

LOWER MANHATTAN DEVELOPMENT CORPORATION

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PRE-PROPOSAL CONFERENCE :
Architectural Services for World Trade :
Center Cultural Program: Performing :
Arts Complex - North Building & Museum :
Complex - South Building :
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20th Floor
Offices Lower Manhattan
Development Corporation
One Liberty Plaza
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B e f o r e:

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PRESENTERS:

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-and-

Lisa Metcalf
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Linda Shelton
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P R O C E E D I N G S

MS. PETERSON: We are going to start. I think there are going to be a few people still coming in.

My name is Amy Peterson. I'm the Vice President for Memorial, Cultural and Civic Development at the Lower Manhattan Development Corporation.

Thank you for coming here today to the Pre-Proposal Conference for Architectural Services for the Cultural Buildings at the World Trade Center site.

Today's program, we are going to give you an overview of the World Trade Center planning process to date, the Master Plan, and the direction that the site is going in.

We will then give you an overview of the memorial and cultural program.

And then each cultural institution will have an opportunity to tell you briefly about their institution and about what is important to them in the design of the buildings moving forward.

And then I will give an overview of

the RFP and there will be a period for answers -- questions and answers.

And so with that I would like to introduce Betty Chen, the Vice President for Planning and Design at the Lower Manhattan Development Corporation.

MS. CHEN: Thank you very much, Amy.

I'm Betty Chen and I'm also an architect.

Before we talk about the physical context and the specific sites, I want to note why these cultural buildings are such extraordinary projects.

They are located on an historic site which was beloved as the home of the original Twin Towers. But with the devastation and horror of September 11th, the site became the focal point of personal and civic grief and reflection.

Now with the plans for the Memorial and Redevelopment Program the site has also become the place for physical and symbolic renewal.

The rebuilding of the old commercial

office and retail space is being supplemented with a cultural program which will bring new dynamism to Lower Manhattan. These buildings and the visions of the cultural groups will transform the cultural landscape of New York City.

You architects are no strangers to extremely challenging, complicated projects, but these are not your ordinary challenging, complicated projects as you will see.

Let me note at the outset that these projects will be unlike any other you have been part of in part because of the attitudes involved among the participants. People have special feelings about this site and we have the privilege of working with the finest consultants giving their best efforts.

As you think about this RFP and your proposals, we ask that you consider making us a top priority in your office and that you put together your very best team to join us.

Let's take a look at the site.

(The following was accompanied with a slide presentation.)

MS. CHEN: Next, please.

This is the site today. You see here, this is the 1 and the 9 running through the center of the original superblock.

This is the western bathtub. And you see here the bedrock level, the slurry wall, remnants of the old parking structure, the temporary PATH station and tracks coming around here. Part of the site is cut off.

This is the eastern bathtub, part of the temporary PATH station.

The site is bounded by West Street, Vesey Street, Liberty along here, and Church Street.

The former northern Twin Tower was located approximately here, the second Tower approximately here.

The two sites that you'll be looking at are the Performing Arts Complex in this location and the Museum Complex approximately in this location.

Next, please.

Studio Daniel Libeskind's Master Plan was selected in February 2003. LMDC and our partners at the Port Authority have been working since then to refine the Plan and to resolve numerous

technical issues.

The fundamental ideas behind the Master Plan are these principles that you see here that address the relationships between the parts as well as aspirations for the whole development.

You can find and print out a copy of this ground level plan of the Master Plan from the LMDC website. If you look on page six of the RFP for the address, you can find it. This is called the General Project Plan. And it's at the renewnyc.com website. The specific address is listed in the RFP.

Next, please.

Now I'm going to take you through the different pieces of the Memorial and Development Plan.

In this southwest quadrant is the Memorial.

Next, please.

On January 5, 2004, the World Trade Center Site Memorial Competition Jury selected this design, "Reflecting Absence." The Memorial is comprised of a large civic plaza covered with a tall canopy of trees. A visitor crosses the street, enters

the plaza and finds two enormous waterfall pools incised into the flat plane.

You make your way down to a below-grade passageway to view the falling water and the names of the victims inscribed upon these continuous bronze plates flanking the pools.

You ascend up again into the light and up to the trees and the life of the City.

This design also provides access down to bedrock and delineates the original tower footprints.

Next, please.

The Memorial Center, located primarily below-grade between the footprints, is the interpretive museum for the events of September 11th and 1993.

The Performing Arts Complex is to the north, the northwest corner of the intersection of Greenwich and Fulton, right here.

Next, please.

And the Museum Complex is here.

Next.

The redevelopment plan involves

rebuilding approximately 10,000,000 square feet of commercial office space in five towers: the Freedom Tower, a second, third, fourth and fifth tower spiralling around the Memorial.

Next.

An important part of the project is rebuilding the PATH station, and at grade is the transit hub. This project is being done by Santiago Colatrava's office in conjunction with DMJM Harris and STV.

Next, please.

There also will be approximately 600,000 to 1,000,000 square feet of commercial retail space both above and below grade, primarily between Church and Greenwich Streets.

There will be a hotel and conference center right here.

An important part of tying the whole redevelopment back into the neighborhood of Lower Manhattan is the reintroduction of Greenwich Street coming past World Trade Center 7, south to the new residential neighborhood here and Fulton Street going from the World Financial Center, coming back through

the site, connecting all the way to the water to the east.

Next, please.

There will be some significant public open space projects in addition to the Memorial: Liberty Park to the south here, envisioned as a park serving the community residents, the office workers, enabling activities that are different and supplement the activities that would occur on the large civic plaza at the Memorial.

And then the Wedge of Light here and the plaza around the Path Terminal are additional new public open spaces being planned.

Next, please.

Below grade the PATH network connects into the Fulton Transit Station and the subway lines, the 1 and the 9, the E, R, W, 4, 5. And then there is an underground pedestrian concourse again that takes you from the World Financial Center all the over to the east.

Next, please.

There are four levels below grade.

At bedrock, about seventy feet below

street level, there are the PATH tracks, and there's the program area for the Freedom Tower, the Memorial and the central chiller plant.

So, again, the two sites are here, the Performing Arts Complex and then the Museum Complex.

Next, please.

One level up there's the PATH mezzanine, retail and infrastructure, the mechanical rooms, truck loading. I won't go into the details now. I'm just trying to give you a sense of the neighbors and the adjacent program to the buildings we're talking about.

At the lower concourse level, now we are two levels below grade, there is the PATH network, retail program, Memorial program, Memorial Center, car parking and a large vaulted PATH public space in this area directly below the Museum Complex.

Next.

And then one level directly below grade at the upper concourse level you have below the Performing Arts Center Freedom Tower program, retail, again PATH program, Memorial program, the 1 and the 9

coming through directly adjacent to the buildings, PATH concourses, and additional retail on the eastern side.

Next.

Then just to give you a sense of the schedule.

Phase 1 of the Master Plan Redevelopment envisions that these projects would be completed by 2009. So that includes the Memorial, the Performing Arts Center and the Museum Complex, Freedom Tower, the streets and public open spaces.

So those two large bathtubs will be completely built up, all the infrastructure, the streets, the sidewalks and then the PATH transit hub and the PATH network.

Next, please.

And then this is just to give you a sense of all of the different parties involved in the project.

We're the Lower Manhattan Development Corporation. We are responsible on working on the Master Plan along with our partners at the Port Authority.

We've been directing the environmental review for the entire process. We are also in charge of the development of the memorial and cultural program. And we will be working together with the World Trade Center Site Memorial Foundation.

And the Foundation will develop these projects in conjunction with the four institutions: The Drawing Center, International Freedom Center, Joyce Theater and Signature Theatre. They'll give you presentations later today.

Then the Port Authority of New York and New Jersey is the landowner for the site and they will be in charge of the redevelopment of the commercial office space, commercial retail space, the infrastructure, the transportation.

We also work with NYSDOT. They are doing the Route 9A project along the western side of the site.

We work closely with the City on master planning issues, street and security issues.

And, again, you won't be involved in all of these, but you'll end up dealing with each of these different entities in different ways.

Obviously we serve the public. We work with the Family Members, the Community Board.

And then Silverstein Properties, they're the commercial office leaseholder working with the Port Authority on those five towers and a lot of the infrastructure on the project.

And then we've got the design teams: Studio Daniel Libeskind working on the Master Plan;

The Memorial Design Team made up of Michael Arad, Gary Handel, Peter Walker & Partners, Davis, Brody, Bond;

Skidmore Owings & Merrill is working on The Freedom Tower and some of the other commercial office development;

And as I mentioned before, the Downtown Partnership, Colatrava, DMJM and STV are working on the PATH project.

So I guess now I would like to introduce Anita Contini, who is the Vice President and Director for Memorial, Cultural and Civic Programs. She'll show you some specifics about the two sites and go over the program with you.

MS. CONTINI: Thank you, Betty.

It's just great to see so many of you here today to help support this effort and to be part of this process.

So thank you for taking the time this morning.

The creation of the Memorial, the Memorial Center and the cultural complex on the World Trade Center site will be a powerful symbol of resilience, tolerance and hope in the wake of the 9/11 attacks and provide a fitting setting for remembrance.

The presentations of local, national and international exhibitions, performances, symposiums, festivals, education programs, cinemas, community activities in the context of visionary architecture will make Lower Manhattan an even more vibrant hub of culture and commerce in a place where people will live, work and visit.

Initiatives for culture and the presence of the cultural core on the World Trade Center site was identified as a key element in the rebuilding of the World Trade Center site and to the economic revitalization and transformation of Lower

Manhattan.

In June of 2003, the LMDC issued an international Invitation to Cultural Institutions - this was a precedent-setting program - and which involved many, many cultural institutions in contributing to the ideas of what should happen to the site plan.

And throughout the summer of 2003 the LMDC engaged in public outreach.

They had a series of seven community workshops to receive public comment and input. And by the close of the process, in September of 2003, 113 responses were received.

The LMDC, the New York State Council on the Arts and the New York City Department of Cultural Affairs worked together on evaluating all of the submissions and shortlisted all 113 to 15 in February of 2004.

And then on June 10, 2004 four cultural institutions were recommended for the future cultural complex on the World Trade Center site.

Criteria that guided the selection of the institutions for the cultural program were:

Abilities to present local and international programs that reflect and draw on the diversity of New York City;

The capacity to offer programs to animate the neighborhood and to become an integral part of the Lower Manhattan community;

Contribute to the dynamic mix that represents various scales and diversity of disciplines;

And support the artistic community and serve the general public;

Potential to stimulate economic growth;

And ability to complement existing Lower Manhattan cultural institutions;

And also their programs should have flexible and adequate space not only for their programs but to accommodate other programs that the site may need, such as PATH ventilation, visitor services and amenities for the site.

It was also important that each of the programs could accommodate other institutions both in the short and the long term.

I want to take you to the site plan and give you a sense of where both of these cultural facilities will be.

The Museum Complex is here. This is a parcel of about 48,000 square feet. And it will house the International Center of Freedom and The Drawing Center. It will also be shared facilities for these institutions along with the World Trade Center Site Memorial Foundation program, which will serve the Memorial and the Memorial Center, which is in this area here underground, along with PATH ventilation, PATH emergency generators and PATH egress.

These is a need to have at least a twenty-five separation from the Memorial footprints and also from the curb of the street.

And, again, this structure here is on a parcel of about 48,000 square feet and it is adjacent to the Memorial Center, which will be underground in this area which I'm outlining here.

Across the street from the Museum Complex will be the Performing Arts Complex. And this is on a parcel of about 40,000 square feet and will house The Joyce Theater International Dance Center,

The Signature Theatre, shared programs between both organizations, PATH ventilation, electrical and PATH egress and possible at-grade truck and car service access.

As Betty said before, this is adjacent to the Colatrava station and is on the northern east side of the site.

Again, this Performing Arts Complex, the Museum Complex, the two footprints, the Memorial itself and the Memorial Center all form an important contribution to the overall 16-acre plus site.

While providing a unity in design for both of these structures, which I think is extremely important, we also are concerned that each of these spaces provide each of the institutions their own space, their own physical presence and their own identities within that. But the overall design of the building is important to the overall concept of how it looks on the site.

I would now like to introduce the first of our four cultural organizations, The Drawing Center, and Andrea Woodner, Chair of the Board Planning Committee, is here to speak to you about the

vision and the programs of the Drawing Center.

Thank you.

MS. ANDREA WOODNER: Thank you very much, Anita.

Good morning, everybody.

As Anita said, my name is Andrea Woodner.

Can you all hear me all right?

I start with apologies from Catherine de Zegher, the Executive Director for the Drawing Center, George Negrofonte, its President, and Frances Beatty Adler, the Board Chair, all of whom are away and so couldn't be here today and surely would have liked to meet you all.

As Chair of the Drawing Center's Planning Committee, I first want to say how honored we are to be a participant in this wonderful project. And I will be standing in for them today.

And I have here with me today also Lisa Metcalf in the audience, who is the Assistant Director to the Drawing Center. And together I hope we can answer any questions that you might have.

May I have the first image? There it

is. Okay.

I thought I'd welcome you this morning with an image that's familiar to and beloved by most architects, Leonardo's Vitruvian Man. It is in a way the essential drawing. The double possessive tells the story: Vitruvius' idea, Leonard's brilliant realization in form.

Like a pebble dropped into a deep pond, this image of an iconic concept has found resonance in virtually every medium and form of human creativity.

Leonardo, to my knowledge, never painted or sculpted it. He didn't have to. It is truly a kernel of thought expressed in the medium of thought and perception that is drawing.

That is what the Drawing Center is really all about. We celebrate the act of drawing, drawing through the ages, drawn from virtually every culture and walk of life.

Drawing connects the arts and centers them. It's not only how artists think. It's at the source of every creative venture, every attempt to give direction.

This fabulous drawing is the only image that I'll be showing that hasn't been shown at the Drawing Center, at least not yet. And all of the other images that you will see have been shown at the Drawing Center. In that way I hope to at least give you a visual treat to help make up for your coming here this early in the morning.

The next slide, please.

Here we have our mission statement that's really very simple. It's about dedicating ourselves to the exhibition and discussion of unique works for the most part on paper and to serve and support the community of emerging artists.

I would like to go on if that's all right to the next slide.

In our growth trajectory over the past approximately twenty-eight years we've been a catalyst and a beacon to the art movement that developed in SoHo and also a growing venue for world-class art exhibitions.

And here we are on Wooster Street looking south. And the yellow glow on the right in the mid-block there is our main gallery. And directly

across the street, the other yellow glow you will see, is our project room.

By growth, of course, I mean our programs, not our space. Our one expansion was to rent the project room storefront.

And, yes, drawing connoisseurs did find -- managed to find their way down this far to see Guercino and Redon, Picasso and Victor Hugo. And, in fact, I've heard several of them mentioning that a lot of our shows really should have been at The Met and why didn't the Morgan Library think of doing them, which, of course, gave me great satisfaction.

Meanwhile, artists stepped out of their studios to sketch what we put on view, to be inspired, to catch up with one another, and to view the work of their peers in our annual Selections exhibitions, also to attend afternoon symposia and evening poetry readings, and even the occasional political rally.

The obvious challenge is to re-create this a few blocks further downtown and in the midst of a monument to a national tragedy and a financial business center, and to create an

environment for the arts that is as authentic and qualitative as this block.

Can I have the next slide, please.

Even when the work is historical in nature, our sustaining curatorial vision, and very much embraced and developed by Catherine, our Executive Director, goes beyond a canonical art historical approach to look at how drawing imparts and imports meaning across disciplines, regions and time.

As I said, it's about the connective power of drawing. And here you see the progeny of artistic thought, as Juan Gris, the larger image, learns from Cezanne. And this was shown in our Creative Copies exhibition.

And I'll show you a few more images now from our past exhibitions.

May I have the next slide.

Here we have more progeny of artistic thought, a Victor Hugo drawing, amazingly drawn on the left hand side, as compared to a de Kooning drawing.

Next, please.

Let's see. Is that the next in

order?

This is a fabulous sculpture's drawing, Donatello's study for the Massacre of the Innocents, which was probably a relief.

What do we have next?

Black Hawk, a Plains Indian.

This drawing is entitled Birds of the Prairie.

Oh, yes.

This is the one for the architects here: this is Otto Wagner's design for a national monument, from one of our exhibitions, and very apropos to the World Trade Center site, a different approach from the one we are looking at today.

We can go on the next one now.

Piccaso, a delightful and unusually decorative side of Piccaso as costume designer.

Now we come to our contemporary art program.

The major part of our annual Exhibitions program is dedicated to showing the work of contemporary artists.

Here you see Kara Walker installing

her work in the project room. This is really about installing and creating the work.

We want to expand our ability to provide this type of project space for on-site creative installation and project work.

Complementary to this activity is our Viewing Program. While not as well known as our exhibition program, our Viewing Program is a highly valued and unique service to artists. Throughout the year guest and staff curators review slide submissions and assist selected artists with career mentoring.

Galleries and museums across the country contact us to view our slide registry. And each year our Selections exhibitions draw on this repository of work.

We would very much like to find a way to bring this much more to the surface and to maximize ways for artists to utilize this material and for the public to see it. And it's very telling I think that we don't even have an image to show you to illustrate this.

While we are not a collections museum in the traditional sense, we think of this as

our collection of creative potential.

We have some illustrious alumni of Drawing Center's Selections exhibitions and some of them are Janie Antoni, Carol Dunham, William Kendridge, Glen Lison, Shahzia Sikander and Barry Winters.

Next, please.

Next, please.

Here we have the future of art. We also have a thriving education program whereby children from public schools across the City learn on a very hands-on way what art is all about.

This is another aspect of our program that we want to enlarge in a new facility.

Next slide, please.

Here are our exhibition spaces.

If you remember the Wooster Street slide and put it together with this one, you can see the project room above, which was on the east side of Wooster Street, and the main gallery below directly across on the west side.

Essentially the Drawing Center that exists today is two rooms with a lot of support stuff

happening behind and underneath. Two rooms plus a street in between - and never forget the street - these serve virtually all of our public programs, from exhibitions to openings to children's programs and evening seminars.

Next slide, please.

Our heavenly vision.

We are just at the beginning of a critically important feasibility and planning phase. Hence, this drawing by a Shaker woman of a Heavenly Vision shown to her in a trance. Which is to say that we can't yet show you adjacency diagrams, precise square footages, specifications as to storage and loading, auditorium requirements. This will all come about as a result of the detailed program and space requirements analysis that we are embarking on.

But we already know that it will probably involve tripling our space to about 35,000 square feet, give or take.

As it is now, we can only do two exhibitions simultaneously. We want to provide multiple and varied exhibition spaces as well as far more adequate ancillary spaces and public gathering

spaces.

Just to give you an idea of our growth pattern, we are looking at a ratio of probably four-to-one contemporary to historic gallery spaces.

The next slide, please.

All right.

Here we have a very theoretical program just to show some of the possibilities inspired by the site and the opportunity that we have at hand. We might correlate, for instance, themes such as gestural drawing - and we can think of Jackson Pollack - and scrolls and scores, where we might think of Chinese scrolls, John Cage and Twyla Tharp.

And here we show what we really hope to be, a rich layering and simultaneity of activities that all correspond in some way and draw meaning from one another.

Next slide, please.

We imagine a place where, for instance, art and dance coincide, collude, even perhaps collide.

Next slide, please.

I'm sorry. Back again. Just to

mention this is Ana Theresa de Keersmaeker, both the artist and the dancer. Thank you.

We imagine the possibility of having a small gallery or viewing place that might reunite, for instance, a pivotal sculpture from a museum such a MoMA and its study drawings, and perhaps a landscape architect's site specific work in a courtyard.

Like our performing arts colleagues to be on the north site, the Drawing Center historically has brought a venue and what one might call a center of anti-gravity to a spontaneously generated art movement recognized world-wide.

We find ourselves at the beginning again. However, this time we must be the ones, lifted by the vision and generosity of public/private sponsorship, to promote and stimulate a new art presence downtown. And we are mindful of the challenge, believe me.

Authenticity will be hard won, but we in this room obviously believe it can happen.

The architect's role, of course, can never be overstated. As I said, we don't yet have a program. We, as a Board, know that this takes a

comprehensive reevaluation of the Drawing Center for a new time and for a new and rather awe-inspiring place.

We can't imagine doing this other than in dialogue with the designer who will give shape to our ideas through physical space.

And, yes, we have some guiding principles.

Next slide, please.

Here they are and I'll endeavor to explain them a little bit.

Overarching, we would like to say that the Drawing Center is a content-focused and mission-driven institution. We expect our building and its architecture to serve our unique approach to exhibiting works on paper.

We expect to retain our accessible or storefront character.

And we wish to remain a gravitational force for artists and a platform for production.

By urban context we mean that we anticipate a dynamic and meaningful relationship between the Drawing Center's building and the street,

the garden of the Memorial Site, as well as with the other cultural institutions. These relationships would help establish a balance of contemplative, experimental and interactive spaces.

Simultaneity of programming: we wish to present and juxtapose, as I've said, many modes of drawing in as many as six galleries. The architecture would respond creatively to this layered experience. It would also seamlessly integrate exhibitions with the Drawing Center's other essential programs - the Viewing Program that I described, the Education Program, a Publication Program, which is probably a library and bookshop, and our various Public Programs.

Quality of light, which almost goes without saying, but in our case requires particular attention. The Drawing Center imagines an exceptional architecture with controlled daylight and serene forms that enhance the Drawing Center's complex program and its focus on works on paper.

The architectural language would consider the spectrum from transparency through translucency to opacity in relation to different aspects of our program and respect natural light as an

important yet not destructive element in relation to the works on paper.

Drawing as process and drawing as dialogue: the architecture would add emphasis to our viewer's understanding of the drawing process of artists. This is very important to us. We want to have a real transparency here about how artists actually experience the process of drawing.

The building design would also consider the social needs of the Drawing Center's diverse audiences: artists, students, the local community, American and international visitors, families, educators and scholars.

An intense interaction would be invited. Each of these audiences will be made to feel included and connected to the Drawing Center and its programs. This has been our history and we very much seek to expand and enlarge on this.

Organizational growth and change: The Drawing Center imagines itself as a participant in the reinvigoration of the visual arts in Lower Manhattan. To be truly a part of this process, we propose an architectural space that can evolve over

time and will allow for future expansion.

The quantity and sizes of both the public and support spaces would be calculated to create a long-term home.

And, finally, vertical and horizontal attributes. Public groundfloor access is very important to us as is a collection of powerful but intimate spaces that welcome both public assembly and the viewing of drawings with connective procession as part of the experience.

On the other hand, vertical orientation for parts of the program would help provide heightened visibility of the institution from afar as well as views.

Next, please.

And I will leave you with one last image from our recent Ocean Flowers Exhibition of 19th century photo-sensitive renderings from the natural world of plant and inorganic life.

I particularly love this because I feel very much like the Universal Man, it shows how things emerge, almost like a quiet cataclysm.

Thank you very much.

(Applause.)

MS. ANDREW WOODNER: And the next --

Thank you very much

And the next presenter will be Mr.

Peter Kunhardt, Planning Board Member, and Dan Tishman, Planning Board Member, both from The International Freedom Center.

Thank you.

MR. PETER KUNHARDT: I'm Peter Kunhardt. I'm a documentary filmmaker and also a member of the Planning Board of The International Freedom Center along with Dan Tishman, who will also speak briefly today, and Tom Bernstein, who couldn't be with us this morning.

Unlike the other three cultural groups, we are a new institution and, thus, we have no pre-existing programming to describe for you.

We are most closely paired with the Spiritual Memorial. Our fellow Planning Board Member, Paula Grant Berry, who lost her husband on 9/11 and who was deeply involved in the selection process for the Memorial, said it best: the two are of one piece, the Memorial is the heart of the site, the

International Freedom Center will be the head.

We hope we will have both head and heart.

The poetry of the site, as it is planned, is that the 9/11 artifact center will be underground. And out of the darkness of 9/11 will spring the International Freedom Center above ground in the light and looking to the future.

This institution will always look forward. It will tell unvarnished freedom stories from the past, using history as a springboard for contemporary dialogue and debate.

It will not be jingoistic. It will strive to always be above politics. It will not only include American stories, but stories from around the world.

Our preliminary programming structure calls for three modules:

One dealing with the roots of freedom in Ancient Greece;

One dealing with freedom stories from New York City and the rest of the country; and

A third dealing with freedom stories

from around the world.

Figuring out what stories to tell and how to best tell them will be part of a creative process that is now underway. Ruth Abram of the Lower East Side Tenement Museum gave us some excellent advice, to take time to listen and to talk to as many different people as possible. And we are in the midst of doing just that.

Currently, we are expanding two working groups.

Our Scholars and Advisors Committee includes historians, museum curators, people who work in the area of human rights and many other voices. We have reached out to individuals on both sides of the political spectrum, from John Raisian of the Hoover Institute to Anthony Romero of the ACLU.

The second group is our Creative Programming Partners: existing organizations that we hope will help us program the space and activate it during the day and at night. Some of the institutions we are working with include NYU, the Aspen Institute, WNYC Radio and New Visions for Public Schools. Each group is excited about what it can bring to help make

this a vibrant institution. And the list will grow.

We have looked to two primary models in our early research: the Holocaust Museum in Washington, DC, and the Constitution Center in Philadelphia.

If we could show slide one.

Slide one, which is up now, is the main lobby of the Constitution Center. As you'll see, it is open and airy and inviting, all qualities we think that are important to incorporate into our International Freedom Center.

Our building will most likely serve not only as the entrance to our exhibits and programs, but as a gateway to the Memorial itself. It will be a place to come in from the outdoors, to sit down at a cafe, to shop at a bookstore, to watch a radio or television studio broadcast behind glass, to watch a group of new citizens be sworn in, to sit and look quietly at the Memorial, in short, a place designed to make the public feel welcome.

Could we have the next slide, please.

This is the theater in the

Constitution Center where the visitor orientation takes place. We envision having two theatres which will serve both as orientation but also for multiple other purposes by the public. Dan Tishman will describe some of the specific space needs in one moment.

Could I have the next slide, please.

This is part of the Constitution Center's exhibition space. Again, we want exhibition space to be able to accommodate the large number of anticipated visitors as well as the million students in the New York City school system.

We anticipate designing some exhibits specifically for children. There will be classroom space and common space for students to have lunch and meet.

Next slide, please.

This is the entrance to an exhibit at the Holocaust Museum. It is a place that really does it right, mixing authentic artifacts with film and photographs in an engaging setting. This represents a model we intend to follow: simple, powerful storytelling.

Could I have the last slide, please.

This is the train car in the Holocaust Museum. I end with this image because it represents a stark realness that we intend to also convey. For above all else, this Center must be real. It will serve as a hub for the many small freedom museums located all over the world.

We have worked closely with a wonderful group called the International Coalition of Historic Site Museums of Conscience. It is a group that is made up of museums like the District Six Museum and the Gulag Museum and the Martin Luther King Jr. National Historic Site Museum and the Liberation War Museum in Bangladesh.

Each has stories. Each has powerful artifacts. And each has expressed interest in bringing their moving stories to the International Freedom Center.

In doing so, we see this as an exciting opportunity to engage and activate informed citizens from around the world.

Let me now turn this over to Dan Tishman to say a few words about the space itself.

MR. DAN TISHMAN: I'm Dan Tishman.

I'm here in a different capacity than perhaps many people know me, not as a builder and developer, but as a Board Member on the International Freedom Center. I'm one of the founding committee members with Peter.

When we decided to propose two years ago really around a concept that Peter had created a documentary on called "Freedom, the History of Us," we realized that we had a huge opportunity to create something new, not just for New York, not just for the United States, but for the world.

And, therefore, since we are a new institution, it's really been our belief, and continues and will be our belief right until we open our doors and beyond, that architecture, whatever it will be, will be a significant part of the shaping or our new institution.

We come to this with very few preconceived ideas about what our facility will look like. We have some very specific ideas about what the content of our facility will be.

Therefore, we see this as a process of looking from the inside and building out as opposed

to from the outside building in.

We are very concerned ultimately that, relative to architecture, that this does not become a New York-centric building, a New York-centric facility, does not become a US-centric facility, but becomes a facility that represents the world.

I've had the opportunity - as Peter said, our two US models, which are tangible and ones that if you haven't visited, people can visit not for their architecture, for their content, are the Constitution Museum and the Holocaust Museum.

But equally as important is the little school that sits out - the little freedom center school that sits out at the gates of Auschwitz or Nelson Mandella's jail cell which sits in South Africa, to understand what we really are trying to accomplish here.

Being a new institution with great ideas and certainly a big vision, we anticipate at the moment that our facility will be about 200,000 to 240,000 square feet in total.

As Peter mentioned, we envision three major modules which will be dispersed throughout

the building. And those modules will contain up to eight or ten exhibits over time.

We think that the exhibit space, the module space, in our preliminary program is in the 50,000 square foot range.

Peter mentioned that there will be two theatres. We envision these theatres not to be for the sole purpose of ourself or the other cultural institution in our building, but also for the public and, therefore, needs to be integrated in a community sort of fabric way.

And that we will have a small and a large theatre; one theatre in the 400 to 500-seat range and another theatre in the 150 to 200-seat range.

We also envision a very open public -- as Peter said, that our first floor area is really a gateway to the Memorial.

We have based our visitation numbers on three factors.

(A) we know the visitation of the Constitution Museum, which is under a million.

We know the visitation to the

Holocaust Museum, which is north of two million a year.

And we now have worked with the LMDC on the projections of the amount of visitation to the Memorial, which is anticipated to be in excess of five million a year.

And we can imagine that our only constraint for the Freedom Museum will be the circulation and the access to the building. And we are programming this to be a facility that will accommodate, like the great other large institutions in New York, upwards of four million visitors a year.

Which puts a great challenge obviously on the architecture.

We also envision, as Peter said, a very open, public space on the groundfloor including a cafe, some cultural institution and memorial specific retail, spaces on each floor, which we call spaces for contemplation, where people can both experience from looking outward to the Memorial and also looking inward to the exhibits and have just a chance to reflect and now be totally immersed at every moment in the material of the exhibits.

Obviously we need the appropriate amount of support space. A challenge for us is going to be, with an institution that is constrained as has been identified earlier by the other uses of the site, that we have to accommodate all of our collections.

We will be an exhibit, we will be an artifact-collection and technology-based cultural institution. We have one, hopefully soon to be two, strategic partners who are technology-based providers of content. So we don't anticipate this to be a static place of exhibition space. There will be permanent collections. There will be rotating collections. And there will also be high-technology spaces where, for instance, somebody could be sitting in our museum experiencing a collection or an issue or an exhibit that may be taking place in Egypt or in South Africa or in somewhere in South America or China.

We need offices. We need the appropriate amount of back-of-the-house support space.

Obviously a challenge for us will be how you access the space for collections and are looking for the appropriate consultant team to help us really frame the working relationship between our

front-of-the-house and our back-of-the-house facility.

I think that's really as specific as we can be at the moment.

So I am here now to introduce Linda Shelton, the Executive Director of The Joyce Theater International Dance.

(Applause.)

MS. LINDA SHELTON: Thank you, Dan.

And as he said, I'm Linda Shelton, Executive Director of The Joyce, and I would like to give you some background and history on our institution before introducing the President of our Board, Richard Lukins, who will speak about what our vision is for the International Dance Center.

The Joyce Theater Foundation was created in 1979 to provide a beautiful, comfortable, well-equipped home for New York City dance companies to have their home seasons.

Before The Joyce was created, there was no suitable space in New York for a small to mid-sized dance company to perform. And the founders of The Joyce recognized a need for such a theater and worked to find a good solution.

It opened in 1982, and since then The Joyce has fulfilled its intended purpose and has far surpassed it, hosting more than three hundred dance companies from all over the world and developing a reputation for excellence in the international dance field.

The theater now in Chelsea was designed for dance companies. The needs of dancers, choreographers and their audiences were thoughtfully considered in the design process.

The theater was built with a large, open stage, and necessary support spaces for dancers. The audiences can experience the performances in an elegant, intimate setting, with excellent sidelines. Not a bad seat in the house.

Our building is open seven days a week, forty-eight weeks of the year. We are still in our season. We have two more weeks to go before we can set aside a couple of weeks to maintain the building and repair things that may have broken during the year.

Our artistic programming includes all styles of dance, from classical ballet to modern,

flamenco to jazz, mainstream to cutting-edge.

We present dance companies from New York, from across the nation, and from around the world.

In addition to our regular performances, we also offer in-depth dance education programs for students and for adults.

In the '90s many dance studios in the City were closed due to rising rents and conversions to expensive loft apartments. The Joyce recognized the growing need for low-cost rehearsal space in New York, and in 1996, we purchased the building located at 155 Mercer Street to create Joyce SoHo, a three-floor building that now contains three studios.

The first floor studio doubles as a 74-seat performance space for very small-scale dance companies. At Joyce-Soho we also provide creative residencies for artists, workshops for teachers, and seminars for dancers and choreographers.

In 1998, three years before the terrorist attacks, The Joyce began to explore ways to fill another gap in New York. There were a large

number of dance companies that were either too large to perform at The Joyce, but too small for other venues in New York, some of the bigger halls of 2000 seats or more.

So we did several feasibility studies and it showed the need for about a 1000-seat theater for dance to be built in New York and we set about the task to accomplish it.

We are so fortunate to have been selected as one of the institutions to be part of the new cultural center at the World Trade Center site and are working to bring this vision to reality, and the needs of the dance companies, their audiences, New York City and the global dance field.

Now I would like to introduce Richard Lukins, President of the Board, who will give you more information about our vision.

MR. RICHARD LUKINS: As Linda indicated, the gap and the hole in the status of New York as the dance capital of the world is a theater of approximately to 900 to 1000 seats since at present nothing exists suitable for full-time use between The Joyce that you've seen, which is 475 seats, and the

larger halls of 2000 plus that include City Center and the Lincoln Center facilities, BAM perhaps and others.

Because we've been at this since 1998 and because the World Trade Center site is not the first location for this proposed facility, we have a well-defined building and architectural program.

We know our own needs are about 125,000 square feet dedicated to our own space. And programmatically these have been broken down in fine detail. We recognize they may be subject to change, but we've been around on this for some time and we have been able to put together a very detailed program.

That includes a fly house and wings and an orchestra pit, a banquet facility and rehearsal spaces and offices and all of the accoutrements.

The key characteristics of the building as we see it are really those that are represented by the Eighth Avenue facility and any of the other great dance theaters of the world, of which there are a few dedicated and solely committed to dance.

And that is, the two characteristics

are intimacy and visibility. And Linda spoke about that.

Dance is a much more intimate experience than some other performing arts. And so moving up to a thousand seats we don't want to lose the intimacy. We want to also retain by the way the theater is constructed a visibility that makes dance such a wonderful experience where you can see so much of the performance and, as was said, there are no bad seats in the house.

Consistent with the LMDC mission and the overall master plan for the site, some of our key building attributes are as follows.

We want it to be an inviting place, an open and bright place that draws people in.

We want it to be an interactive place that relates to the neighborhood. An example of that is that we had hoped all along that we would be able to have a glass-walled rehearsal space on the street level, groundfloor, that would enable passersby to see dance being rehearsed and being created and engage people in that fashion.

We expect this to be an active place

day and nighttime. And with educational activities, matinee performances, early evening, later evening performances, we are committed to accommodating the tourists, residents of Lower Manhattan, as well as office workers.

We want this to be a well-identified place, that is, as a dance theater. Although it is a component of a performing arts center, we want there to be a sense of identification of the dance theater component.

Our selected architect will have to deal with the unique challenges of accommodating the needs of two independent performing arts groups in the same building on a full-time basis - The Signature and ourselves.

We wish to retain our separate identities, but we expect and look forward to sharing spaces and in some ways sharing programming and activities.

But the fact is that we are and will be two independent organizations.

Our understanding is that there is no precedent for that in the United States. There is

no -- we don't know of an existing performing arts center that houses two independent organizations from different kinds of performing arts that operate all the time in their own spaces as well as sharing, et cetera.

On the question of the function of the building and our part of the building and particularly our performance space, we will learn with you from the experiences that other venues and from the dance companies that we expect to provide because they with whom we have excellent relationships over the years have performed all over the world and they know what works and they know what doesn't work. And we intend to use them and draw from their experience so that we may learn, if you will, from the mistakes of others and from the achievements of others.

And, last, but certainly not least we expect of our architects a strong advocacy role. There are complex issues involved to accommodate the interests of other stakeholders at the site. And we will look to our architects to be our advocates or maybe our fierce advocates for our interests as this process goes forward.

And we believe that together we will succeed.

Thank you.

Now, Jim Houghton from The Signature.

MR. JAMES HOUGHTON: The great advantage of going last is that I can simply say ditto to pretty much everything everybody has said.

We are thrilled to be here and really appreciate your being here and are grateful to the LMDC and its Chair and staff for this opportunity

We're also very excited to be partnering with The Joyce Theater. It is our fundamental belief that both organizations under one roof are the better for the participation of the other.

I would like to talk briefly about the mission of the company. I would instruct everybody that we have a website - it's www.signaturetheater.org - which will give you more detail than you could ever imagine or probably care about.

But I would like to talk about what we do and how we do it and sort of try to touch upon

the things here in this room that cannot necessarily be expressed through the written word, but things that are rather felt and experienced through the work itself.

The Signature Theater is the only theater company in the world that does what it does. We focus on the work of one writer each year who is in residence with us and we explore a body of work. Generally we present anywhere from three up to seven plays of a writer, as well as special events.

It's all about investigating the body of work of an individual. And usually we end the season with new material as well.

And it's about really lifting an individual, lifting our writer and acknowledging their work and the scale of their work and the spectrum of what they do.

This picture that you see here is an interesting one in that it reflects I think all of the basic philosophies that are alive at Signature and that I think should be alive in the dialogue with any architect or any process that leads to what I hope is an exemplary building.

What you have here are seven writers. And these are just seven of our twelve writers that we've presented up-to-date, to date.

What's powerful about this, just to give you some scale here, there's probably three hundred plays represented there, at least -I was just thinking about this morning - about 360 years worth of experience, and yet that's the collective nature of that photograph.

Yet each individual stands alone in the photograph as well.

You have represented there Pulitzer Prizes, probably six to eight Pulitzer Prizes, and every award and every acknowledgement for work that you could imagine.

For those of you I'm sure who are not familiar with a lot of these folks, what you are looking at there - and, again, this is just a representation of about fifty percent of our writers - you are looking at some of the most important writers of the 20th and now into the 21st century who write for the American theater.

You have Horton Foote, Edward Albee,

Arthur Miller in the center, Maria Irene Fornes, Lee Blessing, Romulus Linney, our founding playwright in residence, and John Guare.

This gives you a representation of what we've been and who we are today. And I can help you understand where we might be going.

This idea of a long-term relationship with the writer takes usually a year to three years to phantasize and a year of doing a season.

As I said, it's unprecedented. These are marriages. These are relationships that are deep in every sense of the word with these artists.

And I'm sorry to say not terribly common in the theater. We have almost by accident discovered a nitch that definitely needed to be fulfilled for particularly these artists.

What we've done each year is, as we examine a body of work - and what has happened over the fourteen years of our existence, is we've watched and experienced the mission mature.

And when you really distill down to its bare essence what we do, it's really about

celebrating and honoring the individual and the potential in an individual. And that's not necessarily just related to artists. That crosses all spectrums.

So that's really at the core of what Signature does.

I've seen each year be transformative to these individuals and what I hope and imagine will be transformative for future generations as well.

What we hope to do, in addition to this programming, we will be adding two other tracks that are directly related to writers. One is, we will first continue with what we do now, which is one writer/one season, then we will move into an early to mid-career program which will bring writers in residence for three years, each writing new plays each year and we will be presenting them.

And the third program will be inviting any writer who has been through those two programs to come back and continue the exploration of work through world premier material.

That translates into any given year seven writers, which happens to be seven numbered in

that picture, who will be presented each year, seven world premiers presented at a minimum. And that's just the theater component.

And this whole philosophy of honoring and celebrating the individual reverberates throughout the building and our other programming. We hope to translate that into film, into the visual arts, as well as some dance component and throughout our outreach to the community, our education programs and so on.

I'd like to talk you through a little bit - and, Katie, you can start the other slides.

This is just to give you an example of some of the programming we've done and give you a little bit of the energy of it.

You can ride through those, Katie.

Let me talk about the building itself a little bit from what I imagine happens. I'm going to take you from the ground level on up.

A key component obviously to what our, and a real challenge for a performing arts center of this kind, is that we are moving through vertical

space versus horizontal. We don't have a wide envelope to work from, especially the complexity of this particular building, because of two institutions being in the building and multiple theaters. So clearly we are moving up.

So that makes the grade level and ground level essential to the success I think of our entire philosophy.

One thing I would like to say before I move into the building is one of the key I think philosophical points for me is that every experience in this building needs to be an intimate one. And it's through intimate experiences that add up to a sort of grand scale.

One of my Board Members initially was concerned that we were -- through the analogy of a small restaurant, he said, you know, you get the small restaurant doing well and they go and move into a full block scale restaurant and they fail miserably.

The difference between us is that we're not doing that. We are taking what we do now, multiplying that in small doses and the parts add up to a rather grand and I think important scale.

This all relates to the ground floor.

As you enter our building, my hope is that you have -- you're in the midst of a remarkable exterior experience through the grounds that surround the space, the other buildings, the public spaces and so on, and that you move from that exterior space gracefully into an interior one.

At ground level I imagine a cafe that is generous and has a performance space in it, that has visual art on the walls that rotate again after winning the individual contribution perhaps every two months. But it's a single artist that's represented for the visual art and rotates.

That in the cafe, this is kind of a cafe where you can imagine hanging out. You would be more than satisfied just hanging out there, feel comfortable doing that and that could be for ten minutes, it could be for several hours. And that would also have a full restaurant attached to it.

Across the - I say across, it's just in my head, but I'll leave that up to you - we imagine a wonderful bookstore, a bookstore that's really in

the classics but celebrates the written word of the living writer. In there as well a generous bookstore with generous reading space where perhaps Horton Foote is reading his latest one act or we have a variety of writers, something that you might imagine or that you heard about of other readings at other bookstores, but a very generous space.

Again, a section of that space focusing on an individual, rotating probably on a monthly basis. So that you begin -- as an audience and as the public begins to become familiar with this idea and it's echoed throughout the building.

On that same floor what I imagine is a very generous lobby with all the obvious things listed in the RFP - a box office, obviously public access to the upstairs and so on. But that this lobby also has plenty of opportunity to represent the mission of this company and also integrate in some way with the Joyce's audience and mission as well.

As you move from that space, my hope is that as you layer up and you go to the various spaces that each lobby can see, as you experience in theater one perhaps, which is a 499-seat theater, that

as you experience that event there, that you can overview either the lobby or another lobby.

So that, again, we try to put this on a human scale. It's very important. As I showed you that first picture, you think of Arthur Miller, for instance, an American icon without question. But the thing that Signature Theater did during that Miller season was to expose Arthur Miller on a human scale, to blow out the iconic notions of Arthur Miller and to bring it down to a human scale, to make it more attainable and reachable.

And that's what we hope to have happen throughout the entire space.

So as you experience in theater one, you might be looking at a pocket of people that are again at a human scale, not massive, but on a human scale, another audience enjoying another event.

And so that it forces the question what's happening over there. And yet it's digestible.

So the hope is to have a layer of theaters that do this along with generous and respectful spaces for all participants. And by that I mean obviously the public, I mean the artists

involved, the back stage artists, everyone who assembles there.

And that might translate into slightly wider seats, a little bit more leg room, a slightly wider aisle. It might translate into a slightly more generous back stage space, perhaps for both more of a community assembly and even an individual one where an actor may need a quiet space prior to performance, and so on.

At the top of this building we imagine an event space that I think should be pretty extraordinary with a terrace of sorts, should have a full kitchen and be able to accommodate quite a few people.

We've listed all of this in the RFP.

But the important thing to me is that you get more a sense of the nature of what it is we are after.

The key ingredients for me is the whole idea of intimacy, intimate events that pile up to a scale that is meaningful and acknowledged.

I think it's important too to talk about what I imagine, as the founder of the

organization, what the relationship is to you and what the expectations are.

I expect full participation at the table by the key player and players of any architectural team. The rate of speed of this agenda and this calendar is extraordinary. I'm sure you're feeling that right now as you see the upcoming deadline for your initial proposals.

This has been true I think from day one. The scale of this project and the importance of it, which I consider probably the most important urban project and urban renewal project in this country certainly, and perhaps on an international scale, is not to be taken lightly.

As I've approached various people to participate, I expect full participation at the table. I expect and hope for full collaboration.

I know we can lay this out pretty clearly right now in all of our minds. We know that we will design a wonderful facility together. And then we're going to hear the magic words of value engineering.

And what I hope for is a real

collaboration in finding creative solutions to ultimately land in the same places that we initially design, but to come to the table with a spirit of collaboration.

I want to let you know that a theater consultant will be hired independently and you need to know that that person is going to have a key voice at the table as well as everyone.

So I encourage you to keep that in mind as you consider submitting your proposal for all of this.

I guess that's basically all I have to say, unless Katie --

Oh, yeah. I wanted to show you a few more slides.

This gives you the breakdown, a simple pie chart, a visualization for the breakdown of the other kinds -- the programming itself. You can see other theater there. We hope not only other theater, but we've allotted a lot of time in our calendar for other organizations, the community, the immediate community at large in this area and then beyond to participate in this building in significant ways.

To the next slide, please.

This, which you can't possibly read, but isn't meant to be read. On the right is each space and on the bottom is each discipline. And this is really a slide and a graph to give you the sense of the energy of the space. This is a space that is going to be alive from morning, noon and night. The cafe will open very early in the morning to accommodate those who work down here. And programming will be dispersed throughout the day.

But this is really to give you a sense of the energy of the space which I think is very important.

You can move on to the next slide.

And this is really about the intimacy I'm talking about. This is John Guare in rehearsal. This is the kind of intersection between artist - and these are two artists in particular - that I want to see happen with our audience. I want to see that that grade level is so exciting and that this building is so exciting that it is a destination point in and of itself.

So that somebody could imagine

coming down to this building and maybe not even see a play or an event that night or hear a piece of music or see a dance, but be engaged in the building in a way that ignites them and excites them.

And you could imagine someone who has a free night saying let's just go down and see what's happening, at the very least, we can hang out at the cafe, we can go to the bookstore, we can experience the energy of a vital, alive site.

Go ahead through the rest of these pictures.

Here is Bill Irwin on the right. He's a writer. He's the clown who was in residence last year. This is the kind of engagement -- our engagement with our writers go from occasional rehearsal attendance to being in every play, writing every play, and damn near directing every play. And that's Bill.

Moving through.

And, again, Edward Albee with two actors in rehearsal.

Go ahead.

Arthur Miller literally -- this

picture I think is the quintessential poster for Signature. That's in our new building, which was built seven years ago, by a wonderful architect, Mitchell Kurtz, who helped us develop our ideas.

And this is Arthur Miller sitting in brand new seats writing notes for the inaugural season of that new building.

And this really says it all. This is the writer in residence.

Next.

And it puts it also on a human scale.

So, again, wrapping this up, with a look at the full group.

Kate, anything else?

A VOICE: No.

MR. JAMES HOUGHTON: Thank you
(Applause.)

MS. PETERSON: Thank you,
everybody.

We have more on our program.

I want to thank everyone for your patience and I apologize for the lack of seats for

some of you.

I want to give you about one minute to shuffle if people think there's a better place to stand or if anyone who is sitting has to leave and give up their chair.

If no one needs to shuffle, we'll continue.

Okay.

I want to say thank you to the cultural institutions for their presentations. I think it gives you a good idea of what is at the heart of these two buildings that we are looking to hire architects to design today.

I want to go through some of the more nuts and bolts of the RFP process and then we'll answer -- we'll have a question and answer session.

First, two important dates.

One is that this Friday, August 13th, is the last day for questions. You need to get questions in writing to Peter Madden. You can write them out today and leave them here for Peter, or you can send them through the ways they tell you in the RFP to send them to him.

Please send those by Friday. We will try to compile all of those questions, also what's discussed at the pre-proposal conference today, and send out an addendum by next Friday.

The proposals are due on September 1st at 5:00 p.m. at our offices. And that is a very critical date and everyone needs to understand that, that that is the date they are due.

I want to talk a little bit about what firm/firms we're looking for. We have put one RFP out for both buildings, the Performing Arts Complex and the Museum Complex. It is our intention to, first, get proposals for each building.

So if you're here and you are interested in one building only, you need to propose specifically for that building.

If you are interested in both buildings, you need to propose separately for both buildings.

So you'll need to submit two proposals, fifteen copies of each, so thirty proposals on September 1st. And each proposal needs to specifically state which complex you are proposing

for.

This is very important. The selection process for the proposals will be different and they are going to need to go in the right direction. And they can't go in the right direction if they are not opened.

So it's very clear that you need to mark on your proposal that it's the Architectural RFP and which complex you are proposing for. So the Performing Arts Complex and the Museum Complex.

We anticipate that we will select two separate architectural firms, one for each building, but we have not closed out the possibility that we will select one firm for both buildings.

The initial contract that we will be entering into very quickly, in October, will be for schematic design. The RFP is for the full design services. And we do anticipate that there is a likelihood that we will continue the schematic design contract past schematic design for full design services for the building.

But the initial contract that we'll be entering into will be for schematic design only.

However, you should propose for the whole building, for the whole design process.

We are only interested in architectural firms that are interested in designing one of these two buildings or a portion of one of these two buildings. Subconsultants should not apply.

However, if you are an architectural firm that's interested in only doing the interior fitout design for one of these four cultural institutions, you may submit a proposal. You should submit the proposal, say what complex you are submitting for, and then say clearly that you are only interested in submitting for interior fitout for the Signature Theatre, or whatever the case may be.

So you can propose for the design of a full building, so you can propose for the design of the Museum Complex, or if you are only interested in proposing for the interior fitout of one space, you can do that.

We do not know at this time what the outcome of this process will be. We may select one architect to design an entire building and design the interior fitout for both of the performing arts

institutions in that space, or we may just select one architect for the building and defer the decision on the interior fitout to another date, or we may select a multiple group of firms, someone doing the design of the core and shell and another one or two firms doing the interior fitout for the cultural institutions.

And if what I said wasn't completely clear and what we wrote in the RFP wasn't completely clear, you can ask more questions in the question and answer period.

Another important date are dates to hold on your calendar. We have a very, very, very aggressive time frame. And we want the architects to start in October because schematic design needs to be done by February.

We have allotted the week of - it's probably not a week actually, it's probably a period of time -- between September 15th and 21st for oral presentations.

If you are shortlisted and asked to come in for an oral presentation, you will need to come in during that time period. So it's very important that you be available to come in during that

time period. And you may not find out until September 14th because of the tight time frame.

So we'll let you know as soon as possible what days we are looking for for people to interview September 15th to 21st. But you need to keep those days open and remain flexible for those days. And it would only be weekdays. It wouldn't be a weekend.

The RFP and the presentations today go into great detail about the site and the cultural buildings and the different components of the buildings.

One thing that I want to be very clear in discussing is that you are not to propose a design for this building or any of these buildings. Do not in your proposal or in your oral presentations, if you're selected to do an oral presentation, present designs for the building. It is very critical that that not be submitted.

You are, though, welcome to and we ask you to both submit your qualifications in terms of similar work that you've done and to really talk about how you understand what the issues are that will need

to be dealt with in design and how you would approach the design of this building taking into -- these buildings, taking into account all of the different things that exist, taking account each of the cultural institutions and their programs, taking account the adjacent projects, the Memorial, the Memorial Center, the Freedom Tower, taking into account all of the adjacencies in the community that exist.

So it's very important that you not submit anything that represents your proposed idea for a design for this building. But it is very important that you will let us know how you would go about in this schematic design process coming up with a design for the building taking into account all of the important things that people talked about today.

We will be providing the architectural firm with a budget prior to starting schematic design that we will have to design too. And it will be one of the very important parts of what the architectural firm does to design to that budget. And everyone should understand that.

The RFP goes into great detail about -- more detail about the different stages of design.

Again, the initial contract will only be for schematic design. But you should be proposing and talking about how you would deal through schematic design, design development, construction documents and the other pieces, construction administration.

One thing I want to talk about specifically is subconsultants.

We do not want -- we will not be evaluating your proposal based on the subconsultants specifically that you suggested. We will be evaluating your proposal on you as architectural firms.

However, there will be a very quick time frame when you need to get subconsultants in line. And we want to make sure that you have worked with in the past and have the capacity to work with and understand the types of subconsultants that will be necessary.

So we are asking for you to propose a list of potential subconsultants. These are subconsultants that you should have talked to and gotten indication from them that they would be willing to work with you.

You can list more than one, but it

is important that you list those subconsultants.

But, again, we will be evaluating you solely on you as an architectural firm and not on who your subconsultants are, but that, one, that you have worked with in the past subconsultants of this caliber, two, that you know the types of subconsultants that should be involved in this project, and three, that you pay close attention to our Opportunity Downtown Program where we are very interested in ensuring that minorities and women participate in the rebuilding of Lower Manhattan.

I want to talk briefly about that.

We have been working for the last two years at the direction of the Governor and the Mayor to ensure that minorities and women participate actively in the rebuilding of Lower Manhattan. And to that end we have a number of different programs that fall under the Opportunity Downtown name.

One of them is specifically to ensure that minority and women businesses registered with the State of New York get to participate in our contracts.

If you are a minority or women-owned

business, you need to indicate that in your proposal.

If you are not a minority or women-owned business, it is a requirement of the contract that twenty percent of your subconsultants be minority and women-owned businesses.

We take this very seriously. You should ensure that your proposal comes both with firms that are minority and women businesses that you would have as potential subconsultants, and ways that you would ensure that minority and women businesses could participate as consultants in your proposal.

One thing that we will be doing and that we've done for the last few RFPs is we will be publishing the names of the people and their company names and a phone number, a main phone number for that company, of people who are here today. And when you signed the sign-in sheet, you should have noted that.

If you do not want your name published, you need to contact Peter Madden immediately.

And we will be making that available to minority and women businesses so that they can contact you.

One of the things that we hear the most about is they don't know who is bidding, they don't have opportunities to participate.

So we will be making that list public and they may contact you as potential subconsultants to talk specifically about this RFP.

One thing that I want to talk a little bit about is something that is very important and should be noted and discussed in your proposal.

While the architectural piece of this, the design element, is very important, one thing that's very important to LMDC and to the cultural institutions is the ability to actually manage this project. So you'll see as an architectural firm to propose, you need to have worked on projects of the same size and you need to have worked on one project over \$50 million.

You should very clearly address in your proposal how you will manage what is a very complex project.

Both of these buildings are being built on buildings that are already being designed. So one of the first things that you are going to have to

do is coordinate with the people who are designing those other buildings to determine what you need to do much more quickly than you might have needed to do in terms of design if you had been building on a vacant lot.

There are a lot of different project management coordination aspects to this building. You are going to be working with the LMDC, with two cultural institutions, both of these buildings have PATH ventilation requirements in the buildings.

You'll be working with a very large subconsultant team. You may be working with subconsultants that we hire directly that need to interact with you.

Project management is very important and you should put your best person forward as who would you would have be the project manager on this job, and you should very seriously address that in your proposal to us.

Everyone is required to submit fifteen copies of their proposal for each building.

In addition, there is a fee proposal. You should submit fifteen copies of the fee

proposals also. The fee proposal needs to be in a separate envelope.

For the fee proposal we are asking for two things -- three things.

We're asking for a fee curve, and we will send out with the addendum a form that you can use to submit the fee curve. The fee curve will look at both the different phases of design and the different groups. It will look at your firm and the subconsultant and it will give you a range of project costs that you can base your fee curve on.

In addition, we want to get hourly rates -- they're inclusive of overhead and profit -- for your people who you are proposing for this project.

And, in addition, we would like to get a list of things that you think would not be included in the fee curve because you can't determine what those would be at this point in time.

Everyone should take careful note to look at the criteria for selection, specifically the minimum requirement. If you do not meet the minimum requirements, you should try to team up with somebody

else who does meet the minimum requirements. We'll be taking that very seriously.

And with that I would like to open the floor up for questions.

A PARTICIPANT: Are subconsultants working on other aspects of the World Trade Center site, on projects at the World Trade Center site, eligible for this project?

MS. PETERSON: The question was, are subconsultants working on other aspects of the World Trade Center site eligible for this project.

And the same question could be for architectural firms also.

Yes.

There is a conflict of interest section for both you, as an architectural firm, and when you bring subconsultants on board where you need to let us know all of the projects that you are working on in Lower Manhattan or projects that you're working on for the Port Authority or other groups that are involved in the Lower Manhattan redevelopment.

But at this time it wouldn't necessarily preclude you.

There may be some instance where it would and we would work that out. But in general it doesn't preclude you.

Yes.

A PARTICIPANT: Could you shed some light on the proposal for just schematics and why is it limited?

MS. PETERSON: The question was why is it it's just for schematics.

The proposal is for full design. The initial contract will just be for schematic design. This is a complicated process and we are going to award the contract in phases. And the initial contract will be just for schematic. But there is a strong likelihood that we would move forward with the people who do schematic design.

A PARTICIPANT: Why is it structured that way?

MS. PETERSON: We are only authorized to contract for schematic design at this point in time.

A PARTICIPANT: I submit that does not explain it. You may have a submission of your

design, schematic design. What -- what is leading?

MS. PETERSON: We'll answer it in more detail if you think that's not enough in the addendum.

Any other questions?

No questions?

A PARTICIPANT: Perhaps you could explain the proposed motivation for February being the date for the completion of schematic design?

MS. PETERSON: The question was the motivation for February being the completion of schematic design.

There's a couple of things that play into this.

One is, as Betty Chen mentioned, 2009 is the completion date for the design -- excuse me, for the cultural buildings and for the Freedom Tower and for the Memorial and for the PATH Terminal.

And the design of a lot of the buildings that are part of the cultural buildings, meaning the PATH Terminal and the Freedom Tower, which have spaces directly below the cultural buildings is ongoing now.

So there is a real practical reason in terms of the schedule to have schematic design start in October and complete in February.

In addition, we're going through a planning phase with each of the institutions, a six-month planning phase, that was announced when they were selected. And part of that phase needs the design of -- the schematic design of the buildings so we can determine the costs moving forward.

Yes.

A PARTICIPANT: Will the minutes of today's conference be available to read through?

MS. PETERSON: Yes.

Everything will be published online with the addendum. That will be part of the addendum.

A PARTICIPANT: The Museum building, as a potential subconsultant exhibition design, is that something that is going to be contracted for under this contract or is it something that is done by the organization?

MS. PETERSON: The question was is exhibit design for the Museum being contracted under this contract or separately.

That decision hasn't been made.

And one of the things that we'll do over the six-month period and as we work in the selection of the architect is make determinations on what will be within the architectural contract and what might be a separate subconsultant contract.

A PARTICIPANT: Are there any requirements beyond potential Building Code about any potential design or anything like that?

MS. PETERSON: The question was are there requirements outside of the Building Code.

We have both a security consultant and a sustainable design consultant that we're hired that will provide requirements for you to follow as architects in the design of these buildings.

A PARTICIPANT: The fee proposal for the architects, should that only be for the architect's fee and not the subconsultants?

MS. PETERSON: The question was should the fee proposal be for just the architect or the subconsultants.

We will give you a form for the fee curve and you'll actually estimate both at this time.

It will be easier for you to estimate your cost. It will be harder for the subconsultants because some of them may be out. But we'll give you a form to fill out.

A PARTICIPANT: Mr. Houghton indicated that theatre subconsultants would be hired independently. Are there other subconsultants that might be hired independently as well?

MS. PETERSON: The question is are there are other subconsultants that might be hired independently than the theatre consultants that the Signature Theatre indicated.

Yes. The answer is yes.

A PARTICIPANT: Will potential subconsultants be expected to participate in your interview process?

MS. PETERSON: The question was would potential subconsultants be asked to participate in the interview process.

At this time I don't expect that potential subconsultants would be asked. But that may change. But I don't anticipate it.

Any other questions?

Yes.

A PARTICIPANT: Can you indicate how many firms you might be shortlisting for this process and could you talk a little bit about the selection itself?

MS. PETERSON: The question was how many firms do we think we are going to shortlist and the selection process itself.

As the RFP indicates, the selection process will include LMDC and the cultural institutions. And we don't have a set number on the firms that we are going to shortlist.

Any other questions?

A PARTICIPANT: Is there a page size limit?

MS. PETERSON: Is there a page size limit? Yes. Eight-and-a-half by eleven.

Yes.

A PARTICIPANT: Is there -- if we team up with an architect, is there a preferred method of partnership or requirement?

MS. PETERSON: The question was if you team up as architectural teams, is there a

preferred method of partnership. We will answer that in the addendum.

Any other questions?

Yes.

A PARTICIPANT: When will the addendum be available?

MS. PETERSON: We will attempt to make the addendum available by next Friday, the 20th.

Any other questions?

(No response.)

MS. PETERSON: Okay. Thank you very much for coming and, again, I apologize to those of you who had to stand.

(At 10:45 o'clock a.m. the proceedings were concluded.)

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STATE OF NEW YORK)
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 COUNTY OF NEW YORK)

I, ROY A. SELENSKE, a Certified Shorthand
 (Stenotype) Reporter and Notary Public within
 and for the State of New York, do hereby certify
 that the foregoing pages 1 through 94 taken at
 the time and place aforesaid, is a true and
 correct transcription of my shorthand notes.

IN WITNESS WHEREOF, I have hereunto set my name
 this 13th day of August, 2004.

ROY A. SELENSKE, C.S.R.

* * *

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