

Pratt Institute School of Architecture  
Bachelor of Architecture Program  
Course Syllabus

Arch 302 Comprehensive Design

Spring 2011



Spring 2011  
Arch 302  
Comprehensive  
Design  
January 20, 2011

**BRIEF**  
Dia Art Foundation  
Red Hook  
Brooklyn, New York

<b>Spring 2011</b>	<b>Arch 302</b>	<b>Comprehensive Design: Assessment</b>
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**Class Credits:** 5  
**Type of Course:** Required Studio  
**Class Meetings:** M/TH 2PM-6PM  
**Prerequisites:** Arch 201 / 202 / 301 or equivalent with at least a grade of "C"  
**Enrollment Capacity:** 15  
**Instructor's Name:**

Arch 302.01	Comprehensive Design	Michael Cranfill / C.	MTH	02:00pm-06:00pm	HH N 201-A
Arch 302.02	Comprehensive Design	Donald Cromley	MTH	02:00pm-06:00pm	HH N 201-B
Arch 302.03	Comprehensive Design	Michael Trencher	MTH	02:00pm-06:00pm	HH N 201-C
Arch 302.04	Comprehensive Design	Greg Merryweather	MTH	02:00pm-06:00pm	HH N 201-D
Arch 302.05	Comprehensive Design	Ivan Shumkov	MTH	02:00pm-06:00pm	HH N 201-E
Arch 302.06	Comprehensive Design	Dragana Zoric	MTH	02:00pm-06:00pm	HH N 301-A
Arch 302.07	Comprehensive Design	Giuliano Fiorenzoli	MTH	02:00pm-06:00pm	HH N 301-B
Arch 302.08	Comprehensive Design	Jonas Coersmeier	MTH	02:00pm-06:00pm	HH N 301-C
Arch 302.09	Comprehensive Design	Suzan Wines	M	02:00pm-06:00pm	HH N 301-D
			TH	09:00am-01:00pm	HH N 301-D
Arch 302.10	Comprehensive Design	Simone Giostra	MTH	02:00pm-06:00pm	HH N 301-E
Arch 302.11	Comprehensive Design	Robert Otani	MTH	02:00pm-06:00pm	
Arch 302.12	Comprehensive Design	David Jones	MTH	02:00pm-06:00pm	
Arch 302.13	Comprehensive Design	Peter Van Hage	MTH	02:00pm-06:00pm	
Arch 302.14	Comprehensive Design	Erik Verboon	MTH	02:00pm-06:00pm	

**Course Overview:**

Arch 302 Comprehensive Design Studio expands the comprehensive development of 301 architectural designs. One project of high complexity on a challenging visible site allows the 302 student to further develop comprehensive strategies and to carry concepts to a level of higher resolution than in the 301 design studio.

**Learning Objectives:**

The pedagogical objective of the second semester third year studio is to develop abilities by integrating and synthesizing large-scaled, complex issues of site, program, structure, material components and assemblies, mechanical, electrical, plumbing, accessibility and life safety systems into a complete, coherent building design that *"engages the environment in a way that dramatically reduces or eliminates the need for fossil fuel."* \*Incorporated from the Architecture 2010 Imperative ([www.architecture2030.org](http://www.architecture2030.org))

**NAAB Performance Criteria Addressed by This Course**

**7. Collaborative Skills**

*Ability to* recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team

**14. Accessibility**

*Ability to* design both site and building to accommodate individuals with varying physical abilities

**17. Site Conditions**

*Ability to* respond to natural and built site characteristics in the development of a program and the design of a project

### **23. Building Systems Integration**

*Ability to assess, select, and conceptually integrate structural, building envelope, environmental, life-safety, and building service systems into a comprehensive building design*

### **28. Comprehensive Design**

*Ability to produce a comprehensive architectural project based on a building program and site that includes development of programmed spaces demonstrating an understanding of structural and environmental systems, building envelope systems, life-safety provisions, wall sections and building assemblies and the principles of sustainability*

#### **Standards of Assessment:**

In addition to specific requirements set forth by each studio instructor for his/her standards of assessment, the following requirements apply universally to the 302 studio sequence:

- Regular attendance at class that meets twice per week.  
(One unexcused absence will result in an F).
- Mandatory Attendance to all scheduled Professional Consultancy Lectures.
- Adhere to the given 302 Project Brief.
- Address the course objectives including ability to **demonstrate** integration of structural concepts and environmental design concepts.
- Present work at studio meetings, pin-ups & assigned reviews.
- Observe presentation requirements.
- Observe Pratt Institute Academic Regulations: see "Community Standards", Undergraduate Bulletin.
- Timely completion of the work required for four benchmarks:

#### **Site/ Program/ Precedent Analysis: (15% of final grade)**

Due Monday 02/07, Sections .01-.10

The site, program, and precedents are studied to define parameters that will serve as a basis for schematic comprehensive design. Each studio will select from the four assigned sites for analysis. Strategies for positioning the 78,000sf of building and 78,000sf of landscape within the approximately 280,000sf of the assigned site option are to be analyzed. The extent of existing fabric to be raised for each site option will be determined as part of the design process. Each studio will produce an 11"x17" document along with an electronic version in PDF format collecting the information produced in analysis.

#### **Midterm Review: (25% of final grade)**

Due Monday 03/07, Sections .01 -.05 and Thursday 03/10, Sections .06 -.10

Preliminary development of all "Comprehensive Design" requirements described in the syllabus will be reviewed by invited outside critics and internal professional consultants.

#### **Structural and Mechanical Systems: (10% of final grade)**

Preliminary Due 02/21: All Sections

Final Due Thursday 04/07: Sections .01 -.05 and Thursday 04/14, Sections, .06 -.10

Design and resolution of the structural and mechanical systems are to be demonstrated.

Diagrams and models are to depict design strategy and detail systems integration.

Required Drawings: Enlarged Section and Enlarged Partial Plan: 1/8"=1'-0"

Enlarged Wall Section: 3/4"=1'-0"

#### **Final Review: (50% of final grade)**

Due Monday 04/25 through Friday 04/29 Sections .01 -.10

Fulfillment of all "Comprehensive Design" requirements described in the syllabus and completion of all 'Project Presentation Requirements' listed in syllabus will be reviewed by invited outside critics and internal professional consultants.

*Pratt Institute General Academic Policies apply. See the Undergraduate Bulletin, sections on "Registration" and "Community Standards."*

## PROJECT PRESENTATION REQUIREMENTS

### Drawings

Location Plan	1'=100"
Site Design: Plan and Sections	1/32"=1'0"
(Documenting: Urban Context, Handicap Access, Egress Circulation Hardscape: structures, walls, seat walls, curbs, plaza areas, pedestrian paths, vehicular drives, and parking areas Softscape: contours, swales and water features, porous ground cover, and plantings)	
Diagrams	1/32"=1'0"
Building Design: Plans, Sections, Elevations	1/16"=1'-0"
Enlarged Section and Partial Plan: Plan, Section	1/8"=1'-0"
Enlarged Wall Section: Plan, Section, Elevation	3/4" = 1'-0"
(Detailing: Roof, Day Lighting, Artificial Lighting, Wall Section, Fenestration, Mechanical Systems, Structural System, Foundation)	
Structural System: Annotated Diagrams and Digital Representation	Various
Environmental Systems: Annotated Diagrams and Digital Representation	Various
Interior and Exterior Perspective Renderings: Digital Representations	Various

### Models

Site Model	1/32"=1'0"
Project Model Insert	1/32"=1'0"
Project Model	1/16"= 1'0"
Schematic Study Models	Various
Structural Study Models	Various
Written Design Statement	One page

*Drawings to include physical and spatial context (adjacent structures), lighting, shadows, figures, and materials representation where appropriate*

## BIBLIOGRAPHY

- Alfred Roth, La Nouvelle Architecture. Die neue Architektur. The New Architecture. Zurich: Dr. H. Girsberger, 1940
- Fundamentals of Building Construction: Materials and Methods, Edward Allen and Joseph Iano, 4 edition (December 25, 2003), Publisher: Wiley, ISBN: 0471219037
- Allen, Edward & Iano, Joseph, THE ARCHITECT'S STUDIO COMPANION, Rules of Thumb for Preliminary Design, Third Edition, New York: John Wiley & Sons, Inc., 2002
- Building Construction Illustrated, Francis D. K. Ching and Cassandra Adams, Publisher: Wiley; 3rd edition (October 2, 2000), ISBN: 0471358983
- Ramsey, Charles & Sleeper, Harold, ARCHITECTURAL GRAPHIC STANDARDS, Tenth Edition, New York: Wiley, 2000
- Statics and Strength of Materials for Architecture and Building Construction, Third Edition, Barry Onouye and Kevin Kane, Publisher: Prentice Hall; 3rd edition, (ISBN: 0131185837)
- Structures, 5th Edition, Daniel Schodek, Publisher: Prentice Hall; 5 edition (August 25, 2003), (ISBN: 0130488798)
- Simplified Mechanics & Strength of Materials for Architects and Builders, James Ambrose, Publisher: Wiley; 6 edition (January 21, 2002), (ISBN: 0471400521)
- Eladio Dieste: Innovation in Structural Art, Stanford Anderson, Publisher: Princeton Architectural Press; 1 edition (May 1, 2004), ISBN: 1568983719
- The Art of Structural Engineering: The Work of Jorg Schlaich and His Team, Alan Holgate, Publisher: Edition Axel Menges (September 25, 1997), ISBN: 3930698676
- Structure as Architecture: A Source Book for Architects and Structural Engineers, Andrew Charleson, Publisher: Architectural Press (August 11, 2005), ISBN: 0750665270
- Frei Otto, Complete Works: Lightweight Construction - Natural Design, Irene Meissner, Eberhard Möller, Mirjana Grdanjski and Winfried Nerdinger, Publisher: Birkhäuser Basel; 1 edition (May 24, 2005), (ISBN: 3764372311)
- Tragsysteme / Structure Systems, Heino Engel, Publisher: Hatje Cantz Verlag; 3<sup>rd</sup> Edition 2007 (ISBN: 978-3-7757-1876-9)

## BUILDING PRECEDENTS

- Tadao Ando -- Langer Foundation Hombroich Museum, Neuss Germany, 1994-2004
- Tadao Ando -- Chichu Art Museum, Naoshima Kagawa, 2000-2004
- Peter Cook -- Kunsthaus Graz, Graz Austria, 2003
- Diller+Scofidio -- ICA, Boston Massachusetts, 2006
- Sverre Fehn -- Archbishopric Museum of Hammer, 1967-1979
- Zaha Hadid -- National Museum of XXI Century Arts, Rome Italy, 1997-2008
- Herzog and De Meuron -- De Young Museum, San Fransisco California, 1999-2005
- Louis I Kahn -- Kimbell Art Museum, Fort Worth Texas, 1966-1972
- Le Corbusier -- Musee Du XXe Siecle Art International, Erlenbach, 1963
- Daniel Libeskind -- The Felix Nussbaum Museum, Osnabruck Germany, 1995-1998
- Jean Nouvell -- Musee de Quai Branlee, Paris France, 1999-2007
- Renzo Pian -- De Menil Collection, Houston Texas, 1993-2003
- Sanna -- 21st Century Museum of Contemporary Art, Kanazawa Japan, 1999-2004
- Alvaro Siza -- Galician Center of Contemporary Art, Santiago de Compostela, Spain 1988-1993
- Peter Zumthor -- Art Museum Bregenz, Bregenz Austria, 1990-1997

## ARTISTS

- |                |                 |              |
|----------------|-----------------|--------------|
| • Roxy Paine   | • Tim Hawkinson | • Doh-Ho-Suh |
| • Tara Donovan | • Martin Puyear |              |
| • El Anatsui   | • Anish Kapoor  |              |

Spring 2011

**SEMESTER SCHEDULE****January**

Week 1            01/20    Thursday            Project Introduction / Studio Selection @ 1-6 pm HH C 035  
(All studios meet individually- Assign precedent/ site analysis)

Week 2            01/24    Monday              **Lecture 2-5pm HH C035, Solomonoff, Otani, Jones**  
Presentation and Analysis of Dia Beacon  
01/27    Thursday            In class critique

**February**

Week 3            01/31    Monday              In class critique  
02/03    Thursday            In class critique

Week 4            02/07    Monday              **Analysis: Site/ Program/ Precedent: Pin-Up**  
02/10    Thursday            In class critique  
(Otani, Jones, Verboon) visit HH N 201 studios)

Week 5            02/14    Monday              In class critique  
02/17    Thursday            In class critique  
(Otani/Jones/Verboon visit HH N 301 studios)

Week 6            02/21    Monday              **Schematic Design with Systems Strategy: Pin-Up**  
02/24    Thursday            In class critique  
(Otani/Jones/Verboon visit HH N 201 studios)

**March**

Week 7            02/28    Monday              In class pin-up -desk critique  
03/03    Thursday            In class pin-up -desk critique  
(Otani/Jones/Verboon visit HH N 301 studios)

Week 8            03/07    Monday              **Midterm Review (Invited Critics+ Otani, Jones, Verboon)**

STUDIO	DAY	TIME	LOCATION
Cranfill	Monday 03/07	2:00 PM	TBA
Cromley			
Trencher	Monday 03/07	2:00 PM	TBA
Merryweather	Monday 03/07	2:00 PM	TBA
Shumkov	Monday 03/07	2:00 PM	TBA

03/10    Thursday            **Midterm Review (Invited Critics+ Otani, Jones, Verboon)**

STUDIO	DAY	TIME	LOCATION
Zoric	Thursday 03/10	2:00 PM	TBA
Fiorenzoli			
Coersmeier	Thursday 03/10	2:00 PM	TBA
Wines	Thursday 03/10	2:00 PM	TBA
Giostra	Thursday 03/10	9:30 AM	TBA

Week 9	03/14 03/17	Monday Thursday	<b>Spring Break</b> <b>Spring Break</b>
Week 10	03/21 03/24	Monday Thursday	In class critique In class critique ( <i>Otani/Jones/Verboon visit HH N 201 studios</i> )
<b>April</b>			
Week 11	03/28 03/31	Monday Thursday	In class critique In class critique ( <i>Otani/Jones/Verboon visit HH N 301 studios</i> )
Week 12	04/04 04/07	Monday Thursday	In class critique <b>Structural and Mechanical Systems Resolution: Pin-Up For HH N 201 Studios with Otani/Jones/Verboon</b>
Week 13	04/11 04/14	Monday Thursday	In class pin-up <b>Structural and Mechanical Systems Resolution: Pin-Up For HH N 301 Studios with Otani/Jones/Verboon visit)</b>
Week 14	04/18 04/21	Monday Thursday	In class critique In class critique
Week 15	04/25 04/29	Monday Friday	Final Review Week Final Review Week

**Final Review (Invited Critics+ Otani, Jones, Verboon)**

STUDIO	DAY	TIME	LOCATION
Cranfill	TBA	TBA	TBA
Cromley		TBA	
Trencher	TBA	TBA	TBA
Merryweather	TBA	TBA	TBA
shumkov	TBA	TBA	TBA

**Final Review (Invited Critics+ Otani, Jones, Verboon)**

STUDIO	DAY	TIME	LOCATION
Zoric	TBA	TBA	TBA
Fiorenzoli		TBA	
Coersmeier	TBA	TBA	TBA
Wines	TBA	TBA	TBA
Giostra	TBA	TBA	TBA

## Dia Red Hook, Brooklyn New York, Dia Art Foundation

### PROGRAM SCENARIO

Established in 1974, Dia Art Foundation is internationally recognized as one of the world's most influential contemporary art institutions. The name "Dia," taken from the Greek word meaning "through," was chosen to suggest the institution's role in enabling visionary artistic projects that might not otherwise be realized because of their scale or ambition. Dia's founders, Heiner Friedrich and Philippa de Menil, wished to **extend the boundaries** of the traditional museum to respond to the needs of the generation of artists whose work matured and became prominent during the 1960s and 1970s. Ever since, Dia's mission has been to commission, support, and present site-specific long-term installations and single-artists exhibitions to the public. The original collection was assembled largely during the 1970s and early 1980s by Dia's founders, Philippa de Menil and Heiner Friedrich, with Helen Winkler. It included works by Joseph Beuys, John Chamberlain, Walter De Maria, Dan Flavin, Donald Judd, Cy Twombly, and Andy Warhol among others. With the founding of Dia:Beacon the collection was augmented in the 1990s with works from artists of the same generation of the original collections. New acquisitions and commissions included works from Louise Bourgeois, Michael Heizer, Robert Irwin, Sol LeWitt, Agnes Martin, Robert Ryman, Gerhard Richter, Richard Serra, and Robert Smithson among others. Dia's Commitment to promoting art that extends beyond a traditional exhibition framework lead to the commissioning and acquisition of large scale environmental works in the western United States, New York City, and Long Island including works such as Smithson's Spiral Jetty. Architecturally, Dia pioneered the conversion of industrial buildings for the installation of contemporary art—a practice and aesthetic now widely adopted by museums and galleries internationally. Dia Beacon is located in a former printing plant built in 1929 by Nabisco (National Biscuit Company). With 240,000 square feet of long span exhibition space, and 34,000 square feet of sky lights the museum is sited on thirty-one acres on the banks of the Hudson River, and is adjacent to ninety acres of riverfront parkland. The renovation of Dia:Beacon was commissioned with American artist Robert Irwin and the architects OpenOffice. Dia:Beacon's expansive spaces are uniquely suited to the needs of large-scale installations, paintings, and sculptures. In keeping with Dia's history of single-artist, site-related presentations, each gallery were designed specifically for the art it contains.

The proposed museum for this semester, **Dia Red Hook**, extends Dia's collection and mission to established contemporary artists whose visionary projects move beyond a traditional exhibition framework, and whose artistic works are an evolution in line with Dia's founding collection. Each of the selected artists -- Roxy Paine, Tara Donovan, El Anatsui, Tim Hawkinson, Doh-Ho-Suh, Martin Puyear, Anish Kapoor -- produces work that is configured for the specific conditions of the environment in which it is installed. Drawing out relationships between artistic artifice, nature, and architecture; the works of the selected artists as with Dia's current collection can be considered in light of Rosalind Krauss' article "*Sculpture in the Expanded Field*". Krauss summarized the development of American Sculpture in the 60's and 70's as following two developments that could be referred to as 'through' conditions: architecture/ not-architecture, and landscape/not-landscape. The two developments referred to the expansion of the "field" of sculpture practice, in the first instance, through the "field" of architecture leading to the development of the installation, and the latter embraced a broader nature/humanity space evolving into the form of land art. The program for **Dia Red Hook**, is to provide an environment for the public to engage with the work of the selected artists in consideration of the artists intent, and in consideration of the mission of the Dia Art Foundation.

## SITE SCENARIO

The Village of Roode Hoek was settled by the Dutch Colonists of New Amsterdam in 1636 and later annexed into Brooklyn. It was named for its red (roode) clay and its land figuration which forms a corner or point (hoke) projecting into the East River. Although geographically north-west of the center of contemporary Brooklyn, Red Hook is formally a peninsula of South Brooklyn between Buttermilk Channel and Gowanus Canal and has the only frontal view of the Statue of Liberty in New York City. In the 1990's Red Hook was named one of the worst neighborhoods in America related to drug trafficking and violence. Today, Red Hook is home to a mix of industrial businesses, a growing community of artists, and the largest public housing development in Brooklyn. Known as Red Hook Houses the housing development has 5,000 of Red Hook's 11,000 residents. With limited subway access to the area, the city's bus system is the primary form of public transportation. Primary vehicular infrastructure connects Red Hook to Manhattan through the Brooklyn-Battery Tunnel.

This semester's proposal for **Dia Red Hook** has four site options along the Red Hook water front which provides views of the East River, The Statue of Liberty and Governors' Island. The four site options are adjacent to the Red Hook Marine Terminal, which is the only functioning terminal to handle container ships in Brooklyn. IKEA, built at the limit of the Marine Terminal, was a subject of great controversy for the Red Hook neighborhood. Numerous Civil War era buildings were demolished, and a functioning 19<sup>th</sup> century dry dock was replaced for parking. The impact of traffic and the increase in property values were challenged by local residents. The controversy continues to this day as IKEA's originally free Water Taxi to lower Manhattan was given a prohibitive fare during week days to favor IKEA customers over the free Water Taxi's initial popularity with local residents. The mix of industrial fabric with the artistic community makes this a relevant site for **Dia** while the historic character of Red Hook and sensitivity to neighborhood relations remains a design concern.

Site Design is one of the three primary focuses of this semester; along with systems integration, and the comprehensive design mandate. The site design problem engages the city fabric in an integrative approach by providing an alternative framing of the traditional site boundary. This semester's four site options (*from which each studio is to select*) have boundaries greater than the assigned building and landscape program. Each site contains existing structures and parks, and varies in configuration and external adjacencies. Each proposal must work "within the field" of the assigned sites; negotiating the program's 78,000sf of building and 78,000sf of landscape requirements within the internal physical contingencies of each site's approximate 300,000sf. Dia's mission in establishing a "through" condition can be extended to the new proposal's occupation of the site. Decisions must be made about what structures are to be maintained, converted or raised.

**MUSEUM PROGRAM REQUIREMENTS****SQUARE FOOTAGE****Public Program 39,600sf****1. Reception 4,000sf**

Lobby	2,000sf
Coat Room / Public Phones	800sf
Public Restrooms	1,200sf

**2. Museum Café and Bookstore 4,400sf**

Café	1,600sf
Kitchen	800sf
Bookstore	2,000sf

**3. Event and Education 6,000sf**

Auditorium	3,000sf
Library	2,600sf
Librarians office	200sf
Digital Archive	200sf

**4. Galleries 22,200sf**

Five Permanent Sculpture Galleries at 3000sf	15,000sf
Two Permanent Sculpture Galleries at 1200sf	2,400sf
Three Permanent Drawing Galleries at 600sf	1,800sf
One Temporary Gallery	3,000sf

**5. Court Yards 3,000sf****Curatorial /Administration 12,000sf****1. Curatorial / Restoration 4,800sf**

Curator's Office	300sf
Conservator's Office	300sf
Auditor's Office	300sf
Volunteers' Room	300sf
Secretarial Pool	1,600sf
Conservatory	1,200sf
Photography Studio	600sf
Dark Room	200sf

**2. Administration 2,000sf**

Museum Director's Suite - Office / Private Bath / Storage	500sf
Executive Secretary to the Director	300sf
Business Manager's Office	300sf
Program Director's Office	300sf
Caterer's Office	300sf
Conference Room	300sf

**3. Curatorial / Administration Services 3,800sf**

Exhibition Storage	3,000sf
Employee Lounge	200sf
Men's Restroom	200sf
Women's Restroom	200sf
Office Supply Room	200sf

**4. Court Yards 1,400sf**

<b>Facilities Management</b>	<b>12,600sf</b>
<b>1. Shipping and Receiving</b>	<b>5,400sf</b>
Truck Dock / Unloading	2,000sf
Receiving Area	3,000sf
Mail Shipping Area	400sf
<b>2. Shop</b>	<b>5,400sf</b>
Shop Area	4,000sf
Fumigation Room	250sf
Paint Room	400sf
Prefabrication Room	750sf
<b>3. Facilities Management Services</b>	<b>1,800sf</b>
Maintenance Lounge	300sf
Locker room / Restroom / Shower	300sf
Maintenance Storage	600sf
Grounds Storage	600sf
<b>Building Gross-Up</b>	<b>13,800sf</b>
Main Mechanical Equipment Room	5,000sf
Curatorial and Administrative Suite Mechanical Equipment Room	400sf
Circulation / Building Envelope - Structure / Vertical Chase Space	8,400sf
<b>Total Gross Square Footage</b>	<b>78,000sf</b>

<b>Site</b>	<b>78,000sf</b>
1. Entry	6,000sf
2. Bus Drop-off and Bicycle Parking	9,000sf
3. Sculpture Garden	9,000sf
4. Landscape (Softscape and Hardscape)	54,000sf
5. Visitor Parking (40 Spaces) and Executive Staff Parking (8 Spaces)	

**APPLICABLE LAWS AND ORDINANCES:**

In 1990 the US congress passed the American's with Disabilities Act which brought into law for the first time in the United States a set of building regulations that insures equal access and equal treatment of the physically disabled in all new construction. The core intent of the law is to provide equal right of access and barrier free design to all, including those with physical disabilities.

Your design must meet current requirements for the physically disabled. All social spaces must be fully accessible and barrier free according to the guidelines of the ADA's latest requirements as well as locally applicable building codes.

- 1) IBC 2009
- 2) Building Code of New York City  
[http://www.nyc.gov/html/dob/html/reference/code\\_internet.shtml](http://www.nyc.gov/html/dob/html/reference/code_internet.shtml)
- 3) Zoning Ordinance of New York City  
<http://www.ci.nyc.ny.us/html/dcp/html/subcats/zoning.html>
- 4) Americans with Disabilities Act (ADA), Federal La



Location Aerial View / Brooklyn North Eastern Waterfront

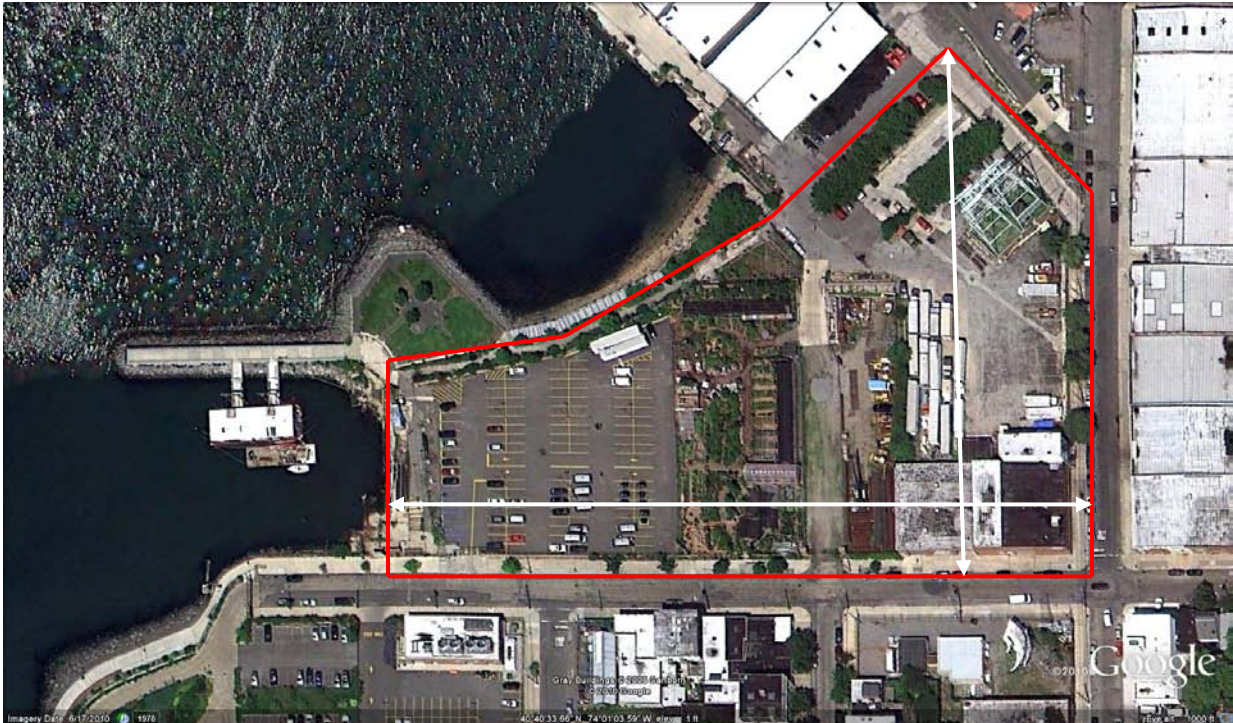


Location Aerial View / Red Hook, Brooklyn



Site 1 / approx 730'x 400'

Arial View from 1000'



Site 2 / approx 650'x 450'

Arial View from 1000'



Site 3 / approx 750'x 420'

Arial View from 1000'



Site 4 / approx 750 'x 450'

Arial View from 1000'