

ANHANG

A. Beiträge des öffentlichen Diskurses zum Wiederaufbau des *World Trade Center*

A.I Exzerpt aus: MEIER [2001]

“Of course one has to rebuild, bigger and better. There should be offices and a mix of activities, both cultural and business. Yes, there should be a place to mourn, but that shouldn’t be the main thing. It must be a place looking into the future, not the past.”—Bernard Tschumi, dean of the Columbia architecture school

“We must rebuild the towers. They are a symbol of our achievement as New Yorkers and as Americans and to put them back says that we cannot be defeated. The skyscraper is our greatest achievement architecturally speaking, and we must have a new, skyscraping World Trade Center.”—Robert A.M. Stern

“What’s most poignant now is that the identity of the skyline has been lost. We would say, let’s not build something that would mend the skyline, it is more powerful to leave it void. We believe it would be tragic to erase the erasure.”—Elizabeth Diller and Ricardo Scofidio

“Whatever they take down, we’ll rebuild. I think we should provide the same amount of office space, that’s the least we can do.”—Philip Johnson

[...]

“Whatever we do in the future has got to reflect the sense that the West, its culture values have been attacked. I would hope that we would not be deterred from going as high as the old towers were. We should not move back from that pint. We cannot retreat.”—Peter Eisenman

“Once we get over the grieving, we should realize hat this could be a great defeat, or it could be like Chicago after the fire, in 1871, when they invented the skyscraper and changed the ways cities have grown all over the world. We should build an even greater and more innovative skyscraper.”—Terrence Riley, architecture curator, Museum of Modern Art

“It should be rebuilt. We need office space, though we don’t want to rebuild the same towers – they were designed in 1966 and now we live in 2001. What has to be there is an ensemble of buildings that are as powerful a symbol of New York as the World Trade towers were. The life of the city depends on people living and working in the city and loving it – we want people there. We want them in a place that can be magnificent.” – Richard Meier

NB: Zur leichteren Orientierung sind die zentralen Aussagen der angeführten Quellen durch Unterstreichung gekennzeichnet.

A.II Exzerpt aus: Max Protetch, Vorwort zu PROTETCH [2002, vii - xi]

Like others who experienced the events of September 11 firsthand, I was moved to make a positive contribution. I couldn't deny any irrepressible interest in what would replace the World Trade Center. I knew most architects and many others were thinking along similar lines, though they probably felt, as I did, that such thoughts were unseemingly given the horrible circumstances of that day. However; I realized in that in four month's time there would be a great deal of pressure on those who would have the power to control the future of the World Trade Center site, and that that the drive to maximize commercial footage might lead to knee-jerk architectural responses. I felt moved to utilize my experience in a way that would allow me to help prevent the sacrifice of great architectural opportunities in the name of "business as usual", and I believed that the site demanded a lasting monument to human creativity and resilience as a response to the attack.

[...]

I began to realize that I was able to make my contribution based upon the circumstances of my occupation and the gallery's focus on architecture. This put me in the unique position to quickly mount an exhibition that examined the ideas that September 11 was generating in the architectural world.

[...]

In that case it was not only important to invite not only the established building architects, but also those who are most clearly defining the theoretical and technological issues of our time, as well as those creative architects whom will help define architecture in the near future.

[...]

We also had to consider the fact that only a percentage of those whom we invited would agree to participate in the show. The challenge we were proposing was a very difficult one. We were asking architects to create a design for a project with no identifiable program, and especially no limits. On top of this, we were operating at a time of major emotional flux.

[...]

With this in mind, we invited 125 architects in hopes of finding about fifty participants. [...] Many of the invitees, especially some of Europe, felt uncomfortable proposing designs to a recently traumatized America. And in many cases those who were uncomfortable but willing to participate were only interested in suggested concepts for memorials.

[...]

If the general public was now aware of the way in which architecture truly represents a culture and a civilization, I realized that there might indeed be a wide audience for a more inventive and creative architecture in lower Manhattan. More than anything else, it has been this idea that has kept me excited about our project: to think we might be able to impact policy changes downtown and prevent "business as usual" when it comes to architecture and planning.

A.III Mitschrift von: *NPR Talk of the Nation*, 27. September 2001

[<http://www.npr.org/templates/rundowns/rundown.php?prgId=5>, 21.03.2007]

NPR New Special: *Rebuilding New York and the Pentagon*

Guests:

Cesar Pelli

- Architect, Principal and Founder of Cesar Pelli and Associates
- Former Dean of the Yale School of Architecture

Eric Darton

- Author of *Divided we stand: A Biography of New York's World Trade Center*

Margaret Helfand

- Partner at Helfand, Myerberg and Guggenheimer
- President of the NY chapter of the American Institute of Architects

John Mullin

- Professor of Urban Planning at the University of Massachusetts at Amherst

Liz Smith

- Nationally Syndicated Gossip Columnist, including NY Post, NY Newday and NJ Starledger

Introduction by Neill Cohan, Studio Washington DC:

“What should rise from the ruins? Proposals for the site include keeping it as a graveyard and cemetery [...]. Other ideas make the site a new home for the New York Stock Exchange [...]. Many [...] think the towers should be rebuilt again in defiance of those who destroyed them. [...] Still others think that the place belongs to the world, that a memorial reflecting all 63 nations of its victims should be erected.”

Cesar Pelli:

“I believe that the most appropriate response of a democracy like ours [...] is to rebuild as soon as possible. It's not necessary to rebuild the same that was there in the sixties, but to rebuild something wonderful, proud and large [...] not necessarily on the same scale; I always believed that the two World Trade Center towers were over-scaled for Manhattan, but we should rebuild something quite tall, something in the order of 60, 70, maybe 80 stories. [...] We should not let the terrorists impose their vision of what Manhattan should be [...]. The skyscraper fulfils very important functions in our cities and they also seem to be able to express some very deep desires of the human race. The desire to build tall will re-assert itself. But the important thing is human life. How much time do you have from the moment the disaster strikes to the moment a tall building collapses? What we need to do is build big buildings that give the occupants a bigger chance to than they had in the case of the World Trade Center towers. [...].”

Eric Darton:

“[...] At the moment, there is enormous political and economic pressure on the people in charge of rebuilding the World Trade Center site. But I think we should wait a year before entering into the rebuilding process. In my opinion, it's better to slow down and consider the advantages and disadvantages of the various options first. [...].”

NB: Zur leichteren Orientierung sind die zentralen Aussagen der angeführten Quellen durch Unterstreichung gekennzeichnet.

Margaret Helfand:

“[...] The Twin Towers were great monuments, but we live in a different time now. We do not necessarily have to build skyscrapers. I think we should not replicate what was there. The towers were representative of a different era. [...] It’s now the opportunity for all to make clear their goals, then one program should be developed. Ultimately there has to be one design, but different voices have to be heard first. [...]”

John Mullin:

“[...] I think we should preserve the fragments of the ruins. New buildings would again overwhelm the beautiful things around. There is still enough space left to architectural usage. [...] It’s important to keep the balance between commercial and memorial usage. New high risers are not necessary. [...]”

A.IV Auszug aus: Landesweite Umfrage der Quinnipiac University vom 21.

Februar 2002

[www.quinnipiac.edu/x1295.xml?ReleaseID=473, 27.05.2007]

By a 61 - 30 percent margin, U.S. voters say New York's World Trade Center - Ground Zero - should be rebuilt with a memorial to the victims, plus office and apartment buildings, rather than using the entire site for a memorial only, according to a Quinnipiac University national poll released today.

[...]

26. Thinking about the World Trade Center site, do you think the entire site should be set aside for a memorial or do you think the site should include a memorial and some office buildings and apartment buildings?

	Tot.	Rep.	Dem.	Ind.	Men	Women
Memorial only	30%	27%	35%	28%	25%	36%
Include other buildings	61%	64%	55%	65%	67%	55%
DK/NA	9%	9%	9%	7%	8%	10%

[...].

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A.V Auszug aus: Telefonumfrage der *New York Times* vom 22. bis 28.

August 2005

[<http://www.nytimes.com/2005/09/11/nyregion/11poll.html>, 27.05.2007]

Forum: Redeveloping the World Trade Center Site

[...]And most New York residents think it is fine that the plans for the site could include a memorial, office space and residential structures, the poll found. Four years after the Sept. 11 terrorist attack, two-thirds of the city's residents are worried about another attack and almost as many are concerned that the city is not prepared for such an event. Still, 61 percent said that there had been enough talk about what should be done at ground zero and that the time had come to start development. Almost 90 percent of New Yorkers want a permanent memorial to the victims of the terrorist attack at ground zero, but 57 percent also support the construction of office and residential buildings there. Those who said they wanted only a 9/11 memorial weighed in at 29 percent; and 8 percent said it should stay just as it is now: an open hole in the ground surrounded by temporary memorials - at least for the time being. The views of those who said they lost someone close to them on 9/11 are little different from the opinions of all city residents on what should be done with the trade center site. [...]The telephone poll was conducted Aug. 22 to 28 with 931 adults throughout the city. The margin of sampling error is plus or minus 3 percentage points. City residents are closely divided in their opinion of the plans for the Freedom Tower, with 43 percent saying they like the current design and 40 percent saying they dislike it. [...] In fact, the poll found that 52 percent said they would not be willing to work in one of the higher floors of a new building at the trade center site. [...].

A.VI-a Exzerpt aus: *Listening to the City – Report of Proceedings*

[http://www.listeningtothecity.org/background/final_report_9_20.pdf,

10.04.2007]

[...] Unlike public hearings or traditional town hall meetings, at these forums everyone had a chance to speak and everyone had a chance to listen. [...] In many regards Listening to the City was successful beyond our wildest hopes. The sheer number of people who chose to donate their valuable time to shape the future of Lower Manhattan, the attention paid to the meetings by the media, and the initial positive steps by decision makers and official agencies in response to Listening to the City has validated the work we put into hosting these meetings.

The Civic Alliance to Rebuild Downtown New York came together shortly after September 11, 2001, to engage the public and the civic community in the rebuilding process with the goal of achieving a rebuilt city that is more accessible, more equitable, and more successful than it was before. The tragedy of September 11 demands that the rebuilding process leave 'business as usual' behind and be conducted in an open manner, drawing upon broad and diverse input from across the region. We are

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satisfied that Listening to the City took a large step towards opening up the planning process in an unprecedented way.

[...]

"Listening to the City" participants were asked to give their thoughts about six preliminary concepts for the Trade Center site, which the Port Authority of New York and New Jersey and the LMDC unveiled days before the forum. Many criticized them as too dense, too dull and too commercial. The poor reception these concepts received reflected disappointment not only with the plans themselves, but also with their underlying premise, which seemed to produce not six different ideas but a half-dozen variations on one idea. In a widely quoted comment that became the signature remark of the July 20 forum, one participant dismissed the designs by saying they all "look like Albany."

[...]

Organized by the Civic Alliance to Rebuild Downtown New York, in concert with other civic organizations, "Listening to the City" married computer technology and the venerable concept of the town hall meeting, creating dynamic forums that were striking in both their scope and depth. AmericaSpeaks, a nationally recognized non-profit organization, worked with a diverse advisory group to develop the format for "Listening to the City" and provided the technology that made it possible for people to make real connections with each other despite the enormous size of the gatherings. Participants could see their ideas and votes flashed on giant screens as the sessions progressed, allowing the large and diverse group to discuss an array of issues and make its feelings known almost instantly. The online dialogue used techniques developed by the non-profit think tank Web Lab to foster in-depth discussion and allow a diverse group of people who could not attend the Javits sessions to participate. [...] Participants in "Listening to the City" held 10-to-12-person roundtable discussions, each led by a trained facilitator skilled in small-group dynamics. A network of laptop computers recorded ideas generated during the discussions. Each table's input was instantly transmitted to a "theme team" composed of volunteers and *AmericaSpeaks* staff that identified the strongest concepts from the discussions and reported them back to all the participants. Based on the roundtable discussions, the "theme team" quickly developed a set of priorities and questions that were posed on large screens throughout the meeting hall, allowing people to get quick feedback about how their perspectives compared to the thinking of the larger group. Each participant used a wireless polling keypad to vote on these questions and the results were immediately displayed. This process also allowed the agenda to be modified to correspond more closely to the tenor of the discussions.

[...]

The Six Concept Plans

[...]

"Listening to the City" had a direct and swift impact on the fate of these concept plans. Just weeks after the six plans were introduced as a starting point for discussion, the program they were based upon was set aside, largely because of sharp criticism at "Listening to the City" and other public feedback. On both July 20 and 22, people voiced strong objections to elements of all six proposals, particularly the dense office and commercial development they called for. Participants said that although the concept plans seemed to meet the Port Authority's desire to replace the offices, retail space and hotel rooms destroyed on September 11, they did not provide an appropriate setting for a memorial nor did they reflect the economic realities facing the city

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and the metropolitan area. Most participants agreed that there should be office space and retail development [...]. But a consensus was quickly reached that all the proposals were fundamentally inadequate. Many participants critiqued the plans as mediocre and lacking the vision necessary to reflect the significance of the historic moment. Missing from the concepts they said, was any sense that something enduring would rise from the ashes of ground zero to help define Lower Manhattan the way the Twin Towers once did. "There is no 'wow' factor," said one participant. [...]

At the July 20 session, a third of the participants said the six plans were not ambitious enough. Almost a quarter – 23.5 percent – said more non-office uses should be included. About 16 percent described the plans as too dense. At the July 22 session, 29 percent said there must be a better mix of uses. Polled about specific features they liked from the plans, 35.6 percent of the July 20 group said preserving the footprints of the towers "as a remarkable symbol" was most important to them, 21.7 percent said visually arresting buildings were their top priority and 15.5 percent gave high marks to depressing and covering West Street to connect Battery Park City with Lower Manhattan. The idea of a promenade connecting the World Trade Center site and Battery Park also drew relatively strong support. [...]

Asked about the need to add a major symbol or structure to the skyline, 57 percent on both July 20 and July 22 said it was very important. Participants in the online dialogue were more interested in using height to make a statement, with 71 percent saying that it is very important to add a signature element to the skyline.[...]

Online Dialogue

The online participants were divided into groups of about 30, with assignments made by computer to ensure that each group included people with diverse backgrounds. Unlike typical Internet "chat" sessions, the online dialogue encouraged considered exchanges because participants did not have to be online simultaneously or respond immediately. Participants could read messages posted by members of their group and respond at their convenience. They could also follow the discussions underway in other groups and review a wide range of maps, letters from officials and other background documents that were made available online. [...] A key component of this effort was a two-week online dialogue in which 818 people working in 26 small discussion groups exchanged ideas, reviewed proposals and debated key policy issues. Participants followed an agenda similar to the one that governed the Javits Center sessions, but the extended time enabled them to explore issues in much greater detail. In all, roughly 10,000 messages were exchanged during the online dialogue and important themes were sifted from it. Participants were able to make their priorities known through 32 polls based primarily on the themes that emerged from the discussions. In some cases, the online dialogue echoed the opinions expressed in the other "Listening to the City" sessions. But it also yielded some unique ideas and provided additional perspectives. [...]

A.VI-b Auszüge aus: *Listening to the City – Online Dialogues – Poll Results*

[<http://dialogues.listeningtothecity.org/>, 10.04.2007]

[...]

Here are some of the major themes we found in your discussion about HOPES and CONCERNS for the rebuilding process. [...]

Hopes:

“Fill the void in the sky” with towers that are bigger than before, or smaller but still grand and inspiring, “like a phoenix rising out of the ashes.”	34%
Do not “settle” in the redesign of the entire site! Use the best minds available to create something unique and “world-class.” [...]	38%
Create a memorial that honors the dead with respect and dignity. [...] Use water, light or spaces.	12%

Concerns:

We will not be heard. Real decisions are being made elsewhere by politicians and others in power. “Don’t let anyone get away with business as usual.”	69%
Competing needs will lead to unsatisfactory compromises. “Mediocrity pandering to everyone but pleasing no one.”	30%
The wrong kind of memorial will turn the site into a “giant mausoleum.”	8%
Focus on the memorial will overshadow other revitalization issues, such as economic recovery, transportation and neighborhood development.	19%

Adding to the Skyline:

How important is it to add a major element or icon to the Lower Manhattan skyline?

Very important	71%
Important	8%
Somewhat important	10%
Unimportant	8%
No preference	2%
Not prepared to state an opinion	1%

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New Towers? How tall?

Should a new tower or towers be built to replace the 110-story World Trade Center towers? How tall should a new tower be?

Yes. Rebuild taller than before.	40%
Yes. Rebuild around the same height.	20%
Yes. But not as tall.	8%
No. But build something „grand and inspiring.“	26%
No.	3%
No preference.	2%
Not prepared to state an opinion.	1%

Elements of rebuilding: Mixed Use

To recover and thrive, Lower Manhattan must become a mixed use area. Rebuild office space, but balance it with retail, tourist and pedestrian uses and secondary services (e.g. Laundromats, restaurants) for nearby residents. It has to be “livable.”

Very important	41%
Important	27%
Somewhat important	16%
Not important	15%
No preference	0%
Not prepared to state an opinion	0%

Confidence about being heard

How confident are you that your voice and the voices of other dialogue participants will be heard by the decision-makers in the rebuilding process?

Very confident	5%
Confident	14%
Somewhat confident	39%
Not so confident	31%
Zero confident	10%
No opinion	1%

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B. Quellen zu den Wettbewerbsverfahren *Preliminary Urban Design Study* und *Innovative Design Study*

B.I New York New Visions: Principles for the Rebuilding of Lower Manhattan, February 2002

[www.newyorknewvisions.org, 27.06.2007]

[...] This issue paper is the result off a three-month collaborative effort by New York New Visions, an unprecedented coalition of 21 architecture, planning and design organization formed immediately following the September 11 terrorist attacks on the World Trade Center. The report integrates the pro-bono work of over 350 active design-related professionals and civic group leaders, many drawn from organizations representing more than 30,000 members as listed below:

American Institute of Architects, AIA New York Chapter, American Institute of Graphic Arts, American Planning Association, New York Metro Chapter, American Society of Civil Engineers, American Society of Landscape Architects, Architectural League of New York, Architecture Research Institute, Citizens Housing and Planning Council, Design Trust for Public Space, Environmental Simulation Center, Industrial Designers Society of America, Institute for Urban Design, Municipal Art Society, New York Association of Consulting Engineers, Pratt Institute Center for Community & Environmental Development, Regional Plan Association, Society for Environmental Graphic Design, Storefront for Art and Architecture, Structural Engineers Association of New York, U.S. Green Building Council, New York Chapter, Van Alen Institute: Projects in Public Architecture

Major Principles

We propose the rebuilding of a vital World Trade Center site and Lower Manhattan guided by principles that reflect the needs of a wide variety of stakeholders. New York New Visions offers the following seven major principles that are presented in more detail in the body of this report:

1. An Open Memorial Process

Organize a formal, transparent, and open process to determine the nature and location of memorials. Ultimately, memorials should be integral to the redevelopment of the area. Prepare for a lengthy and comprehensive memorial effort. Establish appropriate temporary memorials during the intervening period.

2. A Flexible Mixed-Use Future for Lower Manhattan

Intensify and encourage increased diversity of uses. Capitalize on the cultural, historic, and geographic assets of the district as generators of growth. Develop a true 24-hour community within a pedestrian realm. Promote complementary adjacencies to improve security, protect real estate values and ensure economic vitality.

3. A More Connected Downtown

Focus on improving accessibility by mass transit – it is the single most important investment in the future health of Lower Manhattan. Magnify public and economic benefits of investment by linking existing and new transportation centers and integrating them with pedestrian flows and public spaces. Simply replacing the transit

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capabilities lost on September 11 will not create the full potential for Lower Manhattan in the 21st century. Consider creating a 'Grand Central Station' for downtown.

4. A Renewed Relationship of Lower Manhattan and the Region

Implement a balanced growth strategy that reflects the reciprocal relationship of Lower Manhattan and the region. Coordinate decisions about the restructuring of the World Trade Center site with development in the rest of Manhattan, the other city boroughs, and key communities in Long Island, Westchester and New Jersey.

5. Design Excellence and Sustainability for New York City

Demand design excellence with an emphasis on sustainability to create long-lasting economic and social value. Create the highest quality urban design and architecture. Require decreased life-cycle costs and energy use. Promote long-term flexibility. Provide robust and redundant energy, security and telecommunications systems.

6. An Effective and Inclusive Planning Process

Create a comprehensive plan for Lower Manhattan with long and short term strategies. Accomplish the plan through a participatory process involving government, private sector, and the public. Balance urgency with informed decisions. Reorganize the building review process to expedite priority projects. Adopt a model building code to address changes in technology and performance.

7. Immediate Action

Create and implement a plan for temporary memorials, integrated with viewing places that address visitor and resident needs. Address short-term transportation, amenity, and small-business needs of the district. Define the character of a secure and open public realm, and begin its implementation as utilities are put back into place.

B.II LMDC Principles and Revised Blueprint for the Future of Lower Manhattan

[<http://www.renewnyc.com/content/pdfs/PrinciplesBlueprint071102.pdf>,
09.03.2007]

The goals and objectives articulated in the LMDC Principles and Revised Blueprint for the Future of Lower Manhattan are:

Respect the site of the World Trade Center as a place of remembrance and reserve an area of the site for one or more permanent memorials.

Facilitate the continued revitalization of Lower Manhattan to ensure its long-term viability.

Restore all or a portion of the street grid and reintegrate the former World Trade Center site with the rest of downtown.

Eliminate West Street as a barrier between the Financial District and Battery Park City.

Coordinate mass transit services to provide a coherent integration between Lower Manhattan and the rest of the city and region.

Create a distinctive transit hub linking PATH, subway, and future regional rail service as a gateway to Lower Manhattan.

Create downtown facilities to accommodate the anticipated surge in charter, tour, and public buses, and explore opportunities for off-street vehicular and service access.

Expand the residential population and enhance residential life to create a strong sense of community throughout Lower Manhattan.

Promote retail and commercial opportunities that support Lower Manhattan as a vibrant place with daytime and nighttime activity.

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Provide for new or expanded cultural and civic institutions in Lower Manhattan.
Create an accessible, attractive, and comprehensive park and open space system for Lower Manhattan.
Support sustainable and excellent design, and “green building” technology, state-of-the-art safety and security in design and engineering, and accessible design features.
Support excellence in design to ensure the creation of a location that is a symbol of New York City recognized around the world.
Encourage preservation of outstanding historic structures and the cultural value of the cityscape.
Develop Lower Manhattan, not only with a revived and strengthened financial services/Wall Street economy, but with new centers of economic activity.

B.III Exzerpt aus WTC-Site Redevelopment- Request for Proposals

[<http://www.renewnyc.com/content/rfps/SiteRedevelopmentRFP.pdf>,
20.03.2007]

SUBJECT: REQUEST FOR PROPOSALS TO PROVIDE EXPERT PROFESSIONAL CONSULTANT SERVICES RELATED TO THE INITIAL PHASE OF A COMPREHENSIVE URBAN PLANNING AND TRANSPORTATION STUDY OF THE DOWNTOWN MANHATTAN AREA WITH SPECIAL EMPHASIS ON DEVELOPMENT OF THE WORLD TRADE CENTER SITE AND ADJACENT AREAS

Dear Mr./Ms.***:

The Port Authority of New York and New Jersey, hereinafter referred to as the "Authority", in cooperation with the Lower Manhattan Development Corporation (LMDC), hereby invites your Proposal for furnishing expert professional services for the subject project. [...]

Proposals will only be considered from consultants that meet the following criteria:

A. A minimum of ten (10) years' experience in urban planning with special emphasis on transportation infrastructure issues.

B. Demonstrated experience as the prime consultant on three (3) or more urban planning/transportation projects of major complexity and scale, each with a construction value over \$100 million, over the past ten (10) years or demonstrated planning experience with large mixed-use complexes in a major metropolitan area within the last ten years.

C. Demonstrated knowledge of land use, environmental and zoning issues, and proven experience working with governmental and transportation agencies in the New York / New Jersey metropolitan area within the last ten years.

D. An established strong regional presence in the New York / New Jersey metropolitan area.

[...]

You are requested to submit six copies of your Proposal in sufficient time so that the Authority receives them no later than 4:00 p.m. on May 6, 2002.

The selection process by which a firm shall be selected for the performance of the subject services shall include consideration of the following factors (listed in order of importance):

1. the quality and depth of the experience and qualifications of the staff, including

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subconsultants, who will be performing services hereunder, as well as the availability of the staff to provide the services hereunder;

2. the extent and quality of experience of the Consultant and the quality of similar service provided to others;

3. Scoping and staffing – staffing assignments, appropriateness of staff time dedicated to each task, including the amount of time to be spent by principals in performance of the required services and the demonstrated ability of the Consultant to complete the services in accordance with the project schedule;

4. The appropriateness and responsiveness of the Consultant's proposed technical approach to the performance of services hereunder;

5. The Consultant's Minority/Women Business Enterprise firm participation plan; and

6. The cost of the Consultant's services.

[...]

The Authority and LMDC reserve the unqualified right, in their sole and absolute discretion, to reject all Proposals, to undertake discussions and modifications with one or more consultants, to waive defects in Proposals, and to proceed with that Proposal or modified Proposal, if any, which in its judgment will, under all the circumstances, best serve the public interest.

Very truly yours,

THE PORT AUTHORITY LOWER MANHATTAN

OF NEW YORK & NEW JERSEY DEVELOPMENT CORPORATION

Francis J. Lombardi, P.E. Alex Garvin

Chief Engineer Vice President Planning, Design & Development

Attachments

ATTACHMENT A

PERFORMANCE OF EXPERT PROFESSIONAL CONSULTANT SERVICES
RELATED TO THE INITIAL PHASE OF AN URBAN PLANNING STUDY OF
THE DOWNTOWN MANHATTAN AREA WITH SPECIAL EMPHASIS ON
TRANSPORTATION AND DEVELOPMENT OF THE WORLD TRADE CENTER
SITE AND ADJACENT AREAS

I. INTRODUCTION

[...] The geographic area covered by this scope of work is Downtown Manhattan. In performing the study, emphasis must be placed on the impact of traffic flows via the Holland and Brooklyn Battery Tunnels and lower East River Crossings to and from both Brooklyn and the New Jersey communities along the Hudson River. West Street through traffic and east-west linkage of the World Financial Center, WTC Site and the financial district with a possible Downtown Transportation Concourse linking PATH and NYCT subways are also central components of this study. The focus for this Scope of Work is the WTC Site, its immediate environs, and restoration and improvement of the many transportation services impacted by the September 11th tragedy. [...]

II. SCOPE OF WORK

The services of the Consultant shall generally consist of, but not be limited to the following:

1. Develop improvements to transportation systems in the Downtown Manhattan area for all types of mass transit and pedestrian movements – ferries, buses, commuter rail, subways and PATH.

2. Develop enhancements that would optimize transportation infrastructure in order to support mixed-use development on the 16-acre WTC Site and surrounding area.

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3. Integrate the urban planning components of land use, building types, density, pedestrian movements, etc., into a cohesive WTC Site development plan, including provisions for a permanent memorial.

III. DESCRIPTION OF THE CONSULTANT'S TASKS

Tasks to be performed by the Consultant may include, but shall not be limited to the following:

[...]

J. Provide an urban design plan for the World Trade Center Site and its immediate surroundings, taking into consideration both above and below grade areas.

K. Develop an appropriate building program for WTC Site uses including memorial and cultural uses, office space, hotel, retail and service areas.

[...]

V. PROCESS

Each of the Tasks identified above shall include performance of the following phases as appropriate:

Phase I. Program Development:

WTC Site: Working with program staff, produce an all encompassing program document for the site, its surrounding area, incorporating and coordinating a complete scope of components that can be translated into a series of diagrams describing the site's potential and establishing the format for public dialog to begin. [...]

Phase II. WTC Site Conceptual Development:

Produce WTC Site options, including its immediate surrounding area in coordination with the proposed WTC transportation infrastructure developed to date (up to six urban design options for the WTC Site). Further conceptual development of up to three of the initial six urban design options, leading to reconciliation of a comprehensive and coordinated transportation/urban design plan for the WTC Site and its immediate surrounding area.

Phase III. WTC Site Reconciled Plan:

From the three further developed options, recommend a WTC Site development plan. Develop guidelines for implementation.

VI. DELIVERABLES

The Consultant shall provide the following submissions in conjunction with performance of the tasks identified above:

Phase I.

1. Provide pre-September 11th baseline plan of the WTC Site and its immediate surroundings using models, plans, sections, elevations, land use diagrams, etc.
2. Provide a written and graphic document describing the all-encompassing development program for the WTC Site and its surrounding area.
3. Provide written documentation of transportation improvements for Downtown Manhattan, including budget cost estimates.

Phase II.

1. Produce up to six (6) urban design options for the WTC Site and immediate area using architectural and computer models, plans, sections, elevations, land use diagrams, area calculations, cost estimates, etc.
2. Further development of up to three (3) of the urban design options for development of the WTC Site and immediate area, with appropriate presentation material.
3. Provide written a report outlining the pros and cons of each option with budget cost estimates for each.

Phase III.

NB: Zur leichteren Orientierung sind die zentralen Aussagen der angeführten Quellen durch Unterstreichung gekennzeichnet.

1. Produce a site model of the proposed WTC Site plan option deemed most feasible by the Port Authority and the LMDC.
2. Prepare written documentation of the urban design framework and development guidelines for the WTC Site.
3. Prepare a written summary of the proposed transportation improvement projects for Downtown Manhattan.

[...]

VII.SCHEDULE OF SERVICES

Tasks shall be performed in accordance with the following schedule.

Phase I: completed by July 1, 2002

Phase II: completed by September 1, 2002

Phase III: completed by December 1, 2002

[...].

B.IV Exzerpt aus: *LMDC and Port Authority - Preliminary Urban Design Study for the future of the WTC-Site and adjacent areas*

[http://www.renewnyc.com/plan_des_dev/studies/prelim_study/lmdc_prelim_study.asp, 20.03.2007]

INTRODUCTION

The Lower Manhattan Development Corporation (LMDC) and the Port Authority of New York and New Jersey (PA) have embarked on an open and inclusive public process to plan the future of the World Trade Center site and adjacent areas. The LMDC is a joint state-city corporation formed in the aftermath of September 11 to oversee and coordinate the revitalization and rebuilding of Lower Manhattan south of Houston Street. The Port Authority is the owner of the 16-acre site on which the World Trade Center once stood. This urban design study with memorial site concepts is an important milestone in the planning process, intended to provide a framework for public dialogue about the future of the World Trade Center site and adjacent areas. It contains a preliminary program for the site, an inventory of required elements and a menu of real concept plans intended to facilitate an informed public discussion. These plans mark the beginning of a public dialogue on the various component elements of any future plan for the site. The planning of the site and adjacent areas is intended to evolve through a transparent process of extensive and ongoing formal public comment and consultation. Three phases of public review will direct and refine these urban design concept plans toward the selection of a final recommended plan (see page 7). During each phase, the LMDC and the PA will present a number of alternative schemes and receive feedback from Advisory Councils, public hearings, Community Boards, and through other public and representative forums. The LMDC and the PA are also receiving comments by mail and via the LMDC website, www.RenewNYC.com. From the public input the LMDC and the PA have received, some shared goals for the planning process have begun to emerge, many of which are outlined in LMDC's Principles and Revised Blueprint.

Certain essential elements are clear. A memorial and new public open spaces are fundamental aspects of any plan for Lower Manhattan. Likewise, Battery Park City and the World Financial Center must be integrated with the rest of Lower Manhattan. A new transportation hub, perhaps something akin to a new downtown Grand Central

NB: Zur leichteren Orientierung sind die zentralen Aussagen der angeführten Quellen durch Unterstreichung gekennzeichnet.

Terminal, would accommodate the mass transit needs of residents, workers, and visitors. This study presents six concept plans with different ways of arranging the various elements on the site and adjacent areas. For instance, many have voiced support for restoring the original city street grid—though in fact the “original grid” was constantly changing as the shoreline of Manhattan expanded westward. In accordance with this sentiment, however, the construction plans for 7 World Trade Center are proceeding in a manner that offers the possibility of reconnecting Greenwich Street. As a departure point for discussion, this publication explores a range of ideas that will be refined through the planning process. The challenge we currently face is planning the public realm—to design the relationship of streets, transit systems and open spaces that will generate a lively mix of uses on the site. The concept plans included in this publication are not architectural designs for proposed buildings. Rather, they present different relationships of uses and elements on the site and adjacent areas that will provide desirable sites for future works of architecture. As part of this process, we must coordinate an extraordinarily dense cluster of transportation, utility and communications infrastructure and weave it into the fabric of Lower Manhattan.

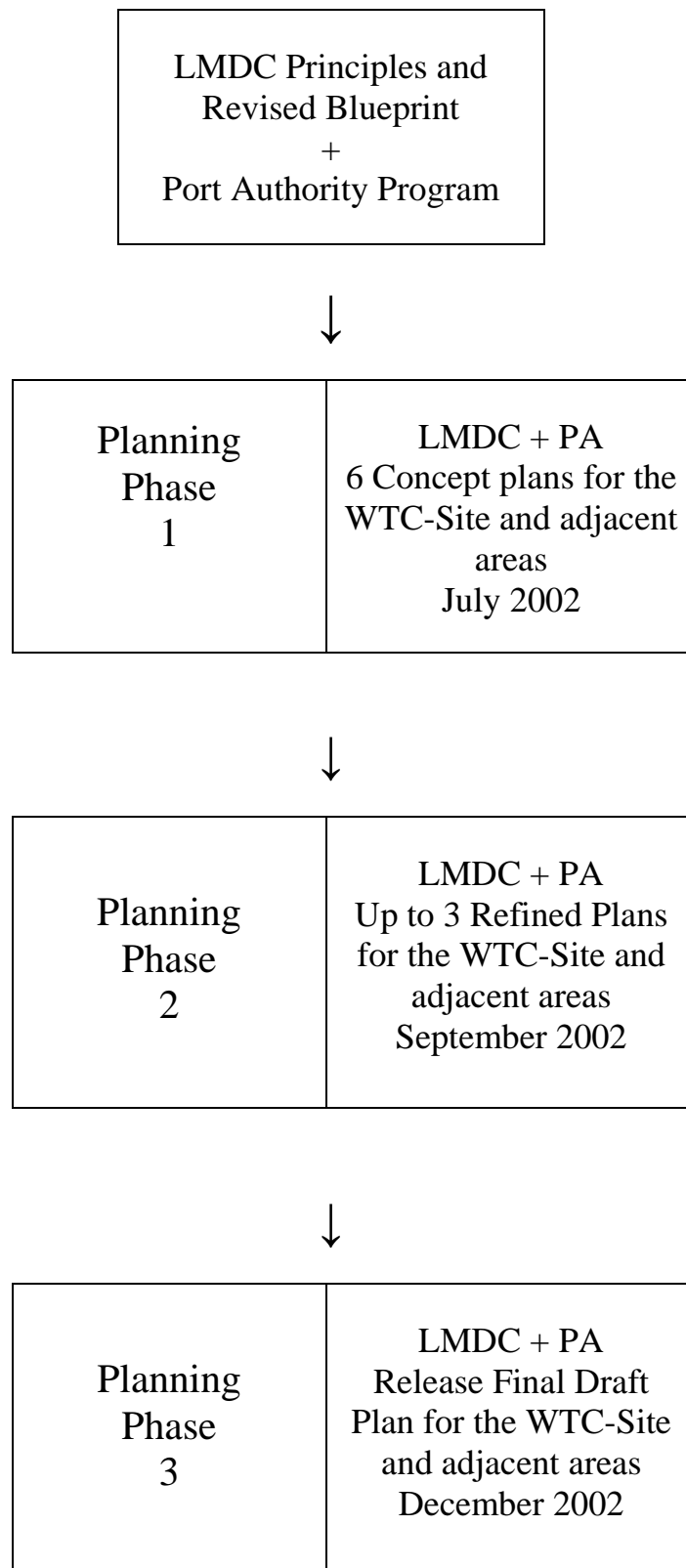
[...]

The LMDC and the PA invite you to examine these six concept plans. None of the plans is final; in fact, the various elements are intended to be mixed and matched. It is highly unlikely that any one of the plans in this study will be selected in its current form as the final plan. Rather, the end product will be the result of combining different elements from each of the six alternatives into one composite plan. The LMDC and the PA seek input, ideas and reactions from the public to develop and refine the plans, determine priorities and rebuild Lower Manhattan better than it was before. In future months, the LMDC will be examining the challenges facing other communities in Lower Manhattan, including the need for mixed-income housing, a stronger and more diverse economy, better parks and recreational spaces, and improved transportation.

[...]

The broad goals and objectives for revitalization have been articulated in a document entitled Principles and Revised Blueprint for the Future of Lower Manhattan, developed by the LMDC in a collaborative and ongoing listening and public input process. Within the context of these broad goals and objectives and the PA’s program needs, we can examine specific physical uses that must be accommodated on the World Trade Center site. This preliminary program for the site starts with a fitting memorial, and includes transit facilities, office and retail space, a hotel and infrastructure. With these preliminary requirements in mind, we can seek guidance and inspiration from precedents around the world.

[...]



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PRELIMINARY PROGRAM

[...]

The alternatives presented in this publication start with a preliminary program. As the public planning process evolves, these program requirements will be re-evaluated and revised. Accordingly, the following should be viewed only as a starting point for thinking about the site:

A permanent memorial must be the major element of the plan for the site and adjacent areas. [...] Cultural amenities, such as a Museum of Freedom and Remembrance, could also form part of the memorial space. [...] In order for Lower Manhattan to be an attractive place for workers, residents, and visitors, it is critically important that we provide usable and attractive open space. Cultural amenities such as a Museum of Freedom and Remembrance, a concert hall, opera house, educational facilities, library or community center have been proposed for the World Trade Center site, to provide enriching experiences for New Yorkers and visitors alike, and contribute to the 24-hour vitality of the area. Lower Manhattan is the third largest central business district in the United States and home to Wall Street, the global center of finance. For Lower Manhattan to remain competitive with financial centers around the world, it must continue to be able to grow. Over 12 million square feet of commercial office space was destroyed on September 11, and it is critically important that plans allow for as much of this space to be rebuilt as the market demands. As market cycles vary and office space can take time to become fully absorbed by the market, plans should allow for the potential to rebuild in phases. [...] New plans for the site should recognize and address the contractual right and obligation of Westfield America to an expansion of up to 600,000 square feet of retail space. [...] The former PATH Terminal was a 420,000 square foot facility, which, along with MTA facilities at the World Trade Center, served nearly 100,000 commuters each day. As PATH and MTA Subway services are restored, plans must be made for a permanent new terminal. [...] The site should accommodate off-street delivery zones in order to relieve street traffic. The program of the former World Trade Center site provides a context in which to understand future development needs:

Shortly before September 11, the PA entered into long-term lease agreements with Silverstein Properties and Westfield America for office and retail facilities at the World Trade Center. Revenues from these and other leases at the World Trade Center complex produced approximately \$120 million per year, escalating over time, and are an important source of funding for the PA. These revenues service the bonds that support essential public works around the region, including bridges, tunnels and airports, and enable the PA to meet its fiduciary responsibilities to its bondholders.

	Structures
Land Use	Area
Open Space	5 acres
Office	11,000,000 sqf
Civic / Gov.	760,000 sqf
Hotel	600,000 sqf
Retail	430,000 sqf
Transit	420,000 sqf
Operations	810,000 sqf
Parking	630,000sqf

[...].

NB: Zur leichteren Orientierung sind die zentralen Aussagen der angeführten Quellen durch Unterstreichung gekennzeichnet.

B.V-a Exzerpt aus: *Request for Qualifications – Innovative Designs for the WTC-Site*

[<http://www.renewnyc.com/content/rfps/EnvironmentalRFP.pdf>, 20.03.2007]

**REQUEST FOR QUALIFICATIONS: INNOVATIVE DESIGNS FOR THE
WORLD TRADE CENTER SITE**

The Lower Manhattan Development Corporation, a subsidiary of the New York State Urban Development Corporation d/b/a Empire State Development Corporation, seeks statements from licensed architects and/or professional planers to participate in a design study and presentation relating to the future of the World Trade Center site in the aftermath of the events of September 11, 2001.

August 19, 2002, Deadline for responses. September 16, 2002, 5:00 PM EST

1. GENERAL INFORMATION

The Lower Manhattan Development Corporation (LMDC) was established following the disastrous events of September 11, 2001 to oversee the rebuilding and revitalization of Lower Manhattan south of Houston Street. Over \$2.5 billion in funds have been appropriated to LMDC to be administered by the US Department of Housing and Urban Development (HUD) through its Community Development Block Grant (CDBG) program.

In response to extensive public input, including two day-long workshops held on July 20 and 22, LMDC is seeking input from the most talented and creative designers to aid in envisioning the future of the World Trade Center site. Approximately five respondents representing a range of urban and architectural design philosophies will be asked to participate in a four-week planning and design study. The results of the study will be presented to the LMDC and to the public to promote a free-flowing exchange of ideas. This is NOT a design competition and will not result in the selection of a final plan. It is intended to generate creative and varied concepts to help plan the future of the site.

Each qualified respondent selected will receive an honorarium of \$40,000. This honorarium is expected to include any reimbursable expenses. At the conclusion of this process, LMDC may chose to retain one or more of the participants to continue, or chose to retain none of them. Such election will be made at the discretion of LMDC.

[...]If you choose to respond to this RFQ, please prepare twelve (12) copies of your qualifications on no more than ten (10) single-sided 8.5" x 11" pages, or five (5) 8.5" by 11" leaves, and deliver them to: Alexander Garvin, Vice President for Planning, Design, and Development, Lower Manhattan Development Corporation, One Liberty

Plaza, 20th Floor New York, NY 10006

[...] Qualifications must be received no later than 5:00 PM, September 16, 2002.

The schedule for this effort is as follows:

- ⌚ August 19 – RFQ issued
- ⌚ September 16 – Responses due
- ⌚ September 16 to 30 – Interviews conducted
- ⌚ September 30 – Approximately five teams selected and agreements signed.
- ⌚ September 30 through November 8– Innovative design development period (including mid-term review)
- ⌚ November 22 – Presentation materials due to LMDC

NB: Zur leichteren Orientierung sind die zentralen Aussagen der angeführten Quellen durch Unterstreichung gekennzeichnet.

2. PARAMETERS OF INNOVATIVE DESIGN STUDY

As a result of substantial public input, including LMDC Advisory Councils, public hearings, and the comments received to date at the two Listening to the City events, a new consensus has begun to emerge regarding some of the public's goals for the World Trade Center site. LMDC was given a concrete series of recommendations, and this RFQ is intended to encourage an innovative and bolder range of ideas and designs.

The selected qualified respondents will be asked to prepare several alternative plans for the site on and adjacent to the former World Trade Center based on program alternatives to be developed by LMDC and the Port Authority of New York and New Jersey. The following ideas will be incorporated into each new program alternatives, which will be finalized upon selection of the five teams in September:

- Distinctive Skyline: New York City lost a critical part of its identity when the World Trade Center towers were destroyed. A tall symbol or structure that would be recognized around the world is crucial to restoring the spirit of the city.
- Preference for Recognition of the Tower Footprints: Based on public input, there is a preference for preserving the footprints of the Twin Towers for memorial space and precluding commercial development on those locations.
- Commercial and Retail Space: The Port Authority and LMDC will develop various options for a mixture of commercial and retail space on and/or off the site. These options will establish minimum and maximum square footage for mixed-use development to direct the planners. The ranges of space will be developed prior to the selection of the five teams.
- Grand Promenade on West Street: Connect the future World Trade Center memorial with the ferries in Battery Park to Liberty and Ellis Islands. This grand promenade could reinvent West Street as a wide public boulevard and living memorial and might include depressing some or all of West Street south of Vesey Street.
- New Street Grid: Partially restore the street grid within the former World Trade Center
- Central Transit Center: Create an integrated transit center serving Lower Manhattan for PATH and subway passengers. A grand and visible station is needed to orient travelers and provide a spectacular point of arrival for commuters, tourists, and residents.
- Residential Housing: There is significant demand for residential housing in Lower Manhattan. Planners will explore the possibility of residential housing on and off the site.
- Cultural Elements: Utilize the unique opportunity for building major cultural institutions or a complex. Sites for a museum, performing arts center, or other spaces should be part of the plan.
- Sequence of Public Open Spaces of Different Sizes: In addition to the main memorial space, plans should include public open spaces, e.g., parks and plazas, of different sizes and configurations.

3. SELECTION CRITERIA

The criteria for selection of architectural, planning and/or landscape design firms for this innovative design study is to be based on the LMDC Principles and Revised Blueprint (available on the LMDC web site <http://www.renewnyc.com>), and supported by the works of such civic efforts as Imagine New York, Listening to the City, r.dot, "A Planning Framework to Rebuild Downtown New York" by the Civic Alli-

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ance, and New York New Visions. New York New Visions (NYNV), a coalition of 21 architecture, engineering, planning and design organizations, will assist LMDC in appointing a team of outside advisors who will narrow the field of potentially thousands of respondents to between 10 and 25. An LMDC review panel will then make the final selection of the participants. Of utmost importance is assuring diversity of participation, including firm location (both from the New York region and around the world), firm size (both large and small), type of work and projects typically undertaken (both practical and theoretical; architecture, landscape and planning), age (both young and established firms), and a diverse backgrounds of individuals. The call for quality design in the NYNV Principles document started with “New York City should aspire to the highest possible quality of urban planning, architectural and environmental design in rebuilding Lower Manhattan. An architecture that is compelling, meaningful over the long term and culturally ambitious not only respects the past, but also takes great risks to create the future.” In ten (10) pages of 8.5” x 11”, or five (5) leaves of 8.5” x 11” if double-sided, each respondent is asked to submit materials that highlight its unique strengths, design talents, architectural philosophy, sensitivity to the public realm, approach to creating space, and breadth of knowledge and experience. In evaluating submissions pursuant to this request, LMDC will place high value on the following factors, not necessarily listed in order of importance.

1. Quality of work product as demonstrated in submitted work samples of past architecture, urban design, planning, and development projects. Firms or individuals whose efforts represent outstanding principles of design quality, should present examples of work indicating :

⌚Risk-taking : Not accepting received wisdom but starting with fundamentals to go beyond easy and safe design solutions.

[...]

5. PARTICIPATION TERMS AND REQUIREMENTS

The contents of the submission prepared by the successful respondents, with any amendments approved by LMDC, will become a part of the agreement signed by LMDC with each successful respondent. The successful respondents will be required to:

1. Designate a lead firm or principal that will be the primary point of contact with LMDC relating to the administration of the agreement. Collaborative team structures are allowed and encouraged; however, one firm will be asked to be the signator and recipient of all payments. Each team must be led by a licensed architect, licensed landscape architect and/or professional planner.

[...]

B.V-b Exzerpt aus: *Addendum to the Request for Qualifications - Innovative Designs for the WTC-Site*

[<http://www.renewnyc.com/content/rfps/EnviroRFPresponses.pdf>,
20.03.2007]

[...]

Responses to Questions

[...]

What is a Qualification?

Our purpose is to engage the best design talent in the world while ensuring that the selected participants have an appropriate professional background. We seek to engage licensed architects, licensed landscape architects and professional planners. We understand that these qualifications vary from place to place around the world, but they are generally governed by a recognized professional authority or government entity. The review committee will interpret this requirement as broadly as possible, recognizing the intent to be inclusive.

[...]

I developed a new design solution for The World Trade Center Site and would like to include it into RFQ package. Is that OK?

This is not a design competition. It is a design study. LMDC is looking for innovative designers, not designs for the site. However, respondents may elect to include whatever work they deem most appropriate within the 10 pages of the submission as detailed in the RFQ.

[...]

B.VI Exzerpt aus: *A Vision for Lower Manhattan - Context and Program for the Innovative Design Study, October 11, 2002*

[<http://www.renewnyc.com/Content/AVisionforLowerManhattan.pdf>,
20.03.2007]

21st Century Downtown

Your design for the World Trade Center site will be the cornerstone for the transformation of the nation's third largest central business district into a 21st century downtown. Like all major international centers, it will include direct transit access to international airports, be the center of a wide array of cultural, entertainment, and retail opportunities, and welcome residents to several mixed-use neighborhoods. Additionally, and most importantly, a memorial will sit at the heart of this downtown.

Lower Manhattan is the setting for major landmarks such as the Statue of Liberty and Ellis Island. Like these monuments, the memorial will be an American icon— seen from the East and Hudson Rivers, from Staten Island, driving down West Street, and flying over the city. The memorial will be created through an international design competition to be held in 2003. Whatever its eventual size or shape, the memorial will be a destination identifiable to pedestrians coming from different directions. Their first glimpse of the memorial should itself be a significant experience. When

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visitors arrive, the setting and the views must be appropriate and the departure should deepen the experience. A restored skyline will provide a significant, identifiable symbol for the residents of the metropolitan area. For millions of Americans it will become a new icon for New York City. Consequently, your design will bring together people from all over the world and encourage their interaction. The site needs a flexible mix of uses that is responsive to both the short and long terms needs of Lower Manhattan. The context and program for the site were developed by LMDC with the Port Authority of New York and New Jersey and the State and City of New York based on an unprecedented solicitation of public comment, including: the Listening to the City events, seven public meetings in each borough of New York City and New Jersey, numerous Advisory Council meetings, and over 700 comment brochures from the Federal Hall exhibit, and thousands of emails and written comments.

Rebuilding the World Trade Center site transcends the need for convenient, economical, and beautiful buildings on the site. It must provide a framework connecting the different districts of Lower Manhattan: TriBeCa with the area south of Liberty Street, and Battery Park City with the area east of Greenwich Street. It must provide an attractive public realm through which commuters can make their way to and from the Financial District, and through which tourists coming from the South Street Seaport on their way to the Winter Garden at Battery Park City can enjoy the sights and sounds of an exciting downtown. It must offer the residents of the converted office buildings along John Street, east of Broadway, an interesting experience as they go to dinner in one of the restaurants on newly-extended Fulton Street west of Church Street. And it must engage and excite New Yorkers coming from other parts of the city on their way to a show or a nightspot in Lower Manhattan.

[...]

GENERAL PROGRAMMATIC REQUIREMENTS

Sense of Place

Develop a distinctive identity for the site. Create interior and exterior spaces of special character, at appropriate scales, that relate to the urban fabric of Lower Manhattan, including its skyline, and create a unified street architecture and landscape.

Phasing

Redevelopment of the WTC site is likely to take place over a multi-year period. Site proposals must identify the likely phases of development, and describe the critical components that will assure that each phase will result in a 'complete project' at each stage of development. Proposals without clear staging plans, and proposals that must be built all at once, may have a strong negative impact on the existing community and will be difficult to implement.

Environmental Planning

Site planning proposals must be sensitive to the natural environmental conditions at the site, and ensure that the placement and orientation of buildings and open spaces takes advantage of opportunities to incorporate sustainable design and technologies.

Distinctive Skyline

New York City lost a critical part of its identity when the World Trade Center towers were destroyed. A tall symbol(s) or structure(s) that would be recognized around the world is crucial to restoring the spirit of the city.

Security and Site Access

All site designs should recognize the need for truck and bus access to the site, and anticipate reasonable security measures.

[...]

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A memorial to those killed must be placed within the context of world history, the ideals of American society and the diversity and prosperity exemplified by the World Trade Center in New York City. The symbolic memorial and memorial related elements will be the subject of an international competition. You are not to design the memorial. The overall site plan should define the geographic area(s) for the competition and situate memorial elements within the broader framework of the urban planning program. Every effort should be made to allow for the most creative ideas and opportunities for a subsequent memorial competition.

[...]

PROGRAMMATIC REQUIREMENTS

Memorial Areas(s)

☐ We have a strong preference for preserving the footprints of the twin towers for memorial or memorial related elements. There should not be any commercial/retail development on the footprints. A preliminary program for the memorial is under development. Some of the elements under consideration include a symbolic memorial structure(s), a private contemplative area or structure, visitor/information center, related museum, and/or open-air plaza or parks. The immediate area surrounding the footprints and the space between should be respectful and enhance the significance of the site. Preserving or acknowledging the footprints does not preclude ideas for the memorial or associated elements to be located on a different area than the footprints or on multiple sites.

☐ Consideration should be made for creating inspirational view corridors and respectful approaches to the memorial area(s). Adjacent transportation, street grid, cultural facilities, parks or plaza, and commercial/retail development must be thought of in relation to the creation of the memorial area(s).

☐ Do not design the memorial. Although there is no way of knowing what the memorial will be, do indicate appropriate location(s) and setting(s) that will be included in the competition.

Cultural and Civic Amenities

☐ Cultural and civic elements may be permitted in or around the memorial area(s) or elsewhere. Consideration should be made for how cultural institutions could play a role in enhancing the memorial area(s).

☐ Cultural elements should be sited to take advantage of symbolic view corridors, settings, and important relationships to transportation, waterfront, public plazas, streets, etc.

☐ Facilities may be located within Lower Manhattan south of Houston Street, within existing structures or on the site. Program may include the following facility types:

☐ Museum relating events of 9/11 into historical context.

☐ Performing arts facilities for dance, music or theatre (300-900 seats and/or 900-2,200 seats) (footprint of 250 feet by 350 feet for the largest hall).

☐ Art or history museum.

☐ Parks and public plaza for open air events including festivals.

☐ Community and Educational facilities, such as libraries and schools.

☐ Other facilities may include working studios, rehearsal spaces, non-profit administrative offices and broadcasting facilities.

Sequence of Parks & Open Spaces of Different Sizes

☐ The WTC contained a major public open space. The creation of multiple public open spaces for multiple uses is vital. In addition to whatever open space may be in-

cluded in the memorial area(s), proposals should include a variety of parks and open spaces that support diverse activities, serving residents, visitors and workers.

□ The public open spaces should include places for outdoor performances, public artworks, quiet sitting, playgrounds, outdoor markets, etc.

□ The parks & open spaces at the WTC site should tie in with the existing network of plazas, parks and open spaces surrounding the site.

Religious Institutions

□ Rebuilding of St. Nicholas Greek Orthodox Church adjacent to the WTC site.

□ Recognition of the historic role of St. Paul's Chapel in the Fulton Street corridor.

[...]

TRANSPORTATION PROGRAMMATIC REQUIREMENTS

A 21st Century Train Station

□ A grand indoor train station – extending from Church Street to Greenwich Street – will be the centerpiece of the transportation improvements at the WTC site.

□ The station will be a significant architectural presence in Lower Manhattan, marking the entry and orientation point for many visitors, providing a level of services and amenities not currently available for commuters and serving as a 'great civic space'.

□ The station must be visible and identifiable from the outside, and have strong street presence on Church and Greenwich Streets.

□ The station must incorporate opportunities for retail development.

□ The station must link the transit stations (PATH, 1/9, N/R, E, 2/3, 4/5, A/C, J/M/Z) both within and adjacent to the WTC site with retail activities, commercial uses and street access.

□ The station is proposed to be on axis with Dey Street.

□ Design of the station should consider that it will become an entry/departure point in New York for rail links to John F. Kennedy and Newark Liberty Airports.

□ Entries to the station and the transit system must support preferred pedestrian travel paths, with a particular focus on:

□ The Financial District (historic core), east and southeast of the site.

□ The World Financial Center/Battery Park City, west and southwest of the site.

10

□ A connection between the WTC site and the World Financial Center, and the Hudson River Ferry terminal, is an essential program element. An underground east-west transportation concourse linking the station to the Winter Garden at the World Financial Center and to the MTA Transit Center at Broadway/Fulton Street is proposed as a way to connect transit modes (train/ferry) and allow easy passage across West Street. Other solutions for the east-west connection will be considered.

□ An MTA Transit Center at Broadway/Fulton Street will 'untangle' the connections at that station, and provide a major new transit entry on Broadway. An underground concourse is proposed below Dey Street, linking the Broadway/Fulton station with the new station at the WTC Site. The Dey Street concourse is not within the scope of work for this project, but the new station at the WTC site must be able to accommodate the entry to this concourse.

A New Street Grid and Revitalizing Street Life

Greenwich Street

□ Reconnecting Greenwich Street through the WTC site is critical in fulfilling the goal of connecting TriBeCa with the nascent neighborhood south of Liberty Street and ensuring that the redeveloped WTC site will not be a barrier to north-south links. This could be a vehicular street, a pedestrian street, or both.

NB: Zur leichteren Orientierung sind die zentralen Aussagen der angeführten Quellen durch Unterstreichung gekennzeichnet.

□ In order to create a lively streetscape, Greenwich Street, between Vesey and Liberty, should have clearly defined street edges, with buildings, retail and active public spaces on both sides to the greatest extent possible.

Fulton Street

□ The Fulton Street corridor will become the major east-west artery through Lower Manhattan, from river to river, with a lively mix of residential, retail, commercial and institutional uses, along with a series of new public spaces. Every transit line passing through Lower Manhattan has a stop on Fulton Street, and it has major anchors at its east end (South Street Seaport), west end (World Financial Center) and center (Fulton Transit Center and Broadway). Making a street that is diverse and exciting, pedestrian-friendly, supports a surface bus and possibly other vehicular traffic, is a major priority in revitalizing Lower Manhattan.

□ Design of the Fulton Street corridor and its uses as it passes through the WTC site must support the important role Fulton Street will play in a revitalized Lower Manhattan.

□ The design must allow for a bus starting at the ferry terminal at Battery Park City to go along Vesey Street, cross West Street, and continue along Fulton Street on its way to a ferry on the East River.

Cortlandt and Dey Streets

□ Cortlandt and Dey Streets may be useful for local pedestrian and/or vehicular circulation, view corridors and access through the site, and service for the buildings between Church and Greenwich Streets. Restoration of streets and circulation options is consistent with LMDC's principles for revitalizing this area.

[...]

SPINE AND LOOP PROGRAMMATIC REQUIREMENTS

Grand Promenade: West Street to Battery Park

□ Only the area of West Street located between the site and the World Financial Center is included in this study.

□ At the WTC site, West Street is a barrier to east-west connections, and the 8-lane roadway is not compatible with the adjacent Memorial area(s). Design proposals must resolve the current configuration of West Street by addressing east-west connections and minimizing impact on the Memorial area(s).

□ Proposals must follow design parameters identified by New York State Department of Transportation (NYSDOT), and construct solutions based on the options studied to date by NYSDOT.

□ The Route 9A Bikeway runs along the western edge of the West Street right of way, linking Battery Park with the Hudson River Park. The bikeway must continue uninterrupted past the WTC site.

□ A promenade, linking the Memorial area(s) with Battery Park, will be part of the final approved plan. The proposals within the current scope of work do not need to design this promenade, but should focus on pedestrian flow through the site to West Street, types of spaces created and the connection between the promenade, and the Memorial area(s)/WTC site and the WFC.

Fulton Street

□ See program requirements under "Section 2: Connecting the World Trade Center Site to the world, to the region and to the neighborhoods."

[...]

DEVELOPMENT PROGRAMMATIC REQUIREMENTS

Commercial Office Space

- ☐ No commercial office space is permitted in the memorial area(s).
 - ☐ Footprints for most office buildings should be in the range of 25,000-40,000 square feet.
 - ☐ The base of all office buildings must be compatible with retail, institutional, cultural and/or civic uses.
 - ☐ Development Program as follows:
 - ☐ Program: 6.5 – 10.0 million sf on site.
 - ☐ Any reduction of on-site office space below 10 million sf will be relocated/replaced on sites outside the project area. Those sites are not part of this Design Study assignment.
- ### **Residential Development**
- ☐ Residential development is permitted only in the project area south of Liberty Street (project area 3).
 - ☐ Integrate any new residential buildings with existing residential development on Cedar Street, south of the WTC site.

Retail

- ☐ No retail development is permitted in the memorial area(s).
- ☐ Retail development on the WTC site and surrounding areas must be respectful of the memorial area(s) and must not detract from the solemnity of the memorial area(s).
- ☐ Retail spaces should be convenient to the transportation centers and the paths of travel to and from major transit entrances.
- ☐ Retail spaces should support lively and active streets.
- ☐ Development Program as follows
 - ☐ Program: 600,000 – 1,000,000 sf on site.

International Conference Center and Hotel

- ☐ An International Conference Center and Hotel, with a minimum of 250,000 square feet of meeting/exhibition space.
- ☐ The Meeting/Exhibition Center should be able to accommodate up to 2,000 people in the main hall for meetings of major international forums, a ballroom, and 50 meeting rooms.
- ☐ This use is not permitted in the memorial area(s).
- ☐ Development Program as follows
 - ☐ Program: 600,000 – 1,000,000 sf on site.

Program Alternatives for the World Trade Center Site and Adjacent Areas

Development Programs

After the Listening to the City events, convening seven public meetings in each borough of New York City and New Jersey and numerous Advisory Council meetings, and reviewing over 700 comment brochures from the Federal Hall exhibit, in addition to thousands of emails and written comments, the LMDC has worked with the Port Authority of New York and New Jersey and the City of New York to develop program alternatives for the World Trade Center site that combine a mix of uses, looks beyond the site for new development opportunities and will be flexible and responsive to both the short and long term needs of Lower Manhattan. The creation of a Memorial area(s) is at the heart of the program. This district will combine Memorial, civic and cultural elements, signaling the rebirth of Lower Manhattan following the events of September 11. Dramatic additions and improvements to transportation facilities, streets and open spaces will create a high quality public realm, worthy of Lower Man-

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hattan's distinguished history and supportive of its place as a premier commercial and residential district.

Office Space Needs at the WTC Site

A vibrant New York City economy must create new jobs over the next twenty years. This requires new Class A office space. New York City added an average of 38 million sf of office space per decade during the past 30 years. However, as of 1999, the supply of new Class A office space was exhausted and New York City began losing jobs to other regions: 5.9 million sf to New Jersey in 1999 and 9.0 million sf in 2000. It is estimated that Midtown can provide 19 million sf of new office space.

Therefore, in the next decade, at least 19 million sf must be constructed in markets other than Midtown. In the subsequent decade, other markets must accommodate practically all of 38 million sf. Consequently there is a compelling need in Lower Manhattan to accommodate a large portion of New York City's future job growth: at least 17 million square feet of premium Class A office space over the next 20 years. The WTC site cannot absorb all of this demand, nor should it. However, the investment in transportation infrastructure, the need to connect Wall Street with the World Financial Center, and the potential for creating suitably large floor plates make the WTC site an appropriate location for some significant new commercial development. [...].

B.VII Exzerpt aus: *LMDC – The Public Dialogue – Phase 1*

[http://www.renewnyc.com/content/pdfs/public_dialogue_phase_1.pdf,
17.04.2007]

Introduction

The Lower Manhattan Development Corporation (LMDC), in close collaboration with the Port Authority of New York and New Jersey (PANYNJ), is committed to a continuing dialogue with the public regarding the revitalization of Lower Manhattan, the creation of an appropriate memorial to the victims of September 11, 2001, and the redevelopment of the World Trade Center site. In fact, the LMDC's *Principles and Revised Blueprint for the Future of Lower Manhattan*, which was drafted and then revised based on public input, states that LMDC's first Principle for Action is to "make decisions based on an inclusive and open public process." [...]

The following is a summary of opportunities for public participation.

• Listening to the City

The LMDC and the Port Authority sponsored a 4,300-person town hall meeting on Saturday, July 20, 2002 and a second 200-person event was held on Monday, July 22, 2002. These events, both held at the Jacob Javits Convention Center, gave participants from the New York metropolitan area an opportunity to provide feedback on the six concept plans. The event on July 20th was the largest public urban planning dialogue of its kind in history. Participants in these forums came from all over the region and represented a variety of backgrounds. Another 800 people participated in an on-line dialogue held between July 29, 2002 and August 12, 2002.

• Public Meetings

The LMDC and the PANYNJ held public meetings in each of the five boroughs of New York City between August 20, 2002 and September 5, 2002.

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A public meeting was also held in New Jersey on September 25, 2002. The public meetings included presentations on two topics, each followed by a comment period. The first presentation was on the draft Memorial Mission Statement and preliminary program ideas for the memorial, and the second presentation addressed the various planning elements associated with the rebuilding of the World Trade Center site and adjacent areas. The public was invited to provide feedback in two ways at these public meetings – through oral comments and through written comment cards that were provided to each attendee.

- **Federal Hall exhibit**

The six concept plans were displayed at Federal Hall in Lower Manhattan from July 24, 2002 to August 30, 2002. Visitors to the Federal Hall exhibit were encouraged to submit a public comment brochure. The exhibit provided the LMDC and the PANYNJ with feedback from a broad range of stakeholders from all over the United States and abroad. An estimated 17,000 people visited the exhibit.

- **Mailing to the Families of Victims**

The LMDC sent a mailing to the families of the World Trade Center victims. The mailing included a letter from LMDC President Lou Thompson introducing the LMDC, the Families Advisory Council draft Memorial Mission Statement and preliminary program ideas for the memorial, and a brief questionnaire that allowed families to provide feedback on the draft Memorial Mission Statement. As of October 21, 2002, the LMDC has received over 480 responses and feedback from family members.

- **LMDC's official website email, and regular mail**

The LMDC received thousands of emails through its web site between July 16, 2002 and September 30, 2002, in addition to letters sent via regular mail and fax. These emails and letters were reviewed and sorted based on topic by members of the LMDC staff.

[...]

The following is a summary of the main topics that emerged in the public process:

Restoration of the Skyline

The restoration of the Lower Manhattan skyline has been a consistent theme throughout the public dialogue. Nearly 60 percent of attendees at the Listening to the City events believed it is very important to add a major symbol to the skyline. Visitors to the Federal Hall exhibit were asked, “How important is it to add a major symbol to the skyline?” Of the respondents, 84 percent stated that is “Very Important” or “Important.” In comments the LMDC has reviewed, a large proportion related to restoring the skyline. There are numerous comments and several grassroots organizations that support rebuilding the Twin Towers as they originally stood.

Preserve the Footprints of the Twin Towers

Participants in the Advisory Council meetings and in the citywide public meetings stated that it is important to “preserve” the footprints of the Twin Towers. At the Listening to the City event on July 20th, when polled about specific features of the six concept plans, 36 percent said preserving the footprints was most important, the highest percentage of the features polled. A Quinnipiac poll released in July stated that 42 percent of people feel that the footprints should be preserved, versus 41 percent saying there should be development on them. Some family members and participants at public meetings have expressed not only a desire to preserve the footprints, but to leave the entire 16-acre site undeveloped as “hallowed ground.”

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West Street

Creating better pedestrian connections between the World Trade Center site, Battery Park City, the World Financial Center, and the waterfront has been raised at numerous public forums. Eliminating West Street as a barrier between the Financial District and Battery Park City was rated “Very Important” or “Important” by 88 percent of Listening to the City participants. Participants said that removing the West Street barrier and creating a promenade would be a good way to use green space to connect the community, and create more public access to the waterfront. Public comment brochures submitted at the Federal Hall exhibit also supported the creation of a promenade. Seventy-six percent of the people who responded to this question on the Federal Hall exhibit brochure said that this suggestion is “Very Important” or “Important.” In response to whether or not it is important for the permanent memorial to be linked to Ellis Island and the Statue of Liberty, 30 percent of the people who responded said this is “Very Important,” or “Important,” with another 20 percent saying it is “Somewhat Important.”

[...]

Commercial Space and Retail

The mix of commercial and retail space that was included in each of the six concept plans has been widely discussed. The LMDC and The Port Authority have received mixed reactions to the amount of commercial and retail space. Discussions during Advisory Council meetings often focused on the 99-year lease between the Port Authority and a private developer, which requires rebuilding. Many felt that the six concept plans included too much office space on the 16-acre site. Many participants also raised concerns regarding whether or not the original amount of 11 million square feet was economically feasible in current economic conditions. At the Listening to the City events, participants expressed concerns that the World Trade Center site would be overdeveloped, with too much commercial space on the site. However, others, in particular people who work and/or own businesses downtown, stated that restoration of commercial space and creating jobs is essential to a thriving economy and that redevelopment will help the businesses that were most affected by September 11th to rebound, as expressed at Financial Firms, Professional Firms, and Restaurants, Retailers, and Small Businesses

[...]

B.VIII Exzerpt aus: *The Public Dialogue – Innovative Design Study*

[http://www.renewnyc.com/content/pdfs/public_dialogue_innovative_design.pdf, 17.04.2007]

Introduction

The Lower Manhattan Development Corporation (LMDC), in close collaboration with the Port Authority of New York and New Jersey (PANYNJ), is committed to a continuing dialogue with the public regarding the redevelopment of the World Trade Center site. Throughout the planning process the public has played a central role in planning the future of the World Trade Center site. As we move forward, the LMDC and the PANYNJ will provide multiple opportunities for public participation as part of the required environmental and land use process.

[...]

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The Public Dialogue - Plans in Progress Public Outreach Campaign

The release of the nine design concepts provided the LMDC and the PANYNJ with the framework to embark on a further conversation with the public. On December 18, 2002, the LMDC and the PANYNJ launched an aggressive public outreach campaign entitled "Plans in Progress". Public comment was accepted through February 2, 2003. The Plans in Progress campaign included a variety of ways for the public to view and comment on the nine design concepts. The LMDC placed public hearing notices in major metropolitan and local papers throughout the tri-state area. The LMDC also conducted outreach throughout the five boroughs, Long Island and New Jersey, through leafleting at major transportation hubs servicing all areas of New York City, Long Island, Westchester, and New Jersey, and outreach via email to major civic organizations, such as Imagine New York. Thousands of flyers were also distributed throughout Lower Manhattan.

The following is a summary of opportunities for public participation.

- **Public Hearings**

The LMDC, in collaboration with the PANYNJ, held a large-scale public hearing on January 13, 2003 in Lower Manhattan. The public hearing was simulcast in locations throughout New York City and Long Island and live on the LMDC's website. A public hearing was also held in New Jersey on January 21, 2003. Thousands of concerned citizens from the tri-state area attended these public hearings, and over 1,000 people from around the globe participated and commented through the website simulcast.

- **Winter Garden Exhibit**

A special exhibit of the nine design concepts was held at the Winter Garden at the World Financial Center from December 19, 2002 through February 2, 2003. Public comment cards were provided, along with a comment bin to collect completed cards. Over 100,000 people visited the exhibit and over 8,000 comment cards were collected.

[...]

- **LMDC's official website email, and regular mail**

The LMDC also invited public comment through its website. Visitors could view a slide presentation of the design concepts, read about the teams and submit their comments to the LMDC from anywhere around the world. The LMDC received over 4,000 comments through the web site and email between December 18, 2002 and February 2, 2003, in addition to letters sent via regular mail and fax.

[...]

Breakdown of Comments by Key Element

Connectivity (Transportation/Underground): 2%

Memorial Context/Setting: 24%

Mixed Use (office, retail, housing, etc.): 1%

Open and Public Space: 16%

Security and Safety: 2%

Phasing/Staging: 3%

Skyline: 38%

Sustainability: 2%

Street Grid: 1%

West Street: 2%

Commercial/Office Space: 4%

Connectivity (Neighborhoods/Pedestrian): 5%

Cultural and Civic Amenities: 3%

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Conclusion

The public response to the “Plans in Progress” campaign was unprecedented, with an overwhelming majority commenting on important rebuilding elements. Several key elements, which emerged as a result of our dialogue with the public during Phase I, were reemphasized. The public has reaffirmed the need for an appropriate memorial to those killed at the World Trade Center site, renewed their call for a tall symbol or symbols in the Lower Manhattan skyline, reiterated their desire for more civic and cultural amenities and open space, and lastly, confirmed the need to improve connectivity of the World Trade Center site with the existing neighborhoods. The majority of the comments related to these elements. Additional elements important to the public were safety/security and sustainability. Each of the plans included these elements, and the public has indicated they continue to be vitally important in the rebuilding effort. Each plan was evaluated against a series of quantitative and qualitative factors, including the public comment. The design teams treatment of the key elements and the public response to those elements were an important part of that evaluation. A number of the plans met the criteria set forth in the evaluation.

Some met the criteria better than others. [...].

The most prominent feature of the Libeskind plan was the way it addressed the memorial context and setting by exposing portions of the “slurry wall” that holds back the Hudson River from the World Trade Center site bathtub. The memorial context and setting was the element of this plan that was most favored by the public. The original design showed an imaginative way to leave this area exposed below ground - down to 70 feet - providing the area for the World Trade Center memorial competition. The preservation of the slurry wall is meant to be a symbol and physical embodiment of the resilience of American Democracy and freedom in withstanding the attacks of September 11, 2001. However, although the public gravitated to this treatment of the below ground memorial experience and exposed slurry wall, some expressed a desire to approach the memorial setting both below ground and a companion memorial setting at-grade. The revised plan reflects this desire by creating an experience 30 feet below ground and an area at-grade as well offering a variety of memorial experiences. The skyline element was also an element in the Libeskind plan that the public widely embraced. The revised plan provides for restoration of a dramatic skyline symbol - the 1,776-foot tower with “hanging gardens” called the Gardens of the World. This approach provides the tallest building in the world to restore Lower Manhattan’s skyline. Addressing the need for additional open and public spaces, the Libeskind plan creates two grand spaces that form entrances to the site. On the east, the Wedge of Light creates an area along Fulton Street from the St. Paul’s churchyard to the entrance to the museum. Each year on September 11th the sun will shine without shadow within this unique public space from 8:46 a.m., the time the first tower was struck, to 10:28 a.m., when the second tower fell. The plan also calls for an interpretive museum at the center of the site and new cultural facilities and a performing arts center around the bathtub area in response to the public’s call for additional cultural facilities. Although less widely discussed by the public at large, the issue of connectivity in terms of pedestrian access to and from the site and surrounding neighborhoods is extremely important to the Lower Manhattan community. The Libeskind plan proposes enhancing Church Street as a major corridor in Lower Manhattan.

C. Architekturkritische Beiträge zu den Finalistenentwürfen des Wettbewerbs

Innovative Design Study

C.I Exzerpt aus: SUDJIC [2003]

[...]

Almost immediately after unveiling the schemes and admitting that none of them was right, the LMDC announced an international competition to pick a number of architects who would come up with designs that showed 'excitement, creativity and energy'. But the process looked just as flawed as the first competition, even though it at least had the effect of involving an impressive range of architects from around the world. This has not been a competition in any conventional sense. There is no winner, and there is no commitment to build anything. [...] It's a process that has been criticized by some of the participants. [...] In fact, the seven participating team were each paid just \$40,000, a decision that made Frank Gehry refuse to take part, claiming that it demonstrated that the process was not serious. [...] And then there was the bizarre inclusion of Peterson Littenberg, with its Leon Krier-esque agenda completely out of sympathy with any of the others. The firm was added to the list at the last moment, simply because Garvin insisted on its conclusion.

All seven new projects represent a major improvement to what had gone before, though whether any of them will actually be built is still an open question. Norman Foster has come up with a bravura restatement of the twin towers, not as a literal reconstruction but, with the help of the sculptor Anish Kapoor, as a landmark that would certainly give Manhattan a skyline with the power to match what it has lost. His work is said to have made a powerful impression on the development corporation and on Larry Silverstein [...]. At the other end of the generational scale is United Architects, a team of five young practices [...], who have attempted to reinvent the entire idea of the high-rise, grouping together five towers that zigzag across the site, touching at some points and creating a vast high-level public concourse 800 feet up in the sky. Foster and Libeskind have battled it out to design the tallest tower in the world. Foster's design is a huge but presumably pragmatic 1,764 feet high – 400 feet taller than the original twin towers. It contains about 6 million square feet of offices and rises out of a 20-acre park. At its base is a soaring public space on top of the new subway station with links to Kennedy airport. But Libeskind, perhaps more attuned to the significance of magic numbers, made his building even taller than Foster's. The height of Libeskind's tower – 1776 feet – reflects the year of American independence, and the top 20 floors are filled with trees. He leaves the bare rock revealed by the destruction of the twin towers as a memorial at its base. Peter Eisenman [...] produced a scheme that is much more complex urbanistically. Although it's called Memorial Square, it actually isn't one: at ground level it spill over into the city beyond. By the standards of Foster and Libeskind, the plan's open-grid-grid towers are a relatively modest 1,111 feet high [...]. All of the schemes leave empty ground where the twin towers once stood and suggest how multiple memorials could be included. The sheer effort that has been poured into the proposals is remarkable, evidence perhaps of the masochism of an architectural profession that never knows when to say no. Together they represent a convincing spectrum of where architecture is at the start of the 21st century.

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For public perceptions of what architecture can do, it's just as well. Since all the previous strategies for the site were discarded as inadequate, it was architecture in general that was on trial, as much as the shortcomings of the Lower Manhattan Development Corporation. If a group that includes some of the most famous and brightest architectural talents can't get it right, then nobody can. Maybe this wasn't an opportunity for the profession to show what it could do, as it first seemed. Perhaps it was just a chance for the politicians and developers to find a convenient scapegoat for public dissatisfaction with progress on the site.

[...]

But by last month, as the development corporation looked for guidance from public response, it began to seem that New York's appetite for architectural discourse has been short-lived. Dismayingly, the follow-up to the magnificent town meeting that sank Beyer Blinder Belle attracted just 600 people. Apathy could yet turn out to be the greatest enemy for the rebuilding of a city with real vision.

C.II Exzerpt aus: RUSSELL [2003-b]

A lot of people thought contemporary architecture was too cool and self-absorbed to contend with loss and that it had no language for inspiration. The plans presented December 18 changed all that. Two of the most vexing aspects of the schemes - their memorial proposals and their tall buildings - tested assumptions that have congealed into orthodoxy over the months. Honoring the extent of loss in this tragedy has turned the memorial into a planning linchpin. Each team raised question about the memorial even as they offered compelling visions for it.

Peterson/Littenberg drew up a pedestrian-only commemorative precinct, separated from daily city life by a large layer of buildings and a high wall. Foster's plan erects a high wall around the footprints and accesses the bedrock 70 feet below by a monumental ramp system. It seems a good idea to remove the distractions of the city to carve out a dignified, contemplative space. But can this void interrupting the daily life of the city be seen as anything but a scar? Can such monumental place offer a message transcendent enough to retain its hold on us as the terror attacks inevitably take their place in history? In respecting the 200-foot-square footprints of the twin towers - another planning consensus - and drawing the inevitable linkage between them, several designs created a very large and monumental precinct that would be off-limits to almost anything but the commemorative program. That expansiveness, in turn, stymied efforts to more gracefully thread the rebuilt site into the surrounding network of streets and blocks. It's why the site remains a distinct enclave in most of the schemes. And it's why you see big open plazas in schemes by Foster, Think (the park variation), and United Architects. The Meier Eisenman Gwathmey Holl team actually defined the memorial precinct as even larger, stretching it up into gardens in monumental openings high above the street and fingering it out across the Battery Park City development and into the Hudson River. Studio Daniel Libeskind's scheme rejects the footprints in favour of exposing the length of the "heroic" slurry wall that held back the Hudson River as the towers collapsed on top of it.

We should beware of a commemorative battle of the biggest. It should not be surprising that survivors would define significance in terms of size as well as in the terms of ruins. This is what happens in the absence of a sensitively led design dialogue.

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Designers have learned from experience that significance is best conveyed by art and design, not size. [...] To its credit (and with the involvement of the designers), the LMDC committee that developed a draft mission statement for the memorial did not demand that the footprints be retained, only respected. Artifacts from the destruction need only be considered for inclusion, it added. Too bad the mission statement came too late to inform the program that was given the seven architects teams. The teams also demonstrated the validity of other memorializing approaches. By extending the precinct of the historic St. Paul's church into the site, a pocket park by SOM suggests a commemorative possibility that is both moving and authentic. Since September 11, 2001, the historic church has offered spiritual solace and physical respite for rescuers, victims, and volunteers. [...] Do we really need another world's tallest building downtown? Foster's proposal alone won over many skyscraper rejectionists with its haunting elegance. It is the most beautiful he has ever done – and beauty counts in restoring the terrible gap in the skyline. Foster's approach recognizes that if you want to set aside a great deal of the site for a memorial and still accommodate a lot of office square footage, a super-tall building is not an unreasonable answer. [...] Real estate experts say that the low-energy, high-amenity building foster has built in Europe can't work financially in America. Give Foster the chance to prove them wrong. We already know the proposed tower could be the most technically sophisticated skyscraper on earth. Its triangulated form contributes to a uniquely strong structure with the kind of redundancy tall-building critics seek. Let United Architects refine their skyscraper scheme, too. It's less radical than it looks. Its floor plates respect current leasing norms; its largest floors will even accommodate the financial business trading arenas that turn normal office buildings into windowless, overbearing behemoths. It's easy to pooh-pooh the skygardens and streets-in-the-air as architectural fantasies, but if such a large building can succeed, it will do so by offering daylight, views and other humane amenities lacking in the disfiguring generic developer boxes that litter the neighbourhood. With twisting haunches hoisting its great bulk high, the surrounding streets can flow into a rich multi-level topography of plazas, stores and rail station. Akin to Grand Central Terminal, it choreographs urban spectacle out of every movement of people. It's not wrong to engage, say, three of these teams to revise their designs based on public comment and realistic analysis. If the December plans demonstrated anything, it is the power of an architecture of passion and commitment to involve people in testing and sorting out ideas. Nothing else about the process has engaged people in questions that range from the prosaic to the wrenchingly personal. So pick up that phone. And pay the teams decently this time.

C.III Exzerpt aus: KRENZ [2003]

It is an undertaking that might take decades to finish: recreating what was once the third-largest downtown area in America. When the World Trade Center (WTC) collapsed, New York lost 2.7 million sq m of office space, streets, transportation hubs, shopping malls, hotels and restaurants. Whatever is built on the 7th site must serve as a memorial and cater to commercial interests. But neither the city nor the state of New York nor the municipal agencies and private owners are capable of controlling the rebuilding process single-handedly. The international design competition for the site, launched in August 2002, accumulated a who's who of architectural expertise – from Lord Foster to Peter Eisenman, Steven Holl and Richard Meier. Architects had

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just eight weeks to produce their plans to reconstruct the Manhattan skyline. Within the footprints of the WTC, they were asked to reconnect the street grid, creating a memorial, a grand promenade, residential housing, [...] commercial space and [...] retail space. The newly founded Lower Manhattan Development Corporation (LMDC) had to select from more than 400 entries from 34 nations.

The last round consisted of seven teams, with plans ranging from post-modern gardens to record-breaking tower creations. After a phase of technical analysis and public comments, two finalists were named: the Think Team and Daniel Libeskind. Their plans, each with a distinct focus on the memorial, received general support from many of the victims' relatives. On 27 February, Studio Daniel Libeskind was announced as the winner. Meanwhile, a competition was launched for an international memorial, and it is hoped that work on infrastructure and transportation system can start soon.

Polish-born former Bronx resident Libeskind, whose Jewish Museum in Berlin (1999) made him famous, presented the most remarkable idea for a memorial space. At the WTC site the son of holocaust aims once more to transform "memory and hope into physical materials and into architecture". His design exposes the rough slurry walls around the Ground Zero pit 9m below ground. [...] A museum floats atop this vast open tub as an entrance to the memorial. From a "Wedge of Light" on the 550-metre "Gardens of the World" skyscraper, unobstructed sunlight shines into the vault once a year [...]. Libeskind creates an elevated memorial walkway encircling the site to accommodate an expected 8.5m visitors a year. His plans include rail and subway stations, shopping concourse, public squares, hotels, restaurants, a performing arts center and 700,000 sq m of office space. Sharply pointed skyscrapers sporting their individual gestalt will attract corporate investors and dramatically restore the Manhattan skyline. The less cutting-edge and intellectual Think plan for two 500m structures of steel lattice, erected on the location and approximating the height of the Twin Towers has been dropped. But while we might have a finalist, there is nothing final about these Ground Zero plans. [...] At the beginning, the LMDC and the Port Authority didn't believe a competition was required to find a design at all. Despite the international importance of this assignment, they ran a few newspaper ads asking applicants to develop a concept for the \$100m project within a month. Beyer Blinder Belle [...] was picked. [...] But when public outcry greeted its dull and conservative drawings, New York Times architecture critic Herbert Muschamp took the initiative for an alternative plan. Peter Eisenman, Rafael Viñoly, Richard Meier, Steven Holl, Zaha Hadid and Rem Koolhaas took part. [...] Consequently, the LMDC realised it had to launch an architectural competition after all. [...] And Herbert Muschamp has moved from critical observer to active participant. In December, he praised Libeskind's plan as a "perfect balance between aggression and desire", in February, he called it an "artistic representation of enemy assault", but was thoroughly beaten by the city's architectural cogniscenti. [...].

C.IV Exzerpt aus: HARTOONIAN [2003]

It is challenging to think of civic architecture in New York City. The task is particularly daunting when the site is afflicted by the September 11, 2001 terrorist attack. As delirious as it looks, Manhattan's tight street grid and block system resists projects that do not comply with the city's structural logic. [...] Recently, the debate on archi-

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tecture and the city has taken a new direction, with some considering infrastructure to be a critical force in transforming contemporary metropolitan cities. Ironically, New York Mayor M. Bloomberg and a few architects believe that infrastructure [...] is an appropriate solution for the ground zero site, at least for the time being. In this context, a major problem with the seven projects proposed for the reconstruction of the World Trade Center [...] is that none of them are primarily informed by the idea of infrastructure. Most projects, indeed, re-interpret what is already there – density, high-rise buildings and green surfaces.

The brief to which these proposals responded is complex and unclear: the design should provide a memorial site (to be developed through another international competition); it should consider entrances and space for the local subway station and the Path trains to New Jersey; and should propose office buildings for commercial and public use. [...]The *New York Times* disclosed three projects, those by Foster and Partners, Peterson/Littenberg Architecture and Urban Design, and Studio Daniel Libeskind, as the most wanted by the public. The threads linking these proposals include attempts to highlight the footsteps of the destroyed towers; to orient the complex towards the West End highway; and to outline a conceptual statement, associating remembrance of the past with the hope of a new future.

Libeskind's project has received a good deal of attention for many reasons [...]. The project embodies interesting ideas: the memorial area, located 70 feet below the ground and next to the concrete retaining wall that survived the attack, is conceptually exonerated by both a museum which dominates the open public space, and a tower to its north. The idea of hope is also implied in the tower's spire, with its figural gesture which parallels the arm of the Statue of Liberty. The street level public space is open and yet surrounding by four additional office buildings running along Church Street, and a semi-circular lifted promenade. The two themes employed by Libeskind, the idea of open/closed public space, and the placement of green areas at different levels of the complex re-occur in every other proposal.

The project proposed by a team of designers called "Think" has received the least attention. The design, by internationally known architects Shigeru Ban and Rafael Viñoly, among others, suggest three different schemes called "great Hall", "Sky Park", and the "World Cultural Center". Although the two towers of the latter scheme are located above the footprint of the destroyed twin towers, its structure only touches the periphery of the site. The elegant towers are made of a lattice structure, the void of which is occupied by volumes placed at different levels. The design recalls Tatlin's famous tower, but devoid of any political message, it indeed looks melancholic.

The remaining three proposals interpret the idea of the tall building and its relation to the city differently. The idea is radically expressed in a scheme proposed by the United Architects – Greg Lynn + Umemoto, and K. Kenon. An L-shaped wall of five towers, different in height and form, surround the area dedicated to the memorial building. A worm-eye view of the towers recalls the phenomenological healing sought in the circular dance, if not *La Danse*, a Henry Matisse painting.

Manhattan's uniqueness lies in its density. The project by SOM, Sejima and Nishizawa and others, exaggerates the idea in a cluster of worm-like towers, organized around a nine-square plan, that twist, roll, and fall over each other. The forest-like composition presents a futuristic image of the Manhattan to come. The suggested density and the playful verticality of the design is balanced by what they call a "Trans-horizon" – an image of the global city that integrates horizontality with verticality, but also replicates the green areas of the ground floor at different levels. The

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idea of balancing the vertical with the horizontal is also the starting point for a design proposed by Peter Eisenman, Richard Meier, Steven Holl and Gwathmey Siegel. The diagram of the scheme is a blasted vertical volume, the drawing of which recalls the late John Hejduk's work, that transgresses the archetype of "wall" and "column". The design juxtaposes two disjointed and perforated "walls" whose wallness is deconstructed by five vertical volumes soaring up as high as 1111.00 feet. These architects offer the most conceptual scheme, but it has the least chance of being built. Although the perforated wall-looking structure fits pretty well within the surrounding buildings, at least at street level, its overall composition resembles an object fallen from another planet. Nevertheless, the design vigorously integrates the volume with the street grid of Manhattan. Like five fingers of a hand, the project extends beyond the nominated site, reaching out and providing several unique public spaces, including a memorial site floating into the Hudson River.

Although none of these proposals might be constructed, the entire effort is promising. One could outline the weak points of each proposal, but any judgement should consider the fact that Manhattan's morphological structure has been exclusive in its inception; the grid, the block, with a large green carpet at its heart (Central Park) leave no room for the civic or public spaces known in traditional European cities. [...] Marked by the remembrance of 9-11-01, the site of ground zero will remain attractive no matter what is built. [...]

C.V Exzerpt aus: KNÖFEL [2002]

[...] Die symbolische Botschaft dieses Wolkenkratzer lautet: Wir sind die Allergrößten. Das Mega-Hochhaus überragt mal eben den Rest der New Yorker Skyline [...]. Der Brite Norman Foster hat für New Yorks Ground Zero eine monumentale Himmelsfestung entworfen, eine hochtrabende Sensation: Sein gigantischer Wolkenstecher besteht aus zwei extrem gedehnten, ineinander verschlungenen Dreiecken, die elegant und trotzig an das Zwillingssmotiv des zerstörten World Trade Center erinnern. High is beautiful. So viel steht für die sieben Architektenteams fest, die am vergangenen Mittwoch in Manhattan ihre Vorschläge für den Wiederaufbau des World Trade Center vorgestellt haben. Manche haben dabei allerdings ihren guten Geschmack vergessen. Ihre insgesamt neun Modelle wurden im Wintergarten des World Financial Center präsentiert: Exzentrische Visionen für das berühmteste und symbolträchtigste Grundstück der Welt – für das sechs Hektar große Gelände, auf dem die Zwillingstürme des World Trade Center standen [...]. [...] Kaum ein Plan verzichtet auf stolze Skyline-Knüller und gleich vier der vorgeschlagenen Riesen wollen deutlich höher ragen als der Vorgängerbau. [...]. Ausgerechnet die zurückhaltenden Entwürfe überzeugen gar nicht. Eines der niedrigsten Modelle stammt von dem Architektenteam um Richard Meier [...]. Und gerade dieses Modell ist besonders hässlich: wuchtige, rechteckige Gitterstrukturen aus Hoch- und Querverstrebungen degradieren den New Yorker Himmel zur Folie eines geometrischen Grundkurses, dessen Flachheit die Weltmetropole schlicht verschandeln würde Das international besetzte Think Team hat dagegen neue Twin Towers entworfen, aber was für welche: silbern glitzernde Zwillingss-Eiffeltürme, die ein funktionsloses Denkmal – für ein vorgeschlagenes „Weltkulturzentrum“ sind. Die markanten Stahlgerüste können besichtigt, nicht aber als Bürohäuser genutzt werden. Sie schweben über den Fundamenten der ehemaligen Türme, jenen Tabuflächen, die auch keiner der anderen Entwürfe zur kommer-

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ziellen Nutzung bebauen darf. [...]. Im Juli scheiterte ein Versuch, den New Yorkern ein paar grausam lieblose Mastermodelle unterzujubeln. Die damaligen sechs Variationen stammten von einem einzigen Architekturbüro. [...]. Besonders der Zickzack-Expressionist Libeskind scheint eine Idealbesetzung zu sein, weil er mit seinem schillernden Jüdischen Museum in Berlin eine neue Form von Mahnmal-Eleganz geschaffen hat. Für Manhattan hat er mit dem gewohnten Schmerzensvokabular eine Tower-Landschaft entworfen, die mit ihrer spitzwinkligen Emotionalität wahrscheinlich die besten Chancen hat, die Herzen der New Yorker zu erobern. [...].

C.VI Exzerpt aus: MCGUIGAN [2002]

[...] A year ago New York Gov. George Pataki established the Lower Manhattan Development Corporation to oversee the rebuilding. [...] From more than 400 entries, it chose six teams of designers [...]. The most futuristic aspects of the schemes are in the skyline – several call for the tallest buildings in the world. British architect Norman Foster says his firm's two towers "kiss and touch and become one"; team United Architects offers a cluster of towers that lean into each other; the team of Richard Meier [...] proposes five crisp high-rises, joined by horizontal connectors. All these links were inspired by the need to give multiple exit options. Still, the most electrifying scheme is Daniel Libeskind's poetic spiral of high-rises that ends with a jagged shaft 1,776 feet up in the sky. But more critical [...] is how the various schemes treat the street level and underground. Most, by putting rentable office space up high, were generous with parks, promenades and cultural facilities. The teams were told to create sites for a memorial – and several couldn't resist designing one. Libeskind was struck by the great "slurry walls" 70 feet down that survived the attack [...]. Foster suggests two memorials in the void of the Twin Tower's footprints. Most proposals call for millions of feet of office and retail space, but the team called Think suggests the site be given over to the public, with commercial development along the perimeter only as the market demands. The centerpiece: a pair of lacy open steel structures – imagine 21st century Eiffel Towers – into which designers could build cultural and other amenities. [...] Though critics fear a design by committee, with bits and pieces from various schemes, Roland Betts, who heads the LMDC's site committee, insists one of these new proposals will win out. With the Port Authority, which actually owns the land, the LMDC will produce a master plan in the month or so. [...].

C.VII Exzerpt aus: MEJIAS [2002]

Eine volle Woche zu früh ist Santa Claus nach New York gekommen, um aus seinem prall gefüllten Sack die Geschenke nur so purzeln zu lassen. Wow! Sie trugen Namen wie "Gardens of the World", "Sloping Park", "Great Room" oder auch "Sky Memorial", [...]. So schwer war der Sack mit den Geschenken, daß Santa gleich siebenfach auftrat. Während es nicht höflich sein soll, geschenkten Gäulen ins Maul zu schauen, war doch nicht zu übersehen, daß einige Präsente aufregender waren als andere. Was etwa Santa Libeskind und Santa Foster auspackten, hätte jedes kluge und ästhetisch vorreife Kind gleich weitergereicht an die Baufirma. Ihre kühnen, nein, verwegenen, bereits sorgsam detaillierten Entwürfe scheuen sich nicht, die Dichotomie zwischen Totengedenken und Wiedergeburt emotional zuzuspitzen. Unbebaut bleiben die

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Grundrisse der beiden zerstörten Türme. Norman Foster umgibt die Leere mit einem bis an den Hudson reichenden Park, aus dem zwei neue Türme wachsen, siamesische Zwillingstürme, die sich, in Fosters ungewohnt poetischen Worten, berühren und küssen. Es ist eine facettenreiche Doppelskulptur, entwickelt aus der stabilsten architektonischen Form, dem Dreieck, und darum zumindest von ihrer Statik her vertrauenerweckend. Zugleich ist sie ein Muster ökologischen Verantwortungsbewußtseins, mit klimatisch heilkräftigen Gärten in Wolkenhöhe. Stahl und Glas, vor allem aber Emotionen sind auch Daniel Libeskind's bevorzugte Baumaterialien. Einer seiner großartigsten Einfälle besteht darin, die unterirdischen, jetzt freigelegten Schutzmauern um Ground Zero als Umgrenzung eines meditativen Raums beizubehalten, der sich tief in die Erde bohrt. Um diesen gleichsam sakralen Kern legt er einen ovalen Filter aus öffentlichen und kulturellen Einrichtungen, und erst dahinter beginnt das Alltagsleben. Libeskind peilt gewaltige Dimensionen an, in der Weite des Transportationszentrums ebenso wie im dynamischen Wolkenkratzerensemble mit gläsernem Campanile, dessen Höhe von genau 1776 Fuß sich pathetisch am Jahr der amerikanischen Unabhängigkeitserklärung orientiert. Der Turm würde somit jede andere menschengemachte Struktur überragen. Gefüllt hat ihn Libeskind mit Gärten, für ihn Symbole des Lebens. Die Skyline beherrschte er nicht im Triumph, sondern als Affirmation unserer Existenz.

Welcher Developer schreibt schnell einen Scheck?

Noch monumentaler, noch unverzagt utopischer ans Werk gegangen sind die United Architects, eine internationale Gruppe junger Avantgardisten. Ihre gläserne Stadt am Himmel, auch sie auf die Solidität und Sicherheit des Dreiecks gegründet, bestünde aus einer gigantischen, im New Yorker Leben verankerten Kathedrale mit fünf sich windenden, auseinanderstrebenden Türmen, die jedoch auf Höhe des sechzigsten Stockwerks vorübergehend zu einem architektonischen Ganzen verschmelzen. Dort oben in der Himmelsstadt läge dann das Zentrum der gesamten Gegend. Endlich und erstmals, wie die Architekten hoffen, wäre wirklich von einer neuen urbanen Ebene zu reden.

Eine vertikale Stadt schlägt auch das vom Büro Skidmore Owings and Merrill angeführte Team vor, mit einem noch weithin unausgearbeiteten Arrangement von Türmen, die von einem Park gekrönt werden. Ganz ähnliche Musik macht das Starquartett, das aus Richard Meier, Charles Gwathmey, Steven Holl und Peter Eisenman besteht und ein L-förmiges Gebäudegitter vorschlägt. Obwohl ökologisch begründet, gehört die sperrige, seltsam ungelenke Konstruktion nicht zu den bezwingenderen Entwürfen, und die fingerartig in die Umgebung reichenden Verbindungsachsen hat Foster harmonischer angelegt. Gleich mit drei Plänen wartet die Gruppe um Rafael Vinoly auf. Ihr "Sky Park" ist ein intrikates Gewebe aus hängenden Gärten, in ihrer ganzen radikalen Schönheit zu besichtigen vom abermals höchsten Turm der Welt. Der "Great Room", Plan zwei, geht ebenfalls von der Idee einer Kathedrale aus, und die "Towers of Culture", zwei zylindrische Gerippe, folgen der Urform des Lebens, einer gigantischen Doppelhelix, und sollen allmählich mit Museen, Theatern und Versammlungsräumen ausgefüllt werden. Selbst Vinoly bezeichnete diesen Vorschlag als extrem. Attraktiv war er allemal. Daß die vertrauten Bahnen hier einfach nicht ausreichen, daß sie in die Belanglosigkeit und Banalität führen, bestätigten Barbara Littenberg und Steven Peterson. Das Duo verordnete den Blick zurück, rekonstruierte brav das New Yorker Straßenraster, besprenkelte die Gegend mit netten Parks und hübschen Gärten und stellte zwei Spitztürme mittenrein. Die Diskrepanz zu den anderen Vorschlägen war geradezu bestürzend, die retrospektive Verbocktheit und die als

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Respekt vor dem Bestehenden ausgegebene Kleinkrämerei kamen einer intellektuellen und architektonischen Bankrotterklärung gleich. Littenbergs und Petersons Plan wäre nicht der Rede wert, stünden sie nicht, im Gegensatz zu allen anderen Teilnehmern, als Architekturberater in Diensten der Lower Manhattan Development Corporation, einer für die Neugestaltung maßgeblichen Behörde. Ausgerechnet Peterson war es nun auch, der seine mediokren Türme als Triumphsignale verstanden haben wollte. Keiner sonst verstieg sich zu solch hohler Rhetorik. Auch wenn vier Teams vor Höhenrekorden nicht zurückschreckten, vermieden sie dennoch jeden wohlfeilen Triumphalismus und ersetzten ihn mit Botschaften weltöffener Humanität. Überhaupt war bemerkenswert, wie individualistische Superstars des Gewerbes doch unabgesprochen zu soviel Gemeinsamkeiten fanden. Zumal ökologische Überlegungen, bis hin zum Einbau von Windmühlen, sind heute offenbar unverzichtbar fürs avancierte planerische Grundprogramm. Ob Libeskind, Foster, Meier oder Eisenman, fast alle verloren sie bei ihren kreativen Höhenflügen nicht die statische Robustheit ihrer Bauten aus den Augen, nicht den Respekt vor den Grundrissen der zerstörten Türme, nicht ökonomische Erwartungen und nicht die Möglichkeit urbaner Redefinition. [...].

C.VIII Exzerpt aus: TRACHTENBERG [2003]

REBUILDING the World Trade Center site -- ground zero, with all its apocalyptic implications -- presents the kind of knotty problem few architects ever confront. Many were invited to submit solutions in a competition, and in the end, two teams were chosen as finalists: Think (Frederic Schwartz, Rafael Viñoly, Ken Smith and Shigeru Ban) and Studio Daniel Libeskind. It has been recognized that nothing will be gained by seeking to repress the repercussions of Sept. 11. But if the new architecture of the site must embody remembrance and mourning with moving dignity, and honor the victims and heroes in a respectful way, it must also rebuild and architecturally revivify the devastated zone, especially at street level. It must integrate this zone with the surrounding streets and buildings yet achieve its own architectural identity. And it must restore the broken skyline. [...]. In the early 20th century, mainstream modernism formulated a program from which it has never really retreated: the repression of history, memory, place and identity; the exaltation of functionalism, technology and the machine. Its hatred of the city was announced in 1912-14 by the Italian Futurists who urged "blowing sky-high, for a start, all those monuments . . . arcades and flights of steps . . . digging out our streets and piazzas" and so forth. [...]. Of course, no responsible party now proposes rebuilding the World Trade Center as it was; it is recognized that what is missed and mourned is not the specific form or presence of the Twin Towers but the life they contained and provided for, and the tonic effect of an immensely high building in the downtown skyline. But what would happen if the underlying macho-techno paradigm of the Towers was combined with its antithesis, an architecture of commemoration and revivification? Although such a hybrid is perhaps theoretically possible, the likely product of this modernism-meets-living-memorial scenario would be an architectural Frankenstein monster like the World Cultural Center proposed by the Think team. In Think's predictable scheme, totally isolated from the city by sprawling reflecting pools, gigantic twin spectral tombstones rise over the New York skyline, flayed skeletons of the World Trade Center, with various cultural and memorial spaces dangling within, including one that --

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really -- rather resembles an airplane shooting through both buildings. But the proposal also contains another rather unsettling ghost: not the Eiffel Tower (as Think would like) but a model taken from the realm of totalitarianism, the famous Monument to the Third Communist International, proposed in 1920 by the Russian Constructivist Vladimir Tatlin. Tatlin envisioned a huge hypermodernist lattice-work tower with cubes, pyramids and other shapes suspended in it to provide spaces for collectivist activities. From the outset I thought that a viable solution to the ground zero problem could come only from a world of architectural thought beyond the orthodoxies of mainstream modernism. Its creator would have to be a visionary and a poet as well as a great reconstructive surgeon. Given the extreme complexities and contradictions to be resolved, it would necessarily be someone with a great creative intellect working at the edge of his or her abilities. Although I know from architectural history that such figures sometimes miraculously materialize, one certainly should not count on that happening on any given day. But my doubts disappeared when I saw, and studied, the project of the American architect Daniel Libeskind, best known for his Jewish Museum in Berlin. Mr. Libeskind's project is not just the best among several competing schemes; it is in a class by itself in its deeply creative, organic relationship to the specificity of ground zero and its environment and meaning, as well as in its accommodation of human needs and sensibilities. (It is profoundly "user friendly" on all levels.) The other projects, including the one by Think, could be plopped down in virtually any large city with minor changes, if any. By contrast, Mr. Libeskind's design is deeply rooted in the site, literally drawn up out of the bedrock of Manhattan and grown from the particular street grid and other features of this now-historic place, including the footprints of its lost buildings. It encompasses the surrounding historical complex of architecture and urban life that is Lower Manhattan, including its infrastructure, especially the transportation system. It is inconceivable for any other site. At the core, in Mr. Libeskind's words, "The memorial site exposes ground zero all the way down to the bedrock foundations revealing the heroic foundations of democracy for all to see." Gathered around this heroic core of Mr. Libeskind's Memory Eternal Foundations and, hovering above them, the Edge of Hope Museum are a multitude of variously shaped, angled and sized new buildings. Together with the adjacent World Financial Center, these structures form a virtual circle. This circle is underscored by the arc of the Memorial Walk floating out over West Street, which with other features provides what Mr. Libeskind calls a "protective filter and open access to hallowed ground." This wheel of structures also spirals vigorously upward, to a single 1,776-foot slender spire, which contains office spaces in its lower 75 stories and, in its upper reaches, a sky-garden -- "the Vertical Garden of the World, Healing, Blooming and Visible in the Sky . . . Life's Victorious Sky-line," in the words of the proposal. Simultaneously this ring of buildings radiates centrifugally into the city, merging seamlessly into the surrounding urban environment, whose varied complexity of form and size Mr. Libeskind's buildings mirror. Hinged at the very center of the site are twin triangular street-level plaza-parks -- the Wedge of Light (attuned to catch sunlight every year on the morning of Sept. 11) and the Heroes' Park. These mirroring public places are filled with greenery and variously surrounded by cultural and commercial spaces. They also serve as major entrances to the whole site, and as such they join mourning and remembrance with a powerful affirmation of the forces of life and renewal, a leitmotif of the entire scheme. In all respects it is a dignified and moving response to tragedy and also a project that in its plazas, concourses, cultural and commercial spaces is energetically engaged in the

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dynamic urban rhythm that is distinctive to New York City. Mr. Libeskind's project also asserts its own presence in the city. From a distance it is seen rising to its great slender, garden-filled spire above the aggregate massing of Lower Manhattan. Thereby the gaping wound in the skyline of Lower Manhattan is healed and the skyline restored; the city recovers a vital part of its architectural identity through the same structures that shape a vital new urban world around ground zero. Even the critical connection with New York Harbor and the Statue of Liberty is renewed, as the particular shape of Mr. Libeskind's spire repeats the lines of Liberty's upraised arm and torch; in fact, the silhouette of the entire tower seems to retrace in the sky the contours of the entire statue. The Libeskind project for Lower Manhattan is a miracle of creativity, intelligence, skill and cutting-edge architectural thought; it looks to the future of architecture, just as Think remains mired in its past. It is the work of a great architect at the height of his powers, for a city at the height -- or depth -- of its architectural need. Realistically buildable in stages and open to modification, it offers an inspired, comprehensive, integrated yet amazingly functional, flexible and practical solution to virtually every challenge that the site poses. It is worthy of New York, worthy of America, and worthy of our 3,000 innocent victims and fallen heroes. And, above all, it reminds us what it means to be human in a city.

C.IX MUSCHAMP [2002-c]

Built or only imagined, architectural designs all contribute to the larger cause of making cities live. Yesterday, New York got its first look at the latest round of designs for ground zero. In our hype-drenched era, a critic will have to risk raising cynical eyebrows with superlatives adequate to the occasion. Let them rise. Let them arch into furious knots. The architects have risen to the occasion. So should we. Organized as a study project, the new set of plans is sponsored by the Lower Manhattan Development Corporation, the state agency created to supervise new construction in the financial district. Unlike the initial group of proposals released by the agency last July, these plans throb with energy, imagination, intelligence and the sheer thrill of contributing to a battered city's rebirth. For that is what this is about. "Vertical is to live, horizontal is to die," the designer Buckminster Fuller once said. No one knows that better than New Yorkers. We come here to live the vertical life. We actually like vertigo. These architects have rediscovered verticality for a new generation. The design teams and their offerings follow, in almost no particular order of preference. Studio Daniel Libeskind. If you are looking for the marvelous, here's where you will find it. Daniel Libeskind's project attains a perfect balance between aggression and desire. It will provoke many viewers to exclaim that yes, this design is actually better than what was there before. The project's power is partly rooted in Mr. Libeskind's immigrant experience: this guy actually arrived by boat. On a mythical level, at least, most of us have experienced the wonder and fright of arrival in the big city, the simultaneous sense of freedom and intimidation, the exhilaration of moving into the unknown. Mr. Libeskind has captured these emotions, or, I should say, recaptured them, for in truth the twin towers, with their grand Egyptian scale, shattered the crystalline formation of the legendary Lower Manhattan skyline that once greeted voyagers as their ships slipped into New York Harbor. Mr. Libeskind has fashioned a new set of crystals, brilliantly faceted skyscrapers, forms that recreate the aspiration many architects felt when plate glass was new. Richard Meier, Peter Eisenman, Charles Gwathmey and Steven Holl. We owe to the 18th century the perception that beauty

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begins with fear. That is what 19th-century painters of the sublime sought to capture in their landscapes. New York's beauty starts from the same place: the sharp intake of breath that would eventually find its way into the words awe and aesthetic. Put another way, this design welcomes us home to the town that drives us nuts. Titled Memorial Square, the design presents five towers arranged at a 90-degree angle at the northeast corner of ground zero. The towers are joined by aerial bridges to create a hinged megastructure that resembles a soaring pair of gates. The rectilinear geometry is crisply abstract. And the design draws on the power of abstraction to evoke emotions associated with presence and absence, separation and reunion. This is the one people are going to be fighting about. Superficially, the design ignores the lessons that postmodernism was supposed to have taught us about context, scale, accommodation and reassurance. It may strike some as a throwback to the megastructural superblocs of the 1960's. So what? The project makes its own kind of statement. Continuity with the epic ethos of the modern era is part of what it has to say. Foster & Partners. Norman Foster's design is one's favorite new hate. Sometimes it seems that when the British peer over the horizon, all they see is Singapore. Lord Foster is a great architect. He conducts his research with terrifying thoroughness, he integrates his information with elegant logic, and he renders it into deceptively simple forms. Here, the twin towers are reborn as one, a Siamese twin of a skyscraper that would be the world's tallest. The footprints of the towers become walled enclosures, below ground level, for memory and contemplation. The project has success written all over it. But why does it leave us with the impression that it would be far happier in Hong Kong? Because, at this moment in history, corporate smoothness, even at its most refined, cannot escape being read as a form of indifference to those who stand in its way. Yet some may consider the project's emotional reserve as a soothing relief from the overpowering emotions now attached to the site. Think collaboration. Includes Rafael Viñoly, Frederic Schwartz, Ken Smith and Shigeru Ban. With two nods in the direction of Russian Constructivism and another at Louis Kahn, the Think group has imagined two helical matrices that would be the tallest structures in the world and contain buildings designed by different architects. The towers would be entirely dedicated to cultural programming: performing arts, galleries, a convention center, viewing platforms, aerial parks and a memorial in the sky. Commercial and office spaces would be built incrementally in lower buildings on the site's perimeter. The strategy is to channel public funds into public amenities, while it is available, and allow market forces to drive the timetable for future development. United Architects collaboration. Includes Greg Lynn, Ben van Berkel, Jesse Reiser and Kevin Kennen. The designers might want to rechristen themselves The International House of Voluptuous Beauty. Greg Lynn is already the most influential form-maker of his generation. He has also pioneered the practice of multicity collaboration -- the paperless, virtual office made possible by computer technology. The same technology drives Mr. Lynn's designs, which are often modeled with animation software. With this collaboration, however, Mr. Lynn is moving beyond the "blob" design that first brought him wide attention. As if progressing up the evolutionary scale, he and his partners have shifted from amoebas to worms. United Architects' proposal reimagines the old modern dream of the vertical city, recasting it in the far more ancient image of dwellings carved into stone cliffs. Here, the stone has turned to quartz, the cliffs into rectangular tubes that gently twist and undulate as they rise skyward. The design is rooted in a love of form for form's sake. This is not an ignoble form of social service for architects to be undertaking in a city that has become all too accustomed to letting form follow fear.

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Skidmore, Owings and Merrill, Michael Maltzan, Inigo Mangano-Ovalle, Elyn Zimmerman and others. Given Skidmore's passion for historical precedent, it is likely that memories of San Gimignano came up at least once while this group was at work. The proposal does indeed recall the medieval silhouette of that beloved Italian hill town, and the analogy between the Dark Ages and our time would be apt. All high-rise construction, not just at ground zero, will be driven by security precautions at a level not seen since the golden age of castle keeps. Skidmore, in fact, has pioneered the development of the "sacrificial facade," a technique that allows architects to design glass-skinned buildings capable of withstanding the blast from car bombs. For this project, the designers have even endowed a moat with the shimmering poetry of Lancelot's lake. A cluster of glass towers rise from the water, which would cover more than half of the 16-acre site. Peterson Littenberg. This team has sketched the portrait of a city with low self-esteem, a New York that has stopped believing in its present potential and future prospects. Though the project is intended to evoke some great golden oldies from New York history -- Rockefeller Center, Columbus Circle -- its outlook is actually rooted in the 1970's, when the city's fiscal crisis made many believe that our best days were past. Now this approach looks as dated as disco.

C.X MUSCHAMP [2003]

Taken together as a kind of shotgun diptych, the two designs chosen as finalists by the Lower Manhattan Development Corporation illustrate the confusion of a nation torn between the conflicting impulses of war and peace. Daniel Libeskind's project for the World Trade Center site is a startlingly aggressive tour de force, a war memorial to a looming conflict that has scarcely begun. The Think team's proposal, on the other hand, offers an image of peacetime aspirations so idealistic as to seem nearly unrealizable. While no pacifist, as a modern-day New Yorker I would like to think my way to a place beyond armed combat. The Think project accomplishes this. As I observed in an appraisal last week, the design -- by the architects Frederic Schwartz, Rafael Viñoly, Ken Smith and Shigeru Ban -- is an act of metamorphosis. It transforms our collective memories of the twin towers into a soaring affirmation of American values. The Think project calls for two frameworks of steel lattice in approximately the same locations as the original towers, but without touching their footprints. The new towers would form the infrastructure for a vertically organized complex of cultural and educational buildings designed by different architects. New York could only gain from the restoration of the image of the twin towers to the skyline. Students of civilization will not be offended by the thought that a tragedy of global proportions has given birth to an occasion for civic self-regard. That is how cities have been responding to acts of terror and destruction for at least 4,000 years. Destruction is not a path anyone would choose to get to art, but it is well-trodden path. Compared with Think's proposal, Mr. Libeskind's design looks stunted. Had the competition been intended to capture the fractured state of shock felt soon after 9/11, this plan would probably deserve first place. But why, after all, should a large piece of Manhattan be permanently dedicated to an artistic representation of enemy assault? It is an astonishingly tasteless idea. It has produced a predictably kitsch result. Mr. Libeskind's Berlin-based firm, Studio Daniel Libeskind, has not produced an abstract geometric composition. It is an emotionally manipulative exercise in visual codes. A concrete pit is equated with the Constitution. A skyscraper tops off at 1,776 feet. As at Abu Simbel, the Egyptian temple, the play of sunlight is used to give a cosmic

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slant to worldly history. A promenade of heroes confers quasi-military status on uniformed personnel.

Even in peacetime that design would appear demagogic. As this nation prepares to send troops into battle, the design's message seems even more loaded. Unintentionally, the plan embodies the Orwellian condition America's detractors accuse us of embracing: perpetual war for perpetual peace. Yet Mr. Libeskind's design has proved surprisingly popular. Its admirers include many culturally informed New Yorkers. With its jagged skyline and sunken ground plane, the project does make a graphically powerful first impression. Formally, at least, it represents the furthest possible extreme from the six insipid designs released by the development corporation in July. The contrast is surely part of the appeal of Mr. Libeskind's design. Those who rejected the earlier designs because of their blandness cannot accuse Mr. Libeskind's concept of wanting to fade into the background of Lower Manhattan. Isn't his design precisely what some of us were seeking? A vision that did not attempt to bury the trauma of 9/11 in sweet images of strolling shoppers and Art Deco spires? And yet the longer I study Mr. Libeskind's design, the more it comes to resemble the blandest of all the projects unveiled in the recent design study: the retro vision put forth by the New Urbanist designers Peterson Littenberg. Both projects trade on sentimental appeal at the expense of historical awareness. Both offer visions of innocence -- nostalgia, actually. Peterson Littenberg is nostalgic for Art Deco Manhattan circa 1928, before the stock market crash caused the United States to abandon the prevailing ideology of social Darwinism. Mr. Libeskind's plan is nostalgic for the world of pre-Enlightenment Europe, before religion was exiled from the public realm. This yearning is not restricted to Mr. Libeskind's project. The seductive spirituality of premodern society goes far toward explaining the emergence of memorial architecture as a leading genre in the public realm today. An examination of this phenomenon is overdue. Inadvertently, perhaps, Mr. Libeskind has forced the issue into the foreground. The secular public space is a modern invention. Like the United States, it is a child of 18th-century Enlightenment thought. Before then, land was defined by ownership or utility. There were estates, markets, streets, taverns, military fortifications, government seats and the faubourg. Above all, there was the church, or the parish, which offered the nearest approximation to the open, civil environments of today's public realm. Public space, in other words, was religious space. Today's disputes over the display of crosses, manger scenes, menorahs and other icons are throwbacks to a time before religion had been separated from civil society. This separation comes with a cost. It has left a void in public space that has not been completely filled in by reason, recreation, art, nature or the other secular alternatives placed there over the last few centuries. That is the void that overtook ground zero on 9/11. We can use words like sacred or spiritual to describe this emptiness, but what we are really referring to is the absence of organized religion from the modern civil sphere. Memorial architecture has long been one way to fill the void. In recent decades, memorial architecture has taken up an increasing share of public life and space. Since 1982, with the stunning public response to Maya Lin's Vietnam Veterans Memorial in Washington, memorial architecture has emerged as a branch of industry. Through it, quasi-religious sentiment has gained a socially sanctioned place within the public realm. Like other institutions in civil society, memorialization is vulnerable to political pressure. What and how we remember are not neutral, self-evident propositions. They are debates. Their outcome is often susceptible to manipulation by those in power. This should be a re-

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minder of why the religious and civil spheres were separated in the first place by Enlightenment thinkers. In medieval society, the power of religious faith was customarily exploited for political gain. In modern society, political actions are held accountable to reason. The issue is one of proportion, in time as well as space. Boundaries must be placed around grief lest it overwhelm our ability to gain new perceptions. We do not embrace reason at the expense of emotion. We embrace it at the expense of self-deception. A public realm devoid of religious authority may be the price of living in a modern democracy. But the price does not exclude the most profound depths of feeling and spirit. That is why the Think team's proposal is the correct one for us. The spaces it proposes for memorial observance could be as eloquent as a cathedral's. But they would be enclosed with the Enlightenment framework that has stabilized this country since birth. From mourning, it would build towers of learning. They would lift us high above the level of feudal superstition in which our enemies remain mired.

C.XI MUSCHAMP [2002-b]

After the catastrophe of 9/11, who wanted to think about the aesthetics of architecture? Many people, it turned out. Buildings were the targets of the terrorist attacks. Fantasies of new buildings became a form of recovery: signs of the city's resilience in the face of unprecedented enemy assault. Proposals came from architects, artists and the public. And in July they came from the architecture firm formally chosen to supply these first-draft plans for what a rebuilt ground zero ought to look like. These official plans were universally derided. The outpouring of images and emotions revealed a predicament gripping New York. To what extent should the city respond by getting back to normal? To what extent had the historical magnitude of 9/11 redirected the city's future away from normality? The six plans had been rejected as simply more sameness at a time when difference was called for. Had we not had our fill of "going back"? In June, a group of New York architects met to discuss their dissatisfaction with the planning process unfolding under the auspices of the Lower Manhattan Development Corporation, the state agency created to supervise the rebuilding of ground zero and the financial district. The group included Richard Meier, Steven Holl, Peter Eisenman, Charles Gwathmey and Guy Nordenson, a structural engineer. It had become clear to us that the official planning process was following a pattern conventionally used by real-estate developers and that, in this instance, it had to be broken. The pattern, a privatized version of city planning, routinely excludes architecture from the formative stages. Planners chop up the development sites into parcels, develop guidelines for each one and then hand them over to developers, who subdivide the building project among an assortment of specialists, including lawyers, interior-space planners, retail consultants, construction companies, architects and construction managers. In this way, large building projects of potentially major civic importance are delivered into the hands of competent but unimaginative firms. The assumption is: Anyone can do it. Just follow the guidelines. This system is based upon the catastrophic misconception that architectural values can be objectively quantified. From this initial mistake, erroneous ideas accumulate: architecture is the production of images; discrimination among images is entirely a matter of taste; one person's taste is as good as another's; the most popular image (or as it usually works out, the least unpopular image) must be the best building. But of course, architecture is not a matter of images. It is the relationship of visual and spatial perceptions to conceptual

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abstractions. Or as Frank Lloyd Wright once put it, "Architecture is the scientific art of making structure express ideas." Hearing of their heated conversations, The New York Times Magazine asked these architects if they would like to organize their frustrations into what might best be described as a study project. They readily agreed. Throughout the summer, the group, which had taken on other members, including more of the architectural world's best-known practitioners as well as some very talented, less well-known architects of the next generation, gathered at a series of loud, contentious meetings. Almost immediately, they decided to look beyond ground zero and reimagine a scheme for the entirety of Lower Manhattan. They argued over core principles, lobbying one another by phone and fax. Eventually they reached something like an agreement, or at least the broad strokes of one. Then each architect was assigned a specific site and task and asked to supply a corresponding image. Images stimulate desire; the story of this study project could not be told without them. The project itself, however, is based on the belief that images are portals into consciousness. The project conceives of the city as pedagogical center: the paramount learning device of civilization. Lower Manhattan is a site of convergence for two sets of urban infrastructures: the transportation systems (including streets) that provide access to the financial center and the communications systems that connect distant cities into an evolving global economic framework. The study project proposes to link these two systems with a third: a cultural infrastructure designed to reinforce connections between cities around the globe. The project does not set forth a comprehensive plan. Rather, it presents an integrated set of options for the future of New York, a widening of possibilities beyond the shopworn, consumerist notions of "cultural programming" that have been proposed for ground zero: an opera house, for example, or the downtown branch of an uptown art museum. The product envisioned by the study is a recast cultural identity for 21st century New York: a revised mythology of our place in the era of globalization. The entire framework is presented as a living memorial to those who died in last year's attack. The team began by adopting a strategy developed by Frederic Schwartz, architect of the Staten Island Ferry Terminal at the southern tip of Manhattan. Schwartz, who worked on the Westway highway project in the 1970's and 80's, had long recommended burying a segment of West Street, a six-lane state highway that divides Battery Park City from the rest of Lower Manhattan. After 9/11, Schwartz calculated that the land created by burying this segment could easily yield 16 acres of developable land, enough to match the size of the World Trade Center site. He then figured out how the trade center's commercial bulk could be distributed over a new West Street development corridor. In one stroke, this strategy accomplished two goals. It temporarily eliminated commercial pressures from the highly contested ground-zero site. And it healed a gash in the cityscape that had long obstructed the integration of Battery Park City with the financial district. The plan did not prohibit building on ground zero. It simply created a space for planners to devote more time and thought to conceptualizing how best to utilize the site. The design team adopted the same commercial program used by the Lower Manhattan Development Corporation's planners [in the context of the *Preliminary Urban Design Study*]: 11 million square feet of office space, 600,000 square feet of retail space and a 600,000-square-foot hotel. Buildings along the new West Street corridor could equal or surpass this bulk, with the advantage that they could be built incrementally, as demand for office space increased. Most of the office space would be in a mix of high-rise and supertall buildings on and adjacent to ground zero, closer to transportation. Most of West Street, then, could be dedicated to housing. The team also took into

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serious consideration how the plan would be financed. A new West Street corridor, augmented by so-called connector buildings south of the World Trade Center site, would add new land worth at least \$2 billion. (That figure was provided by a developer who cooperated with the project; other experts speculate that the figure could be much higher.) This land could then be sold to developers, raising enough to cover the estimated \$2 billion cost of building a platform over West Street. Or, if the platform were financed with state and federal dollars, the tax revenues could support a city-administered program for subsidizing developers who choose to invest in architecture rather than dull simulations of it. South of the World Trade Center site, city planners envision the development of a robust residential community that might be known as South Greenwich. The study project builds on this idea by designating sites for residential buildings that would link this new neighborhood to West Street, Battery Park City and the river. Some of the West Street projects will appear bizarre or perhaps self-indulgent to those unfamiliar with contemporary architecture. But this is not a lineup of architectural beauty contestants. All are conceptually rooted, in step with the level of architectural ambition in Vienna, Tokyo, Rotterdam and many other cities overseas. You have to look beneath the skin, for example, to appreciate the extraordinary elegance with which Charles Gwathmey has manipulated a single duplex unit into a variety of apartment layouts, which then generate the modeled facades. Rem Koolhaas's project satirizes New York's nostalgic obsession with the Art Deco skyscraper by turning three of them on their heads. Peter Eisenman's three office towers can be viewed as a formalist exercise, for example, but they are also a critique of the Cartesian grid. The history of ideas is the context for architecture today. Information is the second nature of the cosmopolitan age. Like grain, it requires cultivation. That process includes studying the why of things, the relationship between causes and effects. For the team, the violence of last year exposed the need for new instruments of cultivation, tools for interpreting raw data on world events. This is why this project devotes key space at ground zero to cultural institutes of learning, buildings designed by Richard Meier and Steven Holl. The group also decided that the ground-zero site should specifically address the teeming infrastructure that lies below the city's surface. Rejecting the classical Grand Central Terminal notion of the "big room," Rafael Viñoly designed a transportation hub that distributes the circulation space in a series of switchbacks and visually celebrates the industrial grandeur of converging rail systems. The study does not address the design of a permanent memorial, apart from recommending alternative sites. Since there are no physical footprints remaining of the World Trade Center, we have proposed articulating them in a reconstructed landscape. Though the team agreed that ideas for a memorial must come from a public process, Maya Lin was asked for her thoughts on what might be done. About the rebuilding of the towers themselves, the group was especially divided. In the end, it was decided that one proposal would be published -- for two towers, identical in size to the original ones, with one foot in ground zero and one foot outside it. Two shapes -- place holders for buildings that might occupy these sites -- were inspired by a variety of sources, including a sculpture by Isamu Noguchi, two airport control towers by Bartholomew Voorsanger, an office building by Frank Gehry, a conceptual design for ground zero by Richard Dattner and a pair of candlesticks of unidentified authorship. The idea was to present an "unauthored" symbol, an image of collective imagination. The symbolism is mutable: people can project a variety of meanings on these shapes, and they are all equally valid. For me, they signify resilience and the civilizing conversion of aggression into desire. Finally, though the team did not fully endorse this

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idea, we present David Rockwell's rendering of a giant cybertheater over the New York Stock Exchange, which he calls the Hall of Risk. It is designed to educate the public about the social trade-offs caused by modernization. Adjacent to it, Guy Nordenson and Henry Cobb have designed an elegant broadcast tower that they fancifully imagine as the tallest structure in the world. Rather than shying away from ambition, this project embraces it with all its might. Hospitality toward strangers . . . insistence on excellence. The urban historian Bonnie Menes Kahn has identified these two qualities as the indispensable cornerstones of cosmopolitan life. Judged by this standard, New York may be the most cosmopolitan city ever built. The diversity of our population and the relative sophistication of our cultural appetites still generate a magnetic energy unsurpassed by other great cities. We are one great polyglot aspirational surge. Our architecture, however, no longer reflects this cosmopolitan spirit. In fact, our buildings have turned it upside down -- into a rage for dreariness and provinciality, an intolerance for the progressive ideas that have regenerated many cityscapes overseas. It is fair to say that in appearance and intention, New York's architecture has adhered to a viciously antic cosmopolitan program. The architectural study presented here is meant to turn back these forces. If you don't like the images, check out the concepts. You might dislike them too. But at least you'll gain a sense of architecture as an art of connecting dots. In this study, meaning is derived less from individual projects than from the relationships between them. This is a work in progress. The publication deadline did not allow the team adequate time to focus on a number of critical issues, including sustainable design, transit links to regional airports, the elaborated design of an underground retail complex and the specific design of parks and a memorial promenade along West Street. Modernity, the philosopher Jürgen Habermas once wrote, is an incomplete project. So is New York.

