

The New York Times Magazine

SEPTEMBER 8, 2002 / SECTION 6

Towering Ambition

The Rise of the World Trade Center: A History, With Life and Death Implications

By James Glanz and Eric Lipton

The Masters' Plan

Downtown Manhattan Reimagined by a Team of Architects Daring New York to Think Big

Peter Eisenman
Charles Gwathmey
Zaha Hadid
Steven Holl
Rem Koolhaas
Maya Lin
Richard Meier
David Rockwell
Frederic Schwartz
Rafael Viñoly
and others

Curated by Herbert Muschamp

Stephen Cassell and Adam Yarinsky, founders of the Architecture Research Office, designed the U.S. Armed Forces Recruiting Station in Times Square and are working on Columbia University's War Remembrance Memorial.

Henry N. Cobb, founding partner of Pei Cobb Freed & Partners, designed the John Hancock Tower in Boston and is at work on the National Constitution Center in Philadelphia.

Peter DePasquale is a New York architect. He is working on the Asia Society Hong Kong Center.

Peter Eisenman of Eisenman Architects is best known for designing the Wexner Center for the Arts in Columbus, Ohio. He has also designed the Memorial to the Murdered Jews of Europe in Berlin. He is the Louis I. Kahn professor of architecture at Yale.

Todd Fouser, Reuben Jorsling and Sean Tracy of FACE Design are based in Brooklyn and specialize in small innovative projects, including residences, offices and galleries.

Alexander Gorlin has done urban planning for Battery Park City and TriBeCa and is working on affordable town houses in Brooklyn.

Charles Gwathmey and Gwathmey Siegel & Associates Architects are known for their work on educational and cultural buildings, including the additions to the original Guggenheim Museum and the Fogg Museum at Harvard University.

Zaha Hadid is based in London and has designed the LFone pavilion in Weil am Rhein, Germany and a housing project for IBA-Block 2 in Berlin. Her office is working on contemporary arts centers for Cincinnati and Rome.

Steven Holl has recently designed an art museum in Helsinki and is also known for the Cranbrook Institute of Science in Bloomfield Hills, Mich. He is a professor of architecture at Columbia.

Thinking Big

A Plan for Ground Zero and Beyond

Over the last three months, a team that included some of the world's most accomplished architects began doing what architects rarely do with one another — collaborating. They had first come together to share their exasperation at how the ground-zero rebuilding process was unfolding. Then, at the urging of The New York Times Magazine, their gathering became more productive. The magazine invited Herbert Muschamp, the Times architecture critic, to curate for our pages an exhibit of their ideas. Initially, the group focused its attention on the zone formerly claimed by the protagonists of the story preceding this one. But it quickly decided not to limit its thinking to ground zero. It saw that this was a historic opportunity to construct a far-ranging scheme for all of Lower Manhattan. Painstakingly, a plan was conceived. It is displayed on the following pages (and further elaborated on our Web site).

The plan builds on some ideas that are already in circulation and is meant only as an offering to the public conversation. Much of it is based on very real ideas of what is required and how it can be financed. Some of it is daringly fanciful. Many features remain hotly contested even among members of the team. But if there is one issue on which there is broad and passionate consensus, it is that in a city like New York, just getting back to normal is not good enough. The plan that follows is an incitement to the city to think big. It is a celebration of the power of architecture to inspire, to dazzle — and to spur furious debate.

Rem Koolhaas and his Office for Metropolitan Architecture are based in Rotterdam and New York, and their recent projects include the Guggenheim Museum in Las Vegas and the Prada Epicenter Store in New York.

Hank Koning and Julie Eizenberg of Koning Eizenberg Architecture are based in Los Angeles and have recently designed the Standard Hotel in downtown L.A. and a community center in West Hollywood.

Maya Lin designed the Vietnam Veterans Memorial Wall in Washington and recently completed the Aveda headquarters in Manhattan.

Pablo Lorenzo-Eiroa is an Argentine architect. He has designed a park in Buenos Aires.

Richard Meier has designed cultural facilities all over the world, including the Getty Center in Los Angeles and the Museum of Contemporary Art in Barcelona.

Guy Nordenson of Guy Nordenson and Associates is a structural engineer. He is a professor of architecture and engineering at Princeton.

Enrique Norten and Bernardo Gómez-Pimienta of TEN Arquitectos are based in Mexico City. Norten teaches at the University of Pennsylvania.

David Rockwell of the Rockwell Group has designed environments for restaurants, theaters and airports.

Lindy Roy is working on a heli-ski hotel in Alaska and a bar in New York City.

Frederic Schwartz of Schwartz Architects designed the new Staten Island Ferry Terminal, and his office is at work on a new train station in Florence. He was assisted by Taizo Yamamoto.

Rafael Viñoly designed the Tokyo International Forum. His office is at work on the Cleveland Museum of Art and the Leicester Performing Arts Center in England.

Many buildings along West Street's new tree-lined promenade would have multiple uses, combining offices, apartments, lofts and hotel rooms. High-priced luxury apartments (with spectacular harbor views) would subsidize more affordable housing and a community center.

**West Street (Continued)
View From the west**



Alexander Gorlin Housing

**Frederic Schwartz/
FACE Housing**

Architecture Research Office Housing

Lindy Roy Housing

Zaha Hadid Housing



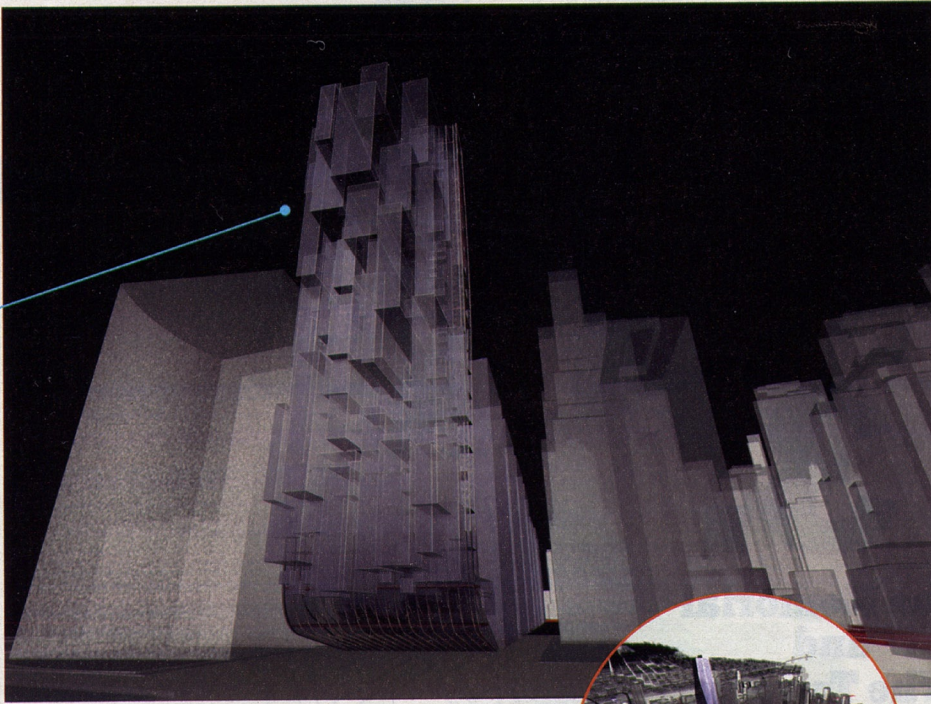
Lindy Roy Housing The design for this 28-story structure is inspired by the road sunk beneath it. The building's form suggests a multilane highway that wraps itself around a very steep mountain; it is almost as if a car could drive up and over it. The lower portion would serve as commercial and retail space; the upper floors would have a gallery of differently sized and priced apartments. A health club, swimming pool and green recreation space would occupy the top floors and roof. "I was really intrigued by the idea of actually building on a former highway — one that's such an integral part of the city," Roy says.

Alexander Gorlin Architects Housing The addition of large swaths of glass would turn this structure into a bold reinterpretation of a classic New York design: the postwar white-brick apartment building. Although the roof would be a recreation area and retail space would occupy the ground floor, the building would primarily house loft apartments. "They would come with suggested floor plans, but they would really allow the person who lives there plenty of flexibility," Gorlin says.

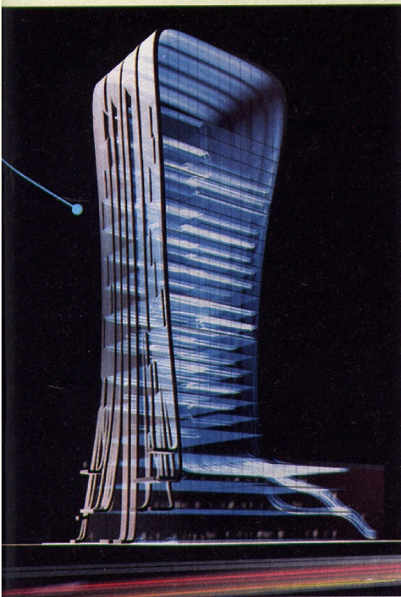
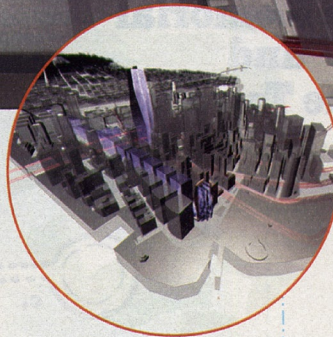
Frederic Schwartz Architects/FACE Design Housing The glass-and-concrete bottom of this 28-story building would contain retail shops, artist lofts and performance and exhibit spaces. The floors above would be prefabricated duplexes plugged into a steel framework. While all the apartments would be made of the same materials, half would be set aside for affordable housing. These apartments would be placed side by side with more expensive units. The building would feature several open-air communal decks with gardens. A trellis of photovoltaic solar cells atop the roof would help provide energy for the building.

Architecture Research Office Housing Starting from a wide base, this building would taper as it rises to its 30-floor height. Retail shops on the first few floors would be topped by a sloping park. The lower floors would be designed as live-work loft spaces; apartments on upper floors would assume a more traditional design and layout. The building's skin — layers of laser-cut stainless steel that is thick at the bottom and thin at the top — would unify the structure. "This is how you reintroduce housing in New York: make it look like some of the better parts of Manhattan with their incredible mix of commercial and residential," says Stephen Cassell, a founding member of ARO.



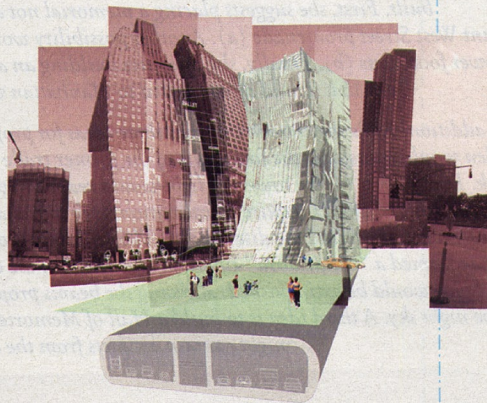
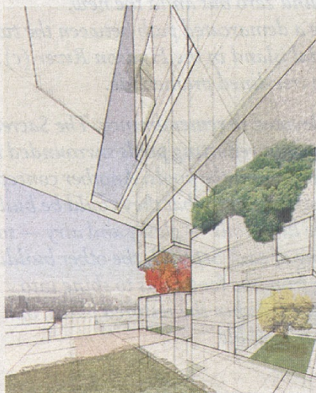


Skyscraper, by Zaha Hadid. Inset right: The building as viewed from the harbor.



Zaha Hadid Housing *This towering skyscraper, which when viewed from the side resembles an enormous J, would be located at the southernmost end of the West Street strip. This singular vantage point would afford spectacular views of New York Harbor and the Statue of Liberty. The building would feature some of the most expensive apartments in the city; the profits generated could help subsidize other housing along West Street. Throughout the building, living space would coexist with prestige office space, often on the same floor and in varying sizes. The mix-and-match result, Hadid says, would "reflect the cultural diversity of New York."*

Downtown is not the only part of the city requiring boldness. Peter DePasquale and Pablo Lorenzo-Eiroa designed prototypes for residential buildings that could be placed anywhere in the city. DePasquale's design, left, emphasizes communal gardens; Lorenzo-Eiroa proposes a twisting structure, right, that would allow residents to park cars outside their apartments.



Continued from Page 49 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: 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 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