Returning to the River: Reclaiming American Waterfronts for the Public Realm

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ABSTRACT

Few urban features are as emblematic of the shift to a post-industrial economy and society that is changing our urban landscape as the relationship between a city and its river. Cities across North America were founded on rivers—the original infrastructure that served as a source of transportation, exchange, sustenance, and industrial power. As technology advanced in transportation and power, however, the role of the river became less central to the life of the city, and development often turned away from waters that became increasingly polluted. In many cities, these rivers were ignored during the urban renewal of the mid- to late-twentieth century or, even worse, built upon or covered over. In the post-industrial era, however, many cities are rediscovering, reclaiming, and reconnecting to their waterfronts as places of recreation, restoration, and ecological education that bring together a variety of people from across the community. Over the past 30 years, the Rudy Bruner Award for Urban Excellence has studied and premiated a number of such redevelopment efforts, using site visits, interviews, and reviews of secondary sources to create detailed case studies. Taken together, the stories of these projects illustrate the evolution of urban waterfronts, including the processes by which their cities succeeded in remaking and returning their waterfronts for public use and the impacts these changes have had on their economies, their identities, their infrastructure, and the well-being of their residents and visitors. This paper focuses on three Rudy Bruner Award-winning projects that share common themes despite their unique contexts and histories: Providence River Relocation (Providence, Rhode Island), Falls Park on the Reedy (Greenville, South Carolina), and Chicago Riverwalk (Chicago, Illinois).

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INTRODUCTION

Throughout history, rivers and waterfronts have played an integral role in the life of cities, shaping their development and identities in response to changing economic, environmental, and social needs (2004). In the post-industrial era, cities across the United States have transformed forgotten, inaccessible riverfronts into vibrant public places for recreation and enjoyment that have become centerpieces for their communities, illustrating the ever-changing relationship between cities and rivers and the evolution of urban waterfronts over the past 50 years from gritty, polluted places of commerce and production into dynamic public spaces that have become the “catalysts for renewal” (Marshall 2004) of twenty-first century cities, offering them a distinctive edge in an increasingly competitive economy. This paper considers the evolution of American urban riverfronts through the lens of Rudy Bruner Award for Urban Excellence (www.rudybruneraward.org) winning projects in Chicago; Greenville, South Carolina; and Providence, Rhode Island that transformed underutilized riverfront land into new public spaces that are contributing to each city’s economic and social vitality, identity, and civic pride.

As in many places throughout the world, American cities have a deep historic connection with water—and with rivers in particular. Native American and early European settlements were established alongside waterways that provided fresh water and food and served as a primary means of transportation. Over time, as communities grew, these waterways and adjoining land became important corridors and sites for commerce and industry. As rivers and waterfalls were harnessed for power, mills and factories were constructed along the shores, providing easy access to raw materials for production and transport of finished goods and agricultural products.

By the late nineteenth and early twentieth centuries, as commerce and manufacturing grew and land and water became increasingly congested and polluted with sewage and industrial waste, cities began turning away from their rivers. In textile communities like Greenville, once-verdant riverbanks became denuded and crowded with mill buildings, and the water ran the color of discharged dyes (Wener et al. 2016). The City of Chicago reversed the flow of its river away from Lake Michigan to protect its water supply from sewage and focused development of public amenities and parks along its lake shore. Urban expansion and concerns about flooding prompted cities like Providence to divert, cover, and build over their rivers. As recently as 1969, the Cuyahoga River fire in Cleveland became the symbol of out-of-control pollution in the nation’s waters, prompting the establishment of national policies including the Clean Water Act of 1972 that led to a gradual cleanup and improvement in water quality (Adler 2002, Grant 2015).

As waters became cleaner and safer and manufacturing and shipping centers shifted away from the urban core, interest in urban living renewed, and American cities began rediscovering their waterfronts. In the process, they have been redefining their relationship with the water, reclaiming and transforming underutilized buildings, infrastructure, and land once dedicated to production into parks and public space, creating valuable new amenities
that contribute to quality of life, economic competitiveness, and sense of civic identity and pride. They are creating places for recreation and entertainment, remediating long-term ecological and environmental damage, restoring public access and activity to the water, integrating the waterfront into the physical and social fabric of the city, and attracting the development of housing, office space, and recreation-based businesses.

In the 1960s, Baltimore, Boston, and San Francisco invested in large waterfront redevelopment projects featuring aquariums and festival marketplaces. More recent waterfront developments offer a diversity of programming to draw users and, in many cases, generate revenue to support their development and maintenance. Decreased public funding is leading to new models for development, financing, and management with an increasing focus on collaborative, public-private partnerships to finance development and operations. Public engagement has become an integral part of planning, development, and ongoing operations, informing the design and programming and contributing to the projects’ embrace by the public and long-term success.

These trends are evident among winners of the Rudy Bruner Award for Urban Excellence (RBA), a national design award celebrating transformative urban places that contribute to the economic, environmental, and social vitality of American cities. A program of the Bruner Foundation, the RBA was created as a method of inquiry intended to encourage conversation about urban development and to illuminate the complex process of placemaking by seeking out and sharing the stories of innovative and inspiring urban projects. The evaluative process includes an extensive application, a multidisciplinary selection committee, in-depth site visits and interviews with project participants, and substantial, iterative discussion. Winners are documented in detailed case studies that describe the project’s design, development, operations, and impact so that their stories and lessons learned can be shared with students and practitioners. Since 1987, the RBA has recognized 83 projects in 27 states that illustrate the diversity of urban development and the evolution of placemaking and cities over the past three decades. The winners share common attributes that reinforce the critical connection between people, place, and process: the vital role of leadership and vision, the value of collaborative partnerships, the benefits of engaging and empowering people and communities, the importance of anchoring projects in their own unique place and culture, and the power of design to create transformative change (Lubenau and Shibley 2017).

These attributes, as well as the evolving and increasingly important relationship between cities and water, are evident in the growing number of RBA applicants and medalists that involve waterfront or water-related infrastructure. More than 20% of RBA winners include or are adjacent to waterfront development, and eight feature riverfront infrastructure, illustrating a diversity of scales and approaches ranging from a neighborhood park to a major downtown redevelopment. These include: Louisville Waterfront Park in Louisville, KY (Wener et al. 2014), the redevelopment of industrial land bisected by railroads, bridges, and an elevated highway into a new 85-acre park that reconnects the city with the Ohio river; Brooklyn Bridge Park in Brooklyn, NY (Shibley et al. 2012), the creation of a new 85-acre
ecologically and financially sustainable park carved out of industrial waterfront land along the East River: **Hunts Point Riverside Park** in Bronx, NY (Wener et al. 2010), the community-driven reclamation of an illegal dumping ground into a new one-acre park that restores the neighborhood’s access to the Bronx River; **Crossroads Project & Marsupial Bridge** in Milwaukee, WI (Wener et al. 2008), the conversion of an historic bridge into a pedestrian walkway and plaza that reconnects communities with the Milwaukee River; **South Platte River Greenway** in Denver, CO (Richard Wener et al. 2002), the ecological restoration of a polluted river and its banks and creation of 67 miles of greenway for recreation and development; **Chicago Riverwalk Phases 2 & 3** in Chicago, IL (Farbstein et al. in press), the transformation of five blocks of barren arcades along the Chicago River into a 3.5-acre waterside amenity and the city’s second waterfront; **Falls Park on the Reedy** in Greenville, SC (Wener et al. 2016) (Wener et al. 2016), the reclamation of a forgotten waterfall and river valley into a 26-acre urban oasis with a new pedestrian bridge that has become a centerpiece for the city; and **Providence River Relocation** in Providence, RI (Farbstein et al. 2004), a large-scale infrastructure project that dramatically reshaped downtown and restored the city’s historic relationship with its rivers.

The last three—Chicago Riverwalk, Falls Park on the Reedy, and Providence River Relocation—offer especially powerful examples of projects that fundamentally changed their cities, altering the physical fabric, influencing social patterns, catalyzing investment, and transforming the focal points of each city’s identity. Each project helped shift the center of gravity of downtown back to the river, integrating it into the city fabric and making connections to surrounding infrastructure and neighborhoods. While these projects offer three distinctly different approaches and scales, each has created a new public realm where none previously existed while reflecting the unique character and culture of its city. Together they illustrate a powerful narrative of community leadership that worked over decades to forge a bold vision, securing the political will and assembling the financial resources, including significant public investment, necessary to realize it.

**CHICAGO RIVERWALK**

Chicago Riverwalk has transformed the river into Chicago’s second waterfront (see figures 1, 2 & 3). Running along the river’s south bank from Lake Michigan to the confluence of the main, north, and south branches, the 3.5-acre Riverwalk has drawn activity back to Chicago’s birthplace. An important new site for recreation, transportation, and residential and commercial development and a new focal point for Chicago’s already dynamic downtown, the $114.5 million project was accomplished with innovative financing and continues Chicago’s historical emphasis on excellence in design and comprehensive planning.

The Chicago River has played a central and iconic role in the city’s image of itself, even though, for much of its modern history, it was largely ignored and avoided by developers and the public. The city was founded on the river; Chicago school children learn about early river
explorations by Marquette and Joliet; the city brags of its engineering prowess in changing the direction of the river’s flow in 1900 and famously dyes the water green on St. Patrick’s Day. While Chicago’s long Lake Michigan shoreline was reserved for public recreation, the river was used for and damaged by commercial transport, industrial production, and sewage disposal, with little to offer residents and tourists.

The 1909 Daniel Burnham and Edward Bennett Plan of Chicago that made downtown an early example of the City Beautiful movement offered a vision of a Parisian-like boulevard along the river’s upper bank connecting to the bridges and a lower level drive for fast freight and traffic (see figure 4). The plan also proposed an elegant promenade along the river. But while the boulevard, Wacker Drive, was built in 1924, the grand promenade was unrealized.

Fulfilling some version of the 1909 riverwalk vision had been considered by Mayors Richard M. Daley and Rahm Emanuel and planners through the late twentieth and early twenty-first century; it was central to 12 planning documents prepared between 1992 and 2009. The riverwalk was seen as an important way to enhance the downtown experience for residents and tourists, an opportunity for alternative transportation (foot, bike, and boat) along a busy east-west corridor, an amenity that would enhance nearby development, and a way to support restoration of the river ecology.

Several developments made the Riverwalk feasible. First was the need for extensive restoration and reconstruction of the crumbling Wacker Drive. Second, the ecological health and water quality of the river had improved, thanks to decades of efforts by the grassroots organization Friends of the Chicago River and the removal of some of the sources of industrial pollution along the river. The city also constructed the Deep Tunnel, “the largest public works project in Chicago’s history,” a massive underground reservoir for storm-water collection to reduce or eliminate storm-related sewage overflow into the river (Bukro 1985). Third, Mayor Emanuel was able to use his connections with the administration of then-President Barack Obama to identify and realize an innovative funding source: a $98.66 million loan from the federal Transportation Infrastructure Finance Innovation Act (TIFIA) to be paid back over 35 years with revenue from new vendor contracts.

The Riverwalk needed to offer a continuous path—the existing sidewalk was interrupted at every intersection by a bridge abutment—as well as space for new program activities. This meant building 25 to 50 feet into the river (see figure 5), which required congressional modification of the River and Harbors Act of 1899. This build-out allowed the new path to wrap around the bridge abutments and bring pedestrians right up to the water’s edge. It was a difficult engineering effort given the heavy river traffic, soft river bed, tight working space, and multitude of existing cables, pipes, and tunnels to be avoided.

Designed by Sasaki and Ross Barney Architects, the Riverwalk includes bright stainless-steel canopies along the abutments that protect walkers from debris drifting from the bridge gratings above (see figure 6). They also provide visual continuity along the entire length of the Riverwalk, as does the use of a simple palette of stone, concrete, metal, and wood. Each
block of the Riverwalk is treated as a distinct “room” offering a different experience, including boat docking and kayak rentals, dining and bars, a sculptural staircase leading from street level to the water’s edge, a family-friendly water feature, and floating wetlands and fishing piers (see figure 7).

The Riverwalk in many ways provides its own program with the opportunity to stroll, cycle, or jog along the river with a view of Chicago’s striking skyline. Visitors can also enjoy walking and boat tours, fishing, educational programs on river ecology, and various celebratory events. Food and drink venues provide a reason to wander down below the street level and sit at the river’s edge. The Riverwalk is open and used throughout the year, even in Chicago’s frigid winters.

While it is too early for a full quantitative assessment, the Riverwalk has succeeded in meeting its major goals, as it has reclaimed the riverfront and created a stunning new destination that has brought new activity and commercial and housing development back to the river. Vendor revenues have exceeded projections and new development is occurring along the riverfront, including a $27 million Apple Store. The Riverwalk has taken advantage of improvement in the water quality and level of aquatic flora and fauna and has provided a new constituency for further ecological improvement. It is heavily used for recreation and as a path connecting various destinations as outlined in Mayor Emmanuel’s Building on Burnham Plan (Byrne 2016). Property values for office and residential buildings on and near the riverfront have increased dramatically.

FALLS PARK ON THE REEDY

Falls Park on the Reedy is the reclamation of a forgotten waterfall and overgrown river valley into a 26-acre park that has become synonymous with the city’s identity (see figures 8 & 9). Developed and maintained by the City of Greenville, the vision for the park was first proposed in 1907 and was realized in collaboration with the local garden club and civic leaders. Opened in 2004, the $13.5 million park has influenced over $600 million in development near the river, including more than $65 million in new riverfront development. It is part of a growing network of greenspaces, including the 20-mile Swamp Rabbit Trail linking downtown with adjoining neighborhoods and amenities.

Greenville took root on the banks of the Reedy River in 1774 with the establishment of a trading post and grist mill, beginning the era of exploitation of the 40-foot falls for their motive power. In subsequent decades, more mills were established, and grist mills were later replaced by textile mills (see figures 10 & 11). By 1907, as the town prospered, the local municipal league, inspired by the City Beautiful movement, sponsored a report titled Beautifying and Improving Greenville, South Carolina. Prepared by landscape architects from Boston, the study identified the Reedy River falls and gorge as “the most distinctive feature in the topography and landscape of Greenville” (see figures 12). However, decades of
industrial discharge from the textile mills polluted the river to the extent that the city turned its back on what had been its point of origin. Adding insult to injury, in 1960, a four-lane vehicular bridge was constructed directly over the waterfall, obscuring it from view (see figure 13).

Soon after, in 1967, the idea of “liberating the falls” and creating a park was advanced by the Carolina Foothills Garden Club, which led an effort to establish the park. Twenty years later, the club engaged landscape architect Andrea Mains to complete a park master plan. Over the next decade, Mayor Knox White assembled a team, including Mains, to prepare detailed designs, with the goal of creating a recreational amenity for downtown that would attract locals and tourists and encourage development. The project entailed reclaiming the forgotten waterfall and overgrown river valley, transforming them into a 26-acre park. The most significant hurdle was convincing the state highway department to allow demolition of the vehicular bridge over the falls. It was replaced by an award-winning curving pedestrian suspension bridge designed by Boston-based Rosales+Partners that appears to float above the river, offering a dramatic overlook of the falls. Careful attention was paid to the restoration of the riverbanks, which are subject to periodic flooding, and to ecological design throughout the park, which includes the remains of an earlier botanical garden. Closer to the street, there are two restaurants and flowering annuals; as one moves toward the river and the woods, native plants and indigenous materials predominate.

The park serves as a connector for neighborhoods of the city. It provides a wide variety of venues for recreation including lawns, paths, picnic and barbeque areas, game courts, shallow inlets where people can safely access the water, and music and drama stages, all of which attract a broad diversity of users (see figures 14, 15, & 16). The park and falls have proven to be such an effective magnet for informal and unscheduled activities that the city decided to limit the number of scheduled programs. One event that remains is the popular annual charity event called the Reedy River Duck Derby, where sponsors launch rubber ducks over the falls down to a section of the river below (see figure 17).

Falls Park was completed under the leadership of Mayor Knox White, who made it a top priority and who was pivotal in mobilizing the support of civic leaders. This sparked widespread collaboration among city government officials and agencies, private sponsors, the garden club, and local developers to create a well-designed amenity used by a broad cross section of the city’s population. The park was financed with revenue anticipation bonds paid for by proceeds from the city’s hospitality tax, which also supports programming at the park, as do revenues from the restaurants and user fees.

This project marks the realization of the 1907 vision and the transformation of river and falls originally exploited for their motive power into a scenic, picturesque magnet for contemporary leisure activities and development. More than a heavily-used amenity, the park has helped energize downtown and has become synonymous with the city’s identity.
PROVIDENCE RIVER RELOCATION

Providence River Relocation restored the confluence of three rivers at the city’s core, spurring downtown revitalization (see figures 18, 19 & 20). Thirty years in the making, the project—dubbed “the Venice of New England” (Kay 1999)—was the product of bold planning and a public-private partnership between city, state, and federal agencies and the Providence Foundation. The $169 million undertaking moved rivers, a monument, a rail line, and roadways and added a new train station, highway interchange, and 12 bridges linking downtown with adjoining neighborhoods. A new waterfront park with 1.5 miles of pedestrian walkways, a restaurant, amphitheater, fountain, and boat landings provides the stage for WaterFire, an award-winning public art event that draws residents and visitors downtown to the rivers.

The capital of Rhode Island, Providence is one of the oldest cities in America. Founded in 1646 along the Providence River at the confluence of the Woonasquatucket and Moshassuck Rivers at the tip of Narragansett Bay, the city served as a coastal port for about two centuries. With the opening of the Blackstone Canal in 1828, it became a steamship-to-barge transshipment hub and developed into a manufacturing center for textiles, machine tools, and jewelry, by the early 1900s becoming one of the first industrialized cities in America (Stanton 2003). Meanwhile, the rise of first rail transportation from 1835 through the 1870s and then the interstate highway system slowly replaced waterborne transit, gradually ending the city’s function as a harbor. Industrial development spawned by the canal and raw sewage discharges into the waterways led to the filling of surrounding marshes and the building of rail and then highway infrastructure over the original harbor and which covered most of the course of the three rivers through the city. Truck-to-rail traffic increased demands on street capacity, leading to the construction of what was described as the widest bridge span in the world over the polluted rivers (Farbstein et al. 2004) Beginning in the 1920s, successive waves of manufacturing losses led to the slow decline of population and the downtown core.

By the early 1960s, Providence was a city divided by the highway infrastructure that covered its rivers. The Downtown Providence 1970, a study published in 1961, was the first of a series of plans that addressed the problem and proposed reconnecting historic districts on both sides of the river with a new linear park along the water that engaged existing buildings and addressed dangerous multi-modal transportation interfaces, including a traffic roundabout known as “Suicide Circle.” The challenge was to resolve competing infrastructure and agency demands at the federal, state, and local levels and different assumptions about the relative benefits of infrastructure renewal versus replacement. In 1974, Interface: Providence, a multi-modal transit-oriented study produced by students at Rhode Island School of Design and MIT, focused on retaining and refurbishing existing infrastructure and recreating the historic saltwater cove. Subsequent plans sought to balance the goals related to river, highway, rail, road, and utility infrastructure and pedestrian, park, and open-space systems with feasible approaches to funding, management, and economic development. The most influential plan, the Capital Center Project
Development Plan commissioned in 1978 by the Providence Foundation, concluded that the cost of relocating rail and highway infrastructure was comparable to refurbishment options and would be more effective in supporting the revitalization of downtown, including new mixed-use development. This led to further work by the Providence Foundation, the Rhode Island Department of Transportation (RIDOT), and the Capital Center Commission (a joint body of federal, state, and local jurisdictions) and the completion of the Providence Waterfront 1636-2000 plan in 1985, which proposed uncovering and relocating the rivers, with support from the National Endowment for the Arts. Funding for the $169 million project was committed and work began that same year (see figure 20).

The massive undertaking, completed in 1996, entailed the substantial relocation and reconstruction of infrastructure in the center of downtown Providence (see figures 21 through 26). It involved uncovering and moving over two-thirds of a mile of the Woonasquatucket and Moshassuck Rivers and creating a new cove at their confluence at the center of a new downtown district, along with the construction of three new boat docks and 12 bridges realigning historic cross-river connections. A regional rail line was relocated and submerged below grade and a new train station built above. Construction of a new interstate highway interchange and boulevard and realignment of a major arterial significantly improved pedestrian and vehicular safety and access in downtown. Finally, the project involved the creation of WaterPlace Park, an 11-acre waterside amenity with an amphitheater, fountain, pedestrian walkways, restaurants, and a World War I monument relocated from the former “Suicide Circle.”

Hundreds of individuals and organizations made the project possible. The Providence Foundation, which proudly announces on its website “Together we have moved rivers and highways,” (https://www.provfoundation.com/) provided critical leadership from 1975 through 1987. The Capital Center Commission united all levels of government and agencies in service of a more cohesive and pedestrian-friendly downtown and was charged with enforcing the Capital Center Design Guides that assured a level of design excellence.

The resulting project was far more than the sum of its mission-specific parts. Many components of the project were funded in non-traditional ways to assure that the development netted the best multi-modal transportation and urban design results. For example, bridges were partially financed by agencies responsible for upgrading utility access across the river, railroad funds were used to offset highway construction in order to reduce rail relocation costs, and a memorial park was partially funded by the RIDOT in order to relocate the war monument and dangerous traffic circle. All of this was facilitated by the small scale of the capital city within a small state with close relationships among the federal agencies and elected officials.

WaterPark Place regularly serves as the stage for Barnaby Evans’s WaterFire, a mesmerizing blend of performance art and ritual that features a parade of boats with people dressed in black setting fire to baskets of firewood in metal braziers in the middle of the river, set to music (see figure 27). An editorial in the Providence Journal calls it “The most
popular work of art created in the capital city’s 371-year history.”
(https://waterfire.org/about/history/) Other programming includes an annual arts festival, concerts, and ethnic festivals.

At the time of the 2003 RBA report, more than $120 million in new downtown development had been completed and more than $32 million was in planning. Gene Bunnell’s book Transforming Providence (2016) affirms how the enterprises of quality place making, linking programs like WaterFire and infrastructure improvements, can transform the image of a city, contribute to its prosperity, and engage the public.

**DISCUSSION AND CONCLUSION**

These projects are located in three very different American urban settings—a small southern city of 67,000, a mid-sized east coast city of 180,000, and a large city in the Midwest of 2,700,000—with distinct histories, geographies, and needs. In spite of their differences, however, the three projects each illustrate dramatic, historical changes in how rivers have functioned vis a vis human settlements—from exploitation of a fundamental productive source of motive power and transportation route for goods and people, to an attraction and visual amenity that supports social, cultural, and recreational activities, enlivens city centers, and spurs development. Visitors come to these newly re-imagined places much as the original inhabitants and later settlers were drawn to the vital economic and life source of the water. Few urban features are as emblematic of the shift to a post-industrial economy and society that is changing our urban landscape as the relationship between a city and its river.

As different as these cities and their waterfronts are today, each is a quintessentially local and distinct response to its community’s particular issues and needs and to the unique opportunities and challenges of its physical setting. Each community rediscovered a forgotten, even hidden or ignored, resource and devoted considerable effort and expense to recovering, reclaiming, and transforming an essential feature of its origin into one that has become integral with both its present and its aspirations for the future. In each case, the design reflects and responds to the history and culture of the city and place while supporting new activities and experiences that have been embraced by its community, thereby shifting the focal center of the city—not an easy task, especially in a major metropolis like Chicago. Each is the realization of a bold civic vision, in some cases more than 100 years in the making, that introduced significant new public space and dramatically altered the landscape of the city.

Each also reflects the need to provide access to nature for urban dwellers. For all their benefits, cities are significant sources of stress such as from noise, crowding, commuting, and pollution (Frumkin 2002, Frumkin 2001, Evans 2003, Van den Berg, Hartig, and Staats 2007). The demonstrated benefits of nature settings for restoration and coping with stress can come from access to nature through “blue” sites as well as “green” ones (Beatley 2018).
Given limited green space, it may often be easier for cities to increase contact with nature by restoring access to water, in the cases presented here to rivers, and for many others, to lake and ocean fronts (Craig-Smith 1995).

All three of these sites overcame what seemed like impossible hurdles—negotiating complex marine and urban conditions and the need for Congressional action to extend the river bank in Chicago; removing a four-lane bridge in Greenville; and rerouting three rivers, a railroad and a highway in Providence. Reviving long unused access to rivers was not cheap, easy, or quick, and required the involvement of many sectors of the population. In each case, community leaders engaged the appropriate entities, channeling local input and forging partnerships to enlist critical political support and funding. While no single model applies across settings, one common lesson is that the response needs to be based on the challenges and opportunities of that place. This is why Mayor Knox White advises other cities looking to replicate Greenville’s success that they need to “find their falls.” Off-the-shelf solutions or copies of successful projects from other places are not likely to succeed elsewhere. Each place needs work in the context of its own history, identify its local strengths, and build supportive coalitions to respond to the culture and challenges of that place in order to bring its own “falls” to fruition.
References


Stanton, Mike. 2003. The prince of Providence: The true story of Buddy Cianci, America’s most notorious mayor, some wiseguys, and the feds: Random House.


Figure 1: Chicago Riverwalk (photograph: Christian Phillips)

Figure 2: Plan of Chicago Riverwalk in Chicago (illustration: Bruner Foundation)

POINTS OF INTEREST
1. Chicago Riverwalk Phases II & III
2. Chicago Riverwalk Phase I
3. McCormick Bridgehouse & Chicago River Museum
4. Millennium Park
5. Merchandise Mart
6. Marina Towers
7. Wrigley Building
8. Navy Pier
9. New Apple Store
10. Wolf Point

Figure 8:
Figure 3: Before (photograph Sasaki)

Figure 4: Plan of Chicago vision for promenade (illustration: Daniel Burnham and Edward Bennett 1909 Plan of Chicago)

Figure 5: Build-out into the river (photograph: Sasaki)

Figure 6: Canopies at bridge abutments (photograph: Bruner Foundation)

Figure 7: The Riverwalk is treated as a series of distinct rooms (illustration: Sasaki, photographs: Bruner Foundation)
Figure 8: Falls Park on the Reedy (photograph: Rosales+Partners)

Figures 10, 11: Mills along the Reedy River (photographs: City of Greenville)

Figures 12: 1907 proposal for a park (illustration: Beautifying and Improving Greenville, South Carolina. Kelsey and Guild, Landscape Architects. 1907)
POINTS OF INTEREST
1. Falls Park on the Reedy
2. Liberty Bridge
3. Pedrick’s Garden
4. Cancer Survivors Park
5. South Carolina Governors School for the Arts
6. Peace Center for the Performing Arts
7. River Place
8. West End Historic District
Figure 18: Providence River Relocation Project (photograph: The Providence Foundation)

Figure 21, 22: Before / After (Photographs: The Providence Foundation)

Figure 23, 24: Before/after (Photographs: The Providence Foundation)

Figure 27: Waterfire (photograph: Barnaby Evans)
Figure 19: Providence River Relocation Plan (illustration: William D. Warner Architects and Planners)

Figure 20: Before and after plans (illustration: William D. Warner Architects and Planners)

1980 Site Conditions
Elevated railroad tracks known as the Chinese Wall and parking lots separate Downtown from the State House.

1981 Capital Center Plan
Relocated the railroad tracks to beneath an extension of the State House lawn, provided a Downtown interchange at Route I-95, constructed a new railroad station above the tracks, and transformed parking lots ringing the south end of the State House lawn into development parcels.

1984 River Relocation Plan
(From the Providence Waterfront Study) Capital Center did not address the decking covering the rivers, the traffic congestion at the north end of the decking where the boulevard abruptly ended at Memorial Square, nor did it provide funding for the design and implementation of the 4-acre Waterplace Park. The Waterplace Park and River Relocation Project addressed all of these issues.