


**Report From The Citizen's Committee
To The Nyack Village Board
On The Development Of The "Superblock"**

August 10, 2009

 Dear Citizens and Friends of Nyack,

Village centers have always been gathering places. Downtown Nyack is that center – a place to walk, shop, dine and congregate – as a merchant, a visitor, or a member of the community. As vibrant as a New York City neighborhood, Nyack bustles from dawn way beyond dusk. Nyack stays up late teeming with life while surrounding towns are tucked in for the night.

What draws anyone away from the comfort and privacy of their home? A bite to eat... the local jazz band...a trip to the farmer’s market...or maybe just a stroll through the Village. A place where all the sights and sounds lift the spirit and make a community a living, breathing heart where neighbors and visitors get together.

We know that to thrive, Nyack has to be a destination town. The question for the Village Board and our community is how to create a town center that attracts visitors, enhances property values and brings new businesses and new life into our Village.

The idea of a town center conjures a “field of dreams” – a magnet drawing people in. The concept for the “superblock”, as we see it, is an energized town center that has multiple uses and supports cultural diversity. The goal of this committee has been to consider ways to make that energy tangible. Some of us have lived here for decades, others are recent arrivals, but what we have in common is love for our Village and our deep-seated desire that it be as wonderful as it can be. It’s up to each of us to contribute to change in our community that will help keep Nyack a great place to work, live and visit for decades hence.

Successful projects grow organically from a need in the community, our experts tell us. Our committee owes a debt of gratitude to the efforts of Riverspace that have gone before us. It is our hope that as the project proceeds with feasibility studies, timelines, zoning changes and all the rest of the nitty-gritty, that their example of generosity to the community and tenaciousness will continue to impact the process, however it may unfold and however contentious it may be. Nyack is not just the sum of its’ streets, businesses, houses...it is where we collectively live our precious lives. Let us make wise, humane and exciting choices.

 The Citizen’s Committee

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Section 1 Village Board Resolution

Our task, as defined below:

Whereas, the Village Board of Trustees finds that re-development of the Main Street “superblock”, between Cedar Street and Franklin Street, is in the best interests of the Village of Nyack;

Whereas, permission has been granted to the Riverspace to develop a draft RFP for the re-development of the “superblock”, with the Riverspace to assume all costs and expenses related to the drafting of the RFP; _ _

Whereas, the Village of Nyack Board of Trustees will establish a citizen's committee with reporting responsibilities to the Village Board, to examine the Comprehensive Master Plan (CMP) and consult as necessary with officials from other communities, in order to establish development parameters for the project that both reflect the goals of the CMP and that are appropriate for the Village of Nyack .

Be it therefore resolved, that the Mayor shall appoint a Riverspace Citizens Committee, and that, this committee is advisory to the Village Board. The committee's findings will be presented to the Village Board within 60 days. The committee will have a budget of \$5000.00 to be spent on expenses and/or consultation with planning experts. All expenditures will require the approval of the Village Board.

Dated: April 23, 2009

John H. Shields, Mayor

Nyack, New York

Section 2 Overview and Summary



“Make not little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will a living thing, asserting itself with ever-growing insistency”.

Daniel H. Burnham, architect

The Citizen’s Committee Members

Our committee members: Joseph Adams, Ruth Case, Triny Hertzberg (Chair), Marilyn Kaskel, Compton Maddox, Oriol Redd, Bill Swinkin and Gerri Viant. Patti Aagaard attended the first two meetings, but resigned because of work conflicts. Denise Hogan acted as liaison to the Village Board. Mayor John Shields attended several meetings.

Our Process

The Committee met weekly, sometimes twice weekly, from May 4th to July 29th. The recommendations of the Citizen’s Committee are based on our collective thoughts and desires for the future of Nyack’s downtown, what we have learned from the experts that came to our meetings and adherence to the principles of the Comprehensive Master Plan (CMP). Our process has demonstrated that people of good will with differing priorities can come together in consensus.

In order to tackle the daunting task of considering the entire project, we organized our thinking around the five primary aspects that we believe, assuming that they stand the test of scrutiny and prove to be feasible, would benefit Nyack:

- A theater as the focal point of the redevelopment.
- A managed outdoor public space.
- New commercial buildings that would include food, retail and office space.
- New housing construction including both “affordable” housing and varied

market rent housing

- A parking facility that would accommodate the increased need from new development and serve as a parking resource for the rest of the Village.

Though several committee members had experience in related matters, none of us felt adequate to the task of thinking through the entire project, the “cold, hard look” recommended by John Shapiro, even in the broadest terms, without finding help from outside experts.

We started by inviting John Shapiro, whose firm, Preiss Shapiro Associates, worked with the Village of Nyack to develop the CMP. John helped us interpret the CMP, develop a list of questions to consider (see Appendix 3) and suggested other experts to consult. It became clear during the weeks we met that any detailed recommendations we might make about the plan would be unlikely to survive the enormously complex process ahead. Much of the expertise those consultations yielded was about how to get questions answered, how to get things done and important principles to include in the RFP. So as not to squander the opportunity to share what we learned, we will focus primarily on that along with what development we believe is in the public interest.

Our Estimable Experts:

John Shapiro, Phillips, Principal, Preiss Shapiro Associates, www.ppsaplanning.com

Steve Knowlton, Village of Nyack Zoning Board of Appeals, www.nyack.org

Carrie Blake, Project Manager, Webb Management Services,
www.webbmanagementservices.com

Sara Eisinger, Senior Project Manager, Denham Wolf, www.denhamwolf.com

Ron Hicks, President & CEO, Rockland Economic Development Corporation
www.redc.org

Meg Walker, Vice President and Director of Design, Project for Public Spaces
www.pps.org

Georges Jacquemart, Principal, BFJ Planning, www.bfjplanning.com

Guiding Principles of the Comprehensive Master Plan

- A. Promote and enhance downtown amenities and social character.
- B. Promote and enhance downtown's historic scale and character.
- C. Enhance the fine-grain mixed-use character of downtown.
- D. Enhance walkability throughout downtown.
- E. Address perceived and actual parking problems.
- F. Improve connections between downtown Nyack and the rest of the Village, particularly the waterfront.

The CMP is necessarily broad in its approach, but it does identify principles that are central to the “superblock”. Appendix 2 lists those recommendations, the planning details that should be incorporated into the RFP.

Section 3 Critical Recommendations From the Citizen’s Committee



“There are three ways of dealing with difference: domination, compromise, and integration. By domination only one side gets what it wants; by compromise neither side gets what it wants; by integration we find a way by which both sides may get what they wish.” **Mary Parker Follett**, pioneer of Organizational Theory and Behavior

The plans and parameters for the five primary elements of the project (theater, public space, commercial development, housing and parking facility) should be informed by feasibility/fact finding studies carried out as quickly as possible to avoid becoming stale and therefore irrelevant.

Projects of this scope require sustained attention and a long-term commitment to overcoming the challenges that will inevitably arise. ***It is critically important for the Village Board to outline a process and timeline with deadlines to:***

- ◆ Recruit expert help to develop an RFQ and RFP;
- ◆ Create and issue the RFQ with clearly defined criteria for the selection process;
- ◆ Evaluate proposals and select the applicant(s) who will be invited to respond to the RFP;
- ◆ Commit resources to manage the RFP process and identify individuals who will be accountable for keeping it on track.

- 1. As the top priority, the Village MUST search for funding from grants, government, etc. for the feasibility studies.**
2. We strongly recommend retaining an expert to design and manage the Request For Proposals (RFP) process. The process should include:
3. This model for issuing the RFP: The Village Board issues a Request For Qualifications (RFQ) to select a developer. Selection of applicants is based on an understanding of the project’s aspirations and practical realities and a solid track record in the kind of development the RFP calls for. Once selected, the RFP requires the developer to link arms with the entire team - cultural user, architect, etc.

to jointly respond to the RFP. The RFP should specify the kinds of cultural users that are desirable and what goals the project seeks to achieve.

4. Assurance that a Cultural user be ready for the developer when the RFP is issued. The Cultural user will put together a plan that will inform the developer. The first thing that must be determined is what cultural space(s) make sense for the community.
5. Inclusion in the RFP of the critical design requirements for the Cultural user. The Cultural user will have special design considerations, different from typical retail or residential users.
6. Requirement that the developer will respond to the RFP, from the beginning, with what the *entire* plan will look like and a revenue model for the entire project.
7. The incorporation of the principles of the Comprehensive Master Plan.
8. Articulation of core principles that the development will adhere to (be as specific as possible). For example: housing: affordable/market rate, zoning issues: limits on the square footage of retail space, height restrictions, gaps in services in the community that a future development could fill, LEED® certifications, food related amenities, parking (Smart parking principles), team assembly (minority-owned, businesses/women-owned businesses), local job creation targets, both during and after construction, etc.
9. Assurance that the public amenities are included in the earliest stages of the project and are part of the “land cost”. Land is 15% of the total cost of the development.
10. Addressing downtown concerns such as setbacks, walkability, circulation throughout the project, access, privacy of neighbors, etc.
11. Inclusion of the public space principles, including a budget for management of the space, “active edges” and “the power of 10” (see below) in the RFP.
12. Exploration of partnerships with local/regional cultural and educational institutions in order to enhance the reach of the project and to combine assets for building and operation.

13. Particular consideration paid to minimize the negative impact on existing businesses and residences during the construction process.
14. The RFP must satisfy current and peak demands for future parking. A fully or partially robotic lined parking structure, measures that encourage turnover, shared parking and the other smart parking principles in the parking section below should be considered.

Other essential steps going forward should include:

1. Since the Village owns the land, a plan for the developer(s) and the Village to work together. The Village's support as a critical factor for success was repeatedly emphasized by our experts.
2. A zoning plan that allows the project to move forward without delays.
3. According to Steve Knowlton, the law mandating 20% of affordable housing in ten or more units has had the unintended affect of discouraging affordable housing from being built. We recommend that the maximum number of affordable housing units possible be included without preventing developers from bidding on the project.
4. The formation of a committee representing each discipline and constituency to develop a timeline to ensure that all details are covered in a timely manner. Each participant should take ownership and help see to the completion of the project.
5. Historic downtowns survive by being niche, not by magnitude of scale: a plan that creates a "destination".
6. Consideration should be given to include components in the project to attract the 20 to 35 year-old population that is critical to our employers and needed to attract new business investment.
7. A manager for the public space must be identified and a budget developed to support the ongoing management.
8. Consideration of a Business Improvement District (BID) that would benefit Nyack. The BID would, at the very least, create a geographic boundary that could be used for tax-increment financing (TIF) for the project. TIF is a tool to use future gains in

taxes to finance current improvements.

9. It is our recommendation that in all aspects of the development we look for a variety of ways to ensure that all citizens of our community can participate in the advantages of the new development.
10. The committee wants particular attention to be paid to the public amenities that would make the project a destination and a joy. Our wish list includes:
 - ◆ a restaurant/public space on top of the theater overlooking the public space and the river,
 - ◆ water as a feature of the public space,
 - ◆ space built in for local youth to participate in formal or informal enrichment activities,
 - ◆ the public space as a four-season community destination,
 - ◆ the commercial buildings and housing in harmony with the historic architecture and scale of the community.

Section 4 Our Experts Speak, and We Listen



“In our profession, a plan that everyone dislikes for different reasons is a success. A plan everyone dislikes for the same reason is a failure. And a plan that everyone likes for the same reason is an act of God”.

Richard Carson, Pacific Northwest planner and writer.

Notes from John Shapiro

Our first interview was with John Shapiro, the lead planner who worked with the Village on the Comprehensive Master Plan (CMP). The Village Board’s instructions to the CC included a direction that our recommendations should be consistent with, and implement standards set forth in, the CMP. The CMP does not speak directly to the rebuilding of the “superblock” but most of the recommendations in the Downtown Section directly relate to the style, quality and character of any future development and are pertinent.

Shapiro’s first observation, repeated by all of the experts we interviewed, was that it was important to take a “cold, hard look” at the entire project and to insure that the project worked and satisfied the real needs and desires of the community. There are a number of benchmarks and procedures for making the kind of decisions that all parties should use in order to insure that they make well-founded development choices. He estimated that feasibility studies might cost in the range of \$50,000 or more.

Shapiro’s characterizations of the more important features of the downtown informed our group about what kinds of development were best suited for the downtown block. In any future RFP, Shapiro stressed that it was important to be clear about what you want to have built. The standard for creating any RFP is simple: within reason, the more detailed the requests made to potential bidders the better; that will elicit more competitive proposals and help ensure that the Village gets what it expected.

The CMP is the basis for zoning changes and any development. For Nyack citizens the scale of building is a more important factor than any particular style of building or architecture. Priorities should be given to enhancing the quality of pedestrian use of the downtown, improving the quality of its sidewalks, traffic calming etc. so that downtown does not remain or become “auto-dominated”. Shapiro was most enthusiastic about the creation of a piazza-like downtown public space that could serve multiple functions year round, and that the vitality of the downtown in part would turn on the ability of the Village to invent a new “niche” identity replacing its past antiques center identity.

Shapiro noted that development projects are frequently broken up into first and second (or more) phases, the first phase being the most profitable for the developer. He emphasized that it is crucial to include the “public amenities” in the first phase of development to ensure that they actually happen. As a rule of thumb, Shapiro stated that all such “public goodies” should be treated as though they were to be included in the “land costs” part of the developer’s budget, and that the “land costs” typically cannot be more than 15% of the total project budget.

Shapiro emphasized that every type of theater is directed to a specialized market and that the Village should obtain professional advice to help define what the local “market” is for theater. The parameters thus established could be taken to a developer, ideally a developer with experience in this kind of theater project. He proposed that a good working model is to ask the firm to come back with the “three best options” including operating costs, strategies to promote the theater and a funding plan. Shapiro supported the idea of the Village or the Cultural user partnering with other local educational or arts organizations to produce a facility with multiple users, which would also enable the project to get the support these other enterprises possess.

Shapiro reviewed the Riverspace plan and generally found it to be “beautiful and exciting” and to reflect guidelines stated in the CMP. However, he was quick to caution the Village to “love your consumer, not your product”, by which he meant that understanding the needs and wishes of your consumer is a critical factor in the success of a project like this.

Shapiro closed with a twinkle in his eye: The process should be simple, straightforward and rewarding to all participants, as long as everyone agrees about everything!



“It may seem paradoxical to hold that a policy of building restriction tends to a fuller utilization of land than a policy of no restriction; but such is undoubtedly the case. The reason lies in the greater safety and security to investment secured by definite resources”.

Edward M. Basset, lawyer and father of zoning

Notes from Steve Knowlton

Steve is head of the ZBA and worked on the Code Revision to get the zoning laws in synch with the CMP. The current proposed zoning wipes out all the commercial zones and creates mixed-use districts –the DMU zone (Downtown Mixed Use) is the one relevant to our task.

Steve enumerated several zoning considerations:

- ◆ The Village owns the land – the developer(s) and the Village will need a plan to work together.
- ◆ The Zoning Board doesn’t set precedent. Its’ focus is very narrow, legal.
- ◆ A project this size in a Village this size, tends to generate its’ own zoning. The current zoning is too restrictive for what has been proposed by Riverspace, for instance. Consider the zoning to be “advisory”.
- ◆ Under the law, the Village Board can change the zoning for a specific area. While spot zoning is usually frowned upon by the courts, the VB does have the authority to change the zoning, and, if a project came along that met the goals of the CMP and the needs of the Village, “tweaking” the zoning on a site this large for that purpose would most likely survive a legal challenge, if brought.

A developer should be able to respond to the RFP, from the beginning, with what the *entire* plan will look like so that everything is outlined and it’s all transparent. Approval for different phases can be stretched out and staged construction (especially

for a large plan like this), makes a lot of sense but everything should be on the table from the beginning.

Some questions that will need to be considered:

- ◆ Density
- ◆ What kind of businesses, how many businesses and when will they operate?
- ◆ Square footage of stores/parking will determine what kind of stores might want to locate here. (Most in Nyack are 5,000 sq. ft. or less).
- ◆ Access and egress for cars (gateway traffic).
- ◆ Proportion of commercial, residential, theater, public space.

Steve's advice: we should be more concerned about the way it's going to feel than about the details. The citizen's input is critical because we live here and care about the Village and that perspective is vital to the project.



“Cultural activity and access to the materials of the life of the imagination is as ordinary and as vital as the right to read, the right to shelter, squarely at the centre of our lives as the catalyst of our imaginations and the prompter of our dreams.

Max Wyman, critic and champion of arts education

Notes from Carrie Blake and Sarah Eisinger

Like all our experts, Carrie and Sarah emphasized the importance of proper planning and a thorough analysis of the possibilities to the project’s success. When an RFP is issued, it’s essential that the Cultural user be ready for the developer (funding, architectural scheme, organizational plan, etc). What cultural spaces will work for the community should be established before anything else. It makes a lot of sense for the Village to initiate the study, perhaps with grant \$ (public/private) to pay for it. The cultural feasibility study should include an economic impact model. The study starts with a needs assessment:

- ◆ What’s the potential to develop audiences – compare to national statistics.
- ◆ What other facilities exist of similar type.
- ◆ Potential users of the building.
- ◆ Broader goals of the community.
- ◆ How to achieve the project over time.

These 3 key questions must be answered:

1. Is there a demand for a new theater? (80% of arts patrons come from within 30 miles – conduct market study – what could work? (8 to 10 weeks to do)

Then:

2. What size and shape should it be?
3. What will take place in it and how will it be operated? (A business plan – booking priorities, food service, etc.) (8+ weeks to do)

Both recommended that a Request For Qualifications (RFQ) for the Cultural user and the developer be issued. The Cultural user puts together a plan that will inform the developer, important because, as the draw, the Cultural user plays a disproportionately prominent role in the development, even though it’s not the

moneymaker. The Cultural user will have special design considerations, different from typical retail or residential users. It is important for the RFP to state the critical design requirements for the Cultural user (esp. column height, marquee, and all the rest). Often the developer provides just the core and shell of the theater but it needs to be built to detailed specifications.

In terms of the developer, the project should work with one who:

- ◆ Has experience working with non-profits on the planning side.
- ◆ Understands the feasibility of real estate projects.
- ◆ Can identify potential users, costs, etc.
- ◆ Has an emphasis and track record on green building.

A developer may be able to do acquisition as well and act as project manager on building projects – help select architects, contractors, etc.

For the development feasibility study, it's important for the RFP to articulate core principles that the development will adhere to (be as specific as possible). For example:

- ◆ Housing: affordable/market rate
- ◆ Zoning Issues: Limits on the square footage of retail space, height restrictions
- ◆ What are gaps in services in the community that a future development could fill? (small grocery store, women's health clinic, etc.)
- ◆ LEED certification
- ◆ Food related amenities (restaurants, grocers)
- ◆ Public Space
- ◆ Parking (what are the specific parking principles)
- ◆ Team assembly (minority-owned businesses/women-owned businesses)
- ◆ Local job creation targets, both during and after construction, etc.

Sarah articulated two typical models for issuing the RFP:

Option 1: Two stage selection process

VB issues an RFQ (Request for Qualifications) to select an anchor Cultural user prior to the choice of developer. The VB develops a list of criteria for what kind of Cultural users are eligible for inclusion in the project and then chooses the Cultural user from applicants.

Once selected, the Cultural user develops general design specifications to be

written in to the RFP for the developer. The Cultural user needs to “get” something to entice them to apply, either a grant towards construction (by either the public sector or by the developer), delivery of free core & shell, free rent or free space. The VB will need to figure out what it wants to give the Cultural user because they likely can’t pay the full freight of new construction plus occupancy costs.

The RFP is issued and the developer is selected and then “inherits” the previously designated Cultural user.

Pluses: Gives the Cultural user time to plan before a developer is selected. This time will allow them to plan the facility that they want, and fundraise for the construction. This process will best position the cultural group for success.

Minuses: It is hard to know if the project is really financially viable from a development standpoint. If the Village promises the Cultural user some financial incentive, the project may not work for a developer. The Village will need to run financial models showing that, through the combination of all of the uses, the project can be profitable (ROI analysis). This forces a marriage between the cultural group and the developer and sometimes these forced partnerships don’t work well.

Option 2: Our preference

VB issues an RFP to select a developer. The RFP will need to specify the kinds of Cultural users that are desirable. The RFP will require the developer to identify a Cultural user of its own choosing to bring to the project and what goals the project seeks to achieve.

The developer will be obligated to respond to the RFP with the entire team: cultural tenant, possibly other tenants, architect, etc. to jointly respond to the RFP.

Village will select the developer with the best overall concept.

Pluses: The onus is on the developer to identify a Cultural user and put together an entire plan. In theory, this advances the project more quickly because there aren’t two phases. In addition, the relationship between the developer and Cultural user is more organic and possibly more positive as a result.

Minuses: Cultural user is the small guy at the table and will need to make some sort of non-bidding agreement with the developer in advance of the designation. They can be lost in the shuffle if the developer looks at them as just another tenant that is required in the project. The cultural group also might not have the capacity (staff, plans, resources) to move as quickly as is required by the development, which can cause conflicts. The developer can aim to pick a high capacity organization with the ability to execute the project, but likely, the Village is in a better position to objectively pick a strong cultural group. To avoid some of these problems, the cultural group will need to have its own representation: project manager, lawyer, architect.

Sarah and Carrie stressed these important factors in the success of the project:

The Cultural Center

- ◆ There has to be a revenue model for the entire project. Usually the Cultural user can't pay full freight for the space, so other components of the project would have to generate revenue.
- ◆ A very supportive public sector – public support (\$) is most helpful going primarily to the cultural user and to support the “niche concept” (Nyack as a cultural destination). This will help attract a developer. Dia Beacon a good example of this.
- ◆ “It takes a long time for something to develop suddenly”. It's usually 10 years for a new theater from start to finish. A feasibility study will provide pro forma models that can react to changing scenarios over time.

The Whole Project

- ◆ Include lots of community input in the planning of the project – all sides must be heard.
- ◆ Riverspace has developed a beautiful, aspirational plan: the pictures make everyone excited. BUT, their advice: Do the feasibility studies and don't get too attached to any particular plan until the feasibility studies are done. Don't issue drawings too early in the process because people get attached to visuals.



"Asset-based development can be defined as a strategy that builds on existing resources -- natural, cultural, structural, and leadership -- to create valued products and services that can be sustained for local benefit. ... The key is to identify the potential within a community and maximize its impact, developing new revenue streams by turning perceived liabilities into strengths, or developing untapped natural and cultural resources into desired products and services."

from Asset-Based Development Regional Initiative, Appalachian Regional Commission

Notes from Ron Hicks

The Rockland Economic Development Corporation (REDC), a non-profit organization dedicated to attracting new businesses to Rockland, or acting to assist existing businesses, primarily with financing arrangements that are available through programs administered by REDC.

Ron spoke about the possibility of tax exempt financing through the Rockland Industrial Development Agency (IDA) for real estate or business development projects, such as ours, that include a "public benefit". IDA benefits are economically justified if the project cost exceeds \$4 million. On a major capital investment project, these programs can help fund a project that private or commercial bank lending would not fund alone. In Nyack, the Nyack Library and Nyack Market Place were IDA projects.

Financing through IDA financing, or other programs, involve real property and sales tax reductions (or subsidies), and Payments In Lieu of Taxes (PILOT) programs. In general, the IDA loans make financing available through reduced interest loans. A number of prerequisites must be satisfied to qualify for IDA lending; for example, bank financing must be available for the project. The title to the funded property is transferred to the IDA, which then qualifies the loans to be deemed made to a non-profit agency. After the financing is paid off, the title returns to the original owners.

The IDA can incentivize public parking (not just for a theater, but for residences, existing businesses, other uses), affordable housing, civic facilities projects, and other improvements for public use. The IDA's capacity to incentivize projects that include retail is limited. Retail cannot exceed 33% of the total project or the retail component would have to be carved out.

Other suggestions from Ron:

Ron emphasized that a major business development problem in Rockland County is that the housing market is priced so high that many wage or salary employees cannot afford to live here, which makes it difficult to attract new businesses as potential employers. Thus, there is a real business development rationale for supporting affordable housing.

Rockland County's 20-35 year-old population is diminishing. This demographic is critical to current employers and needed to attract new business investment. It also makes transit oriented development and live-work-play environments more successful. Consideration should be given to include components in the project that attract this age group.

Significant funds are becoming available for "green" transportation initiatives. A proposed development can be presented as including affordable housing, and parking related to a regional transportation hub. That would currently involve the use of bus routes coming through Nyack, but if additional parking and close by affordable housing were created whose residents could use the public transportation facilities, the development could qualify for additional funding.

A Business Improvement District (BID) would be a benefit for Nyack with or without the project. The BID would, at the very least, create a geographic boundary that could be used for tax-increment financing (TIF) for the project. TIF is a tool to use future gains in taxes to finance current improvements. The increased tax revenues are the "tax increment." Tax Increment Financing dedicates tax increments within a certain defined district to finance debt issued to pay for a project. TIF is designed to channel funding toward improvements in distressed or underdeveloped areas where development might not otherwise occur. TIF creates funding for "public" projects that may otherwise be unaffordable to localities.

The project needs a committee representing each discipline and constituency to develop a timeline to ensure all details are covered in a timely manner. Each participant should take ownership and help see to the completion of the project.

Ron believes that our architecture, "main street" character and pedestrian friendly sidewalks, amenities to attract diverse businesses, and creative residents are all

factors in the potential success of the project.



"I end then in praise of small spaces. The multiplier effect is tremendous. It is not just the number of people using them, but the larger number who pass by and enjoy them vicariously, or even the larger number who feel better about the city center for knowledge of them. For a city, such places are priceless, whatever the cost. They are built of a set of basics and they are right in front of our noses. If we will look."

William H. Whyte, sociologist and journalist

Notes from Meg Walker

Meg spoke about these important principles to remember when placemaking. In building a public space, not any developer/designer will do. You need one who really understands need, use, design and management of a great public space. Good management is required for any public space to thrive, so an organization to manage the public space must be identified. A good public space makes people want to come back again and again. The space needs to be more than just a great design. Visitors should have a different experience each time they come.

A public space should have tentacles reaching out so that you feel it as you approach and leave it. It's important to think of the public space as a much larger area...that it's encompassing the entire neighborhood, both through design and the activities and events that go on there. The public space needs to be accessible, open and welcoming...you need to be able to see into it from the street. Think of streets as places. Consideration must be given to how all the other streets will be affected by the public space...not just Main Street.

A successful destination place gives a significant economic boost to the neighborhoods around it. Public spaces can be financed with a diverse funding base, i.e. tenant leases, event rentals, event sponsorships, in kind donations, town, parks funding.

Meg outlined these principles to make a public place work/alive.

Underlying Ideas:

- ◆ The community is the expert.
- ◆ You're creating a place, not just a design.
- ◆ You can't do it alone.

- ◆ They always say it can't be done – there will *always* be people who oppose whatever you're trying to do.

Planning and Outreach Techniques:

- ◆ You can see a lot just by observing.
- ◆ Develop a vision.

Translating Ideas into Action:

- ◆ Form supports function – whatever is going on in the ground floor businesses/theater facing the space should spill into it.
- ◆ Triangulation or layering of uses creates energy – more than one thing going on at one time in the public space.

Implementation:

- ◆ Start with the petunias – start very simply.
- ◆ Money is not the issue.
- ◆ You're never finished – there needs to be a great ongoing management plan with a good staff.

Four ingredients for a great public space

Uses and Activities – Make sure there are things that appeal to a broad cross-section of people. Have events there for both day and night and things that occur during all four seasons. Farmers markets, outdoor concerts, outdoor movies, sports events, ice skating and other winter events.

Access and Linkage – How easy is it to access the open space? Is it well signed? Is there a lot of traffic trying to get there? Is the space enticing and open and welcoming for folks who walk in off the street?

Comfort and Image – Is there comfortable seating and appropriate lighting? Does the area feel safe and is there good security there? Is there a focal point in the space like a fountain? Is there public art?

Sociability – What will make the public space a place where people, families, dates want to go? There can't always be events going, 24/7, so what can the foundation of the space look like so that people want to gather there?

Meg spoke about the power of 10. The power of ten describes the multiplier effect of a well-planned place. Each town needs 10 places. Each place must have 10 things to do (that can include a simple thing like having a bench to sit on). Places are connected to create a district. A district needs 100-1000 things to do. The same principles apply to our development. For example, the power of 10 could move people from the development to the Hudson and back.

Things to consider for our outdoor space

- ◆ The RFP must include the public space principles.
- ◆ The theater could manage the public space. The public space could be rented for events...a good way to raise revenue.
- ◆ Public restrooms could be provided by the theater.
- ◆ The public space must have “active edges”, i.e. lots of connections to what surrounds it.
- ◆ Active edges: The entrance to our public space should be open on Main Street so that there’s visibility from the street into the space. Welcoming activities at the entrances to the public space help with self-policing. Whether its chess tables or a fountain where kids are playing...things that encourage people to be productively participating in the space.
- ◆ Active edges: A restaurant on top of the theater looking over the public space and the river. Retail uses of the public space (Outdoor shelves displaying goods, etc)
- ◆ Active edges: The theater lobby leading seamlessly and organically into the public space. The buildings surrounding the public space should be a very open design. Lots of windows, doors, glass, etc. so that there’s air and transparency.



“They took all the trees, put ‘em in a tree museum. And they charged the people a dollar and a half just to see ‘em. Don't it always seem to go, that you don't know what you've got till it's gone? They paved paradise and put up a parking lot.”

Joni Mitchell, singer/songwriter

Notes from Georges Jacquemart

Georges opener was a surprise. “Parking is relatively good in Nyack, contrary to the general perception”. But he cautioned that if the town were to grow substantially, parking would have to be reevaluated. Institute of Transportation Engineers (ITE) parking ratios are based on suburban conditions, which do not adequately describe the “city” conditions of Nyack. The ratios must satisfy peak demands, whenever they occur. Parking solutions should look at shared use of spaces.

Parking issues that affect Nyack

- ◆ The high cost of parking – costs have risen dramatically to \$20,000 or more per space.
- ◆ The effect of “seas of parking” created by lots.
- ◆ Community perception that there’s never enough parking.
- ◆ Developers have become more careful about creating parking.
- ◆ Mixed-use developments are desirable but create special parking challenges.
- ◆ Outdated codes – suburban vs. urban:

Suburban environments	Urban (Village)/Central Business District (CBD)
Typical zoning: All primary car trips Every destination has a parking lot Drive-park-drive-park	Zoning should encourage this: Some primary car trips, some secondary trips Drive-park-walk

Georges urged that in looking at Nyack, traffic, “levels of service”, which describe traffic conditions at an intersection, should be a secondary consideration.

“Levels of service” measure the delay a driver may incur at an intersection. What’s much more important is vehicular safety, pedestrian safety and quality of life. In fact, the key to traffic safety is low speed, and having some congestion creates a safer traffic environment.

Furthermore, a town can have great “levels of service” without being a successful town, or have congestion and be highly successful. Princeton, New Jersey is an example of this. In spite of traffic congestion, Palmer Square in Princeton is a very pedestrian-friendly mixed-use place, in large part because instead of parking lots, it has a parking structure that is lined with buildings, so there is adequate, but hidden parking. Without the “sea of parking” effect that lots create, pedestrians are entertained by walking along storefronts, as opposed to walking through aisles of cars.

Smart Parking Principles

- ◆ Adjust the zoning ratios to actual demand.
- ◆ Allow and encourage off-site parking, park and walk.
- ◆ Allow and encourage shared parking.
- ◆ Do not reserve individual parking spaces.
- ◆ “Municipalize” parking facilities for greater efficiency.
- ◆ Encourage valet parking for underused parking lots outside the “superblock”.
- ◆ Set parking meter rates to achieve 85% occupancy, i.e. to always have 15% of spaces vacant. (This encourages turnover, vital to merchants).
- ◆ Allow and encourage “in lieu” parking fees. To encourage small businesses to locate in Nyack, consider lowering the “in lieu” fees for the first five to ten spaces.
- ◆ Avoid “sea of parking” lots.
- ◆ Prohibit drive-ins in the center of the Village.

For the parking structure:

More and more places are building structures that have liners partially or fully around them – for example apartments around the garage and retail in front. There’s no reason anymore to build a garage that actually *looks* like a garage. The liners around the parking structure can be stepped back to protect the open space of surrounding buildings. The most important factor in the location of the structure is that it placed to be partially or fully hidden, with more than one access point.

Robotic parking has great advantages:

- ◆ It is far more compact in terms of number of cars per cubic feet.
- ◆ There is much less idling and no driving inside the garage, making it environmentally friendly.
- ◆ It is safer for the car, the car's contents and the car's owner.
- ◆ The construction costs may be higher than a conventional structure, but the operating costs are generally lower.
- ◆ It's perfect shared parking because it has no designated spaces, but monthly permit holders can be guaranteed a space because the operator will close the garage to the public when it is close to full capacity. (The same principle can be applied to any shared parking facility).

The Village of Nyack may be eligible for federal (FTA) funding opportunities and those should be thoroughly researched. For example, including a bus stop or small terminal in the plan might qualify the project for transit funding. The parking structure can be maintained by the owner or by an association of several property owners who could also set the parking fees.

Georges spoke about his plan to retire to New York City in his old age when he can no longer drive. Making our town center walker-friendly would be a great advantage for our ambulatory honored aged citizens.

John Shapiro had these parking suggestions: Look for parking off-site. Adjust street layouts to capture some spaces within 1,400 feet of the site. Tell the developer to find 150 (for example) parking spaces but they don't have to be on site.

Section 5 Our Meeting with Riverspace



“The most difficult thing is the decision to act, the rest is merely tenacity. The fears are paper tigers. You can do anything you decide to do. You can act to change and control your life; and the procedure, the process is its own reward.”

Amelia Earhart, aviator

After most of our experts had met with the committee, we went to Riverspace to meet with several Board members: Josh Goldberg, Debbie Reich, John Forster, Martha Roth, along with staff Julian Palmer and Stephanie Hausner. Our purpose was to acquaint our entire group with the Riverspace proposal, to learn what experiences and insights Riverspace had obtained from operating the theater and to understand Riverspaces’ future plans.

Debbie gave us an overview of the process that Riverspace had undertaken that brought them to this point. She told us that their Board had decided to concentrate its efforts on the downtown project, so programming had been suspended to save money. In order to maintain its lease, Riverspace must continue to pay \$18,000 per month, which it has committed to do until the end of 2009.

Since its’ opening Riverspace has operated primarily with a large group of volunteers, including the Artistic Directors and Curators, and a small paid staff. The theater has been supported through earned income from programming, many small and large contributions and from the generosity of two families.

One principal “lesson” learned by Riverspace is that the current theater facility is not capable of being used successfully. The size, the configuration and the limited technical capacities of the theater make it unsuitable for many of the types of productions that could generate greater revenue and public interest. A basic insight from our experts is that different theater types require specific design parameters to be successful. By contrast, Riverspace had to adapt varied programming to an existing theater space, designed to be a first run movie theater.

Josh presented the model for the projected costs and profits of their proposal. It includes interesting ideas like the leasing of a substantial amount of space before

construction and the option for storeowners to buy their retail space with a portion of the sale going to the theater. Any evaluation of the Riverspace funding model is outside the charge or ability of our committee. Suffice it to say that the portion of the profits earmarked to subsidize the theater deserves most careful scrutiny: whether a commercial and residential real estate project of this nature can, in fact, generate a substantial endowment for an arts center, or whether for a theater to succeed, efforts to secure an endowment must be focused elsewhere. All are agreed that an arts facility cannot succeed without outside financial support.

Part of our discussion focused on the design features of the downtown block reconstruction that Riverspace has promoted, which has been the primary source of inspiration for several of our committee members. Riverspace's architectural plan, conceived with Richard Dattner & Associates, was influenced by the CMP and several public meetings in which Nyack citizens were invited to ask questions, share ideas and concerns and get involved in moving the project forward. Several of the processes that our experts recommended have been implemented by Riverspace, including gaining the public support of several local, state and federal public officials.

However, without having gained the necessary support from the Village, the Riverspace Board determined that it had to set a limit on funding the theater and working toward the "superblock" project. In addition, it was unwilling to incur more expenses for studies without assurance that the project had that support. With the Village Board's April 23rd Resolution, finding that re-development of the Main Street "superblock" is in the best interests of the Village of Nyack, the process of moving the development of the "superblock" took a significant step forward. Riverspace told us they would like to continue their involvement in the process and were flexible about what that might actually mean going forward.

Section 6 Appendices

Appendix 1 More On Our Experts:

John Shapiro Phillips, AICP, PP, Preiss Shapiro Associates, www.ppsaplanning.com

John Shapiro joined PPSA in 1984 as a Principal. He provides clients with nationally recognized participatory planning expertise to the firm and directs most of the firm's economic development, downtown revitalization and neighborhood planning projects. His clients include municipalities and community groups throughout the United States. Mr. Shapiro always ensures that the broadest range of citizens and other stakeholders are involved in reshaping their communities. In 1996, the American Planning Association recognized Mr. Shapiro for his role in creating a new model of participatory planning. Mr. Shapiro is an adjunct professor at the Pratt Institute and the University of Pennsylvania, and a past president of the New York Metro Chapter of the American Planning Association. Mr. Shapiro holds a Master of City and Regional Planning degree from Pratt Institute.

Steve Knowlton, Chair, Village of Nyack Zoning Board of Appeals, www.nyack.org

In his professional life, Steven P. Knowlton is a partner in the New York and New Jersey offices of the Locks Law Firm. As a former intensive care and emergency room nurse, Mr. Knowlton brings particular expertise to the areas of pharmaceutical, product liability, toxic exposure, and medical malpractice litigation, providing experienced representation in both the individual plaintiff and class action settings.

Carrie Blake, Webb Management Services, www.webbmanagementservices.com

Carrie Blake joined Webb Management Services, Inc. in January 2006, where she works as a Project Manager and Consultant on a number of projects. Before joining the firm, Carrie was the Associate Producer for the Office of Arts & Cultural Programming at Montclair State University (NJ) where she played a pivotal role in the establishment of an ambitious new presenting and producing program. Collaborating with innovative experimental artists from across the nation and around the world, Carrie coordinated regional, national and world premieres while working to establish identity, presence, structure and policy for MSU's new venture. Prior to working at MSU, Carrie developed and managed fundraising events and campaigns for both The Drama League, a New York City-based nonprofit committed to developing artists and

audiences for the American theatre, and the Madison Museum of Contemporary Art (Madison, WI). Carrie earned a dual BA in Music and Arts Administration from the University of Kentucky.

Sarah Eisinger, Denham Wolf, www.denhamwolf.com Sarah joined Denham Wolf in 2005 with 10 years of grant making, organizational development and management consulting experience in the nonprofit and public sectors. She has particular expertise in the world of arts organizations and in economic development. Her work with Denham Wolf has included feasibility analysis, project planning and brokerage for cultural, professional and educational organizations.

Prior to Denham Wolf, Sarah served as a senior program associate at Seedco, a national community development intermediary. There, she developed the ArtBusiness Initiative, an integrated economic and workforce development project aimed at strengthening small arts organizations in Lower Manhattan. She also managed the Nonprofit Venture Network, a national social enterprise project that provided grants and technical assistance to more than 40 nonprofits starting social ventures. She holds a Master's in Urban Policy Analysis and Management from Milano - The New School for Management and Urban Policy. Sarah is a licensed New York State real estate salesperson and a LEED Accredited Professional.

Ron Hicks, Rockland Economic Development Corporation www.redc.org
A former Hudson Valley Regional Director for Empire State Development Corporation, Hicks has a background in economic development including his most recent position, Director of Economic Development for the City of Ft. Lauderdale, where he established an economic development and real estate office for the city, a Business Improvement District, and collaborated with the City's planning director and private developers on projects totaling more than \$1 billion.

Meg Walker, Project for Public Spaces www.pps.org As a Vice President and Director of Design at Project for Public Spaces, Inc., Meg directs work on new town centers and mixed-use development, focusing on the design and management of public spaces in new developments. She also facilitates community workshops that engage the public in the planning process. Meg's projects have ranged from master plans for new town centers and adaptive reuse of industrial sites, to waterfront and urban park designs.

A registered architect and a member of the American Institute of Certified Planners, Meg Walker has a broad range of experience in architectural and urban design, as well

as planning, in both the public and private sectors. Ms. Walker is also an experienced facilitator and accomplished public speaker.

Ms. Walker first joined PPS in 1994 after fifteen years of architectural practice with the firms of James Stewart Polshek and Partners, Buttrick White and Burtis Architects, and her own partnership, Ryzinski Walker Architects. After five years as the Planning Director for the Village of Hastings-on-Hudson, New York, Meg rejoined PPS in 2004.

Georges Jacquemart, PE, AICP, has worked for more than 30 years in the field of traffic engineering and transportation planning, managing studies ranging from strategic planning assignments to detailed access, roadway, and parking design assistance. His experience includes projects in Africa, Europe, South America, and the U.S. He is on the faculty at Pratt Institute and New York University.

Appendix 2 Comprehensive Master Plan Principles

The Citizen's Committee endorses these principles of the CMP as part of the development:

A. Promote and enhance downtown amenities and social character.

Provide a public space with direct access to Main St.

Increase the number and quality of downtown gathering and sitting areas that have adequate facilities such as benches, trash receptacles, and lighting.

Provide public restrooms (possibly in the theater) to enhance downtown's attractiveness for shoppers and other visitors, mindful of security and maintenance issues.

Insure adequate trash and recycling receptacles throughout the development.

Retain and strengthen calendar of events.

B. Objective: Promote and enhance downtown's historic scale and character.

The mix of building types and facade styles are somewhat varied and should continue to be.

Provide a consistent palette of lighting, landscaping, and sidewalks throughout downtown's public domains. These include pedestrian-scale lighting, benches, and trash receptacles, street trees, granite curb cuts, etc. These streetscape elements should adhere to and respect Nyack's rich architectural heritage

Stay alert for opportunities to place utilities underground. Burying aboveground utility wires would greatly enhance the appearance of the downtown district and ease the planting of shade trees. It could be tied to major redevelopment.

Encourage better but still varied signage. Signs blocking window displays and views into stores should be discouraged.

Provide public art and additional seasonal displays. The periodic installation of artwork and displays would say a lot more about Nyack than simply limited seasonal displays or pole-mounted banners that are common to so many other downtowns.

Promote compatibility in scale, density, design, and orientation between new and existing development. To help ensure the general continuation of a walkable, historically scaled building pattern, the Village should establish maximum setback, maximum floor area, and minimum height requirements for downtown development in addition to existing requirements.

The typical older commercial building in downtown Nyack includes the following design elements: first floor with glass and thin wood mullion storefront topped by a cornice band with a sign panel, second and third floors with three vertical double hung windows across and a top wood or brick cornice. Urban design guidelines should use these standards as a basis, with some flexibility to allow creative design that still fits in with downtown.

The opportunity to create a Village Green (public space) is a key element.

The preservation of parking, as described later. And the interest of creating more tax ratable development (through BID payments and/or PILOT – payment in lieu of taxes).

Maintain a diverse mix of land uses. As a large number of Nyack residents work at home or elsewhere in the Village (one-third of residents surveyed work in Nyack!), there is a significant local market for convenience retail and services.

C. Objective: Enhance the fine-grain mixed-use character of downtown.

Mandate ground floor retail uses (including restaurants and realtors). Nyack has a walkable downtown. The pedestrian experience is enhanced by the provision of interesting windows at street level, and is lessened by blank spaces and unused window areas.

Promote residential and artist live/work space. Adding residents to a downtown adds to the street life, which in turn can increase safety and provide additional customers for

businesses. The provision of live/work space, primarily geared towards artists, has become an increasingly popular way to stabilize or revitalize older downtowns and urban areas. These are features that downtown Nyack offers, lending credibility to an arts center. Artist and other live/work space should be permitted in all of downtown's zoning districts.

Encourage office uses on the upper floor of buildings. The addition of office workers would increase the number of people downtown during the day on weekdays. Office uses also would help balance the mix of downtown commercial uses in terms of the need for services and would have a positive impact on tax rates. Providing additional office space downtown would increase the possibility of existing small professional businesses in Nyack remaining in the Village as they grow.

The Village should encourage the existing clustering of civic and cultural uses downtown to the extent possible, but be prepared to address the void left if any of its anchors leave.

D. Objective: Enhance walkability throughout downtown.

Maintain and provide more safe and attractive sidewalks. Protect pedestrians in the crosswalk with pavers (cobblestone or striated), bump-outs (neckdowns), and signage. These techniques encourage drivers to slow down and notice pedestrians. Provide additional street trees in a manner sensitive to uses.

Likewise, clusters of trees should be located in front of open lots, with thinner groupings in front of stores, and in a manner that does not degrade sidewalks and utility wires. The Village also should develop a list of recommended street trees and make it available to all applicants for building permits and new construction.

Provide adequate street and sidewalk lighting, with minimal impacts on adjoining residences. Emphasis should be placed on sidewalk lighting as opposed to street lighting with low lighting fixtures. The Village should explore replicating or mimicking the original fixtures used in downtown.

Prohibit solid security gates; promote awnings. Where gates are considered necessary by a property owner, other options such as see-through mesh gates or increased internal store security should be promoted.

Parking should be carefully planned to avoid negative impacts on residential and open space uses. (Conversely, any development involving existing parking lots must ensure that there is no net loss of parking.)

Add lighted and active storefronts to the evening street scene which encourages pedestrian activity and adds to the feeling of safety and security for downtown visitors and residents.

E. Objective: Address perceived and actual parking problems.

Provide additional on-street parking spaces through re-striping, removing curb cuts, and diagonal parking. Where possible, existing parking should be modified to permit additional parking.

Promote shared parking for multiple uses. Downtown has a wide mix of uses, some of which have different times of peak use. In addition, some smaller private parking lots use more space than necessary to maintain separate access points.

Improve the “readability” of parking options for visitors.

Redesign public and private parking on the Nyack Public space “superblock” to create more attractive and better used parking and open space amenities. The lot also should be both inviting and attractive.

F. Objective: Improve connections between downtown Nyack and the rest of the Village, particularly the waterfront.

Enhance views of the Hudson River from Broadway and Main Street. The Hudson River is arguably Nyack's most important natural resource and one of its primary identifying characteristics. Maintaining and improving visual connections to the river from downtown will help remind visitors of the waterfront connection. It will also remind visitors of why Nyack, as a riverfront community, is different from inland communities and downtowns. Use signage to direct visitors to the waterfront.

A synergy between waterfront uses and downtown will enhance both areas, and provide reasons for visitors to stay in Nyack longer. In addition, getting visitors used to traversing the small hill between downtown and the waterfront may increase the use of fringe parking areas towards the waterfront by downtown visitors.

Extend retail district zoning along Burd Street. Burd Street can function as an enticing passageway to the waterfront, especially if it has the shops and eateries that make it a more animated street along which to walk. As a side street, Burd Street retail would logically emphasize start-up businesses, arts and crafts, etc. As such, Burd Street would function as a place in which to “incubate” businesses that can eventually “graduate” to more visible and expensive locations on Broadway and Main Street. Extend street tree, sidewalk and sidewalk lighting strategies to cross streets.

Appendix 3 The Committee's Guiding Questions

These were the starting questions for our experts. They were modified and refined over the course of time:

Theater Questions

- ◆ How do identify the size and scope of a new theater? How big does it HAVE to be?
- ◆ Impact on lives of residents positive & negative (parking, traffic, etc)
- ◆ How do we find information on the region's interest in a theater (sampling)?
- ◆ What are the predictors, formulae for the success of a theater?
- ◆ What are potential funding sources for a theater both in terms of construction and operation?
- ◆ What are the advantages of profit vs. non-profit?
- ◆ What is the potential importance of partnerships (education, other arts orgs., gov't, etc)?
- ◆ How do you identify and access good and qualified theater developers and operators?
- ◆ Loading dock for the theater? Where does that go?
- ◆ What is involved in theater security?
- ◆ Possibility and value of attracting a significant repertory group?

Public Space Questions

- ◆ How to best determine the location of the public space in terms of its use?
- ◆ How to create a destination, a meaningful working space that serves many purposes?
- ◆ How to develop a public space that's environmentally friendly?
- ◆ How to give the public space a four-season life?
- ◆ How to create a relationship between the public space and its surroundings?
- ◆ How to design access that works in terms of the total development, the interior working of the public space?
- ◆ Can the public space be somehow connected to the river, which is several blocks away?
- ◆ How to avoid creating security issues?
- ◆ What should be the relationship between the size of the public space and the entire development?

Parking Questions

- ◆ How about a robotic parking lot for space-saving and green added value?
- ◆ How to determine the parking needs for theaters of various sizes?
- ◆ If a theater of 800 seats is built, there must be a parking garage. True?
- ◆ How do we supply surplus parking for the community?
- ◆ How to best determine the location of the parking facility?
- ◆ What are the security considerations?
- ◆ How is a parking structure designed to be as unobtrusive and attractive as possible?
- ◆ How can more street parking be captured outside the “superblock”?

Commercial Buildings

- ◆ Can we create the kind of niche that will make a Village downtown work?
- ◆ How do we determine the most successful balance of office, residential, and retail spaces (including food components)?
- ◆ How do we create sufficient infrastructure to attract business?
- ◆ How do we find out what kind of business would likely be attracted to a downtown/theater/arts complex, particularly with the mega Palisades Mall a mile away?
- ◆ How will the goal of green development, LEED guidelines impact the planning and design?
- ◆ Advantages vs. disadvantages of including housing in the project?
- ◆ How do we determine what are the basic services that the community wants and which are likely to be successful?
- ◆ How much space might be leased to other arts/educational organizations? How can partnerships with other non-profits help the project?
- ◆ What are some realistic economic models for a project of this size and scope?
- ◆ Are there successful models of housing built in conjunction with a theater?
- ◆ Affordable housing – what are the factors?
- ◆ What can be done in the design of the “superblock” project that will further the CMP’s goals for the development of other underused/poorly used properties in the Village?
- ◆ How can the project help create a connection to the Hudson River?

Appendix 4 Brief Glossary of Terms

BID - Business Improvement District

CMP – Nyack’s Comprehensive Master Plan, adopted in January, 2007.

www.nyack.org/comprehensivePlan.php

Dia Beacon – art museum www.diabeacon.org

IDA – County of Rockland Industrial Development Agency

REDC – Rockland Economic Development Corporation

LEED® - (Leadership in Energy and Environmental Design) rating system, developed by the U.S. Green Building Council, provides a framework for assessing building performance and achieving sustainability goals.

PILOT - Payments In Lieu of Taxes

RFP - Request For Proposals

RFQ - Request For Qualifications

ROI Analysis (Return on Investment) is the ratio of money gained or lost (whether realized or unrealized) on an investment relative to the amount of money invested.

“Superblock” - The L-shaped downtown area bordered by Main St., from Cedar to Franklin Streets.

TIF – Tax Increment Financing is a tool to use future gains in taxes to finance current improvements.

We end with this cautionary tale:

"Would you tell me which way I ought to go from here?" asked Alice.

"That depends a good deal on where you want to get," said the Cat.

"I really don't care where," replied Alice.

"Then it doesn't much matter which way you go," said the Cat.

Lewis Carroll, Alice's Adventures in Wonderland

A note of thanks:

To Mayor John Shields and the Village Board for establishing the Citizens Committee and giving us the time and space to do the work. Thank you Mayor for your wise counsel and confidence in us.

To Trustee Denise Hogan, for acting as liaison to the Village Board and for the benefit of her experience and knowledge.

To our experts, a fascinating, gracious group of people capable of clearly conveying basic principles of their disciplines in relation to our task. Their excitement about the possibilities and complexities of creating a great project was both contagious and sobering.

It has been an honor to work with this wonderful, committed group of people:

Joseph Adams, for providing a place to work. He was our devil's advocate, challenging us to think harder and look closer.

Ruth Case, for bringing her wonderful sense of humor, deep knowledge of the community and common sense to our enterprise.

Marilyn Kaskel, for her reporterly keeping of minutes, attention to detail and for her essential questions, especially "What haven't we asked that we should have?"

Compton Maddox, for bringing the artist's perspective and for urging us to speak plainly and with passion.

Orial Redd, whose elegant wisdom and independence of thought proved invaluable to our thinking.

Bill Swinkin, whose quiet, perceptive and indispensable suggestions invariably hit the mark.

Gerri Viant, for acting as the wind beneath our sails.

For these and other reasons, thank you.

Triny Hertzberg
Chair