial and residential development is now possible in formerly industrial areas. New development of the historical manufacturing areas might be target in order to create special mixed-use district based on the creative sector and encouraging the development of productive and dynamic employment areas, unleashing commercial and industrial growth and transforming the manufacturing dis-trict into a new engine of opportunity based on the community. <sup>10</sup> Yet cities need manufacturing more than is often recognized – for economic stability and resilience, and to sustain diversity. Equally, manufacturing needs cities – for easy access to markets, for large pools of talent, and for the cross-fertilization of ideas. Furthermore, it is said that a healthy manufacturing sector helps to balance economies, making them more resilient and less prone to economic crashes. <sup>11</sup>

In order to promote the mixture and diversity in this neighborhood, a key ingredient seems to be the creation of public/private partnerships that help to unlock the entrepreneurial and creative potential of small enterprises, which play an important role in the new economy and in the preservation of the community. Moreover, it is relevant to consider that the American cultural sector is shaped by a decentralized funding system with a higher presence of private sector support (Nicodemus, 2014). Within this context, the creative placemaking model, which aims to "strategically shape the physical and social character of a neighborhood, town, city or region around creative and cultural activities," deals with these constraints by highlighting the importance of partnerships between pub¬lic, private, non-profit and community enti¬ties in pursuing shared goals.¹²





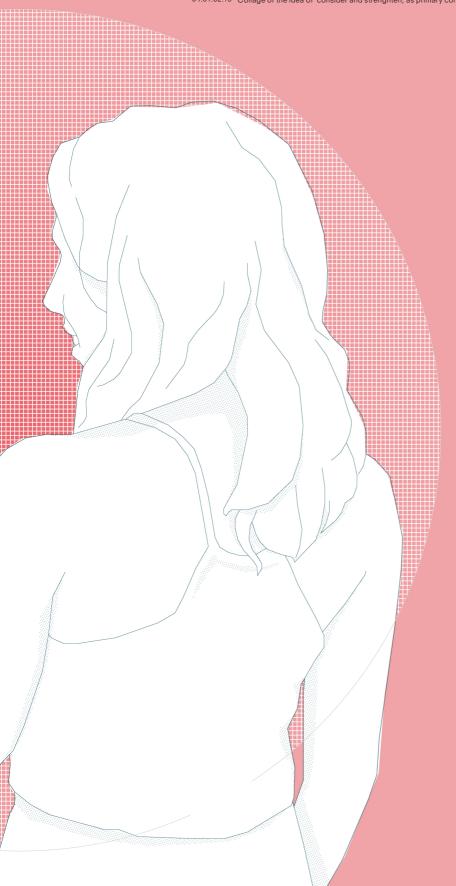
04.01.02.13 Opportunity area (circles), big-scale/formal cultural spaces (dark blue), small-scale/informal scultural paces (green) ₩ ± — ± · 1 1 1 4 ᇘᅱᆝᅧ - کایا کی کا ┋╅┼┼╬┸┸┯╇┈╢╒╌┑╶┓┎╌┆┼┼╬╬╬╬╬╬╬╬╬╬╬╬╬╬

04.01.02.14 Land use in the area: Industrial in dark grey, transportation in green, vacant building in red and car parkings in dark blue

## Conclusion



Through the understanding of the historical background of Hell's Kitchen and Clinton Piers and the current situation and willingness of the community living in the area, there is a clear need for a stable community. Threatened by the gentrification trends and the increase of living costs, the questions that arise are how to create living spaces for the community so as to generate a belonging feeling that seems to be diminished. In order to make feasible this community-based development for the own benefit of residents, the creative engine seems to be clue while creating inclusionary small-scale making spaces, as a strategy to foster urban resilience. This results in the personal research question: How can the Creative Industry create a stable community in Hell's Kitchen?



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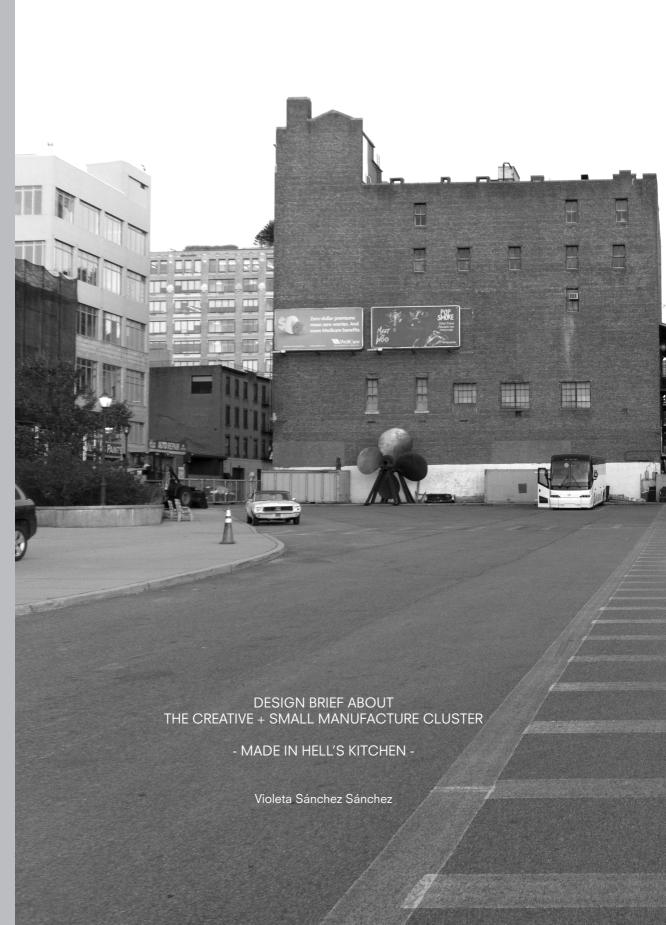
Land use in the District. Source: Manhattan Community District 04 (Clinton and Chelsea) (2019). "Statements of Community District Needs and Community Board Budget Requests". NYC planning.

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Community District indicators. Source: Manhattan Community District 04 (Clinton and Chelsea) (2019). "Statements of Community District Needs and Community Board Budget Requests". NYC planning.

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MADE IN MANHATTAN CLUSTER

### Made in Manhattan - Hell's Kitchen cluster -

Violeta Sánchez Sánchez

#### PREEXISTING VALUES UNDER THREAT

The Hell's Kitchen community has been fighting gentrification over the last 50 years. The Special Clinton Preservation area (with unique low-rise residential buildings, located within Hell's Kitchen) seemed to protect old tenement buildings but not their residents. The increasing real estate prices results in a decrease and almost destruction of the permanent local community, accelerating also the displacement of many long-time tenants and small business (including artistic activities of huge relevance for the cultural life of the area and daily life uses), resulting in a lack of affordability for the existing community.

This concern has been also expressed in the report made by the Manhattan Community District 5 (Clinton and Chelsea) in 2018, the committee is concerned about three main issues: neighborhood preservation, affordable housing and traffic and air quality. In relation to the first one, as expressed above, the increasing development of the area is threatening the preservation of the neighborhood character with loss of diversity in residents as well as in businesses. In relation to the second issue, the rapid increase in land value is accelerating the displacement of many long-time tenants and small business owners. This increase in population puts additional stress on an underfunded transportation system and also results in increased vehicle traffic through the Lincoln Tunnel, which continues to be a major safety and quality of life concern.1 These two problems are directly related to the processes of globalization and gentrification that, as exposed previously, the area is being experiencing for many years. However, still there exists a willingness from the local community to preserve and maintain the local community and its necessary amenities in the area.

The two first issues generate that important values of the area are now under threat. The community belonging feeling, industrial past and cultural relevance (artistic important background) have shaped the character of the neighborhood and formed the identity

that nowadays Hell's Kitchen and Clinton Piers have and express to the rest of the city and the world. The questions that arise then are how to create living spaces for the community so as to maintain a belonging feeling that seems to be diminished. In order to make it feasible, this development should be community-based, searching for the own benefit of residents. In this line, the creative engine seems to be clue while creating inclusionary small-scale making spaces, as a strategy to foster urban resilience. This results in the personal research question: How can the Creative Engine (based on spaces of production) create a stable community in Hell's Kitchen?

#### PROJECT AIM -CONCEPT

The idea of a mixed-use cluster of buildings is based on the strengths found in the area and potentiate them through architecture. According to the current willingness of the community to preserve the character of the area and through the treatment of the pre-existing values as a keystone (cultural-artistic relevance and industrial past), the Creative Engine seems to be a right answer. The relevance is given to the human capital and the creation of a unique identity (small scale). The focus is put on the redevelopment of historical manufacturing areas in order to encourage the development of productive and dynamic activities, transforming the stripe between 11th and 12th Av. next to the Hudson River into a new engine of opportunity based on the community while generating connection with the waterfront. In this line, the two main concepts of the project are based on:

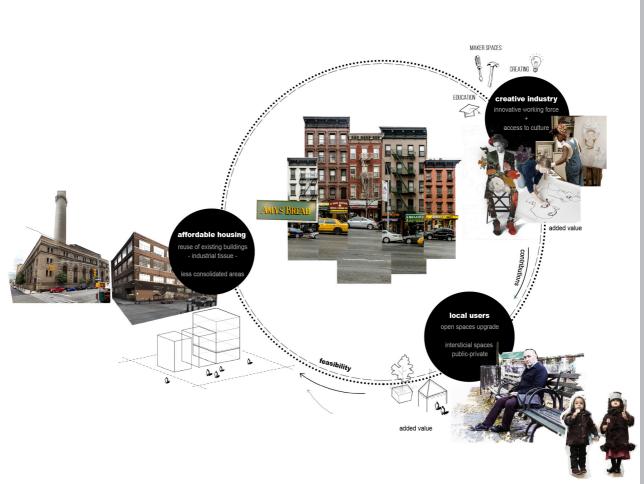
- · IDENTITY (CREATIVE PLACEMAKING BASED ON PREEXISTING VALUES)
- · COMMUNITY-BASED (INCLUSIONARY SPACES FOR SOCIAL BENEFITS)

Cover: 04.02.02.01 Current state of the site

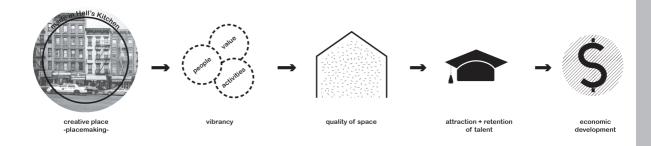


In relation with the creative placemaking concepts, the social benefits that it incorporates are found crucial in this context and project. As expressed in the previous article about the own fascination, in order to promote the mixture and diversity in this neighborhood, a key ingredient seems to be the creation of public/private partnerships that help to unlock the entrepreneurial and creative potential of small enterprises, which play an important role in the new economy and in the preservation of the community. In this line, the creative placemaking model, which aims to "strategically shape the physical and social character of a neighborhood, town, city or region around creative and cultural activities," seems to be the answer.2 In this case, with the project, the identity is shaped by the productive spaces (small manufacturing spaces) that through co-location of multiple small crafts businesses generate the idea of Made-in Hell's Kitchen. This productive space based on the historical background of the area will help to shape a new and stronger identity for the social benefits of the community.

In relation to the community-based development (bottom-up model), one of the options that have been introduced historically in New York is the Community Land Trusts (CLTs) model consist on acquiring cultural and/ or creative spaces within a cooperative institution, which leases properties to projects for a small percentage of the price of the property on a long-term building lease basis. Within this idea, properties are offered to causes that would otherwise be unable to access land and by owning a larger number of properties, it is possible to leverage the financial resources to benefit these community-based projects. This allows a focus on creating services, solutions and content that is not motivated by profit alone.<sup>3</sup> In New York, there are many initiatives and one of them, NY Community Land Initiative engages in community education, capacity-building training, and advocacy to support CLTs and non-speculative housing models that promote development of housing and neighborhoods for and with community members not served by the private market.4



04.02.02.03 Project aim.



04.02.02.04 Creative placemaking outcomes.

### **Design brief**

#### LOCATION

The site chosen to develop the individual project consists of two blocks located between 46th-44th Streets and 11th-12th Avenues. The area around it is a zone in transition. Used in the past for manufacture and highly related to the shipping trade along the Hudson, nowadays and due to real state pressures is being rapidly developed. However, there is still a predominance of presence of industrial buildings, mix between commercial and residence and empty spaces used for transportation, which derives in a not dense urban fabric in comparison to other areas of Manhattan.

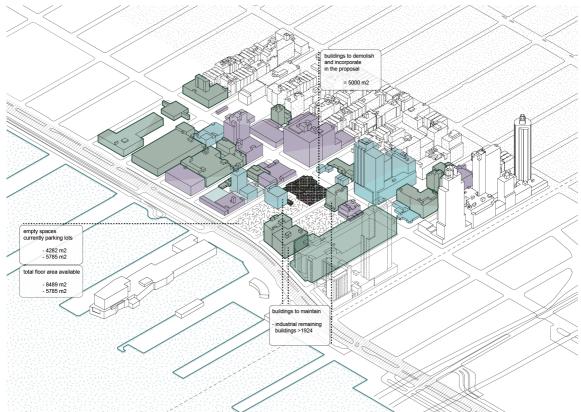
In these two blocks, it is possible to see empty spaces currently being used as parking lots with metallic structures and some buildings of characteristic architectural expression. These buildings are remains from the industrial past of the area, brick buildings of around 7 storeys present already in historical pictures from 1920s. Not only the buildings have been maintained but also the empty areas were used for deposits (probably petrol). This shows the relevant identity that the area express, in this case, in relation to the huge impact that industry had in the history and development of Manhattan. Its character has been maintained even after the industrial crisis not only in famous districts like Garment but also in the area under study, Hell's Kitchen and Clinton Piers.

#### INDUSTRIAL RELEVANCE OF THE SITE

Manufacturing activities in New York have been crucial for the development of the city. During last century, until 1960s, New York City was considered a bastion of production. With 28% percent of the Tri-State region's workers engaged in blue-collar jobs, it was still the largest manufacturing city in America. Its industrial fame and economic dominance were largely based on its extraordinary port and over 800-meter-long waterfront, its vast infrastructure of shipping networks, and its burgeoning population. Manhattan's factories south of Central Park engaged a workforce of half a million

people. The relevance was already established a century earlier, during the last decades of 19th Century New York was the United States' largest local market and had the widest global reach. In 1893 King's Handbook of New York City described all the variety of industries settled in Manhattan, "armies of brewers, myriads of iron workers, cohorts of cigar makers, and great numbers of makers of pianos and furniture, of boots and shoes, of hats and caps, of sugar and molasses." This predominance was directly related to the strategic location of the island with the Hudson. The largest sectors of production were apparel, printing and publishing, and food. In terms of urban settings, it is striking that manufacturing was everywhere, it was not relegated to a few districts, it was not hidden, but it was integrated into urban life, for better or worse, New York was a factory city.<sup>5</sup>

Manufacture evolved and in the 1950s, heavy manufacturing declined in New York, as in other American cities, but there continued to be smaller, light manufacturing. Those producers who needed to be close to their local market remained in place, although reduced in scale. The reasons for moving out of New York City cheaper land and labor, larger sites, global trade agreements, and suburban lifestyles desired by company owners. Although economic and governmental agencies sought to sustain the manufacturers and the jobs, the city planning agency's vision did not accommodate the demand for industrial space and continued to remove the potential for production through limited industrial zoning and land use changes. Demonstrating a disinterest in manufacturing as an integrated part of urban life, planners and economists rarely collaborated on future urban visions for manufacturing spaces. With the establishment of the 1961 New York City zoning code, industry was encouraged in specific areas separated from residential zones.6 This industry's decline in the big city may be an indicative of a trend seen also around the world. However, in places like Paris and New York, manufacturing nowadays is still evolving and the



04.02.02.05 The site - land uses in the area and relevant information.



04.02.02.06 The site, bird sight.

key is about changing the perception. This means that instead of manufacturing jobs occurring in large-scale firms, new jobs will be found in small firms specializing in new types of manufacturing. Data from 2012 indicates that manufacturing jobs increased for the first time in a decade, within the revised definition of smaller-scale and light industrial use.<sup>7</sup> And this derives in the following question: Why do we need industry in the city?

There are several points that support the relevance of incorporating industrial uses in the city. In terms of sustainability, the current economic model seems to be outdated. Transportation of goods provokes the extreme waste of energy and pollution of the environment while the circular economy is promising. Due to the energy, materials and climate transition, our environmental laws will soon become stricter and long transport chains will push up the price of products. This offers opportunities for shorter and closed production chains.8 In terms of nature of employment, it is important to implement more diversity in employment while, at the same time, increasing the independence on low-wage countries. A robust urban economy requires a city that offers space and support to a diversity of economic activities and jobs, changing the current trend that derives in the monoculture of employment. It is also relevant the need to close the gap between thinkers and creators (between the knowledge and manufacturing economy). Investing on an urban industry combines both brains and hands, and helps to bridge the gap and, within this context, local quality and craft are once again in demand: more and more people recognize the value and quality of locally produced crafts and food as a counterpart to the automation of labour.9



#### MANUFACTURE + [CITY] + COMMUNITY

Research done in the first phase led to the formulation of a mixeduse cluster of buildings, in the two chosen blocks where some remains from the industrial past are still present. Key elements are the manufacturing spaces (small-medium factory in combination with smaller crafts and experimental spaces) in combination with public spaces for the community and city inhabitants (events, meeting spaces...) as well as housing. This merge of uses is due to the need for affordability, common spaces and attraction of people while offering experiences. Some precedents have been analysed in order to understand the proper dimension and the mix of uses in relation to the proposed program (images attached).

The specific program is shown in the attached scheme where also the square meters of each part are expressed. The relevance is held by the manufacturing areas and the big number of small artisans' productive spaces that are also related to collective living spaces (as shown in the configurational scheme of spaces). The small-medium manufacture space will be a large space for production of wooden product that may change in the future. Due to this transitory use, the



04.02.02.07 1924 12th Avenue, East side, North from 44th to 45th Streets

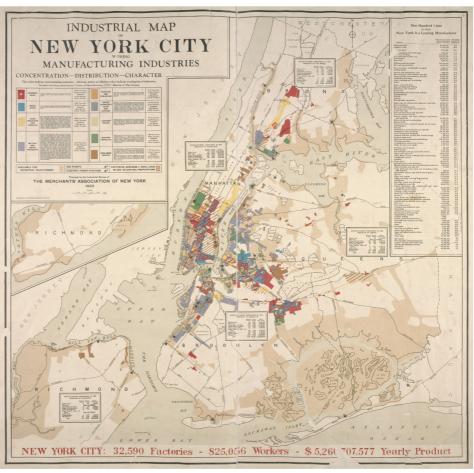


04.02.02.08 1927, 11th Avenue at North West corner of 4th Street



HEWYORK,

04.02.02.09 Manhattan shipping trade in 1873, artist: George Schlegel.



04.02.02.10 Industrial map New York City, 1922.

space will be configurated with large spans that brings flexibility for the machines and logistic elements to be incorporated (dimensions of types of industries by We made that, London).

In relation to the idea of encouraging interaction between different users, some spaces, based on cultural uses, are incorporated (showing in the scheme that would be used by workers, community and citizens but also tourists). These spaces consist of temporary and rentable spaces of different dimensions for events and arrangement of different amount of people, learning halls, library (specialized in design and culture), and uses related with food culture.

Housing of several types are incorporated. The main feature would be the artisan housing but also luxury and affordable housing are considered. Affordability is achieved by the economic value gained with the productive space but also events zones. These spaces have to consider also spaces for the development of community activities.

#### **AMBITIONS**

#### Manufacture futures –building concepts

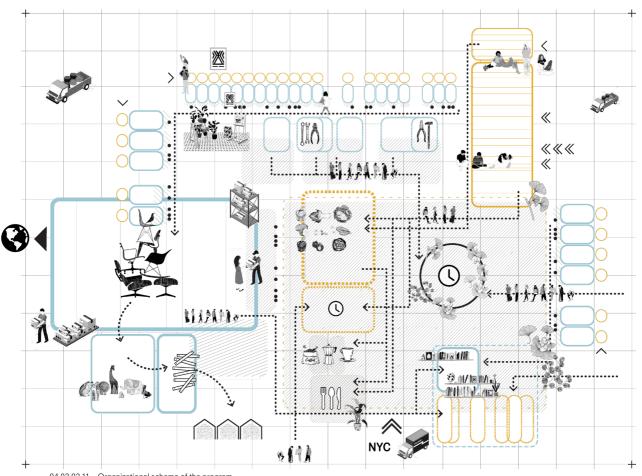
There are some relevant aspects whose consideration in the design and configuration of the proposal will help to incorporate manufacture in the urban fabric and urban dynamics of the neighborhood. Hybrid buildings (combination of working and living), the increase of density through verticality (as an answer to real state trends), the new concept of "experience economy" and its relationship with tourism and concepts as "Glocal" and co-location are basic in order to obtain an actual incorporation in the daily life of users and inhabitants. These aspects will shape the future perspectives of manufacture in our cities and are intended to be incorporated in the design.

#### Hybrid building

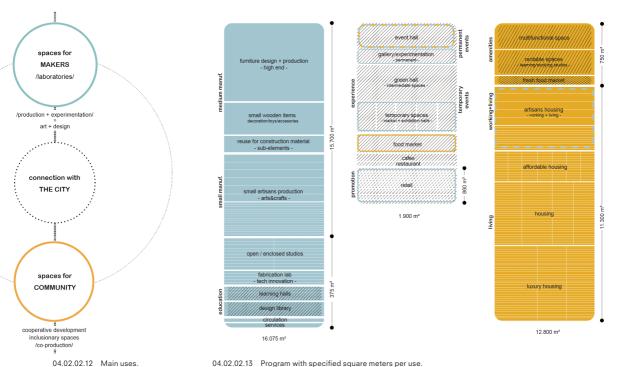
The hybridity results in a multifunctionality that then can play off the complex input from all the various uses. If a building is like a beehive, and includes living, working, making, and recreation, the mix increases economic diversity and enhances urban energy, increasing the range of time and intensity of activity.<sup>10</sup>

#### Experience economy

In relation to the Made-in Hell's Kitchen idea, the concept of "experience economy" can be added too. This new economy is related to tourism and the experience of individual and collectives where the discussion of interactions between space and process naturally leads to is a more grounded consideration of the significance of place, that is, an examination of the experiences of new industry development in specific cities and sites. Indeed, one of the heuristic values of studying the inner city's contemporary industrialization experience lies in its capacity to demonstrate some of these important historical continuities.<sup>11</sup>



04.02.02.11 Organizational scheme of the program.



04.02.02.13 Program with specified square meters per use.

#### Verticality and density

Already incorporated in the last century in New York due to the land prices, vertical and stacked factories are concepts of future to also deal with in this project. The spatial typology of factories, along with other building types, multiplying vertically, densifying, and agglomerating in increased proximity in the city assists with the potential sustainability. Today, density when accompanied by the appropriate sustainable infrastructures, gains a certain attraction because it conserves land, energy, commuting time, carbon footprints, and social and other natural resources.<sup>12</sup>

#### Glocal

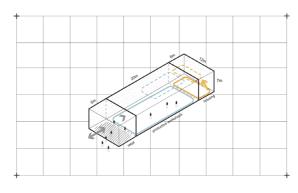
Making things locally for the local consumer and for global export supports the economy as well as reduces the supply chain. With a growing interest in the locally made, new industries focused on flexibility and versatility can supply goods to their immediate communities, but maintain broader appeal to a global market. The "Made In" label becomes a popular signifier and brand for companies that choose to prioritize authenticity and local production. 13

#### · Time - transitory space

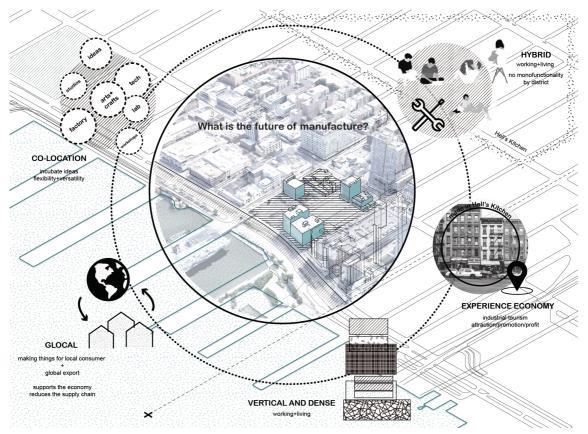
#### TIME /APPROPRIATION + TEMPORALITY-TRANSITORY SPACES/

Another ambition that influences the configuration and character of the building is the idea of Time. Time understood from the social perspective. In this project, while dealing with social groups, it is important to highlight that appropriation takes time and that the building has to adapt itself to the changing needs of the community in short but also long-term perspective. This idea also brings a primary concept for the building which is its transitory condition. The concept will be a large container that brings flexibility enough to hold current needs for the transitory uses but also adapt to future options of use.

To conclude, Made in Manhattan cluster is a mixed-use group of buildings that, while strengthening the industrial character, still present, supplies the needs of the local inhabitants in order to create a stable community. Elements of main importance in the proposed district are the manufacturing spaces, in combination with public spaces for the community and city inhabitants. This merge of uses is a result of the need for affordability, common spaces in the neighborhood and the attraction of a wider scope of people. While offering experiences, this mixture of users makes economically and socially feasible this concept of district having as crucial concept the idea of a generic system that brings diversity of spacial configurations, creating and generating adaptability to future changes.



04.02.02.14 Working+living scheme



04.02.02.15 Manufacture futures - ambitions



04.02.02.16 Time appropriation - ambitions

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