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Collection/Record Group: Clinton Presidential Records

Subgroup/Office of Origin: Speechwriting

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OA/ID Number: 17196

FolderID:

Folder Title:

Farley Building Dedication [Penn Station 5/19/99] [2]

Stack:

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Row:

92

Section:

2

Shelf:

7

Position:

2

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. fax	Ellie Conway of Pennsylvania Station Redevelopment Corporation to Lowell Weiss on 5/17/99 at 10:49 [partial] (1 page)	5/17/99	P6/b(6)
002. fax	Ellie Conway of Pennsylvania Station Redevelopment Corporation to Lowell Weiss on 5/17/99 at 10:16 [partial] (1 page)	5/17/99	P6/b(6)
003. email	Karen Tramontano to Lowell Weiss, re: POTUS REMARKS [partial] (1 page)	5/17/99	P6/b(6)
004. email	Karen Tramontano to Lowell Weiss, re: Farley question [partial] (1 page)	5/14/99	P6/b(6)
005. note	White House notepad paper, "call McKin, Meed and White..." [partial] (1 page)	n.d.	P6/b(6)

COLLECTION:

Clinton Presidential Records
Speechwriting
Weiss, Lowell
OA/Box Number: 17196

FOLDER TITLE:

Farley Building Dedication [Penn Station 5/19/99] [2]

2006-0470-F

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RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

Freedom of Information Act - [5 U.S.C. 552(b)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

V

Public Papers of the Presidents

October 28, 1993

Remarks at a Rally for Mayor David Dinkins in New York City

THE PRESIDENT: This is not one but two hard acts to follow. I am glad to be back in Queens. And I'm here because I still love New York.

I want to say that when I was waiting to come out here tonight, I listened to the choir and the music and my friend Judy Collins. And they were great, and they got me in a wonderful frame of mind. I listened to all of you cheer. I listened to my friend Gary Ackerman tell me that he grew up in a public housing unit called Pominant near here. His mother is right over there. And I want to say right now that the first time Congressman Ackerman visited me in the White House, he looked around at the White House and he said, "Don't feel bad, Mr. President, I used to live in public housing, too."

I want to thank Tom Manton and Carolyn Maloney and Nydia Velazquez and my dear friend Floyd Flake and Gary Ackerman for being my partners in the Congress of the United States. I want to thank Claire Shulman and Freddy Ferrer and Peter Vallone and all the other leaders of the Democratic Party here, and Tom Van Arsdale and the leaders of the House of Labor for giving us a place to meet and a cause to fight for.

I want to say a strong word for the rest of this ticket, Alan Hevesi and my friend of many years Mark Green, who will make a strong team when Mayor Dinkins is re-elected on Tuesday.

And I want to say one other thing. I know I should be mindful of New York every waking minute, but once in a while, just once in a while, you slip my mind. [Laughter] Now, this morning I went out running, as I do every morning, and I wore a cap that I was given the other night when we showed a wonderful movie at the White House about a young man who overcomes enormous odds to fulfill his lifetime dream of playing football at Notre Dame.

Audience members. "Rudy"!

The President. The title of the movie is "Rudy." I didn't realize that when they showed it on the CNN or wherever that there might be some political connotation to that. [Laughter] So when I learned that there was, I remembered that there was another movie made a few months ago that I also liked very much called "Dave." So let me tell you, I liked both movies a lot, but when it comes to being Mayor, Dave's my man.

Oct. 28, 1993

The other thing I want to say to you is that it is easier to be a good President for New York City and for New York State if you have a good partner at city hall or in the statehouse. It is easier. I know we have a lot of work to do. Today, just today, I asked Congress to act on the vision of Mayor Dinkins and Senator Moynihan so that the Federal Government can work with New York City and New York State to build a new railroad station inside the old post office on 33d Street in Manhattan. For more than half a million commuters every day, Penn Station is the gateway to New York City. We can build a beautiful new station worthy of this great future and this great city.

This is the beginning of the kinds of things we must do together. But I need your help. So what if we pass a health care plan -- we've got to do that -- and every one of your Members of Congress vote for it. How will it work? How will it work? We must still have the clinics in the cities where the people are isolated from care. We must still make sure the great hospitals can prosper and provide care. We must still, in short, have the kind of partnership with this city so that when we pass a bill providing health care security for all of our people, health care that is always there, health care that can never be taken away, it is really there when people show up the next day. That requires a partnership with a Mayor and a city committed to providing quality health care to all the people who live here. That is why I want you to reelect David Dinkins on Tuesday.

My fellow Americans, I believe with all my heart the decisions we make as a people in the next 4 to 5 to 6 years will shape America for 50 years. We have finally admitted as a people that we can no longer ignore the great challenges of our age: the great challenges of global economy, the great challenges of crime here at home, the challenge to make a strength out of our diversity, the challenge to educate and train our people better, the challenge to liberate our people from the scourge of fear on the streets. We know what we have to do.

We know we can no longer ignore the fact that when there is no investment in these distressed neighborhoods, whether they're in the inner cities of New York and Chicago and Detroit or back home where I come from in the Mississippi Delta, which is still the lowest income part of America, we know we can't ignore those anymore. We cannot let the fact that we know we have great problems blind us to our promise or take away our ability to distinguish between those leaders who have embraced the challenges and change and taken the steps necessary to move to the future, and those who have not.

I come here, yes, because I am a Democrat; yes, because David Dinkins is my friend; yes, because I never pass up a chance to come to Queens and New York City. Yes, I come here for all those reasons. But I'm telling you, far more important than all of that, I come here because I believe we need leaders who think children should have a chance to read, who think people should have a chance to live in safe neighborhoods, who believe that we have to have health care that works at the grassroots level, who have plans to put people back to

United States Senate
WASHINGTON, DC 20510-3201

FACSIMILE TRANSMITTAL SHEET

202-224-9557 PHONE

202-228-3827 FAX

TO: Lowell Weiss
FAX NUMBER: 456-5709
FROM: Tony Bullock, Chief of Staff
DATE: May 17, 1999
NO. OF PAGES: 16 (including cover sheet)
COMMENTS:

Material regarding event on Farley Building as
discussed:

- 1) Memo re: event with Peres
- 2) cc of invite
- 3) Some quotes from architectural critics/historians
- 4) Excerpt from Gov. Pataki State of State
- 5) Overview/Backgrounder on Project (for Senator)
- 6) Project Budget Overview (One pager)
- 7) Transcript of President's Remarks at Rally for Mayor
Dinkins - Queens, NYC 10/28/93
- 8) Boston Globe story on project 3/8/98
- 9) NYT story by Herb Muschamp, 6/20/93

Tony

*Video of
how it
of history
history
wonder how
we could
from the
South
so good*

Memorandum

To: Lowell Weiss
From: Tony Bullock
Date: May 17, 1999
Re: April 30, 1995 - Holocaust Remembrance Service
Foreign Minister Shimon Peres, Madison Square Garden

As we discussed on the phone, our records indicate that President Clinton and Senator Moynihan were featured speakers at an event held at the Felt Forum at Madison Square Garden on April 30th, 1995. Senator Moynihan introduced Shimon Peres who was at that time the Israeli Foreign Minister. President Clinton spoke at the service which honored the memory of the victims of the Holocaust.

The President and Senator Moynihan left the event together exiting onto 8th Avenue through a door that faced directly across from the Farley Building. The Senator said words to the effect of, "This is where we are going to build the new Penn Station." He then remarked about the columns and the architecture etc. Having had the opportunity to see the structure up close, the President is said to have replied, "We don't have any buildings this big in Arkansas," or words along those lines.

CHAIRMAN CHARLES A. GARGANO
THE PENNSYLVANIA STATION REDEVELOPMENT CORPORATION

ON BEHALF OF
THE PRESIDENT OF THE UNITED STATES OF AMERICA
THE GOVERNOR OF NEW YORK
THE MAYOR OF NEW YORK CITY
AND THE POSTMASTER GENERAL

REQUESTS THE PLEASURE OF YOUR COMPANY
AT THE PROJECT LAUNCH CEREMONY OF THE
NEW PENNSYLVANIA STATION IN THE FARLEY POST OFFICE
WEDNESDAY, MAY 19, 1999 AT 11:00 A.M.
THE JAMES A. FARLEY POST OFFICE
NEW YORK CITY

RSVP 212 803 3663

V.I.P. PASS

PLEASE JOIN US
AS A SPECIAL GUEST
AT THE PROJECT LAUNCH

JAMES A. FARLEY
POST OFFICE BUILDING

PLEASE PRESENT THIS INVITATION
AT THE ENTRANCE
33RD AND EIGHTH AVENUE

FOR SECURITY PURPOSES
YOU MUST ARRIVE BY 10:00 A.M.
FOR ADMITTANCE TO EVENT

SOME QUOTES OF INTEREST

On the Destruction of Pennsylvania Station

Vincent Scully:

"Through it one entered the city like a god..... One scuttles in now like a rat."

from "Architecture and Urbanism" 1969

Paul Goldberger:

".... destruction of Pennsylvania Station- the single greatest act of architectural vandalism the city has ever seen."

from NYT April 15, 1990

Architecture View: "A commission that has itself become a landmark"

Herbert Muschamp:

"... was one of the greatest traumas New York City ever suffered."

"...the loss of the old Penn Station shocked the city to its senses..."

On the New Design for the Farley Building

"Mr. Child's plan deserves swift approval... This is the most important transportation project undertaken in New York City in several generations."

NYT, Sunday, May 16, 1999

Excerpt from Gov. Pataki's State of the State Address

January 6, 1999

Last year, we completed the historic renovation of Grand Central Terminal.

We preserved Grand Central, not only as a museum to past glories, but with high hopes for the future -- with the vision of making it a part of our commitment to mass transit -- a living, breathing part of our economy.

Now, to advance that vision, let's redevelop, rehabilitate and restore another American landmark -- Penn Station.

Americas' busiest transportation facility -- busier than the world's three largest airports combined -- should be America's best. And when our work is done, it will be.

With these and other initiatives, we will recommit ourselves to making New York the place where people from around the world come to gaze in wonder. And in the process we will reinvigorate our tourism industry, create new jobs, revitalize mass transit, and build on our state's unprecedented economic renewal.

And we've laid a sound foundation on which to build.

EMPHASIS ADDED

ack

SCHEDULE PROPOSALTODAY'S DATE 3/16/99ACCEPTREGRETPENDING

TO: Stephanie Streett
Assistant to the President and
Director of Scheduling

FROM: Karen A. Tramontano
Assistant to the President and
Counselor to the Chief of Staff

REQUEST: Brief remarks

PURPOSE: To unveil the model for the new Penn Station.

BACKGROUND: We have been very involved in the process of renovating Penn
Station. This would be an appropriate way to celebrate the
achievements.

DATE AND TIME: May 19, 1999 and 11 AM

DURATION: one hour

LOCATION: Penn Station, NYC

PARTICIPANTS: The President and planners of the new Penn Station.

OUTLINE OF EVENT: An event would be planned to celebrate plans for the new Penn
station. The President could drop by, unveil the model, make brief
remarks and depart.

REMARKS REQUIRED: Brief remarks

MEDIA COVERAGE: yes

RECOMMENDED BY: John Podesta, Karen A. Tramontano, Sen. Moynihan

CONTACT: Karen Tramontano/Carolyn Wu

ORIGIN OF PROPOSAL: Invitation

Daniel P. Moynihan
New York

99 MAR 2 P 3:22
United States Senate
Washington, D. C.
March 1, 1999

Stephanie
K

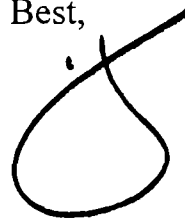
Dear John:

Great thanks for putting Mort Downey on the job. He has no equal in these matters.

Sunday's *Newsday* had an elegant account of what we are about, with a fine graphic.

Now for a launch date.

Best,



Mr. John D. Podesta
The White House
Washington, DC 20500

Attachment

o Anne Whitworth	o 03/08/99 04:45:32
o	o PM

Record Type: Record

To: Karen Tramontano/WHO/EOP
cc: Carolyn T. Wu/WHO/EOP
Subject: Mort Downey/Penn Station

Stephanie wanted me to get in touch with you regarding the letter that was sent to John Podesta from Daniel Moynihan regarding Penn Station. What are your thoughts on this and would should Stephanie do? Thanks, annie

A Mightier Penn

Station hopes to recapture its grandeur with renovation

By Hugo Kugiya
STAFF WRITER

By 7 a.m., the underground concourses of Pennsylvania Station are flooded with newly arrived columns of commuters who emerge from more than 20 track platforms, reluctance and the look of an overnight march in their eyes.

A surrogate dawn breaks in the tube of a fluorescent light, as the sleep-crusted travelers must greet the day in a place that never sees its light.

For almost 40 years, this New York gateway has operated as the basement of Madison Square Garden. Lit to the wattage equivalent of an overcast day, its surfaces dressed in a shiny, metallic material of unclear origins, it suggests a rec-room remodel of bachelor-den aspirations, a gateway not befitting its destination or history.

But within four years, state officials promise, the view from below will be significantly different as a new, historically respectful, architecturally ambitious, sunlight-filled Penn Station emerges from the post office building that fronts Eighth Avenue.

"It's a lousy building," Scott Russell, who commutes from Jamaica Station, said of the current structure. "You go to other great cities like Chicago and they have beautiful train stations. Grand Central [Station] is beautiful. Penn Station is . . . depressing."

The splendid, neo-classical structure was the original Penn Station was torn down in 1963 in favor of a new sports arena and office building.

The station, which serves the Long Island Rail Road, New Jersey Transit and Amtrak passengers, was sent underground but did not wither. Now, use is overtaking space. Cars and airplanes did not render trains obsolete. And economic prosperity, effective politics and civic morale have encouraged new development in Manhattan.

Next month, the state will unveil its \$315-million plan to incorporate the station into the historic James A. Farley Post Office Building, designed by the same architects who designed the original Penn Station to be its companion building.

Sen. Daniel Patrick Moynihan, who headed the federal government's involvement, said the new station will be one of city's greatest public landmarks.

"We have an identical building by the same architect sitting over the same tracks and a brilliant new design," said Moynihan, who in his youth shined shoes in the neighborhood around Penn Station. "God, we have to do this."

The renovation, which will not shed any of the station's current space, will be completed by late 2002 or early 2003. Planners expect actual construction to begin by January, with no interruption to either existing commuters or postal operations. Postal workers' most inconvenienced as the bulk of work will be done in Farley.

Using a comparable structure standing across the street was luck. Although not as ornate, the Farley building was designed in the same Beaux Arts style. Design of the new station, still being finalized, was assigned to the New York firm of Skidmore, Owings & Merrill, which has vast experience de-



Newsday Photo / J. Conrad Williams Jr.

WHAT'S OLD IS NEW AGAIN. Penn Station will expand into the post office across the street, regaining some of the style they once shared.



Newsday Photos / John H. Cornell Jr.

NIGHT AND DAY. Four pairs of marble statues named Night, left, and Day once adorned the entrances. One pair will be returned to the station.

signing airports.

"It is a uniquely American story of making good on a second chance," said Alexandros Washburn, an architect by training and president of the Pennsylvania Station Redevelopment Corp., chartered by the state in August, 1995, to oversee the completion of the project. "It crystallizes the optimism of this city."

The bulk of the cost of the project will be paid by the federal government, which has pledged \$100 million. The city has pledged \$25 million, the state \$75 million, of which \$35 million comes from the Metropolitan Transportation Authority. The difference will be covered by other federal sources and lease revenue from the new station's retail areas.

Agreement on financing proved

to find than agreement on a plan. The project stalled for several years mainly because agreement could not be reached on how to divide space in the post office, which handles about 2 million pieces of mail a day and services the 10001 ZIP code, which includes the Empire State Building.

It is considered by some to be ground zero for the country's postal system. The slogan which begins "Neither sleet nor snow . . ." was taken from classical text and engraved across the front of the building, and is often mistaken for the Postal Service's official slogan.

Ultimately, postal officials conceded not all the space in Farley was being put to optimum use. And politically, the Postal Service saw the wisdom of being a "good citizen to the community" instead of adopting a "bunker mental-

ity," said Randy Umscheid, in charge of facilities for the Postal Service.

Postal trucks will continue to load and unload mail, although they will do so below street grade. Planners are still figuring out where many post office functions will be relocated. But its most visible operation won't change. The grand retail lobby, at the top of the block-wide front steps, will stay put.

Bart Basile, the post office's project coordinator, is old enough to remember the original Penn Station.

"As a little kid, I remember the tremendous openness," said Basile, who grew up in Astoria and would accompany his aunt on shopping trips to Macy's.

In order to reclaim that openness in

F see PENN on Page A50

Bir d ing a Better Penn Station

PENN from Page A7

the Farley building, much of its insides have to be rearranged, without in- ing mail delivery.

ral light will be fed generously e... to the bottom depths of the station by an atrium to be created in the middle of the doughnut-shaped post office. Terraced concourses will share the light. Entrances will be large in scale and inviting. And a soaring ticketing hall for Amtrak passengers will be built between Farley and the existing annex building, built in the 1930s. The unused space between the buildings is currently shielded from street view.

Rather than re-create the old, the new design will weave new into the old, a compromise between the modern emphasis on function and a growing appreciation of older architecture that emphasized substantial materials and ornate designs.

"We'll never return to that opulence," Washburn said. "But we can build something with a sense of scale appropriate for the city.

"Buildings have meaning. What and how you build says something about you. The hope is to be able to look back at this building and say, 'What a small step toward so many bigger things.'"

Improvements, most notably the new ticketing hall, will primarily affect Amtrak passengers. However, all travelers will benefit as they will be encouraged to enter and exit through the Farley building, drawn to its light and open spaces.

"It's a great idea," said Russell, a commuter. "Most people who te to Manhattan arrive in the and leave in the dark. You don't see daylight until the weekend."

The LIRR concourses are located underneath Madison Square Garden, but its train platforms extend across Eighth Avenue underneath the Farley building. Passengers riding in the rear cars may find it easier to exit through the Farley building, rather than walking the length of the platform to exit through the LIRR concourse.

New York City Transit plans to renovate its subway station at Eighth Avenue and 33rd Street and link it to the new commuter concourse in Farley. The renovations will shorten the walk for LIRR passengers exiting in the rear cars and transferring to the Eighth Avenue subway station.

Farley, designed by McKim, Mead & White, the firm that also designed the nearby Pennsylvania Hotel, is by its resemblance to the old Penn Station a chance for redemption. Many have been stubborn to forget what they consider a crime: the demolition of a station built to last for centuries. Instead it stood for 53 years.

Marijke Smit, also of the Pennsylvania Station Redevelopment Corp., has done much of the footwork of locating pieces of the old station and arranging for their return. They will be incorporated into the new design, placed for convenient viewing. Citizens have come forward with pieces they hoarded years ago perhaps for a day such as this.

andelabra from the station's for-aiting room was found in storage

John the Divine Cathedral in Manhattan. A column was found on an estate in upstate New York. Balusters were found in the possession of a retired New Jersey newspaper columnist.

Smit, 26, born well after the demolition, waded thigh into the swampy New Jersey Meadowlands thought to contain pieces of the lost station that is part of her family lore. Sixty years ago,



IN TRANSIT. Passengers sit amid some of the construction work that eliminated the original Penn Station in favor of an arena and office building.



MAKING THE TRAIN. State officials say that without a makeover, Penn Station within 10 years will not be able to accommodate the growing number of commuters.

her grandmother, a beauty queen from Georgia, arrived in Penn Station with \$13 to her name, determined to make her mark in the city.

Smit cataloged some of the more significant finds, such as some of the 35-foot Doric columns that surrounded the building and the 20-ton, marble maidens, named Day and Night, one with eyes closed, the other with eyes open, posed around a giant clock. Four Day and Night pairs stood over four entrances.

One pair, removed from a New Jersey state park, will be returned to the new station, cleaned and restored. It is currently waiting in Newark at a bus cleaning facility. Another pair is part of a permanent Boy Scout monument in Kansas City. The Brooklyn Museum of Art has one Night, separated from her mate. The torso of a Day statue was found at a plant in the Bronx where stone is recycled into concrete.

Smit has a 1968 photograph of another Day, her chin smashed, dumped in

'Buildings have meaning. What and how you build says something about you.'

—Alexandros Washburn, president of the Pennsylvania Station Redevelopment Corp.

the Meadowlands, where she is presumably still buried. The fourth Night is unaccounted for. The vast open spaces of the New Jersey Meadowlands were used as a dumping ground during the demolition of the original Penn Station.

Ron LaBarca volunteered his New Jersey-based radar business, U.S. Radar, to search for ornamental and statuary remains of the old station buried in the Meadowlands. Usually hired by utility companies to search for hidden pipes and cables, and sometimes by the police to locate bodies, LaBarca is happy to oblige Penn Station.

"What intrigued me most was how beautiful stone work like that could be used as landfill," LaBarca said. "If we could contribute to bringing it back, that would be a nice feather in your cap. It's like finding the holy grail."

On a similar quest is Plainview resident Dave Morrison, whose passion is train station antiquity. He is proud of his part in the safe return of one of Grand Central Station's cast-iron eagles. And he is proud of his part in correcting history. He determined that Penn Station's stone eagles were carved from marble, not pink granite, as was long believed.

Of Penn Station's 22 eagles, he can account for 18. The whereabouts of four remain a mystery and are the object of his pursuit. Of the 18, three are on Long Island: one at the Hicksville train station, the other two at the Merchant Marine Academy at Kings Point.

Now a line manager for the Long Island Rail Road, and president of its Historical Society, he became fascinated with trains as a teenager, while working summers as a parking attendant in Croton Point Park. Sitting on a sand bank above the train yards in nearby Harmon, he watched the locomotives get fueled with coal. He became so familiar with the trains, he could lie in bed and identify them by the sounds they made across the still night air.

Esperanza Chamorro does not love trains as much as she needs them. An LIRR veteran who has commuted from Jamaica Station and Long Beach, Chamorro said she found train travel more comfortable in her onetime home of Mexico, where she said cars were quieter and passengers pacified by piped-in classical music. "And they call Mexico a Third World country," said Chamorro, obviously unimpressed with her first-world commute.

Don Epstein, who commutes from Syosset, said he can live with the current station with its busy storefronts, reliable air-conditioning and conscientious policing, if the train service itself is improved. "It's horrendous," he said. "The other day I caught a train at 6:49 a.m. to Jamaica Station and there was no heat. Cold air was blowing in. I changed trains. Still no heat. It's always something."

Builders of the new Penn Station cannot keep the air from blowing in, but they hope it will be worth the cold ride.

Penn Expansion Plan

While keeping the U.S. Postal Service in the building, the \$315-million renovation will convert much of the Farley building into a passenger terminal and create new access to existing train platforms. The renovation would double passengers' usable space in Penn Station from 136,000 to about 270,000 square feet.

Penn Plaza

The ticketing hall will have space added above it for daylight to enter.

James A. Farley Post Office Building

Madison Square Garden

8th Ave.

7th Ave.

- 1 First floor
- 2 Concourse
- 3 Lower concourse
- 4 Platform

Legend:
 ■ Penn Station
 ■ Current Penn Station

Ticketing concourse for Amtrak/IRR tickets will not be sold in the Farley building, but the renovated building will have information screens on IRR departures.

Planned grand entrance

First Floor

Airline offices, VIP waiting, Airline ticketing office, Administration, Police

Two grand entrances will be built on 33rd and 31st Streets on both ends of the new ticketing hall.

About 60,000 square feet of retail space will be located on three of the renovated floors.

The atrium of the Farley building, currently sealed off, will be reopened to create the light-filled core of the Penn Station addition. The atrium will continue through three levels and shed light on the tracks.

Open to below

Concourse

Amtrak general waiting areas including a frequent traveler lounge will be here.

Amtrak will build a first-class lounge on this level.

Area will have many new escalators.

New Jersey and Long Island commuters can use this level to access the train platforms.

Lower Concourse

Connection to current Penn Station

West End concourse open to below train platforms below

Platform Level

The tail ends of IRR, Amtrak and New Jersey Transit trains already stop beneath the Post Office building. Now passengers will be able to enter and exit the train platforms from either the Farley building or Penn Plaza.

to current Penn Station

3. ~~Coordination of space requirements and plans with projections of expenditures and Federal employment in the Bureau of the Budget and the Civil Service Commission.~~

4. ~~Periodic management surveys of space utilization by the departments and agencies, related to the general standards which are formulated.~~

GUIDING PRINCIPLES FOR FEDERAL ARCHITECTURE

In the course of its consideration of the general subject of Federal office space, the committee has given some thought to the need for a set of principles which will guide the Government in the choice of design for Federal buildings. The committee takes it to be a matter of general understanding that the economy and suitability of Federal office space derive directly from the architectural design. The belief that good design is optional, or in some way separate from the question of the provision of office space itself, does not bear scrutiny, and in fact invites the least efficient use of public money.

The design of Federal office buildings, particularly those to be located in the Nation's Capital, must meet a twofold requirement. First, it must provide efficient and economical facilities for the use of Government agencies. Second, it must provide visual testimony to the dignity, enterprise, vigor, and stability of the American Government.

It should be our object to meet the test of Pericles' evocation to the Athenians, which the President commended to the Massachusetts Legislature in his address of January 9, 1961: "We do not imitate—for we are a model to others."

The committee is also of the opinion that the Federal Government, no less than other public and private organizations concerned with the construction of new buildings, should take advantage of the increasingly fruitful collaboration between architecture and the fine arts.

With these objects in view, the committee recommends a three-point architectural policy for the Federal Government:

1. The policy shall be to provide requisite and adequate facilities in an architectural style and form which is distinguished and which will reflect the dignity, enterprise, vigor, and stability of the American National Government. Major emphasis should be placed on the choice of designs that embody the finest contemporary American architectural thought. Specific attention should be paid to the possibilities of incorporating into such designs qualities which reflect the regional architectural traditions of that part of the Nation in which buildings are located. Where appropriate, fine art should be incorporated in the designs, with emphasis on the work of living American artists. Designs shall adhere to sound construction practice and utilize materials, methods, and equipment of proven dependability.

12 REPORT BY AD HOC COMMITTEE ON FEDERAL OFFICE SPACE

Buildings shall be economical to build, operate, and maintain, and should be accessible to the handicapped.

2. The development of an official style must be avoided. Design must flow from the architectural profession to the Government, and not vice versa. The Government should be willing to pay some additional cost to avoid excessive uniformity in design of Federal buildings. Competitions for the design of Federal buildings may be held where appropriate. The advice of distinguished architects ought, as a rule, to be sought prior to the award of important design contracts.

3. The choice and development of the building site should be considered the first step of the design process. This choice should be made in cooperation with local agencies. Special attention should be paid to the general ensemble of streets and public places of which Federal buildings will form a part. Where possible, buildings should be located so as to permit a generous development of landscape.

THE REDEVELOPMENT OF PENNSYLVANIA AVENUE

One of the distinctive features of the American Republic is that from the earliest days the Nation's Capital has been located in an area set apart for that special purpose. No one visiting Washington can fail to recognize that the Government established here in the 18th century was something new in the world, and that the men who created it were fully conscious of the greater enterprise on which they had embarked.

The plans for the city of Washington, drawn for the first President by Maj. Charles Pierre L'Enfant, began with the location of the principal buildings of the new Government and the great avenues that would connect them. The "grand axis" of the city, as of the Nation, was Pennsylvania Avenue leading from the Capital to the White House, symbolizing at once the separation of powers and the fundamental unity in the American Government.

Just as the new Government was not founded on small aspirations, neither did Washington or L'Enfant make any little plans. The city

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HEADLINE: Righting a wrecking ball wrong in New York City;
Penn Station's lost grandeur to be restored

BYLINE: By Fred Kaplan, Globe Staff

DATELINE: NEW YORK

BODY:

Rare are the moments when mortals are allowed to reverse the mistakes of their past. New York City won such a reprieve last week, as an unlikely array of bureaucrats, politicians, and visionaries decided that, yes, they will rebuild the glory that was once Pennsylvania Station.

It was nearly 35 years ago - on Oct. 28, 1963 - that the city planners started to tear down the old Penn Station, an act that Brendan Sexton, president of the Municipal Arts Society, recalls as "one of the great cultural sins of our time."

Senator Daniel Patrick Moynihan, a New York Democrat, recalls looking up at the wrecking balls that toppled the marble towers and grand sculptures of the railway palace - constructed in 1911, modeled after the ancient Baths of Caracalla - and thinking, "What has happened to us? What have we become?"

Moynihan has been waging a campaign for years to restore this lost grandeur. For one of President Clinton's early trips to the city, Moynihan showed him the Farley Post Office Building, a massive structure graced with a two-block row of 50-foot-high Corinthian columns, situated just west of where the terminal once stood, at 33d Street and Eighth Avenue.

The Farley was built in 1913 as a companion to Penn Station, designed by the same architectural firm, McKim, Mead & White. It is still in good shape, thanks to preservation laws that were passed since the era of casual demolition.

The train tracks still run right underneath. The post office no longer needs its entire 1.4 million square feet. A new Penn Station, strikingly similar to the old, could be created inside the Farley building.

Clinton liked the idea. So did Governor George S. Pataki, when Moynihan lobbied him shortly after he was elected in 1995. A year later, Pataki set up the Pennsylvania Station Redevelopment Corp.

The Boston Globe, March 8, 1998

Architects were ~~commissioned to draw models~~ for a new interior, featuring the same high ceilings, glass-and-steel atrium, grand skylight, and, above all, the sense of vast space that older New Yorkers remember - still with a breath of awe - from the original.

The US Postal Service, not wanting to cede its turf, resisted the plan. Compromises were made. The train station will take up 400,000 square feet of the space rather than the 700,000 that its advocates desired; the remainder will be shared by the post office and retailers, whose leasing fees will pay for one-third of the project's estimated \$ 300 million cost. (The federal government has committed \$ 100 million; the state and the city will split the rest.)

Finally, last Tuesday, postal officials agreed to the plan. That night, on the Air Force One flight they shared to attend Time magazine's 75th anniversary party at Radio City Music Hall, Clinton told Moynihan: "The post office is yours."

The next day, at the official announcement, Moynihan called it "an epochal moment." Clinton said the new station would be "worthy of the future and worthy of New York City."

Nobody ever made such claims for the structure that calls itself Pennsylvania Station today - the "rabbit warren" (as the American Institute of Architects' "Guide to New York City" describes it) that replaced the grand hall.

Where once there was Roman Imperial, there is now, as the architecture critic Ada Louise Huxtable put it, "Investment Modern" - the monstrous concrete cylinder of Madison Square Garden, flanked by a 29-story glass-and-concrete box. The train station is squashed underground, fitted with dreary lighting, low ceilings, and no sense of a scheme.

Norman Mailer once compared the new terminal to "the inside of a large airport," and predicted it would inflict "the same sense of subtle nausea" on the scrambled souls entering and leaving the city.

Vincent Scully, in his 1969 book "Architecture and Urbanism," wrote of the old Penn Station, "Through it one entered the city like a god." Of the new, he continued, "One scuttles in now like a rat."

Many New Yorkers still wonder how anyone could have dreamed of tearing down something so grand. Some wondered how at the time. The authors of the encyclopedic "New York 1960" noted, "The destruction of Pennsylvania Station was considered nearly inconceivable to many observers until the moment the wrecking balls hit."

On Aug. 2, 1962, as the demolition plans became known, a group of young architects and writers, who called themselves the Action Group for Better Architecture in New York, staged a protest outside Penn Station's colonnade, carrying placards that read "Ban the Wreckers" and "Don't Demolish It - Polish It!"

Even Modernist architect Philip Johnson joined in, saying that Penn Station makes "you realize that man can build nobly."

The Boston Globe, March 8, 1998

Still, these were minority views. "The common notion back then," Sexton said in an interview, "was that history meant old, old meant decrepit, and decrepit meant you should tear it down."

The property magnates who sought to transform the city placed a premium on efficiency, not aesthetics. Advocates for historical preservation were seen as nostalgic eccentrics.

When the last wall of Penn Station tumbled in the summer of 1966, Huxtable wrote that it landed "not with a bang or a whimper, but to the rustle of real estate stock shares."

Penn Station may have been the most stunning case of the misplaced "modernization" that befell New York City architecture in the 1950s and early 1960s, but it was far from unique.

Writer Pete Hamill, in an article 10 years ago, lamented dozens of "the vanished ornaments of our city," smashed to rubble for the sake of ugly high rises and parking lots. "Growing up here, you learned one bitter lesson," he observed. "Whenever something is destroyed for the crime of being old, what replaced it was infinitely worse."

Just a few years before the downing of Penn Station, the same developers planned to turn Carnegie Hall into a ghastly tower that resembled a pockmarked version of the slab in "2001: A Space Odyssey." They would have succeeded, too, had it not been for a coalition of celebrity-musicians, such as Isaac Stern and Leopold Stokowski, and some wealthy music-loving corporate executives.

Carnegie's near-miss and Penn Station's fatality were what triggered the passage in 1965 of the New York City Landmarks Preservation Commission Law, protecting historic sites from developers. About 2,000 buildings have been given "landmark status" in the decades since. Even so, plenty of cherished structures have hit the dirt - the old Metropolitan Opera, the Singer Tower, the Helen Hayes Theater, and the Villard Houses, a string of Renaissance-style homes built in midtown in the 1880s by McKim, Mead & White.

Sexton emphasized that what was lost with all the destruction - and what is gained by Penn Station's revival - is more than just prettiness. "Great public spaces are what makes a great city," he said. "If you have a concentration of people and you don't have places where they can come together, all you have is a crowd."

Charles Gargano, chairman of the Pennsylvania Station Redevelopment Corp., values the project mainly for its economic and logistical value, but he, too, feels the tug of childhood memories.

"I grew up in Park Slope, Brooklyn," he said. "I came into Penn Station when I was a kid, it was my gateway in and out of the city. Here we have a chance, the kind that only comes up every 100 years or so, to recreate something that has vanished."

GRAPHIC: PHOTO, 1. The entrance to Penn Station at 9th Avenue sits across from the Farley Post Office Building, which will house a renovated station. / AP PHOTO 2. The original Penn Station, demolished in 1963, was constructed in 1911

The Boston Globe, March 8, 1998

and modeled after the ancient Baths of Caracalla. A new interior will feature the kind of glass-and-steel atrium that the original had. / AP PHOTO

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ARCHITECTURE

ARCHITECTURE VIEW

In This Dream Terminal, Past and Future Collide

By HERBERT MUSCHAMP

ALREADY, IT IS A LANDMARK; THAT SOARING arch of white steel, rising above granite walls of classical Beaux-Arts grandeur. Depicted in architect's renderings with sunlight streaming through its sparkling glass skin, the arch brings out the primal emotions aroused by the sight of a rainbow after a storm. It may be years before this vision materializes. The \$315 million needed to build it is not yet in hand. But Amtrak's proposal to resurrect Pennsylvania Station from a pit beneath Madison Square Garden and enshrine it within the landmark general post office building across the street has aroused more anticipation than any civic project in years.

No wonder, for this project pushes some of the hottest buttons in architecture and urbanism today: Public space. Infrastructure. Mass transit. Regional planning. But the hottest button of all is one that touches off a painful memory: the destruction of the original Pennsylvania Station station 30 years ago. The razing of this station, McKim, Mead & White's 1910 masterpiece of Beaux-Arts design, was one of the greatest traumas New York City ever suffered. Public reaction was profound, and in some ways beneficial. Historical preservation was transformed from a genteel pastime to a nationwide movement with political clout. Architects began to admit that the Modern movement was turning out to be less than a boon for cities. Above all, New Yorkers began to assert a proprietary interest in the city as their collective

cultural heritage. Still, New York has never completely recovered from the station's loss. How could it? Each day, more than 500,000 commuters — 38 percent of Amtrak's total national ridership — descend to the abyss Penn Station fell into. Even those with no memory of the old station can recognize the present one as a symbol of urban decline. Though the loss of the old Penn Station shocked the city to its senses, the idea persists that the shock may have come too late to save it.

With Amtrak's proposal, then, we're not dealing solely with the pragmatic world of glass and granite, tracks and timetables. We enter the realm of symbols and memories and the emotions they evoke. Do cities get a second chance? That is the fearsome question this project raises, and, of course, no building can turn back the clock. A new Penn Station won't bring the Normandie back to the harbor or the Lunts back to Broadway. It won't roll back the car and the highway, the forces chiefly responsible for undermining the old station and the old New York. But it could bring some important reconstructive forces into sharper focus.

Designed by the architectural firm Hellmuth, Obata & Kassabaum, the proposed station is a tribute to the fact that grass-roots movements can triumph. The preservation movement did not sicken and die. It has become integral to the way cities do business. That is why the James A. Farley Building (as the soon-to-be-vacated post office is called) is still around today, and why it could one day have a public use worthy of its scale. Designed in 1918 by William Kendall of McKim, Mead & White, the Farley Building would not only receive Amtrak's passengers in style. It would also send the immensely cheering

Plans for a new Penn Station push some of the hottest buttons in architecture today.

message that civic will can be exerted to effect, and not always in the wrong direction.

The steel parabolic vault in the station's great hall (at 120 feet, it matches the height of the concourse at Grand Central Terminal) also sounds a note of victory. It is an arch raised to commemorate the triumph of mass transit over those who seem to think there's something un-American about it.

The modernity of the arch is apt. While the McKim, Mead & White building harks back to the past, the real promise of the proposed station is that it looks ahead toward the use of the mass transit as a tool for reshaping the metropolitan region. Amtrak's inter-city riders are only a small fraction of the travelers who use Penn Station. The great majority are local commuters on New Jersey Transit and the Long Island Rail Road. Many of them also regularly use the station's connecting subway lines. The opportunity now exists to make Penn Station a true regional hub, functionally and architecturally. The goal is not just to create a more comfortable environment but to attract more riders to mass transit and thereby increase public support for it.

THE PLAN ONLY PARTLY REALizes this opportunity. The Regional Plan Association, which strongly endorses the new station, is calling for a more ambitious program that would join the region's seven rail systems in a network. Coupled with other regional strategies to make commuting more attractive — like Skidmore, Owings & Merrill's community development guidelines for areas served by New Jersey Transit — the new Penn Station could become a means of redefining the relationship between the city center and the metropolitan region.

But those who hope that the new station will help New York regain its civic soul must reckon with a crucial difference between this project and the original station: the amount of space, and the degree of visibility, that the plan dedicates to retail shopping. In the post office building, roughly equal space would be set aside for retail and for circulation and waiting areas. The great hall itself would be ringed with two tiers of restaurants and shops, and the steel vault would be hung with giant electronic advertising panels facing into the waiting area.

This picture contrasts sharply with the vintage photographs of the original Penn Station and with the idea the station embodied. When people use words like majestic and civic splendor to describe the old station, they're not just talking about high ceilings and classical columns. They're evoking an ideal of public amenity: the idea that even in the citadel of private enterprise, some places will not be governed by the bottom line.

The original Penn Station was a monument to that ideal. To build it, Charles McKim talked the railroad out of its plan to build an enormous hotel in the air space over the station. As Lewis Mumford later observed, the lack of advertising in the station was "a point the European traveler often remarked on with surprise, as a pleasing contradiction in the land of the almighty dollar." Penn Station's glory, in other words, wasn't just what was there. It was what wasn't there.

But the glory had dimmed some years before the station was razed. In the mid-1950's, a modernization program equipped the station with shops, booths, television monitors, even cars on revolving drums. Mumford, predictably horrified, described the results as "a vast electronic jukebox," adding, "A West 42d Street garishness and tawdriness characterize the whole recon-

struction."

What would Mumford make of the proposed station's advertising panels? The tiers of shops? "One entered the city like a God," the architectural historian Vincent Scully famously wrote of the original station. "One scuttles in now like a rat." Is the idea now that one should come browsing in like a shopper?

But before we mount Mumford's high horse and go charging along 33d Street to denounce commercial defilement, it's worth recalling that the proposed station began as a shopping expedition. Three years ago, Amtrak asked a group of private developers to submit proposals to upgrade Penn Station's retail operations. The plan to expand the station into the post office building across Eighth Avenue grew out of discussions with Penn Station Associates, the winning developer, which saw the chance to create something of urban as well as commercial value. The realistic choice, in other words, was not between a new Penn Station with retail shopping or one without it. The choice was between shopping with or without a new Penn Station.

In a sense, the developers and architects guided Amtrak toward McKim's ideal. If the result differs, that is largely because the railroad's fortunes have changed. In McKim's day, trains made a profit. Today, they are operated by the Government, with shaky political support. Until the Government is prepared to back all the nice talk about rebuilding the nation's infrastructure, Amtrak must turn to the private sector for support.

To grant this, however, is not to say that retail uses should have unlimited license. Indeed, the issue is not primarily how many stores there ought to be in train stations. It is how the partnership between the public and private sectors should be configured in the creation of public works. At a time when public works are once again on the table, this issue is paramount. Indeed, it is just as important today as architectural preservation was 30 years ago.

As with all public-private developments, the question with Amtrak's proposal is, where do you draw the line? The station's planners compare their project to other recently renovated monumental stations: Union Station in Washington and 30th Street Station in Philadelphia. But they are radical-

ly different models. In Philadelphia, the station has been beautifully restored without an increase in retail uses; it is still a station. Union Station, by contrast, is now a spectacularly beautiful shopping mall where travelers are apt to feel like second-class citizens. While the station's architecture has been preserved, its character has been lost.

The planned Penn Station would fall somewhere between these two models. The architects have conceived the steel vault as a visual screen that would partly veil the shops around the perimeter of the hall and put the visual focus on transportation. That is one reason they have brought the base of the arch straight down to the floor. This conspicuous display of engineering is designed to be the visual equivalent of "All aboard!" In the same spirit, the developers pledge to limit retail to what they call "noncommitted" shopping: purchases of less than \$100.

These provisions are important, not only because they draw a line that is reasonable, given how the plan originated, but also because they reflect the recognition that there is such a line to draw. It's that recognition that has been so appallingly absent in recent years. Supporters of projects like Union Station often cite increased numbers of visitors

as evidence of their success, but that measure does not take into account the qualities of place that have been obliterated in the process. How do you measure the submersion of a place like South Street Seaport beneath waves of merchandise?

More to the point, how do you retrieve the idea of a station from waves of disbelief in the future of trains? How can a building restore to civic dignity the sensations of arriving in a great city or decompressing from its tensions? It's easy to accommodate shoppers. But how can architecture honor those who share what Walter Benjamin called "the passion for waiting"?

Shops and signs can enhance these sensations. But there is a difference between citizens and consumers, and one of the major functions of public space is to keep that distinction clear. Market forces helped to destroy the old Penn Station, and now they have created the opportunity to build a new one.

It is up to the public sector to keep those pressures in check. If the line can be held here, the result will be more than a stunning new terminal. It will be a signal that public works are headed down the right track. □



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THE NEW YORK TIMES, FRIDAY, MARCH 6, 1998

Putting Pizazz Back in Public Works

By Daniel Patrick Moynihan

New York has had a good week in Washington. Yesterday, a bipartisan group of senators announced that the Budget Committee had found another \$5 billion for transit, boosting the total under the new Intermodal Surface Transportation Efficiency Act (Istea 2, in Congressional parlance) to \$41.2 billion. If enacted, it would be the largest amount ever devoted to transit in a six-year authorization. More than \$6.6 billion for New York!

The day before that, agreement was finally reached to build a new Pennsylvania Station in the James A. Farley Post Office Building, which was built across the street from where the great old station used to stand and was designed by the same architects. Construction could begin this summer.

And yet, despite such bits of good fortune, New York transportation policy remains in large part mired in the four-lane-highway era. We still haven't entered the next age.

It is a truth universally acknowledged that grandparents learn a good deal from grandchildren. An example occurred in our house not long ago when Michael Patrick, age 7, received as a gift a toy train. Not, however, the traditional Lionel set. This was a scale model of Transrapid 07, a two-car "Superspeed Maglev System" being built to run from Hamburg to Berlin in Germany, beginning in 2005.

So they're going to do it! They're going to build a train that can make a journey of 292 kilometers — more than 180 miles — in an hour. I visited the test site in Einsieden (near Bremen) in the mid-1980's and rode on

Transrapid 06. It was apparent then that they could. But would they? Clearly, now, they will. Indeed, the box the toy came in shows the exact route.

Just as clearly, we won't. This is a shame. Magnetic levitation is the most important development in transportation since the airplane.

It is, in fact, a combination of railroad, automobile and airplane. Maglevs lift the fuselage from a guide

How about a first-class train to go with that first-class train station?

rail and then speed it along at up to 300 miles per hour. No friction, no noise, no exhaust. A miracle. It was invented on the Bronx-Whitestone bridge.

A generation ago, on a Friday night in February 1960, James R. Powell, a young nuclear engineer at Brookhaven National Laboratory on Long Island, was driving back to M.I.T. Soon he was stuck in the permanent jam at the bridge's toll-booths. By the time he had gotten through, he had thought up maglev — no great feat if you're a 28-year-old genius. He and a colleague, Gordon T. Danby, presented the first paper on the subject at an engineering conference in 1966, and the race was on.

I became involved with the matter in 1977 as a member of the Senate Committee on Environment and Public Works. The new technology seemed wonderfully friendly to both subjects, which so often collide in our committee. How to clean up the air and keep moving at the same time? This new type of train was an answer.

Maglev legislation was introduced. Conferences were held. But somehow, nothing happened. In the meantime, other nations were snatching up the idea.

In 1989, I published an essay in *Scientific American* titled, "How to Lose: The Story of Maglev." The argument was simple. The United States had invented a wholly new mode of transportation but was watching others put it to use.

Money was not the problem. The 1991 Intermodal Surface Transportation Efficiency Act explicitly stated that the Interstate Highway System was now completed and that the country was to look to new and more efficient modes of transportation. A total of \$725 million was authorized to develop a prototype maglev program. It was New York's for the asking; we never asked.

More important, the 1991 legislation provided \$5 billion — Highway Trust Fund money — to repay New York for building the Gov. Thomas E. Dewey Thruway, which became the model for the Interstate System. The installments, a third of a billion a year, began to arrive, but nothing new, certainly not maglev, was proposed.

The Senate has now taken up the follow-up to Istea 1. This time around there is almost \$1 billion authorized for maglev. But among the states, only Nevada, California, Florida, Maryland and Pennsylvania show great interest.

Speaking generally about rail transportation, Nathan Glazer recently wrote that "thanks to the political realities of the United States, what is possible for every advanced nation is beyond our grasp and imagination." Nowhere is this more striking than in New York City.

For the longest while we defined ourselves by spectacular public works. And speed. The Croton Aqueduct, 41 miles to 42d Street, concluding with a fantastic Egyptian revival reservoir, was approved by referendum in 1833 and opened in 1842. Pick

and shovel all the way, Central Park took two years. More gunpowder than was used at Gettysburg. The Empire State Building — a public work, really — 14 months. Steam power.

Now? The plain fact is that we have developed a civic culture in which prestige more often goes to those who prevent the city from developing than to those who enable it. No more Moses.

Things could change. New York is the only major city in the world without a rail connection to its major airport. But after 30 years of "planning," it might now get one — a modest link from Queens to Kennedy financed by a passenger ticket tax. And we will have a new Penn Station.

Imagine what we might someday have — a maglev loop, 15 minutes from a resurrected Pennsylvania Station to Kennedy, La Guardia and back. Folks would write home about that. Even to Berlin. □

Daniel Patrick Moynihan, a Democrat, is the senior Senator from New York.

87th Congress }
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REPORT TO THE PRESIDENT BY THE
AD HOC COMMITTEE ON FEDERAL
OFFICE SPACE

COMMITTEE ON PUBLIC WORKS
HOUSE OF REPRESENTATIVES



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Preservation

THE MAGAZINE OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION



50
years



Rising from the rubble

A bold new plan promises an afterlife for Pennsylvania Station, the much-lamented New York landmark. **by Anne Matthews**

ALSO: LINDBERGH AT REST • BLACK COLLEGES • ATHENS UNDERGROUND

SENATOR MOYNIHAN ANNOUNCES AGREEMENT REACHED ON NEW YORK'S NEW PENNSYLVANIA STATION

Senator Daniel Patrick Moynihan of New York has announced today that all major parties involved in the creation of a new Pennsylvania Station in the James A. Farley Post Office Building have reached a tentative agreement on the fundamental issues allowing the project to proceed as planned. A formal Memorandum of Understanding (MOU) will be subject to final approval of the United States Postal Service Board of Governors.

The United States Postal Service and the Pennsylvania Station Redevelopment Corporation -- with members appointed by the Federal government, Governor George Pataki and Mayor Rudolph Giuliani -- will join in partnership to build a world-class train station in the historic Farley Building. They will jointly select a development manager and an architect for the project which will involve the historic rehabilitation of the entire building over time.

The parties will face the challenge of transforming this landmark building while maintaining the very high level of postal operations in the New York District. Additionally, all parties, including Amtrak, have agreed on dedicating the required portions of the building to the future train station.

Senator Moynihan said, "President Clinton has put his best people to work on this project for which I am enormously grateful. With the cooperation and partnership of the Postal Service, we are now on our way to rebuilding Pennsylvania Station. This is an epochal moment, a turning point. New York has awoken."

Deputy Postmaster General Mike Coughlin said, "This agreement ensures the cooperation of all parties in serving two essential interests of the public: maintaining first-rate postal operations in the James A. Farley Building and providing a world-class train station as befits the gateway to the great City of New York."

Governor Pataki said, "History will judge us by what we accomplish as we renew New York. Restoring the Farley Building as a world-class rail hub, while echoing the beauty and grandeur of the lost McKim, Mead and White Penn Station in a building designed by the same architects, will provide history a true sense of the heights we reached in the late 20th century. Senator Moynihan should be recognized for his tireless efforts and vision to bring this project to fruition."

Mayor Giuliani said, "I would like to thank Senator Moynihan for playing an important role in bringing this project to fruition. New York City will now have a first-class train station to complement its position as Capital of the World. The construction of this new station is yet another example of New York City's renewed ability to undertake major projects -- projects which will become models for the rest of the nation."

Chairman Gargano of the Pennsylvania Station Redevelopment Corporation said, "Every so often, maybe every hundred years, the public sector has a chance to stand up and build what it believes in. How well we rebuild is going to say a lot about us and what our city will be like in the future."

The project will provide direct passenger access to Pennsylvania Station's platforms which lie just underneath the Farley Building, improving safety and making the station fully accessible to all people, regardless of disability. It is estimated that nearly 50 million people will use the new facility by 2015.

The new station in the Farley Building will attempt to re-create the majesty of the original Pennsylvania Station, which was torn down in 1963. The original Pennsylvania Station included a passenger arcade, a monumental ticketing hall, and a magnificent skylit concourse. At the Farley

Building, work will begin first on the new skylit boarding concourse in the building's east courtyard.

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

March 4, 1998

STATEMENT BY THE PRESIDENT

Last October, at the request of Senator Moynihan, the White House began meetings with the Department of Transportation, the U.S. Postal Service, the General Services Administration, Amtrak, the Pennsylvania Station Redevelopment Corporation, and local officials to find a way to designate the James Farley Post Office Building in New York City as the new home for Penn Station.

Today, I am happy to announce that an accord has been reached on Penn Station and plans to restore the James Farley Post Office Building are now underway. I applaud Senator Moynihan's leadership and those involved in creating this magnificent opportunity.

In 1993, I asked Congress to act on a vision to build a new, beautiful railroad station in Manhattan worthy of the future and worthy of New York City. Today, that vision has become a reality.

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HEADLINE: An Appreciation;
Style and Symbolism Meet In Design for Penn Station

BYLINE: By HERBERT MUSCHAMP

BODY:

Beaux-Arts on the rebound? No. A great act of civic vandalism undone? That was never in the cards. But if you can set such golden platitudes aside, you may begin to appreciate the intrinsic merits of the superb new plan to remodel the historic James A. Farley Building, the old general post office on Eighth Avenue between 31st and 33d Streets, into a future home for Pennsylvania Station.

It would be folly to see this plan as an attempt to resurrect the original Penn Station, the legendary McKim, Mead & White edifice that was torn down in the mid-1960's and has haunted the city's conscience ever since. On the contrary, the best news about this plan is that it should finally lay Penn Station's tired old ghost to rest.

Designed by David M. Childs of the New York office of Skidmore, Owings & Merrill, the new plan offers a lean, sinewy architecture that is held together, both visually and structurally, by metal trusses. Within the Farley Building's stone wrapper of classical columns and pilasters there are bright, airy interiors, consistently logical patterns for passenger circulation and a spectacular flow of space that cascades from street level down to the train platforms four stories below.

The design is to be unveiled by President Clinton on Wednesday in a ceremony at the Farley Building. Gov. George E. Pataki, Senator Daniel Patrick Moynihan and Transportation Secretary Rodney Slater are expected to attend, as well as Charles A. Gargano, president of the Empire State Development Corporation, and other public officials.

The project faces several obstacles before work can proceed. About \$134 million of its estimated \$484 million cost is not yet in place. (About \$350 million has already been committed from Federal, state and city sources; officials involved in the project say they hope Mr. Clinton's appearance will spur approval of the rest.) The design might also face challenges from the state's historic preservation officer, Bernadette Castro, whose approval is required before alterations can be made on the landmark structure.

Mr. Childs's plan deserves swift approval. But the design's esthetic and functional virtues may well be secondary to its symbolic value. In an era better known for the decrepitude of its infrastructure than for inspiring new visions of the city's future, the plan comes as proof that New York can still

The New York Times, May 16, 1999

undertake major public works. This is the most important transportation project undertaken in New York City in several generations.

Penn Station is already the nation's most heavily trafficked transportation center. When completed in 2003, it will serve more passengers a year than the three regional airports combined. It will provide a hub for major transportation systems, including Amtrak, the New Jersey Transit System, the Long Island Rail Road, the city's subway system and new rail links to Kennedy and Newark International Airports.

The Farley Building, which covers more than eight acres, was constructed in two stages, each part roughly the same size. Mr. Childs's design takes advantage of this two-part configuration.

The Postal Service will continue to occupy most of the building's 1935 annex -- the western half of the site -- mainly for trucking in the tons of unsolicited mail order catalogues that daily clog the nation's mailboxes. The new station will be housed in the original part of the building, completed in 1913. But the Postal Service will continue to operate its retail office at the top of the grand staircase that extends the full length of the Eighth Avenue facade. New Yorkers will still have the horrible pleasure of bounding up the stairs as midnight approaches each April 15.

When the annex was constructed, a 90-foot roadway was installed between it and the original building as a docking station for trucks. Mr. Childs's plan converts this space into the station's main entrance and ticketing hall. The hall is sheltered beneath a soaring roof that is braced on the west side by a huge metal truss. Despite its scale, the truss makes an ethereal impression. Its struts are thin, and Mr. Childs would like to fashion them from nickel, perhaps in memory of the nickel silver that graced the tables in the dining cars of yore. This metal takes the light like a star. You want to send it a rose.

The truss is shaped in a curve that recalls a radio antenna, an apt piece of symbolism for an era in which the satellite has gone far toward replacing the mail train as a communications relay. On the east side, the truss is draped with a glass skin that tapers down toward the edges, making a series of graceful, geometric folds that eventually splay out to form wedge-shaped canopies. These project out over the sidewalks at either end.

Rising 75 feet above the Farley Building's roof line, the curving space frame is the design's most conspicuous exterior feature. Slicing the building neatly in two, it indicates from afar that the station's entrances are at midblock, halfway between Eighth and Ninth Avenues. It also allows natural light to flood the ticketing hall. This will be a great public space.

Once inside, air travelers will be able to check in and deposit their bags at counters, located on the west side of the hall, before boarding the train to the plane. First-class passengers will have the option of waiting for the train in lounges on the level below. Rail passengers will be ticketed at counters lining the east side of the hall. They can then proceed into the station's most spectacular space. Now called the train concourse, it is housed within the enclosed courtyard that was once the main sorting room for the city's mail.

Overhead, double trusses of steel have been retained from the original design. In renderings, the trusses look heavy, even oppressive. This should

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not be surprising, for they once contained catwalks patrolled by inspectors whose job was to see that the sorters below were not pocketing the mail. In the station, the catwalks will be gone, the trusses will support clear skylights, and their ponderousness will be considerably mitigated by the space cascading beneath them.

This cascade is the interior's most dramatic feature. The descent from the ticketing hall to the trains will be made by escalator, broken in stages by two platforms, each almost two blocks wide. On their way to the trains, departing passengers will command clear vistas from street level to the tracks.

The platforms, which Mr. Childs calls "trays," will hold seated waiting areas and will be ringed by shops and restaurants. The station will include about 50,000 square feet of retail space in all. A media wall, surrounding the departure board, can be programmed to announce weather conditions, cultural events and other information about travel destinations. The best place to get short ribs in St. Louis. Land prices in the Rockies. Elvis sightings in Memphis. Crime rates on Capitol Hill.

In short, the train concourse is the reverse of the fluorescent-soaked, bargain basement ambience of the present Penn Station. It should create the monumental sense of occasion for which the old Penn Station was justly celebrated.

Some preservationists would like the metal truss to be scaled back in size, so that it would be barely visible from the street. There have also been calls for a small "classical" waiting room to be placed on the station's street floor level. Such ideas expose an extremely shallow view of history. What the plan offers now is a huge classical waiting room. And the truss, in its present scale, is not merely a flashy modern flourish. It is the key to the whole design. It's a sign of recognition that structural expression is the classicism of our time.

This idea was implied in the platform concourse of the original Penn Station, where columns and arches of steel echoed the Beaux-Arts design of the general waiting room but were left uncovered by masonry cladding. Until the concourse's glass roof was blacked out by wartime requirements, it could be seen that this was essentially Crystal Palace architecture. Like Joseph Paxton's 1851 London exhibition hall, this was a precursor of the metal and glass structures later built in what would come to be called the International Style.

Penn Station as a whole, however, perpetuated the problem that had perplexed architects in the 19th century and prevented that style from coming to fruition. Throughout Europe, in fact, no building type better embodied that problem than the metropolitan train station. With its metal shed concealed behind a masonry facade, the station epitomized the dichotomy between architecture and structural engineering. And it dramatized the extent to which engineering often exceeded architecture in expressive power.

Victorian architects were haunted by this discrepancy. It would take another generation before modern architects like Mies van der Rohe, Le Corbusier and Walter Gropius resolved the dichotomy. They accomplished this by stripping away the historical styles and allowing structural engineering to shape architectural form.

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This act of synthesis proved a mixed blessing. On the one hand, it contributed to a discrediting of period revival architecture. It made it possible for owners to contemplate tearing down such glorious buildings as Penn Station, the Produce Exchange Building and the Astor Hotel. At the same time, the fusion of architecture and engineering gave birth to a classical style for the machine age, as epitomized by the Seagram Building on Park Avenue.

No firm did more to propagate this style than Skidmore, Owings & Merrill. New York is replete with examples, including the Manufacturers Hanover Trust Building (now Chase Bank) on Fifth Avenue and 44th Street. The Pepsi-Cola Building on Park Avenue at 60th Street. The First National City Bank (now Citibank) branch at Kennedy Airport.

These exquisite buildings are machine age temples, serene pavilions for the era of steel construction, elevators and plate glass. With such designs, Skidmore, Owings & Merrill asserted its claim to represent the center of gravity in American architecture, the position occupied by McKim, Mead & White a half-century before.

Mr. Childs's Penn Station design restates his firm's commitment to the clear architectonic principles that guided it during its greatest years. If nothing can bring back the old station, at least this rigorous new design can sharpen our appreciation for the golden age of classical modern architecture that flowered 50 years after the heyday of McKim, Mead & White.

This recognition of our strengths is a foundation New York can build on. Mr. Childs's design does so. The urban story here may be the birth of a great station. But the architectural angle is the creative resurgence of Skidmore, Owings & Merrill.

GRAPHIC: Photos: A computer image of Penn Station's proposed main entrance. (Pixel x Pixel)(pg. 1); A computer-generated view of the ticketing hall, planned for an area that has been used as a docking station for trucks. (Pixel x Pixel); A model of Skidmore, Owings & Merrill's design for the transformation of the historic James A. Farley Building on Eighth Avenue. (Jack Pottle/ESTO); Pennsylvania Station, shown here soon after completion in 1911, was long considered a fine example of 20th century neo-classical design before being torn down in 1963. (New-York Historical Society)(pg. 41)

Chart: "A CLOSER LOOK: Penn Station Gets a Makeover"
The plan to turn the James A. Farley postal building in Manhattan into the new Penn Station has received a dramatic addition. A soaring glass and steel roof that will highlight the main midblock entrances on 31st and 33rd Streets between Eighth and Ninth Avenues. (Source: Skidmore, Owings & Merrill)(pg. 41)

LANGUAGE: ENGLISH

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HEADLINE: Station Has a Blueprint, but Still Needs Money

BYLINE: By THOMAS J. LUECK

BODY:

Thirty-six years after New York City tore down the original Pennsylvania Station in an act so widely condemned that it spawned a campaign for historic preservation, President Clinton in a visit to Manhattan on Wednesday is to inaugurate the renovation of the old station's surviving sister, the General Post Office on Eighth Avenue, into a new railroad terminal.

Mr. Clinton's visit promises to provide political momentum to a project that has been planned and debated for six years and still lacks the final commitment of Government funds to cover its expected budget of \$484 million, say officials involved in the project.

Although a White House spokeswoman, Julie Goldberg, said Mr. Clinton's visit was intended simply to "inaugurate the project," Federal officials said it was envisioned as a way to draw public attention to the architectural work that is now proposed, and to encourage Congress to approve the project.

"We have a terrific design and we thought it was time to show the world what is being planned," said Tony Bullock, the chief of staff to Senator Daniel Patrick Moynihan, who has been the leading proponent of the project in Congress.

Another Federal official who has been at the center of planning for the project, Robert Peck, the Commissioner of the Public Buildings Service, a branch of the General Services Administration, said that discussions in recent weeks had "put us in striking distance" of fully financing the project.

The original Penn Station was widely regarded as one of the city's best early 20th-century examples of neo-classical design before it was demolished to make way for Madison Square Garden, but the railroad station now being planned would be anchored by a distinctly modern addition of glass and steel girders.

Several involved in the project, including its principal architect, David M. Childs of the firm Skidmore, Owings & Merrill, said the design might surprise those who envision something closer to the ornate grandeur of the original Penn Station. But they said the demands of modern technology and huge crowds dictated a different approach.

"Someone who likes true classicism and takes the attitude of 'don't touch anything' is likely to be on the other side of the table from us," Mr. Childs said. But he added that his design would "honor the relationship between the

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modern and the classic."

Philip K. Howard, the chairman of the Municipal Art Society, an organization that has championed historic preservation in the three decades that followed the demolition of Pennsylvania Station, said he had reviewed the new design and fully supported it.

"Our principal concern has been to make a train station at a scale that would accommodate millions of visitors and tourists, and you can do that with modern design as well as classical design," he said.

To date, Mr. Moynihan has led a campaign that focused largely on reaching an agreement for shared use of the General Post Office, formally known as the James A. Farley Building, by the Postal Service and the proposed rail terminal.

Under agreements mediated in recent months by Mr. Peck, the Postal Service has agreed to vacate roughly a third of its space in the vast structure of 1.4 million square feet by the time construction begins. Mr. Peck said the Postal Service had also agreed to vacate the entire structure at an unspecified point in the future.

But the arrangement of shared space resulted from years of hard-fought negotiations in which some proponents of a new Penn Station had maintained that the postal operations should simply be moved out, and the Postal Service fought tenaciously to stay in what is one of the nation's largest and most historically distinguished postal buildings.

"The Post Office deserves a lot of credit at this point," said Charles A. Gargano, the senior economic adviser to Gov. George E. Pataki and chairman of the Pennsylvania Station Redevelopment Corporation, an agency established in 1996 with commitments of \$75 million from the state and \$25 million from the city.

From its inception, the project has depended on far greater commitments of Federal funds, particularly because its anticipated costs have risen. The current estimate of \$484 million, provided by Mr. Gargano, is far higher than estimates a year ago that it would cost less than \$350 million, and officials say the construction taking place elsewhere in New York City is likely to increase the cost more by creating a shortage of workers and material.

So far, commitments from Congress, the Department of Transportation and other Federal agencies have added \$250 million to the amount available, but such aid remains contingent on Congressional votes in the future.

One fear, according to people involved in the project, is that members of Congress will reverse themselves and divert money from the project now that Alfonse M. D'Amato is no longer in the Senate after many years as a powerful voice on the Senate Appropriations Committee.

And even if no money is diverted, Mr. Gargano said, the project is still \$134 million short of the present cost estimate. In any case, he said, the development agency he heads plans to adhere to a schedule of breaking ground in 2000 and completing the project in 2003.

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GRAPHIC: Photo: Pennsylvania Station, shown here soon after completion in 1911 and long considered a fine example of 20th-century neo-classical design, was torn down in 1963. (New-York Historical Society)

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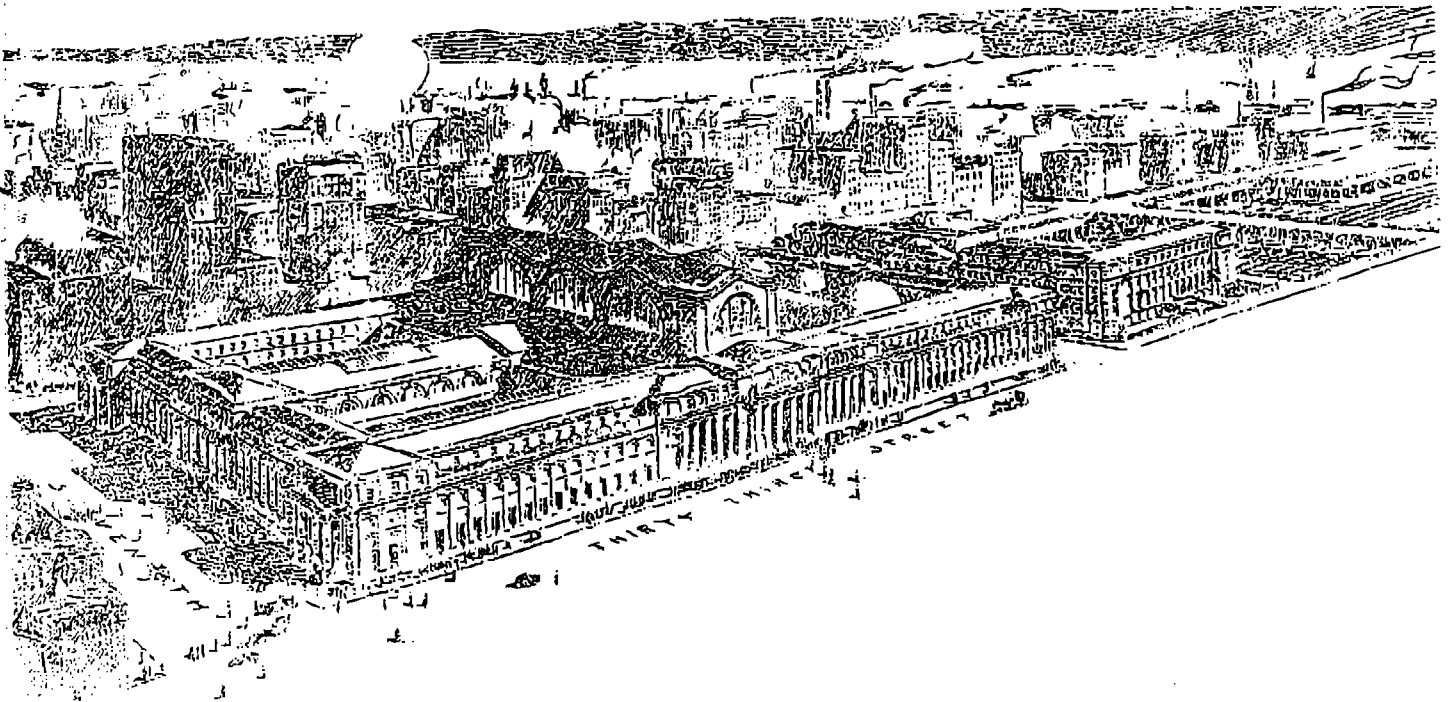
Charles McKim's much-lamented Penn Station will be reborn in a sister building across Eighth Avenue—even as parts of it rise from the New Jersey marshes.

BY ANNE MATTHEWS

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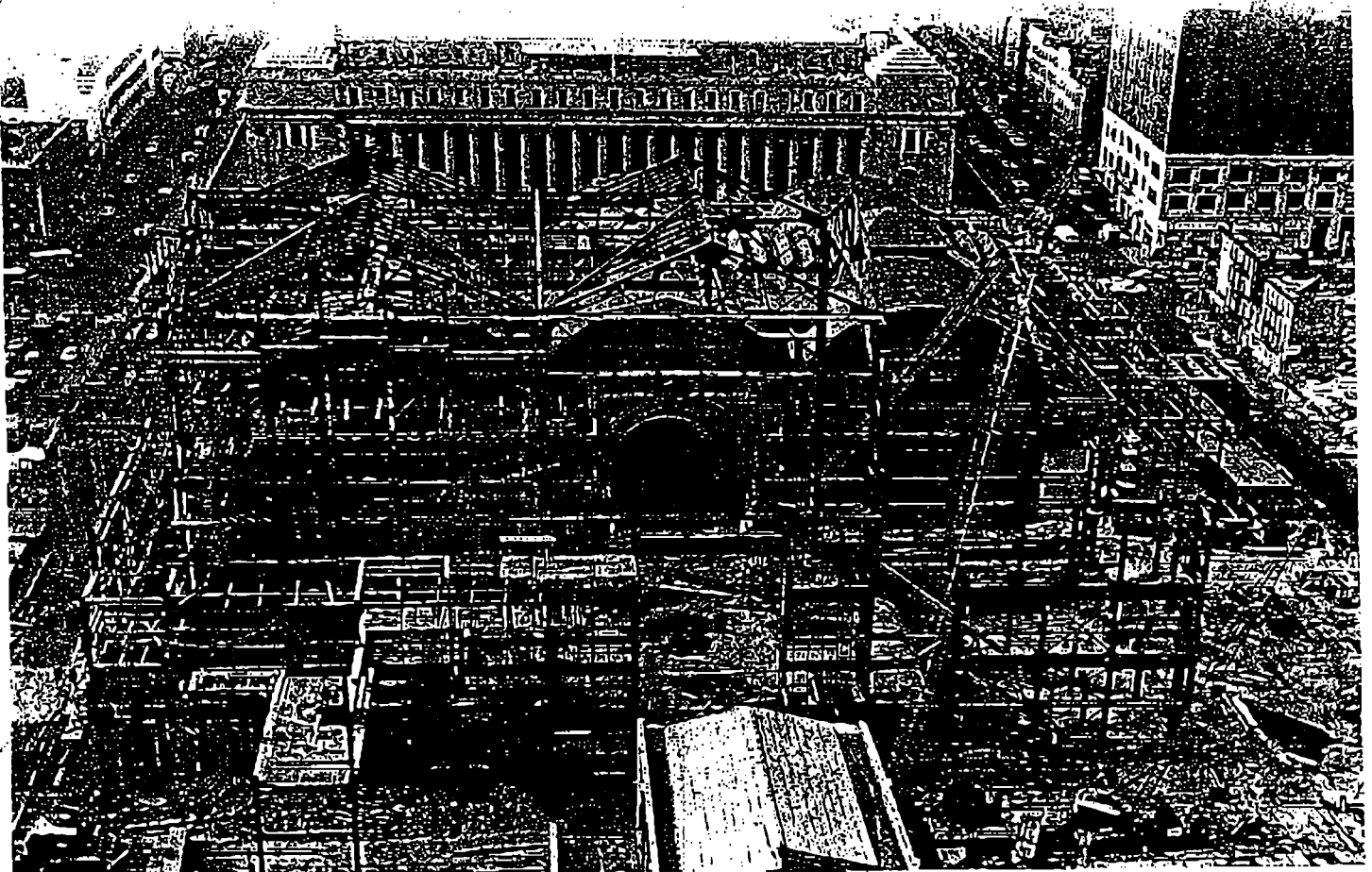
LATE LAST WINTER, Alexandros Washburn and Marijke Smit drove the industrial back roads of New Jersey's Meadowlands, looking for a legendary landfill. Smit, 27, is a project associate in charge of history and archaeology with the Penn Station Redevelopment Corp., a New York State agency; Washburn, 36, is its president. Both are easy in the presence of the past, having grown up around historians and archaeologists, archives and digs. Although they were hoping to locate pieces of the original Penn Station, that neo-Classical wonder demolished more than 30 years before, neither really expected to find two vast column drums of rosy granite, lying beside a fire hydrant in the parking lot of a north Jersey trucking company. "Oh, my God," said Washburn, staring. "It's either Stonehenge—or Penn Station."





"WE WILL PROBABLY BE JUDGED NOT BY THE MONUMENTS
WE BUILD BUT BY THOSE WE HAVE DESTROYED."

NEW YORK TIMES EDITORIAL, OCT. 30, 1963



Washburn, an architect by training, used to be public-works adviser to Daniel Patrick Moynihan, the senior U.S. senator from New York. Three years ago, Moynihan told him: Here's your new job. Get a new Penn Station built. Since the senator is a fan of both trains and historic preservation, Washburn decided (with Moynihan's blessing) to try to find whatever might survive of the old Manhattan station as well.

Knowing only that most of the remains of the original Pennsylvania Station were unceremoniously dumped in the New Jersey marshlands 30 years back, Washburn, Smit, and assorted volunteers in their off-hours have been searching ever since, digging, mapping, hoping. They've learned to decipher faded aerial photos; to wear hip waders; to beware of snapping turtles; to reconstruct the tale of an American icon misplaced in the Jersey swamps. "We want to make the mute stones speak," Washburn explains, "but unfortunately there's no budget line in the Penn Station redevelopment plan for 'archaeological treasure.'"

Now, on a golden late-fall afternoon, Marijke Smit leads a group of searchers (including a reporter and a photographer) deep into the high grasses and sumac of the Meadowlands, behind the National Retail Systems parking lot. Pheasants fly overhead, and warblers, too; a glimpse of the World Trade Center towering above the Weehawken heights and the Amtrak trains pounding along a nearby embankment are the only hints that we are just six miles from the heart of Manhattan.

"Hey, Marijke! Here's Penn Station!" says a ground-radar operator, jumping into a drainage ditch and pushing back a cloud of ragweed and Queen Anne's lace. He's right: Half-buried amid broken brick, concrete, and PVC pipe is an eight-foot slab of the station's characteristic pink stone, mortared on one side, cleanly cut on the other. Beyond lie scattered squares of white tile and glass block. "Those could be from bathrooms on Penn Station's old commuter level," says a pleased Smit, "but this plinth is definitely from the building itself. A hunk of size." We crouch, and gaze, and touch the sun-warmed stone.

THE GILDED AGE liked its construction projects heroic—the Brooklyn Bridge, the Panama Canal—and the creation of the New York City terminus of the Pennsylvania Railroad did not disappoint. Five hundred buildings in Moynihan's boyhood

neighborhood, the Manhattan slum known as Hell's Kitchen, were razed to make room for a nine-acre train station whose concourse was longer than the nave of Saint Peter's Basilica in Rome, whose waiting room was a deliberate cross between the Baths of Caracalla and the Basilica of Constantine. Erecting Penn Station took four years (1906-1910) and used 27,000 tons of steel, 17,000,000 bricks, and 64,000 barrels of cement for retaining walls and foundations. Stern Beaux-Arts eagles and maidens guarded the four colonnaded facades.

When Pennsylvania Railroad President Alexander Cassatt (brother of painter Mary Cassatt) suggested some practical touches—adding a hotel, sticking to a budget—architect Charles McKim of the gilt-edged firm McKim, Mead & White was appalled. New York, he declared, must have a portal as imposing as the city, and as solid, "a thoroughly and distinctly monumental gateway." Details mattered deeply, and provenance, too: the rosy, fine-grained granite for the exterior was quarried in Milford, Mass., but the honey-colored travertine for the lower walls within was proudly ordered from the same Tivoli quarries that had supplied the builders of Rome's Colosseum, 1,900 years before.

Modern competitors had to be outdone as well. Paris and London boasted exhibition halls and rail sheds like vast gazebos, their skylights trellised with iron, so Penn Station designers added a 138-foot vault to their open concourse, then covered it with acres of glass ribbed in steel. Day and night, Pennsy passengers moved toward their trains through great shafts of sunlight or moonlight. Unlike its merrier rival Grand Central, which would open three years later 15 blocks northeast, the completed Penn Station was complex, ambiguous, and shadowy—easy to get lost in and hard to love. But more than any other New York public space, it seemed always "murmurous with the immense

and distant sound of time," as novelist Thomas Wolfe observed. "Few buildings are vast enough to hold the sound of time, and... there was a superb fitness in the fact that the one which held it better than all the others should be a railroad station."

Neither architect nor patron lived to see the station's opening: neither could have imagined that their sumptuous transport temple could be sidetracked so quickly by history. But throughout the Depression, hundreds of homeless slept in Penn Station each night; after the war, with its rush of troop trains and late-night partings, the station turned steadily quieter, dirtier, scarier. City soot dimmed the pink walls, and a jukebox array of decorative elements crept in from turntable car dis-



DEMOLITION

The old Pennsylvania Station, which was razed to make room for the new station, is shown in this photograph. The old station was a masterpiece of architecture, but it was too expensive to maintain and was in poor condition. The new station, which was built on the same site, was a more practical and economical design.

Anne Matthews, a contributing editor of Preservation, is the author of Where the Buffalo Roam and Bright College Years.

over new ticket booths. Nothing helped. When developers sought to replace this urban white elephant with a smaller, trendier complex, many commuters and New York residents shrugged; many cheered.

Nonetheless, the great station's imminent death catalyzed the preservation movement in New York and elsewhere as surely as Rachel Carson's *Silent Spring* (1962) drove the nation's environmentalists to organized outcry. Architects and preservationists, aghast, organized press conferences, pushed for the formation of a mayoral commission on saving old buildings, fought zoning rulings that cleared the way for the old station's destruction, even considered trying to buy Penn Station outright. In August 1962, a special protest rally at the Seventh Avenue entrance saw architect Philip Johnson, writer Aline

Saarinen (widow of Eero Saarinen), critic Lewis Mumford, White House special consultant on the arts August Heckscher, and close to 200 other architects and arts experts gather in support of the doomed station. Marchers carried tastefully designed placards reading, "Don't demolish it! Polish it!" "Save your great station," and simply "Shame." It was one of the earliest social protests of the 1960s and perhaps the least successful. But for preservationists of the '70s, '80s, and '90s, the *idea* of the lost Penn Station, that martyred monument, proved exceptionally powerful, and useful too. Its destruction accelerated the creation of the New York City Landmarks Preservation Commission in 1965 and soon after helped inspire the founding of the National Register of Historic Places. "There's a funny cycle that occurs in the history of a building," observes Kent Barwick, former chairman of New York's Landmarks Preservation Commission and former head of the city's influential Municipal Art Society.

"It is very much appreciated when it is put up, then it sort of disappears into the city when other buildings become more noticeable or celebrated. And just a little while before it is rediscovered, it is thought to be absolutely worthless. That's the dangerous moment for a building. If Pennsylvania Station had been given five more years—maybe three more years, a little more time—Penn Station would be here and alive today. Look at Radio City Music Hall."

Yet in the fall of 1963, when the president of the failing Pennsylvania Railroad plaintively inquired, "Does it make any sense to preserve a building merely as a monument?" all concerned (even the police, black-arm-banded picketers at the demolition

dying, endangered by commercial air service and the interstate highways. In the march of modernity and progress through midtown Manhattan, there was simply no place for a Classical tepidarium, however noble it made you feel on the way to the 5:32.

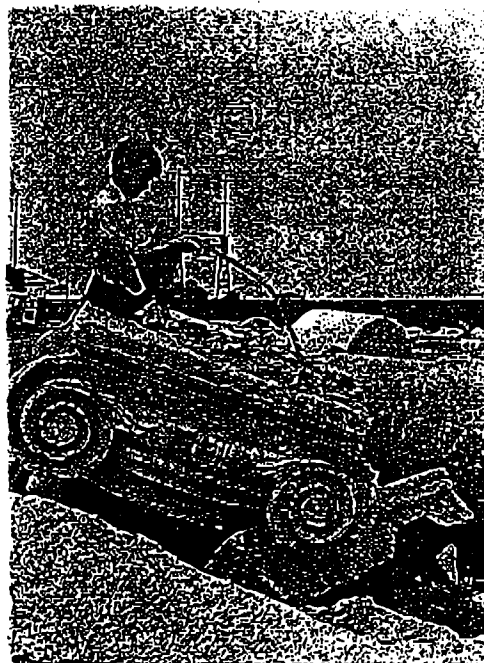
On Oct. 28, 1963, demolition began, and regrets as well. "Until the first blows fell," wrote a *New York Times* editorialist two days later, "no one was convinced that Penn Station really would be demolished or that New York would permit this monumental act of vandalism. ... Any city gets what it admires, will pay for, and ultimately deserves. We want and deserve tin-can architecture in a tin-horn culture. And we will probably be judged not by the monuments we build but by those we have destroyed."

By late 1966, New Yorkers looked at the blocks between Seventh and Eighth avenues and 31st and 33rd streets and saw, at the edge of the garment district, a Roman ruin. The Lipsett wrecking company had carted the tons of marble and granite, iron and glass that had been Penn Station to a commercial landfill in the New Jersey Meadowlands. In 1968, Eddie Hausner, a *New York Times* photographer, ventured into the Secaucus marshes and returned with a wrenching shot of a Penn Station figure of Day, toppled and broken in an architectural killing field of neo-Classical rubble beside the Penn tracks. Sen. Moynihan remembers the shock of that photo still. "You thought: What have we done? Has the city been sacked?"

But within a few years, no one remembered precisely where the old Penn Station lay. Other buildings, other neighborhoods, had been dumped on top of it, and the landfill site was repeatedly bulldozed, shifting its contours, blurring memory.

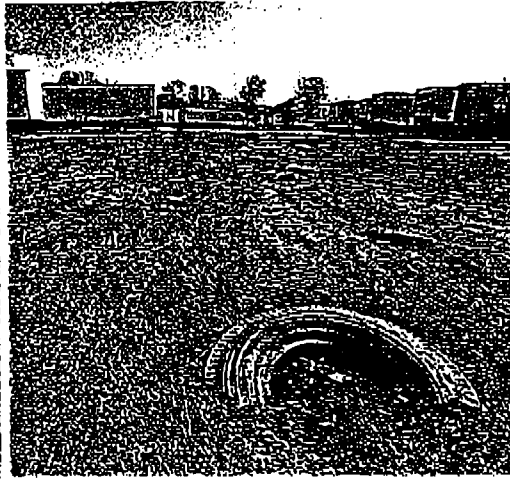
TO GET TO PENN STATION today, you go to Seventh Avenue, where Macy's faces 34th Street,

and turn south to find the Penn Plaza/Madison Square Garden complex (b. 1968). As a New York landmark, it's a bust: a 29-story smoked-glass office slab plus a circular sports and entertainment center of stained beige concrete. Yet in its basement remains the world's busiest railroad terminal, forced completely underground but carrying more rail traffic than anyone dreamed possible in 1963, when just 220,000 riders a week came through the old Penn Station. Now 500,000 pass through its successor terminal daily (sometimes at the rate of 1,000 every 90 seconds) on the subways, on Amtrak, on New Jersey Transir, on the Long Island Railroad. Anxious transit officials know that by 2015, demand may double—particularly when rail links



MEADOWLANDS

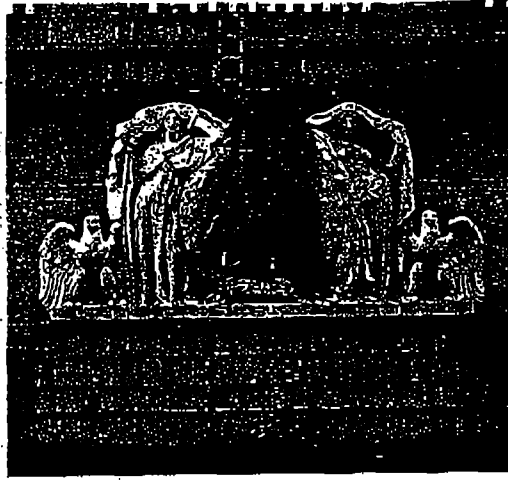
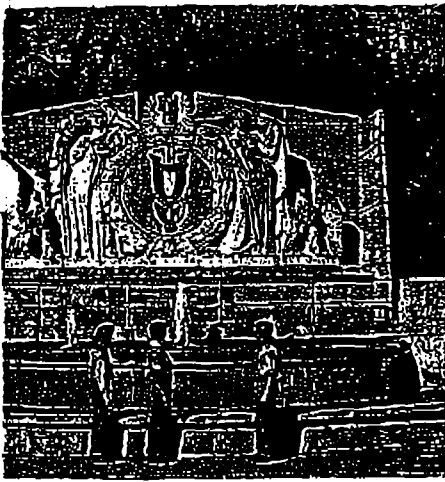
Michael Heumann, *NY Times*, 1968
 "The great station, the great station, the great station,"
 repeated the crowd, "The great station, the great station."
 Martin Smith, *NY Times*, 1968



"I DREAM ABOUT PENN STATION.
CLAUSTROPHOBIC DREAMS, OF A PLACE I NEVER SAW.
IT'S PROBABLY THE PHOTOS OF THE BUILDING'S LAST DAYS,
WHICH ARE HEARTBREAKING."

... MAY 17 1999





"WE GOT HOME WITH OUR BOOTY AND EXULTED IN
RESCUING OBJECTS OF BEAUTY, FRAGMENTS OF HISTORY.
THEY HAVE BEEN WAITING EVER SINCE FOR THE
UNDERTAKING ON WHICH YOU ARE NOW EMBARKED."

— NEW JERSEY RESIDENT JAMES AHEARN



to the Newark and Kennedy airports are completed early in the next century.

But this second Penn Station is already strained almost beyond endurance, and so are its clients. Passengers under 45 have never known rail travel in the Northeast corridor as anything but a test of fortitude; they stoically accept the airless, dimly lit, low-ceilinged corridors, the shuffling mobs, the perpetual shortage of seating, the smell of backed-up toilets and fried food. Many older passengers remain haunted by memories of that other Penn Station. "One entered the city like a god," Vincent Scully of Yale University famously mourned. "Now one scuttles in like a rat."

Fragments of the first Penn Station do, in fact, survive here. Original brass balusters still lead to train platforms. A filigree iron track sign is tucked behind a modern baggage area. An eight-foot wall of original Milford granite was recently discovered behind plasterboard in an abandoned office suite. A ragged patch of the same pink granite, part of the original foundation, remains visible through worn '60s terrazzo near the Primo Capuccino coffee stand.

But if the outspoken Sen. Moynihan, the federal government, the state of New York, the city of New York, and the Penn Station Redevelopment Corp. all have their way, by 2003 even these urban relics may move or vanish, because the current Penn Station will have become the old Penn Station and the massive Farley Building across the street will have become the New Penn Station, or maybe even the Sen. Daniel Patrick Moynihan Station, a suggestion that elicits Moynihan's best deprecating moue.

For seven years ("longer than it took to build the original," he likes to point out) Moynihan has worked every imaginable angle to resurrect the glory that was Penn Station. To do so, he and his staff first looked across the street, to the old General Post Office on Eighth Avenue, which is still a mail facility but known now as the James A. Farley Building, in honor of a former U.S. postmaster. (Both Amtrak and post office staffers had previously suggested the Penn-to-Farley switchover, but the idea went nowhere until New York's Senate contingent took up the cause.)

Opened in 1914, Farley is another McKim, Mead & White commission, built to handle the large quantities of New York mail once carried on the Pennsy. It still handles 11 million pieces of mail per week for the city. Farley was designed as a companion building to the original passenger station, and it shows: The block-long facade, topped with an exuberant cornice of

acanthus and swags, boasts 20 colossal Corinthian columns across the main entrance and is anchored at each end by massive niched pavilions, a scheme repeated on every face.

Farley's appeal is sentimental and practical. Yes, the post office is a mirror image of the old Penn Station, designed by the same legendary firm, but it also sits directly over the Amtrak train platforms that run beneath 31st and 33rd streets; in effect, it's a western extension of the station. Jump Penn Station across Eighth Avenue? With that single bold stroke, Moynihan argues, you could fix New York rail service, bolster the city's redeveloping West Side, save big money, and crown the roster of great recent Manhattan salvage jobs, notably the restorations of Central Park, the New York Public Library, and Grand Central Terminal. "You won't be able to get into New York in 10 years' time unless we do this," Moynihan says.

A \$315 million plan has been carefully brokered to resurrect Penn Station by December 2002. Federal funds currently total \$100 million, matched by city and state funds, and the rest may eventually come from commercial rents in the completed building. Meanwhile, the current station will receive such interim improvements as new waiting rooms and escalators to accommodate Amtrak's new high-speed Boston-Washington rail service, modeled on the French TGV (*Train à Grande Vitesse*) system, which is expected to begin in late 1999. American cities long ago discovered that historic train stations make successful shopping malls. In 1997, Union Station in Washington, D.C., drew 23.5 million visitors, topping even the Air and Space Museum. In Manhattan, the recent renovation of Grand Central Terminal tripled that structure's retail and restaurant space. The success of Philadelphia's 30th Street Station remake is encouraging Chicago and Los Angeles to rehab aging stations, too.

Plans for Farley's adaptive use include recapturing the original station's three signature spaces: a long arcade flanked by shops, a great high-ceilinged waiting room, and an open train concourse lit by vaulted skylights. "One progressed easily from the European elegance of the arcade to the opulent grandeur of the main waiting room and then to the drama and motion of the concourse," observes architectural historian Lorraine Diehl, author of *The Late, Great Pennsylvania Station*. "McKim's brilliance was evident in his ability to break up the spaces so that each was a different experience and yet all were related."

As part of a larger transportation package to improve commuter rail, bus, and subway systems in greater New York City



FRAGMENTS

A column in Woodbridge, N.J., once opposite one of four original Day and Night station entrances; one pair went to Kansas City, Ark., one statue of night went to the Brooklyn Museum; right, below, the entrance to the Pennsylvania Station, N.Y., known as the "Great Hall" and "Grand Entrance."

in the next six years, the Farley project will offer almost 400,000 square feet of new transportation space, which could, should the post office move out entirely at some point, turn into a civic space or into still more stores. To the long-ago question of the railroad executive to his critics—Can we afford a monument for its own sake?—the 21st-century answer is, firmly, no. If the price of preservation is Starbucks and Borders, Ben and Jerry's, then the assorted interests behind Penn Station's revival say: Fine. Charles A. Gargano, chairman of the Penn Station Redevelopment Corp., makes clear the dual nature of the deal. "It will be almost like a shopping mall combined with a transportation facility. Retail is a necessary part of this project, to create the revenue stream we need to support it." No more welfare buildings; Penn Station must pay its own way.

In August 1998, the Penn Station Redevelopment Corp. named a special team to handle the remodeling. Architects for the project will come from Skidmore, Owings & Merrill. Hardy Holzman Pfeiffer Associates are to handle historic-restoration issues, with Parsons Brinckerhoff taking on the engineering work, assisted by Ove Arup & Partners.

The Farley makeover represents a rare second chance in the annals of American preservation. As one skeptical *Newsday* editorial observed, however, "The challenge is to make a 21st-century facility out of a 90-year-old building situated on top of a turn-of-the-last-century track layout." The Farley complex is itself a landmark, perhaps the most famous post office in the nation, if only for the resounding motto on its main entablature (a very loose translation from Herodotus): "Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds." Reallocating the spaces within soon became an urban contact sport, with a federal negotiator finally brought in as referee. Post office officials argued that you can beautify New York or you can deliver the mail, but not both; state officials brooded over the increasing pressures on the existing station, and the Municipal Art Society brandished an alternative plan to make "Penn Station III" a station, civic center, postal museum, and mall.

Will the new Penn Station look anything like the old one? No one yet knows. "We want to surpass the past, but appropriately," says an enigmatic Washburn. He will not relax until the first trains run, worrying, rightly, that "this project may be too logical for New York." Moynihan likes to emphasize the return of lost splendors as a project selling point; architecture critics like Karrie Jacobs of *New York* magazine plead for less

architectural necrophilia, more design nerve. "I especially admire the politics of it—promising the second coming of New York's most beloved lost landmark and getting the federal government to pay for it is a genius strategy ... [but] building a train station for the 21st century by reincarnating a building 35 years dead is sad. Maybe even pathetic."

In January 1999, final agreements for the station were released. The key is mixed (very mixed) use for its 1.4 million square feet. The building will remain a mail hub, but loading docks will move belowground, freeing access for rail passengers. Since the building now resembles a moated citadel, one of the primary aims will be to perforate it with easy-to-read, easy-to-navigate points of entry into a civil, welcoming, and, yes, splendid space. A 300-foot ticketing hall, as long as the main waiting room of the original Penn Station, will lead to a 160-by-

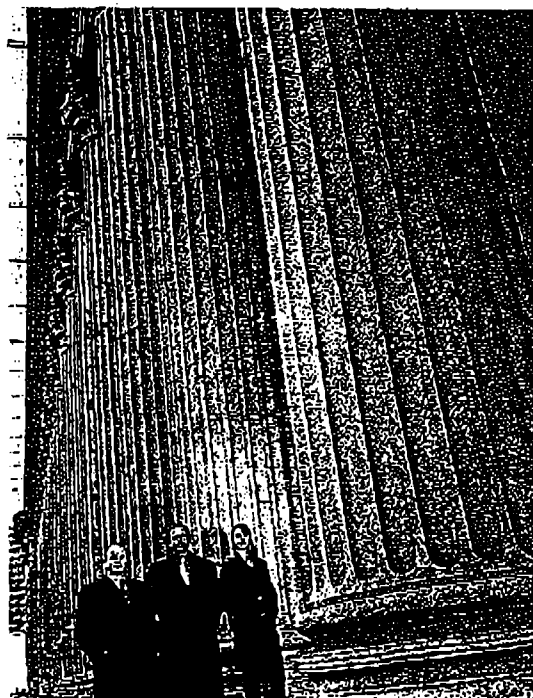
205-foot skylit atrium toward the building's Eighth Avenue side. There, three terraced concourses will spill trackward from atrium to train platforms. "You'll actually be able to see the trains as you're waiting," explains one Skidmore, Owings & Merrill architect.

THANKS TO THE LOW-BUDGET, after-hours labors of Alex Washburn, Marijke Smit, redevelopment official John Gerber, and other urban-archaeology irregulars, dozens of artifacts from the old Penn Station will be incorporated into the new, as design elements, exhibits, or both. For two and a half years now, relying on a blend of scholarship and serendipity, Smit has also been tracking down bits of the lost terminal that fell into private and public hands: candelabra from the old Main Waiting Room discovered in storage at Manhattan's Cathedral of Saint John the Divine; an original chandelier spotted in Houston.

"I dream about Penn Station," says Smit. "Claustrophobic dreams, of a place I never saw. It's

probably the photos of the building's last days, which are heartbreaking."

When her phone rings at project offices on Third Avenue, it's sometimes a lead, sometimes a donation, sometimes an offer of pro bono aid. The late photographer Peter Moore and his wife, Barbara, visited the station more than 30 times during demolition, carrying a large-format camera; impulsively, they also saved a half-dozen brass and leather stools from the station coffee shop, lugging them home in a Checker Cab. Their largely unpublished photo archive of the wrecking of Penn Station, like the destruction photos of 90-year-old artist Mark Freeman, has been essential in identifying lost decoration.



REBIRTH

John Gerber, Alex Washburn, and Marijke Smit of the Penn Station Redevelopment Corp. standing in front of the Farley Building, across Eighth Avenue from the station, where the new Penn Station will be built.

History buff Ron LaBarca, head of the Matawan, N.J., firm U.S. Radar, saw a newspaper piece about the search for Penn Station and called Smit to suggest the (free) use of his ground-penetrating radar, a noninvasive imaging technology.

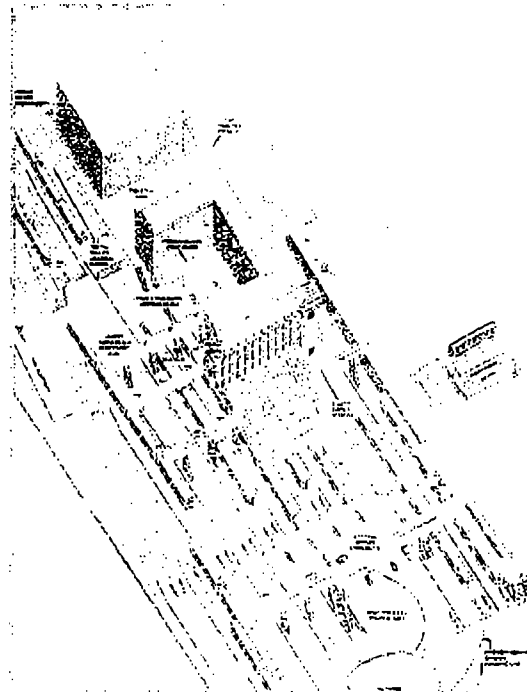
Still other callers are private citizens (many of them now elderly) who salvaged chunks of Penn Station from the demolition site and stashed them in attic or yard for nearly four decades. Now they want the pieces to go home. The grandson of the retired mayor of Eatontown, N.J., called, asking if Smit would be interested in seeing a trove of station artifacts: lamp-posts, balusters, clocks. Civil rights leader Bayard Rustin, fresh from the 1963 March on Washington, recruited friends to help him haul home several granite balusters for his art collection; they too may be donated to the restoration effort. In 1968, New Jersey newspaperman James Ahearn and his 10-year-old son drove into the Meadowlands and loaded the family Ford with carved-stone fragments. Ahearn is donating two 29-inch granite balusters that have sat beside his suburban front porch for 30 years, pedestals for flowerpots.

"We got home with our booty and exulted in rescuing objects of beauty, fragments of history," Ahearn wrote to Washburn. "They have been waiting ever since for the undertaking on which you are now embarked."

The larger the pieces, the more elusive their fates. One of Penn Station's Doric columns was hauled to upstate New York to adorn a small college that was never built. Today it stands alone in a hilltop birch grove, smeared with graffiti. Negotiations are under way for its return. Other columns may still be buried in the Meadowlands. Some of the station's 14 large stone eagles, 5,700 pounds apiece, were originally carted to a parking lot off West 31st Street, in case someone wanted to acquire them. Thousands wrote in. Two of the eagles remain at the current Penn Station, earthbound by the Seventh Avenue entrance. Philadelphia has four, guarding the corners of the Market Street Bridge. *TV Guide* publisher Walter Annenberg snagged one for Valley Forge Military Academy and College, to honor graduates killed in Vietnam. Others are in Vinalhaven, Maine, at Virginia's Hampden-Sydney College, at Long Island's Merchant Marine Academy. One went to Canada for Expo '67 and was briefly held hostage by Montreal's eagle-loving mayor. Another went in 1965 to Hicksville, N.Y., as requested by the local high school classics teacher. Students greeted its arrival with the Pledge of Allegiance recited in Latin and a serenade from high school band members dressed in togas.

The grail of the project is a missing pair of allegorical figures by sculptor Adolph Weinman: a 20-ton maiden representing Day—crowned in bayberry, her upraised face framed by sunflowers—and her companion Night, a young woman with averted face who cradles a sheaf of poppies. Four Day and four Night figures guarded the old station. One Day and Night pair became the centerpiece of the Eagle Scout Tribute Fountain in Kansas City, Mo., (and they're not coming back, Kansas City officials say; finders keepers). One pair, rescued from the Meadowlands, was taken to Ringwood State Park in northern New Jersey. Negotiations are under way with the state for partial repatriation: New Jersey Transit wants to display the Ringwood figures in its Broad Street Newark station. A third pair has long been separated: A lone Night figure lives in the sculpture garden at the Brooklyn Museum of Art and will remain there, and in

mid-1998 a recycling company in the Bronx informed Washburn that a badly damaged Day had been sitting in its yard for years.



THE PLAN

This cutaway illustration shows the proposed layout of the new Penn Station in the Fairtex Building, which will be used temporarily for the station's trains when completed in 2004. Commuter trains will continue to use the existing station.

WHICH LEAVES A FINAL PAIR missing in action. Although their principal mandates are to (a) catalog finds and (b) try for donations, Washburn and Smit keep searching the marshes. They would like to find an eagle, or a scrolled column capital, in the Jersey wetlands; they would *love* to find the lost Day and Night. New Jersey Transit trainmen tell Smit that after a brush or marsh fire, you can still see great pieces of marble and granite in the reed beds near the tracks. For now, she is concentrating on a patch of parking lot near the Secaucus train tunnel that runs under the Hudson into New York. Two of Ron LaBarca's bright-yellow radar units have been imported this fall day for intensive scanning; LaBarca and an assistant move slowly across the lot, dodging puddles, potholes, and semi-tractor-trailers, letting the radar pierce the ground like a knife edge

to form an image of the complex rubble three, four, six feet down.

"Ron, 1.5 meters."

LaBarca looks over at the changing radar signature, a flurry of parabolas, and does a double take.

"Ha-lo. That's a column. Lots of columns. Probably statues, too. Good sleuth work. Hey, Marijke!"

Smit looks up from her rolls of maps. "The mother lode?"

LaBarca grins. Smit pumps the air, then runs to join him. They bend tenderly over the battered asphalt, marking each find with chalk, hoping against hope that some of lost Penn Station will be there when they dig, an urban *Titanic* submerged in landfill, ready for resurrection.

Sunday, January 3, 1999

The New York Times

Real Estate

Clearing the Tracks for Penn Station III

The terminal's redevelopers and the Postal Service agree to a mix of mail and rail in the General Post Office.

By DAVID W. DUNLAP

AFTER six years of pushing and pulling, negotiators believe they have arrived at a workable division of the General Post Office in Manhattan, allowing it to remain a hub of mail service even as it is transformed into a new version of the lost Pennsylvania Station.

The Postal Service and the Pennsylvania Station Redevelopment Corporation are now talking about how to share the building rather than how to partition it. The distinction is more than semantic.

Instead of searching for a sharp line demarcating post office from train station, the negotiators have found ways in which passenger movement and mail handling can overlap in the massive neo-Classical structure, known formally as the James A. Farley Building.

"We've mixed and matched the cake," said Robert A. Peck, the Federal Commissioner of Public Buildings, after a meeting Dec. 21 at which agreement was reached on the general layout of the building.

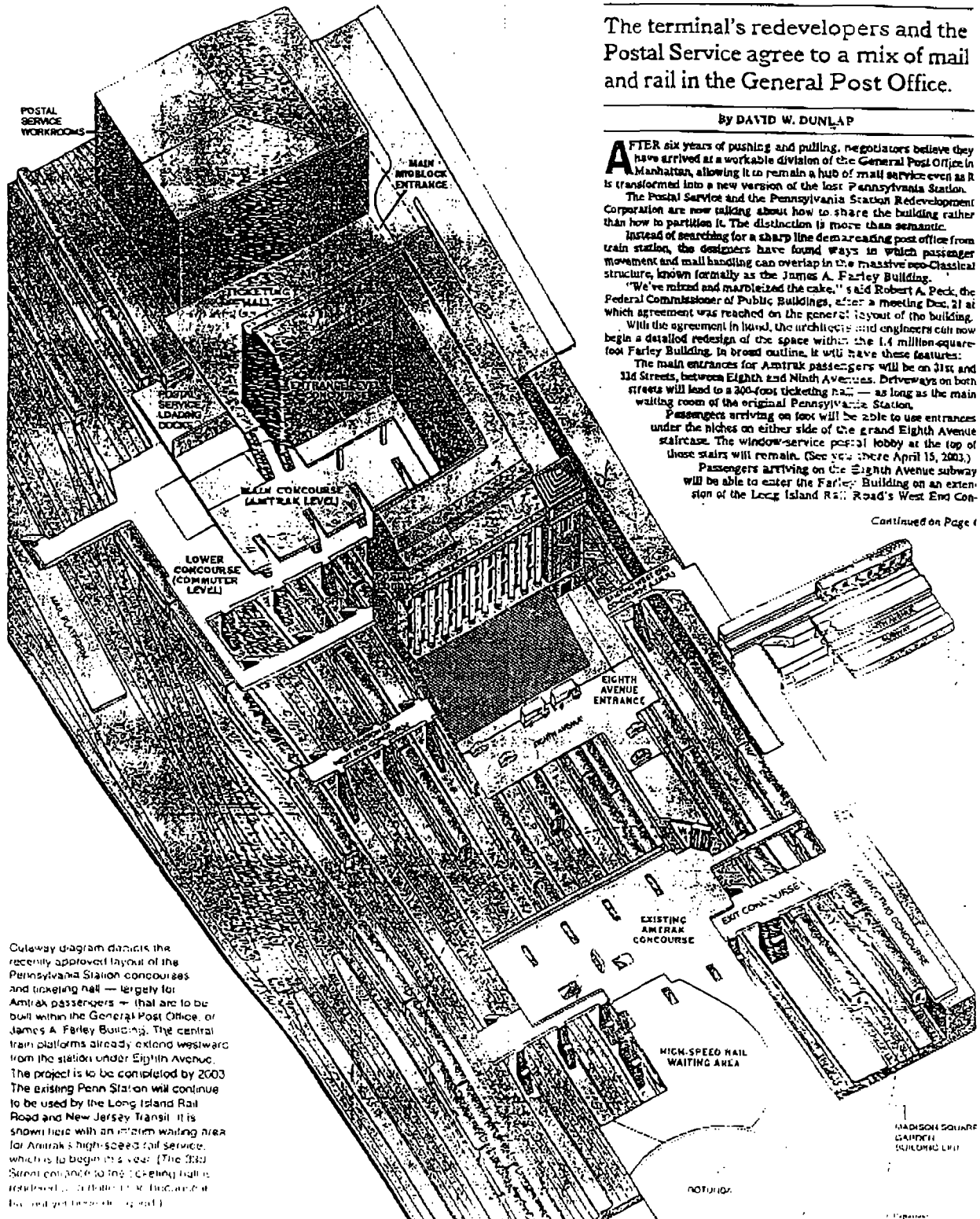
With the agreement in hand, the architects and engineers can now begin a detailed redesign of the space within the 1.4 million-square-foot Farley Building. In broad outline, it will have these features:

The main entrances for Amtrak passengers will be on 31st and 33d Streets, between Eighth and Ninth Avenues. Driveways on both streets will lead to a 200-foot ticketing hall — as long as the main waiting room of the original Pennsylvania Station.

Passengers arriving on foot will be able to use entrances under the piers on either side of the grand Eighth Avenue staircase. The window-service postal lobby at the top of those stairs will remain. (See page 1, April 15, 2003.)

Passengers arriving on the Eighth Avenue subway will be able to enter the Farley Building on an extension of the Long Island Rail Road's West End Con-

Continued on Page 1



Cutaway diagram depicts the recently approved layout of the Pennsylvania Station concourses and ticketing hall — largely for Amtrak passengers — that are to be built within the General Post Office, or James A. Farley Building. The central train platforms already extend westward from the station under Eighth Avenue. The project is to be completed by 2003. The existing Penn Station will continue to be used by the Long Island Rail Road and New Jersey Transit. It is shown here with an interim waiting area for Amtrak's high-speed rail service, which is to begin in a year. (The 33d Street entrance to the ticketing hall is indicated by a dashed line, and a lift will get passengers up and down.)

Withdrawal/Redaction Marker

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. fax	Ellie Conway of Pennsylvania Station Redevelopment Corporation to Lowell Weiss on 5/17/99 at 10:49 [partial] (1 page)	5/17/99	P6/b(6)

COLLECTION:

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Weiss, Lowell
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FOLDER TITLE:

Farley Building Dedication [Penn Station 5/19/99] [2]

2006-0470-F
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RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
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- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
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- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
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PENNSYLVANIA STATION REDEVELOPMENT CORPORATION*A Subsidiary of Empire State Development Corporation***FACSIMILE COVER SHEET**

[002]

To: Lowell Weiss**Fax #:** 202-456-5709**From:** Ellie Conway**Phone:** 212-803-3663**Date:** 05-17-99**Number of Pages Including Cover Sheet:** 40 (in two 20 page installments)**Comments:**

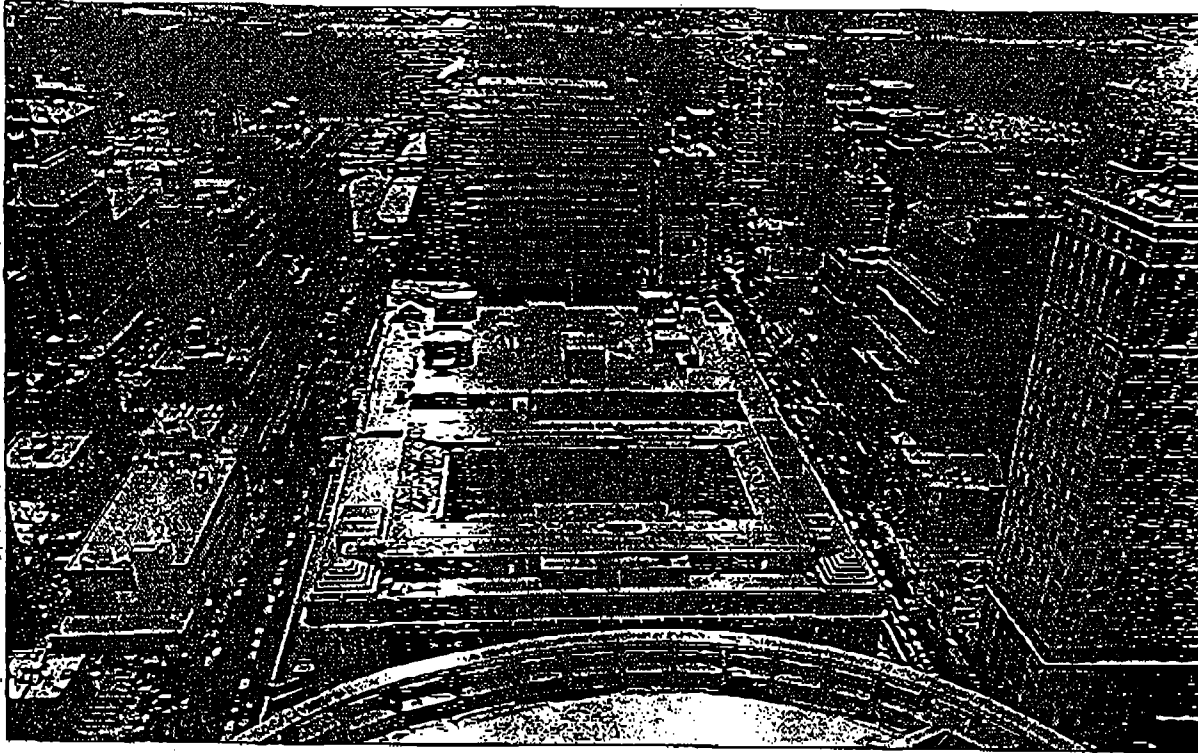
As discussed, here are some recent articles that may be helpful. Again, I think Lorraine Diehl is probably the best possible source for anecdotal history of the station. Her number is [REDACTED] I will also Fedex a copy of our annual report that you can expect in the morning. Let us know if we can be of any more assistance.

If you do not receive all pages, please call (212) 803-3654 as soon as possible.

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Sunday, January 3, 1999

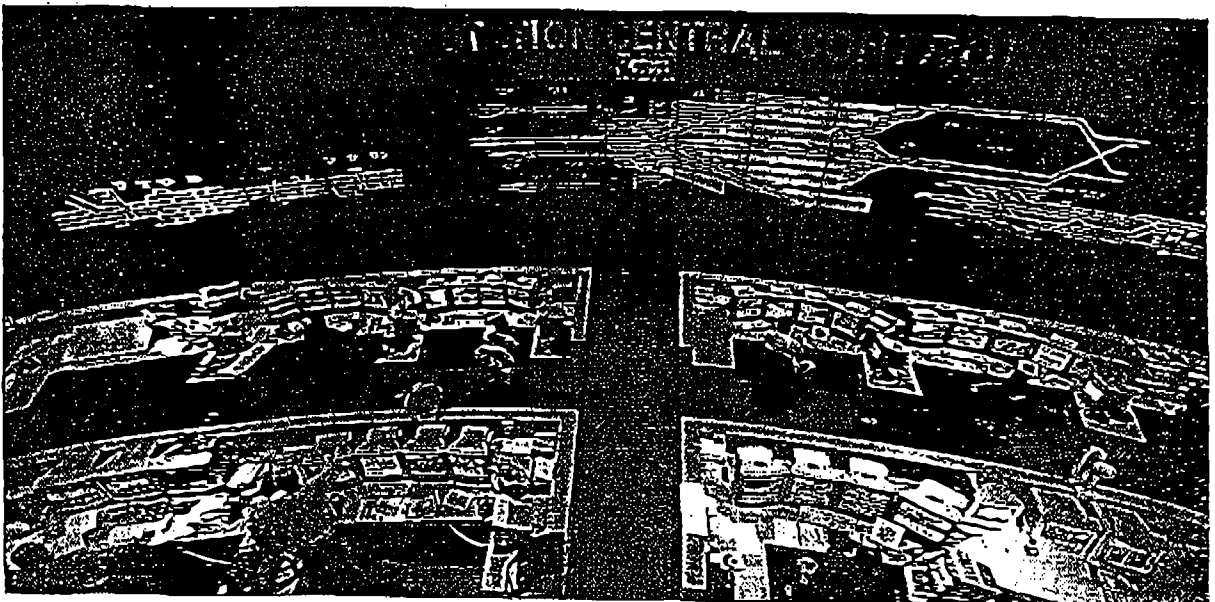
The New York Times



Librado Romero/The New York Times

View of the James A. Farley Building, at left, shows the large inner court that is to be used for new Penn Station concourses and a smaller court that will be the ticketing hall. Madison Square Garden is in the foreground.

The signals and switches on the tracks leading to and from Penn Station are run from an operating "theater," at right, in the Claytor-Scanell Control Center, Ninth Avenue and 31st Street.



Chang W. Lee/The New York Times

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The terminal's redevelopers and the Postal Service agree to a mix of mail and rail in the General Post Office.

DAVID W. DUNLAP
01/03/99

AFTER six years of pushing and pulling, negotiators believe they have arrived at a workable division of the General Post Office in Manhattan, allowing it to remain a hub of mail service even as it is transformed into a new version of the lost Pennsylvania Station.

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"We've mixed and marbled the cake," said Robert A. Peck, the Federal Commissioner of Public Buildings, after a meeting Dec. 21 at which agreement was reached on the general layout of the building.

With the agreement in hand, the architects and engineers can now begin a detailed redesign of the space within the 1.4 million-square-foot Farley Building. In broad outline, it will have these features:

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Passengers arriving on the Eighth Avenue subway will be able to enter the Farley Building on an extension of the Long Island Rail Road's West End Concourse. Those arriving on the Seventh Avenue line would come through the existing Penn Station, which will remain in use by New Jersey Transit and the L.I.R.R.

From the ticketing hall, passengers will proceed into a 160-by-205-foot atrium on the Eighth Avenue side of the building, at the base of which will be a terraced series of three concourses cascading down to the train platforms, some of which will be visible through skylights. The platforms, which already extend westward from the existing station, will be reached by stairway, escalator or elevator.

"You'll actually be able to see the trains as you're waiting," said David M. Childs of Skidmore, Owings & Merrill, part of the team redesigning the space in the building.

No one involved in the project presumes to say that this concourse will make New Yorkers forget the glory of McKim, Mead & White's original, which was torn down in the early 1960's. But they are quick to note that it will share the quality of bringing daylight and visibility down to track level.

More than esthetics are served by this gesture. It will make it easy for travelers — particularly those arriving at the station for the first time — to orient themselves, unlike the current maze, which is closer to a hamster run than a great train shed.

Taking its cue from airports, Amtrak will build pre-boarding lounges on the intermediate concourse level for intercity trains. Commuters will use the lower concourse.

Pennsylvania Station would also become an important destination for air travelers early in the next century, on completion of rail lines planned to link Newark International Airport to Amtrak

and New Jersey Transit trains and Kennedy International Airport to the Long Island Rail Road.

Just how much the Farley Building project will cost has yet to be determined, since the detailed design work is only now beginning. Earlier estimates put the price tag at \$315 million. Officials hope to open the new station in December 2002.

To accommodate the ticketing hall, the Postal Service will move many of its truck docks into a new space below grade on the Ninth Avenue end of the building, reached by ramps paralleling 31st and 33d Streets. To free up the interior courtyard for use as a concourse, the Postal Service will move the letter-carrier sorting stations into workrooms on the Ninth Avenue side.

"What's key is a phasing plan that will allow postal operations to continue," said Rudy Umscheid, vice president of facilities at the Postal Service. "We don't want to compromise mail service during construction. And we don't want to compromise the potential for mail service in the future."

Having said that, he added, "Everyone wants this project to be successful."

FOR their part, state officials have temporarily set aside the idea of building 200,000 square feet of retail space as part of the station, which was proposed to help finance the project. "The short-term compromise will help us achieve a greater development in the future," said Charles A. Gargano, chairman of the redevelopment agency and its corporate parent, the Empire State Development Corporation. Among other things, that compromise helped pave the way for the Dec. 21 accord.

"It means we are definitely going to move forward," Mr. Gargano said.

Six years have already passed since a plan was first announced to improve Amtrak's passenger areas by building a new concourse in the General Post Office.

"It occurred to me that there was a monumental building that kind of looked like a station right above the platforms," recalled Fred Bartoli, the

manager of high-speed rail and facility programs in Amtrak's Metropolitan Division.

What made the idea so appealing was that it offered a kind of redemption for the demolition of the original station. "You don't get a second chance like this often," said Senator Daniel Patrick Moynihan.

Designed by McKim, Mead & White, the Farley Building opened in 1914 as a companion piece to the station. A Ninth Avenue annex was added in 1935. Above a portico of tree-sized Corinthian columns is inscribed the famous "Neither snow nor rain" motto. The Farley Building was one of the earliest designated landmarks, protected by a law that had been prompted in part by the demolition of the station across the street.

In retrospect, the inscription was a bit of a warning sign. Postal officials are quite attached to the Farley Building; not only because it has vast work floors and dozens of truck bays but because it is a national cynosure, the grandest of the grand old post offices. Some families have worked in the building for two or three generations.

Because it was moving some operations out of Farley to the Morgan General Mail Facility annex at Ninth Avenue and 29th Street, the Postal Service had subscribed nominally to the station expansion plan from the outset. But the path from generalities to specifics turned out to be tortuous.

POSTAL officials were offended by what they regarded as cavalier incursions into their space by people who had no idea how a post office operated. And they resented implications that the General Post Office was inefficient or unnecessary.

"It probably wasn't being utilized to its fullest efficiency," Mr. Umscheid said, "but the fact is that there has been a growth in mail volume and services over time."

Meanwhile, economic development officials and civic leaders were growing impatient with what they saw as bureaucratic intransigence impeding the conversion of an antiquated structure into an urban dynamo.

"Postal Service bureaucrats go, well, they go postal when the plan is mentioned," said a 1997

editorial in The Daily News, whose offices are near the Farley Building.

By late 1997, horns were locked. The Postal Service insisted it could not give up more than one quarter of the Farley Building (350,000 square feet) and the redevelopment agency insisted it would need half.

The Municipal Art Society went so far as to propose emptying Farley of all postal operations except the service windows on Eighth Avenue and turning it into a station, civic center, postal museum and mall.

The White House dispatched Mr. Peck, of the Federal Public Buildings Service, to broker a compromise. "Shuttle diplomacy wasn't working," he said. "It was more like long-range shelling."

In August, the Pennsylvania Station Redevelopment Corporation designated an architectural and engineering team headed by Skidmore, Owings & Merrill and Parsons Brinckerhoff, with Castro-Blanco Piscioneri & Associates, Hardy Holzman Pfeiffer Associates and Ove Arup & Partners.

A joint management committee was also formed that month, bringing postal officials and state officials to the same table. "There is a different tone now," Mr. Peck said. "They're fully committed."

Both sides credit the architects with helping them find the common ground necessary to apportion the building. "S.O.M. has been key in putting on their wisdom-of-Solomon hats," Mr. Umscheid said.

Marilyn Jordan Taylor, a partner in the Skidmore firm, likened the process to solving a three-dimensional jigsaw puzzle, made easier to solve because "a lot of people in the post office rolled up their sleeves and were ready to take a fresh look."

One big piece of the puzzle was the truck docks on the ground floor, which an earlier redevelopment plan had proposed to eliminate in favor of a pedestrian arcade. "Without the docks, the building has no functional value," said David Eales, the manager of realty assets for the Postal Service.

John D. T. Gerber, senior vice president of the redevelopment corporation, said there was a "great deal of competition" for the ground-floor space.

The solution involves the construction of new loading docks below grade, while keeping some supplemental docks on the ground floor level for extra-long tractor-trailer trucks that could not make a sharp turn on the ramps. Reducing the area of the ground-floor docks will permit construction of a grand ticketing hall.

For the time being, at least, the Postal Service will not be ceding more than 350,000 square feet, although it acknowledges that it may be possible to move other operations out of the Farley Building over time.

"Our plans describe a project of independent utility that we can begin very shortly," said Alexandros E. Washburn, president of the redevelopment corporation. "That doesn't preclude us from weighing options for the eventual reuse of the entire Farley Building."

"Postal operations seem to me more and more a form of transportation," he said. "And what we are basically trying to do is improve transportation for New York City."

An advocacy group called the Committee for Better Transit fears that the Farley concourses may create as many problems as they solve. Among their concerns is that moving Amtrak across Eighth Avenue will make it harder to reach from the Sixth and Seventh Avenue subways, leading in turn to more taxi and auto trips, thereby worsening traffic and air pollution.

Amtrak also has concerns about the mid-block ticketing hall. "It has to look like a main entrance," Mr. Bartoli said. At the same time, it cannot compete too strongly with the renowned Eighth Avenue facade.

The railroad expects some back-and-forth over the arrangement of ticket counters and the location of stairways, elevators and escalators. But it is generally satisfied with the plans drawn up by the redevelopment corporation, Mr. Bartoli said.

Walter R. Ernst, the general manager of Amtrak's Metropolitan Division, recalled that the project could be traced to a need, recognized a

decade ago, for better access to the platforms below and more waiting room in the station above. "When the Farley project is completed," he said, "you'll have greatly improved vertical circulation."

"Everybody needs to deal with the problem of making Penn Station better able to handle significant peaking levels of passengers," Mr. Ernst said. Designed for a steady flow of intercity trains through the day, the station was not equipped to handle waves of commuter trains discharging or boarding more than 1,000 passengers at once.

OTHER projects have been undertaken to improve conditions.

- The Long Island Rail Road, which operates 542 of the 882 trains that run through the station every weekday, completed a \$190 million renovation in 1994. Designed by TAMS, it includes a new central corridor, a new vaulted ceiling for the connecting corridor and more platform access. A 90-foot-high entrance structure on 34th Street, by R. M. Kliment & Frances Halsband Architects, restored some small sense of the station as an important gateway. The L.I.R.R. also built the West End Concourse to Tracks 13 through 21.

- New Jersey Transit, which operates 219 trains daily, has begun a \$105 million waiting room and East End Concourse, to open in 2001. A steel canopy over the concourse, leading to Tracks 1 through 12, is meant to evoke somewhat the look of the old station. The architects are Sverdrup & Parcel.

- Amtrak, which operates 121 trains daily, has begun a \$37.5 million renovation of the existing concourse, including three new escalators and a waiting area for passengers boarding the high-speed trains that are to begin running along the Northeast Corridor later this year. The architects are Hellmuth, Obata & Kassabaum.

All but invisible to passengers is another critical improvement, the \$100 million upgrade to a switching and signaling system that was essentially unchanged since the station opened in 1910.

The work done by five control towers in Manhattan and Long Island City, Queens, has been consolidated in a computerized operating

"theater" at the Claytor-Scannell Control Center at Ninth Avenue and 31st Street, a joint venture between Amtrak and the L.I.R.R. It opened in 1994.

Dispatchers work at consoles in front of a 70-foot-long illuminated board that shows the position of every train coming into or out of Pennsylvania Station, from Morrisville, Pa., to New Rochelle, N.Y.

Impressive as this center is, it would not be enough in itself. "Whatever is done to improve the signal system goes for naught," Mr. Ernst said, "if you can't deliver people and get them off the platforms quickly."

The Metro Section

The New York Times

SUNDAY, AUGUST 16, 1998

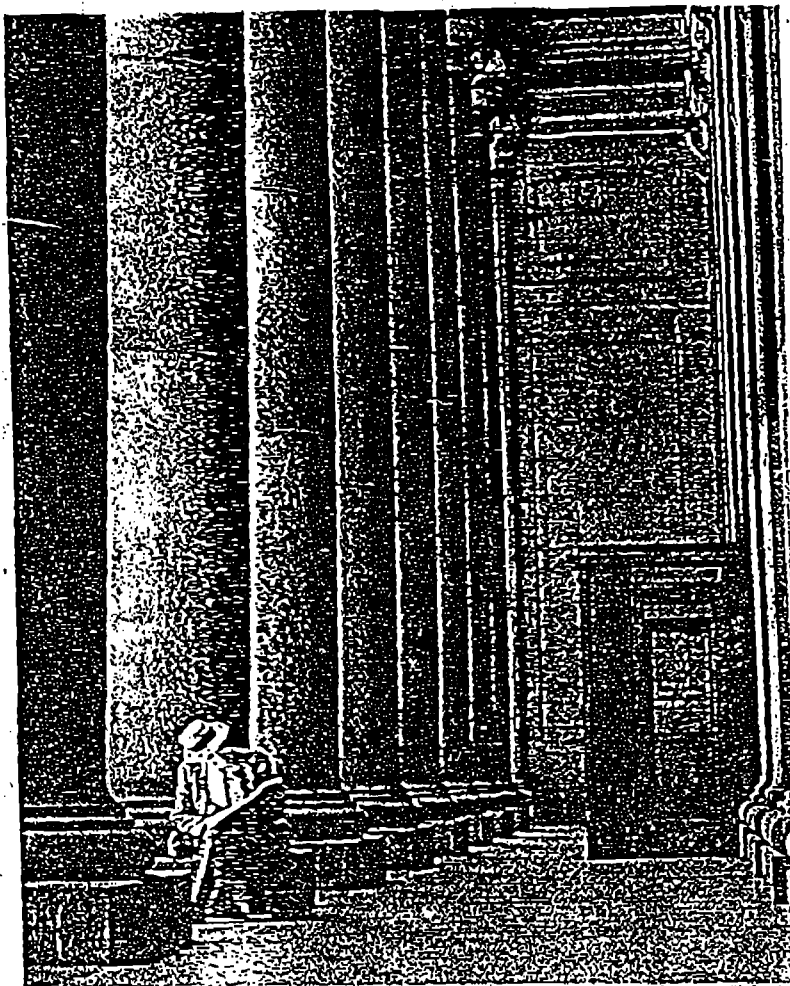


ILLUSTRATION BY THE NEW YORK TIMES

TIMES AND NOW

A column from the station's exterior, pictured at left in 1965, was hauled to upstate New York, right, for a small college that was never built.

Photo by Peter Moore. © The Estate of Peter Moore/VAGA, NYC

A Quest for Fragments of the Past

Calling Penn Station's Scattered Remains Back Home

By DAVID W. DUNLAP

A 35-foot-high Doric column rises proudly — if oddly — among a stand of birch trees on a hilltop in upstate New York. A delicate maiden known as "Day" sits in a concrete recycling plant in the Bronx. Great chunks of pink granite litter the New Jersey Meadowlands, hidden by reeds, guarded by snapping turtles.

These are the remains of the old Pennsylvania Station. And 35 years after their dispersal, many of the fragments may be coming back to Manhattan.

The Pennsylvania Station Redevelopment Corporation, a state agency, hopes to use architectural remnants from the long-lost building as decorative elements in a new passenger concourse and ticketing hall it is planning in the General Post Office, directly across Eighth Avenue from the station.

Alexander E. Washburn, the president of the corporation, and his project associate, Marijke Smit, have tracked fragments as far as Kansas City.

Their most poignant discovery, however, has not been granite and marble but flesh and blood: the legion of preservationists — some known, many anonymous — who struggled in the early 1960's, before the New York City landmarks law was

enacted, to save what they could of McKim, Mead & White's masterpiece.

There was the photographer Peter Moore and his wife, Barbara, who visited the station repeatedly during demolition to record its vanishing glory. There was Bayard Rustin, the civil rights leader, who recovered several balustrades for his art collection.

And there was James Ahearn, a newspaper writer, who loaded his Ford with pieces from the Meadowlands, where the stonework of Pennsylvania Station had been hauled by the demolition contractor.

"People — not governments or corporations or institutions — have been keeping the memory of Penn Station alive for 35 years," said Mr. Washburn, who was only 16 months old when the wreckers went to work. "We've found threads from the fabric of Penn Station stretching across the country. Few buildings can inspire that continuum. It makes you want to reweave those threads."

The new Pennsylvania Station concourse is to be built within the General Post Office, an 84-year-old landmark that

Continued on Page 38

Scattered Fragments of Old Penn Station Are Being Called Back

was also designed by McKim, Mead & White. Formally known as the James A. Farley Building, it sits directly over the Amtrak train platforms, between 31st and 33d Streets, almost like a western extension of the station.

"By incorporating the fragments from the old station into the new station, we are going to honor the past and hopefully set a standard for the future," said Charles A. Gargano, the chairman of the Empire State Development Corporation, of which the Penn Station agency is a subsidiary.

Exactly how the fragments will fit into the structure is not yet clear. Architects at Skidmore, Owings & Merrill and Hardy Holzman Pfeiffer Associates in Manhattan are working on preliminary designs for the \$315 million project. "We're not hoping or expecting to find a complete colonnade," Mr. Washburn said. "We're hoping to find a few choice fragments."

There is no budget line for archeological treasure. Instead, state officials are counting on donations. "We're charged with building a transportation center," Mr. Washburn said. "We are not set up to be buying back artifacts."

So far, the guardians of Pennsylvania Station's legacy have been generous.

Barbara Moore, the proprietor of the Bound and Unbound bookshop and gallery in Manhattan, has shared hundreds of haunting photographs taken by her husband, who died in 1993.

Mr. Moore, who was best known for chronicling performance art, visited the station more than 30 times from 1963 to 1966, often lugging a large-format camera. Viewed in sequence, his pictures show a place of lyrical sculptural beauty slowly reduced to stark structural bones. Meanwhile, commuters are seen in shocking proximity to the wrecking cranes.

Never before published, Mr. Moore's photographs have already provided a useful clue to Mr. Washburn: there is no point searching for the 60-foot-high Corinthian columns of the main waiting room, since they were not solid stone but merely decorative casings over steel.

Photographs were not the only things taken by the Moores. They also salvaged a half-dozen brass and leather stools from the Savarin coffee shop, just before the furniture was carted away.

To this day, Ms. Moore is not sure why she

A lost building has inspired legions of preservationists.

and her husband were carrying enough cash on them to pay the wreckers \$15 each for the stools. But she does know how they were able to get them home: "Checker cab."

Another visitor to the station was Mr. Rustin, not long after he helped lead the 1963 March on Washington for Jobs and Freedom. He dragged home a couple of balusters with the help of friends. His executor, Walter Nagle, is considering donating them in honor of Mr. Rustin and A. Philip Randolph, who organized the Brotherhood of Sleeping Car Porters, a powerful voice for black workers.

One of the first donations — two 29-inch granite balusters, ornamental posts apparently from the attic story of the station — came from Mr. Ahearn, who rescued them from the Meadowlands in 1963 and set them up in front of his house in Ridgewood, N.J. as pedestals for flower pots.

Finding a field of neo-classical debris, Mr. Ahearn posed his 10-year-old son, Michael, atop an Ionic capital for a snapshot. Then he set to the laborious task of pushing the balusters up wood planks and into his station wagon until it sagged to the rear axle.

As an editorial writer for *The Bergen Record*, Mr. Ahearn had to confront his conscience since he was, in the blunt, stealing. He consoled himself with the knowledge that the pieces would otherwise be pounded into the foundation of a parking lot, although his anxiety sharpened when a patrol car passed by with its roof light flashing.

"We got home with our booty and eulogized at rescuing objects of beauty, fragments of history," Mr. Ahearn wrote to Mr. Washburn. "They have been waiting ever since for the undertaking on which you are now embarked."

The least portable fragment found to date was a 35-foot Doric column that was hauled around 1963 to Woodridge, N.Y., in Sullivan County, and re-erected by cranes.

It was intended as a beacon to spur devel-

opment of "Verrazano College," a liberal-arts school that was being promoted by a lawyer, Gilbert Dilucia, and others. But nothing more came of the college.

Clifford H. Schwartz, a financial analyst in Manhattan, remembered being taken as a child to see the column by his father, Martin. He left a message in March with the Pennsylvania Station agency, not sure whether anyone in the office would care. Within 30 minutes, Ms. Smit called him back and scheduled a field trip for the next day.

Besides the obvious logistical challenge of moving the column, Mr. Washburn said its return would be "problematic," since the owner wants to sell it.

Instead, Mr. Washburn and Ms. Smit have focused their efforts on a trucking company, lot on Succasunna Road in the Meadowlands. One expedition earlier this summer began, at the Hackensack Meadowlands Development Commission in Lyndhurst, where they asked to see topographical maps and aerial photographs of the lot.

"We're in search of Penn Station," Mr. Washburn explained to Dennis Warren, a draftsman at the commission.

"So, you're going to put that dinosaur back together again," Mr. Warren said, as he pulled out large sheets showing the intersection of 74 degrees 3 minutes longitude, 40

degrees 46 minutes latitude.

Arriving at the site in the company of Nancy J. Brighton, an archeologist with the Army Corps of Engineers, Mr. Washburn and Ms. Smit donned hip waders and waded their way among 50-foot-long truck trailers and swamp grasses 6 feet high. Suddenly came an exultant shout from Mr. Washburn. "It looks like a piece of exterior cornice!"

Sure enough, under a small grove of box elders, partly submerged in the mud at a crazy angle, there was a seven-foot-long chunk of Pennsylvania Station's famously pink granite. The piece was shaped like a fat comma, one side smooth as a table top, the other side deeply pockmarked.

Since then, Mr. Washburn has had the lot examined by a ground-penetrating radar device. His dearest wish is to find what he calls the "Holy Grail" of Pennsylvania Station relics: a missing pair of allegorical maidens by Adolph A. Weinman known as "Day" (her face upraised and framed by sunflowers) and "Night" (her face hooded, clutching poppies).

There were four "Day" and four "Night" figures on the station, which opened in 1910, along with 14 large stone eagles. Two eagles stayed at the station and can still be seen near the Seventh Avenue entrance. The rest

found homes from Maine to Virginia.

One "Day" and "Night" pair were taken to Kansas City as the centerpiece of the Eagle Scout Tribute Fountain. Another pair were rescued from the Meadowlands and carted to Ringwood State Park in northern New Jersey. A lone "Night" figure was saved by the Brooklyn Museum of Art.

Five months ago, the Con-Agg Recycling Corporation at East 149th Street and Bruckner Boulevard in the Bronx let Mr. Washburn know that another "Day" had been sitting in its yard for years, damaged but not lost. That leaves one "Day" and one "Night" unaccounted for. Mr. Washburn is concentrating on the Meadowlands because that is where most of the stonework was hauled by the Lipsett demolition company.

"If anybody seriously considered it art," Morris Lipsett, the head of the company, said in 1964, "they would have put up some money to save it."

But somebody did consider it art, even then. In 1965, Parks Commissioner Newbold Morris wrote to Irving M. Felt, the chairman and president of the Madison Square Garden Corporation, which had bought the air rights to the station from the Pennsylvania Railroad and was building a new arena.

Mr. Morris told Mr. Felt that the Brooklyn Museum hoped to obtain a figure of "Night"

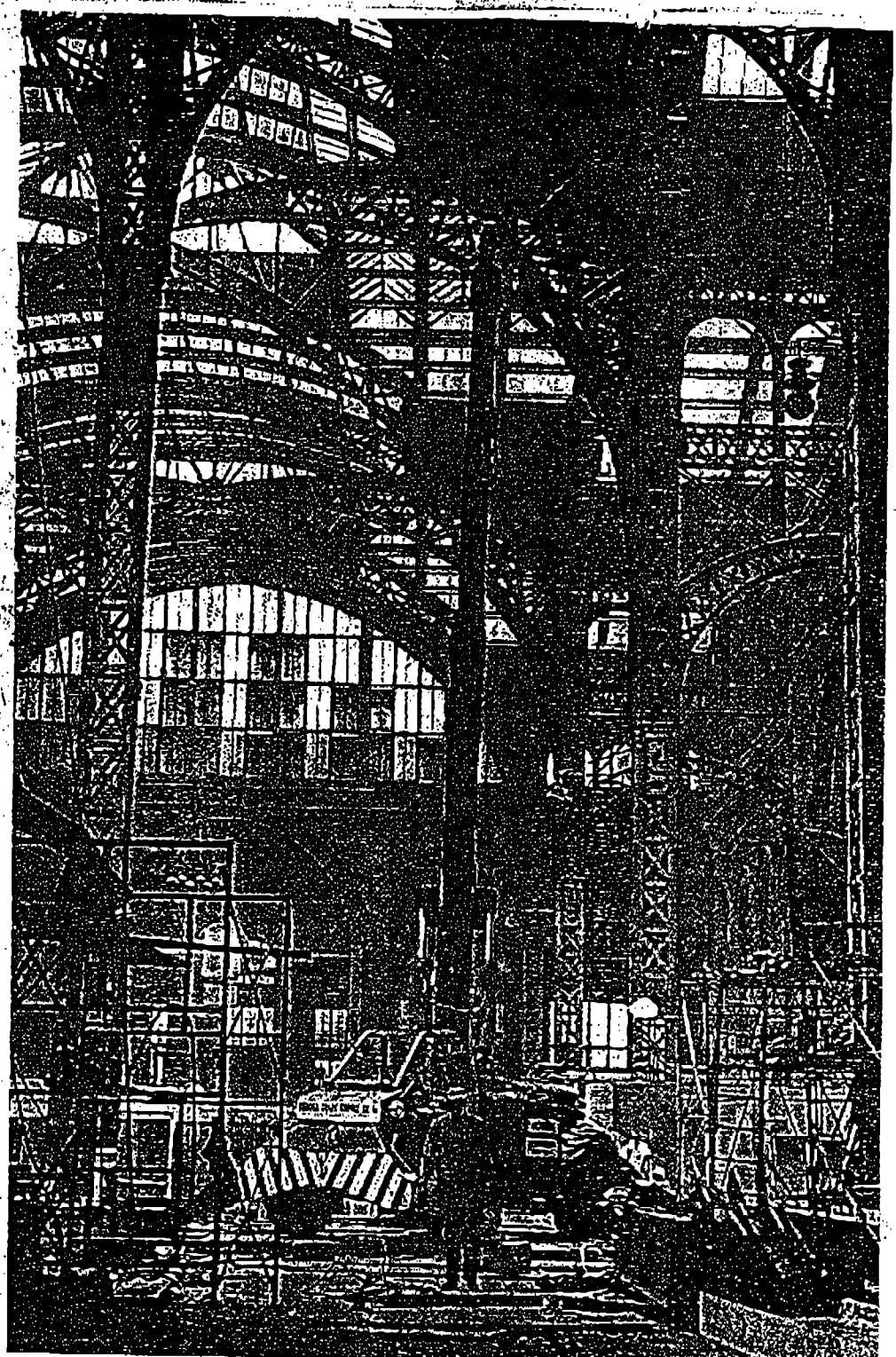
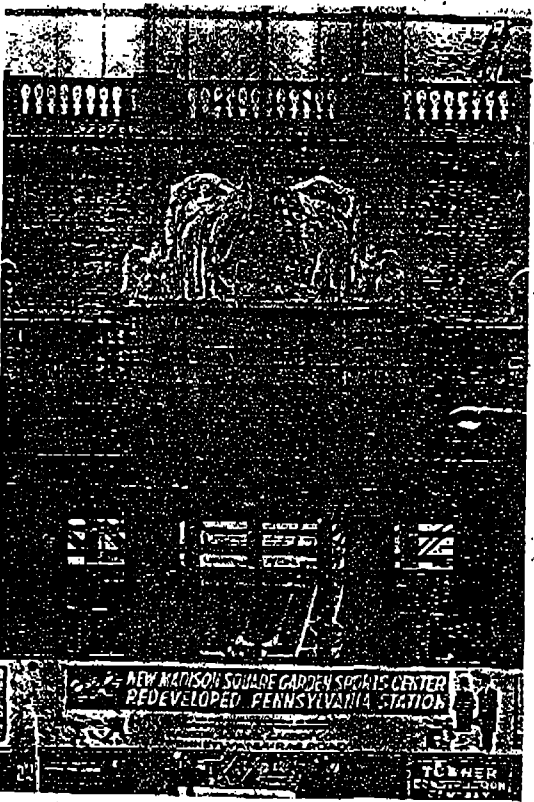
as a "focal point" for its sculpture garden, but that the piece had already been consigned to the New Jersey dump.

"The lady in question weighs 10 tons," Mr. Morris wrote. "Time is important because the demolition yard is continually being bulldozed to make room for more Pennsylvania Station ruins."

With the assistance of Ivan C. Karp, founder of the Anonymous Arts Recovery Society and the O.K. Harris Gallery in SoHo, the figure of "Night" and part of a monumental Ionic column were soon shipped to Brooklyn. In 1966, the museum also obtained decorative granite plaques from the station.

True to Mr. Morris's word, they remain the focal points of the Frieda Schiff Warburg Memorial Sculpture Garden. They are a reminder of what New York lost and — indirectly — what it gained, since the destruction spurred the landmarks law that helped preserve Grand Central Terminal.

"It was a turning point in the way New Yorkers felt responsible for what was going on in their city," said Barbara Head Millstein, the curator of the sculpture garden. "The Grand Central revival is a direct result in every possible way of the demolition of Penn Station."



A LANDMARK VANISHES, PIECE BY PIECE Peter Moore's photographs document the demolition of the old Pennsylvania Station in the 60's. One photograph, top left, shows that the 65-foot-high Corinthian columns were

not solid stone but merely decorative casings over steel. Bottom left, two of the prized "Day" and "Night" figures overlook a sign promoting Madison Square Garden, which was built on the site of the old station.

Photographs by Peter Moore. © The Estate of Peter Moore/VAGA, NYC

THE POLITICS OF CONSERVANCY

DANIEL PATRICK MOYNIHAN

NEW YORK LANDMARKS CONSERVANCY
METROPOLITAN MUSEUM OF ART

NOVEMBER 7, 1984

My subject this evening is The Politics of Conservancy and I would hope it might be taken as a measure of my devotion to the New York Landmarks Conservancy that one day following the election of 1984, I am prepared to talk of politics of any kind.

I am even so grateful for the opportunity the occasion presents to think about the first principles of a subject whose applied practice has occupied a fair amount of my attention for some three decades now.

As with anyone who has been much in government I have learned a certain wariness about intentions. Qui bono? -- who benefits? -- is a question always in order. Or I might refer to Disraeli's description in his novel Coningsby of the search for candidates in a parliamentary constituency in the aftermath of the Reform Bill of 1832. The Liberal Party, he wrote, was determined to be represented in future by a man of station, substance, character, a true Reformer, but one who wanted nothing for himself, and therefor might, if needful, get something for them.

I raise the possibility of a certain innocence in all our efforts, because it is a question that should be asked and can be answered.

And so to it.

I offer three propositions.

First, what we conserve is a statement of what we value.

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Where the political process is involved, this is a statement of values in politics.

I think of three particular buildings here in New York State whose conservation -- preservation is the older term -- has engaged my energies over the years. And what I ask got me interested? Well, in truth as Brendan Gill would be the first to attest after our evening in Times Square, I lived a fair amount of my life on 42nd Street between 10th and 11th Avenues and did indeed walk by Raymond Hood's McGraw-Hill building many a day in my youth. I thought it was colored funny and yet I noticed it was different and the day came when I had grown up to know what it was. Architecture touches young people who know nothing and it changes us, even after a time, know something. In politics, I began with the Walt Whitman birthplace in West Hills, in Suffolk County, that small frame cottage "where lilacs last in the door yard bloomed." I took up this issue as an aide to Governor Harriman, my wife and I worked for Governor Harriman in the mid-1950's and, we carried the case with a simple argument which was that at that time without exception the historic sites maintained by the State of New York commemorated the military events of the 18th Century and this seemed to us to be an imbalance. The appearance of our first great poet was an event also. And so for that matter was the 19th Century. And I record that one had only to make that argument to persuade the legislators in the State Senate and Assembly.

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Quite a bit later I became involved with restoring, and in effect I think saving from demolition, the Prudential Building in Buffalo, the last and in this view the greatest of the Adler and Sullivan skyscrapers. It was sheer chance that one afternoon I was just walking around Buffalo near the Statler Hotel and I came upon this building. I didn't know what it was, but it had to be Sullivan. I found one other person in the City who knew that and more. There had been a small fire in this old building and it was older than even it ought to have been and it was about to be demolished. There was no reason for it; there was no profit in it. We established, however, that it was one of the two remaining Sullivan skyscrapers in the country, and we set about with Federal funds to restore it as a working office building -- my offices in Buffalo are there now -- with the simple argument that the skyscraper was the first American aesthetic to win international approval, and indeed further, the first international aesthetic. There were two originals of this form: as if indeed there were on earth only two remaining original Gothic cathedrals. And with respect to the skyscraper, a wonderful image which I find architects don't always know. It's from our Clipper ships. The next to last sail you could rig on a Clipper was the skyscraper and after that in a long trade wind you could rig a moonraker. But the skyscraper was nautical; it comes out of South Street. And here we had of the two original, one in Buffalo, and we should show that we knew it was there.

At a somewhat less exalted level as a member of the Committee on Environment and Public Works, I was able to obtain Federal funds

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for the restoration of the Customs House here in Manhattan. It is good architecture -- Cass Gilbert -- not, not great architecture, but it reflects an effort by government to be a great patron, and that itself deserves to be conserved in our collective memory. What Evelyn Waugh called the fear of magnificence did not always immobilize us!

And, I would make the second point that how we conserve is a measure also of what we value.

In this regard, the most significant event of late has been the provision in the Federal tax code -- I hope there are some developers here; I see my friend Dan Rose who's eminently so -- the Section 2124(a) 1976 code -- which was very much the result of efforts which culminate in such organizations as the New York Conservancy which provides an investment tax credit for the rehabilitation of buildings that are certified by the National Park Service as having an historic value. Basically this 1976 measure took conservation out of the hands of government, and the occasional charitable trust, and made it a mainstream economic activity of the private economy. Now that is the economy which describes us as a people, as a culture. And this was a tremendous decision, and it has worked. There were four certified, as the government term has it, rehabilitation projects in New York State in 1977. There were 283 in 1983. As a member of the Finance Committee in the Senate, I have kept an eye on this provision, which we think we have steadily

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improved, made more attractive. I should report that last spring the real estate interests, as they are generically termed in Washington, left us on this issue, and were able to bring about passage on the floor of the Senate by a very lopsided vote, a very sharp cut in that investment tax credit for rehabilitation of historical structures. Even so thanks to the undemocratic processes of our government. We were able to drop the provision in conference, but it is something to keep an eye on.

But now to my third and final and most important point. In this view, an awareness of the past brings an awareness of the present, and heightened sensibility that what we do now will be what we are remembered for in the future. I speak here of public buildings and generally speaking of public places. Architecture is the one inescapably public art, which is no more than to say that government can have as little involvement with the arts generally as it chooses, save that it cannot avoid architecture. It can try, and the results are to be seen, which is to say a dreary architecture, but an architecture itself, there is no escaping. If you will think of your travels around the world as a young person, if you were fortunate enough to have them, half of what you go to see consists in foreign countries of the buildings put up by their past governments. Architecture is inescapably a political art, and it reports faithfully for ages to come what the political values of a particular era were.

Having said this, let me say that an awareness of this can

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easily lead to a stultifying timidity: the fear of not doing as well as others have done; the sense of having been outthought and outperformed by earlier generations.

Not least because this is often the case, architecture is a great subject. It disabuses you of the idea of progress. But it is true and is often the case, it is goth to be acknowledged and even so to be resisted. In all of literature I know of no more movingly life affirming statement in this regard than a passage from Joyce Cary's novel, To Be a Pilgrim. This was published in 1942 and I don't know how much it is read any longer. It is the second of the Sara trilogy, and it involves an old aristocrat of a great old family which has come to very dim circumstances who is involved even so with a young member of that family who is just simply not going to decline in what had been an accepted manner. He was going to be a farmer. He was going to farm for a living, and, by God, he was going to have a wife and make babies and grow crops. He has taken over the drawing room of this grand 18th century house that they had lived in, turned it into a barn of sorts. The old gentleman comes around and encounters this scene. It is described in three wonderful paragraphs that I think should have meaning for all of us here.

I quote Cary's description, speaking in the voice of the old gentleman:

I stepped into the room and looked about me.
Rakes and hoes were leaning against the classical paneling, garden seats were planted before the inner doors and a work bench stood under a great

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central chandelier, under which, as my grandmother recorded, Jane Austen once flirted with her Irishman. Upon the one chair remaining in a corner, a yard cat was suckling two kittens. It needed nothing more to say that the barbarians have taken possession. She did not even run from me, but lay watching with up-twisted neck and the insolent calm ferocity of some Pict or Jute encamped in a Roman villa.

British country gentlemen of the 4th century were, I suppose, often more cultivated than ourselves. Their families had lived for two or three centuries in those beautiful manors, among an art and literature already ancient. Their comforts were beyond ours. And when we look at their bath-houses and see the marble steps worn hollow by the naked feet of a dozen generations, we feel so close to them that we suffer for them in their terror and destruction.

A gentle and quiet people, who loved home as no others: whose very Gods were domestic. But this room breathes of a double refinement: the Roman art of life distilled through the long spiral of English classicism. It has been our pride for a century. Even my father would boast of the architects, who came from all over the world, to photograph its decorative plaster, and measure its panels. Some have called it too delicate in its simplicity. But what beauty in its grace, its dignity. It is a room where no one could forget the duties as well as the privilege of gentle breeding.

But now I felt embittered against it. 'Now you are crying,' he says to the room, 'Now you are crying out for help, too -- you are jumping on my back. And all your load of beauty is another burden.' 'No,' I said, 'you can go to the devil. I have enough to do. If I can save this child's soul...'

As Mr. Rosenblatt, our chairman might say, L'chaim. And that sense of fear, of what might come, that failure to affirm what might be is a problem which all of us involved in conservancy must address.

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In 1962 it fell to me to write to President Kennedy an architectural policy for the Federal government. It was the first ever, and surprisingly is still more or less in place. I proposed but three points. First, that architectural style should reflect "the dignity, enterprise, vigor and stability of the American National Government." And last that the choice of a building be considered only the first step in the design of a public place, and then in between, my second point, that "the development of an official style must be avoided."

We then had an official style in Washington: that of the Chicago Exposition of 1893. It had in that sense been three generations, since a contemporary building had been built by the nation's government in the nation's capital. The closest that we had come was ^{Saarinen's} ~~Sarandon's~~ airport, a discreet 35 miles from the nation's capital. The essence of my proposal was simple. I once put it that in any given generation we should build what the whiskey trust was building and that over the years we would get the good with the bad.

But above all I argued against an official style. We already had it from previous generations and we were heading into it, it seemed to me in that then current generation. There is a character I am going to be quoting tonight from one of Disraeli's novels, Sibyl, Mr. Kremlin who's described as a man distinguished for ignorance as he had but one idea and that was wrong. And so, for example, it seems to me, so can be described the architectural career of Edward Durrell Stone who for all his great personal qualities really had only one idea. I was recently giving a

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lecture at the State University in Albany and I found myself in a curiously reminiscent and suggestive setting and then I realized what it was and I found myself saying to the assembled professors that it was quite strange. I had lived in a building by Edward Durrell Stone in New Delhi. I had frequently been present at an Edward Durrell Stone building in Washington and here I was in an Edward Durrell Stone building in Albany and it was not just that they're all the same, but without exception in each of them the roof leaked. Now just don't underestimate that. This was as is frequently the case in the climate of India, it was also true in the quite different climate of Albany. It was a sunny late afternoon, late autumn day in Albany and sunny and blue and shiny as could be and even so the roof was leaking. This suggests the presence of government and has to be avoided. But stone is in all truth, merely repetitive and classical. These are replicas of the Acropolis in one sense. He was not, is not political. But here in New York attend the possibility of just such a fate. Consider the Empire State Plaza which was built in New York just in the 1960's even as we were trying to move away from this tendency to an official style in Washington. Let me just cite the passage from Robert Hughes' The Shock of the New. He speaks of the largest enterprise of its sort that we have ever undertaken in the state: a stone plateau, modelled on the ceremonial buildings of Brasilia. Hughes, may I interject, is an Australian, he gets that wrong. It's Aztec, not Brazilian. And, if possible, even uglier than they. "It is designed for one purpose and achieves it perfectly: it expresses the centralization of power, and one

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may doubt if a single citizen has ever wandered on its bleak plaza, so out of scale that even the marble facing seems like white formica, and felt the slightest connection with the bureaucratic and governmental processes going on in the towers above him. This place makes Albert Speer's projects seem delicate. Its meaning is utterly simple: there are no ambiguities. All the joys of minimalism are here. What speaks from these stones is not the difference between American free enterprise and say, Russian socialism, but the similarities between the corporate and the bureaucratic states of mind, irrespective of country or ideology. One could see any building at Albany Mall with an eagle on top, or a swastika, or a hammer and sickle: it makes no difference to the building. For if one considers what it actually built (rather than what was said about when it was built), there can be no doubt that modernist culture has its own language of political power. It is not linked to any particular ideology. It is value-free and can mean anything the patron wants it. It is, in essence, an architecture of coercion." He goes on to say that the one thing our century has not given us, in the arena of state architecture, is an image of free will.

Now I might just disagree. The architectural policy of which I spoke was proposed in connection, the 1962 policy, was proposed in connection with a general proposal to President Kennedy for the Redevelopment of Pennsylvania Avenue. The center of Washington, as with many or most central cities of the time was in woeful condition, but a situation that setting compounded by the necessary salience of the area between the Capitol and the

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White House. We undertook to conserve the function of the Avenue itself -- a symbolic statement of the separateness of the branches of the government and the oneness even so of the government itself, and to do so by keeping much that was old -- the Old Post Office building, for example, while adding much that would be new. We had one primary concern: I wrote this and the President decreed it which is that Pennsylvania Avenue should be I quote: "Lively, friendly, and inviting as well as responsive to its ceremonial and governmental modes." What we did not want was an architecture of coercion. I fear we may have come near to that in some of our early designs, but those designs were changed because they were objected to because on reflection better thoughts were present and better ideas and that was being resisted. And after almost a quarter century, the conservation of the conservancy of Pennsylvania Avenue is almost complete. I like to think of it as a success. If it is that, I would like to think that this is the result of a certain political literacy which we brought to the enterprise, a sense of the possibilities of the future that can only be acquired by an informed study and concern for the past. And if there is any example of how that can come about and be made possible to young people and people growing into their lives in public affairs, it is the example you set in having among us part of our experience of our nation, of our state, of our city in the buildings you have conserved which can remind us of what was and encourage us in the thought of what might be.

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PENNSYLVANIA STATION REDEVELOPMENT CORPORATION
A Subsidiary of Empire State Development Corporation

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[002]

To: Lowell Weiss

Fax #: 202-456-5709

From: Ellie Conway

Phone: 212-803-3663

Date: 05-17-99

Number of Pages Including Cover Sheet: 40 (in two 20 page installments)

Comments:

As discussed, here are some recent articles that may be helpful. Again, I think Lorraine Diehl is probably the best possible source for anecdotal history of the station. Her number is [REDACTED] I will also Fedex a copy of our annual report that you can expect in the morning. Let us know if we can be of any more assistance.

*Good
Hoyan*

*as to the
to Morgan
members of both
should I?
you face these*

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Ellie

FAX 366-7270

366-9191

Janno Lieber

talk to DOT speechwriting crew. high concept project rhetoric. Bill Schultz: 366-4570.

PSRC: Alex Washburn -- 212-803-3642; Somer Salomon (woman) Ellie Conway.

Lost NY, book

grew up in Hell's Kitchen, stone's throw away in waterfront area. Moynihan is figure of old new york; elegance, practicality. passion beyond all imagining. represents . gotta show that we can do great public works in NY again. everyone has begun to believe imposs to do great public works, cost complexity, always someone against change. 1991: moy spearheaded passage of big fed transportation bill ISTEA. fundamentally changed the model of what fed govt was going to invest in. not just in pavement but in communities. created much more flexibility to put highway dollars into mass transit, rebuilding historic facilities. landmark. how to make fed dollars more people oriented. justifiably proud of ISTEA. everyone expected that would be rolled back, but potus staked position of no rollback of ISTEA. success last year -- kept enviro, mass transit in parity, more money for cities, continuing emphasis on community facilities, historic preservation. Pataki supported T-21. represents success of moy and clinton approach. decisions made at local level.

millennium. old penn station ...ny as city of 20th century. place where immigrants who changed face of america set foot...military and financial ist major public works project in America. first project of this magnitude. 21st century successor. interstate, highways done. work from financial point of view -- **economic benefits: raise this with Alex.**

portal. mobility for eastern corridor. hub. boston to washington. 20 of country lives in this area.

image of old new york. grandeur. that image. image of grandeur restored. new york leading country with creativity of financial markets, diversity of high tech economy, diversity of people, integrating new immigrants.

deal isn't quite done. **announcing desire to fill half of remaining funding gap?** we want to help. good for national economy. I know it's what we had in mind when we said feds had to invest in projects of national significance. important for many states.

\$134 million gap. challenge. we're prepared to go extra mile. challenge grant. we think important enough to go extra mile. big place in our budget.

anecdotes:

moynihan first came to me, you know how understated -- gets in af one --
[alex re moynihan talking about]

o: 212-803-3658

state and city landmark partnership. three levels of govt. formed joint venture.

unveiling of model. project launch. dedication.

Bill Schultz:

big picture of fed's role

Withdrawal/Redaction Marker

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003. email	Karen Tramontano to Lowell Weiss, re: POTUS REMARKS [partial] (1 page)	5/17/99	P6/b(6)

COLLECTION:

Clinton Presidential Records
Speechwriting
Weiss, Lowell
OA/Box Number: 17196

FOLDER TITLE:

Farley Building Dedication [Penn Station 5/19/99] [2]

2006-0470-F
wr239

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

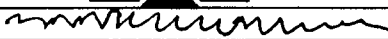
PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

[003]

Karen Tramontano  05/17/99
09:10:00 AM

Record Type: Record

To: Lowell A. Weiss/WHO/EOP
cc:
Subject: POTUS REMARKS

fyi -- this should help. let me know what you think?

----- Forwarded by Karen Tramontano/WHO/EOP on 05/17/99 09:09 AM -----



janno lieber <jannolieber@yahoo.com>
05/17/99 01:25:24 AM

Record Type: Record

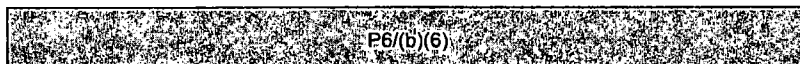
To: Karen Tramontano/WHO/EOP
cc: Carolyn T. Wu/WHO/EOP
Subject: POTUS REMARKS

Note: my message to Bob Peck attached.

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Received: from [199.221.96.2] by web110.yahoomail.com; Sun, 16 May 1999 22:21:53 PDT
Date: Sun, 16 May 1999 22:21:53 -0700 (PDT)
From: janno lieber <jannolieber@yahoo.com>
Subject: Re: Hello!
To: robert.peck@gsa.gov
MIME-version: 1.0
Content-type: text/plain; charset=us-ascii
Content-transfer-encoding: 7BIT
Content-length: 4391

Bob:



I've given a little thought to POTUS remarks. On the substance of the deal, he probably ought to say:

- o This is a great project -- of special Federal interest because of it's (1) inter-state significance (NY-NJ, entire Northeast Corridor); (2) opportunity to rebuild/reuse tremendously important historic Federal building; (3) project can serve as a model for many communities working to conserve great public blds in a way consistent with demands of modern people and business.

- o We have worked hard to help Sen Moynihan and others bring this project to fruition. Came up with \$100 million early; working with state and city on applications for another \$150-200 million. And today, I am announcing that -- if the other funding partners can nail down the various components of the funding plan -- we are willing to go to Congress to seek another \$67 million to close the financing gap. There's room in my balanced budget for it, and we're going to do everything we can do in the Congress.

Bob, below are some other VERY rough ideas for themes to riff off. Folks in the White House ought to talk to DOT, too: Rodney has done a lot of this kind of high-concept project stuff, and their public affairs shop has done some for the President, too -- e.g., TEA-21 signing ceremony.

THEME: MILLENIUM

- o New York was the city of the 20th Century. NY Harbor was the entry point for the great immigrations that changed and so enriched America. NYC was epicenter for growth of America's economic and military might, growing cultural and intellectual leadership, etc. And NY led the nation in public works [examples] -- until...

- o Today, NY is leading America into a new century. The City's vibrant economy has helped to fuel the dramatic recovery of America's economy -- pairing the latest technology with old-fashioned street smarts, [etc.], demonstrating to the country -- and the world -- that diversity can be a source of strength, rather than weakness and division...

- o The new Penn Station can be the first major public work of the 21st Century. And it will represent the best of what we now expect our public facilities to provide -- beauty and functionality; technology blending easily with history; [etc.] It will reaffirm what everyone here knows -- that New York can be the city of the 21st century, as it was in the 20th...

> THEME: MODEL of CLINTON ADMINISTRATION INFRASTRUCTURE POLICY

- o In campaign '92 I committed myself to rebuilding America by investing in our neglected infrastructure. [See Putting People First, Georgetown speech]

- o And in the past six-plus years, we've made good on that promise,

increasing investment in roads, bridges, mass transit systems and other public works by [check percent -- I believe it's more than 60%]. That investment has already begun to pay off in terms of dramatically improved conditions and performance in our roads and transit systems -- with big benefits for our economy.

o But our approach to public works has been about more than just money. We've tried to make sure that our investment helps strengthen our communities -- by investing in projects that help the environment and people . Last year, we fought for a highway and mass transit bill that had was fair -- fair to the cities, fair to welfare recipients trying to get to jobs, and fair to communities that would rather rebuild a historic building than build a new highway. And because we won, the Federal government is able to support a visionary project like this one...

OTHER POSSIBLE THEMES:

- o Restoring/correcting/learning from history
- o Rebuilding communities
- o Reengineering government [postal service, gone high-tech, can shrink its operation to share the bldg]

The hour is late and this is starting to seem a bit wooly, so I'd better sign off. Let me know if there's anything else you need from this non-speechwriter.

>
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FOR Lowell

DATE May 10 TIME 10:57 A.M.
P.M.

FROM Chad

FIRM Senator

PHONE 224-0087

☐ FAX AREA CODE NUMBER EXTENSION

☐ MOBILE AREA CODE NUMBER TIME TO CALL

TELEPHONED		PLEASE CALL	
RETURNED YOUR CALL		WILL CALL AGAIN	
CAME TO SEE YOU		RUSH	
WANTS TO SEE YOU		SPECIAL ATTENTION	
WAITING TO SEE YOU		HOLDING LINE	

MESSAGE Re:

Gambling Speech

It's in their State

Quick Question

SIGNED _____

 FORM 4007
MADE IN U.S.A.

MESSAGE

Save for whoever
does the Farley Bldg. dedication

'THE PHYSICIAN," Frank Lloyd Wright famously said, "can bury his mistakes, but the architect can only advise his client to plant vines." Well, sometimes. But this summer, we'll start rectifying one of the worst decisions New York has ever made, when politicians and planners gather to announce the arrival of the new Penn Station.

For years, the new station, built in the shell of the James A. Farley Post Office Building at Eighth Avenue and 33rd Street, has been an I'll-believe-it-when-I-see-it pipe dream. It would be talked up for a while, then disappear. Senator Daniel Patrick Moynihan, its tireless champion, would score some funding; Republicans in Congress

XT BIG THINGS

By Michael Tomasky

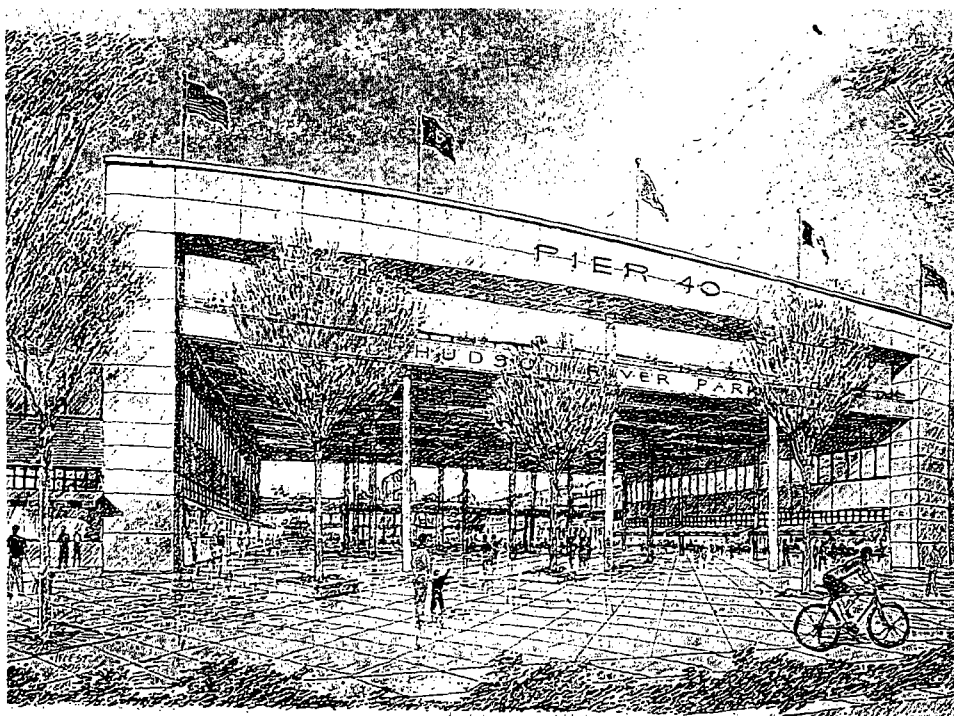
would try to kill it. But it survived, and the new station—of which *New York* is offering New Yorkers their first glimpse—is scheduled to open in 2003. It'll be worth the wait. "If you ever knew the original," Moynihan crows, "you will be reborn to see what's coming."

Designed by a Skidmore, Owings & Merrill team led by David Childs, the station looks spectacular: a graceful marriage of neoclassical tradition—the post office, like the magnificent, original Pennsylvania Station, is a McKim, Mead & White building—and the contemporary hankering for space, light, comfort, and amenities. Behind that huge façade facing Eighth Avenue, the building has an interior courtyard about five stories high. That courtyard will be covered with a sleek roof of glass and steel, soaring some 40 feet above

—WHY NOT THE WATERFRONT? AND HOW ABOUT THE SECOND AVENUE SUBWAY?

the passenger seating area—a nice homage to the original's glass-and-steel vaults over the track beds. There will be an outsize message board offering not only train arrivals and departure schedules but a national weather map, a news ticker, stock quotes, and various other cyber-age features. The waiting area and a lower concourse will look down on the tracks themselves, so that, unusually for an American station, people will be able to see the trains come and go. The ticketing area, in another section of the complex, will repose under a breathtaking glass-and-steel spherical shell fanning across the sky. There will be small shops and newsstands off to the sides, and a restaurant and bar, but no shopping mall—the post office will still use some space in the building, and anyway, New York doesn't need one more Eddie Bauer.

What it does need, though, is a grand national railroad station. When the old station was torn down, many New Yorkers felt personally violated. "A



OTHER CITIES, CITIES JUST AS PHYSICALLY OLD AND BUREAUCRATIC

monumental act of vandalism . . . We will probably be judged not by the monuments we build but by those we have destroyed," editorialized the *Times* the week demolition began in October 1963. Architectural historian Vincent Scully, comparing the old station to the one we use now, once said, "One used to enter the city riding high like a god; one now scuttles in like a rat." As other cities have refurbished and renovated their stations, New Yorkers have made do with a station that, aside from being an aesthetic blight, is cramped and not remotely up to the city's needs.

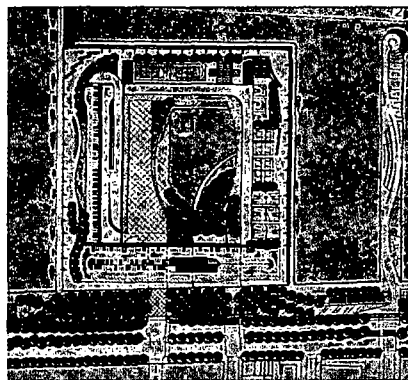
We'll get to the details of how the new station happened. But the renaissance of a Penn Station we can be proud of should be only the beginning. New York has let its public infrastructure fall apart for almost 40 years now, but the Penn Station project is a sign that we can build again. As great as it will be to have a new train station, the needs hardly stop there. And if ever the time was right to get to work, it's right now. Crime is down, the city's a better place than it's been in years, the economy is booming, and the money is there. "I think there's a feeling among a lot of people," says builder Douglas Durst, "that things are about as good as they're going to get in the city economically, and that now is the time to act on some of these things."

It sure is. Maybe it's the millennium, maybe it's the Dow, but more and more

of the people we pay to run things are waking up to how bad our so-called amenities are. The hideous train station is one example. The airports are another. Access to them, especially JFK, is a long-running joke. The subway system has seen tremendous improvements, but it, too, is woefully inadequate—there are actually 46 fewer miles of public track than there were 60 years ago, because the Second and Third Avenue elevated lines were torn down and nothing replaced them. The waterfront is a horror show. Highways are crumbling, groaning under a relentless burden of truck traffic that—and this is a problem not as readily apparent to the average person but every bit as in need of a cure—could be alleviated if we improved our rail-freight systems. New York may be the greatest city in the world, but in terms of its public infrastructure, it is not an exaggeration to say it's one of the worst.

WE RARELY think or talk about this. We just accept the hassles and the crowds and the traffic as the price of living in New York, a sort of urban cover charge. We've also come to believe that we can't build things anymore. That large public works have gone the way of Gimbel's and the Automats, and that, what with the expense and the lawsuits and the inconvenience, building is impossible here.

It has been—but only here. New



PIER TODAY, DONE TOMORROW?
Right, Pier 40 now, seen from Houston and West Streets; top and above, its considerably greener future within Hudson River Park.

Yorkers assume every place in the world follows our example. But, fortunately for all those other places, they don't. Other cities, cities just as physically old and bureaucratically sclerotic as this one, are somehow managing to do things. Boston is completing the Big Dig, as they call it, putting its main downtown arterial highway underground—true, the project is well over budget, but it will improve life for generations of Boston pedestrians and drivers. Washington is finishing its subway system; Los Angeles is continuing to build its. Abroad, Berlin is adding a new line, with the major excavation point at

THE NEW

IF WE CAN RETURN PENN STATION TO GREATNESS—AND HERE'S YOUR FIRST LOOK

IF WE BUILD IT, THEY WILL COME
 The soaring main concourse of the new Penn Station, slated to arrive in 2003.

THE NEW

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the foot of the Reichstag building. London, Paris, Madrid, and Zurich are all at work on rail-system expansions. Above ground, Chicago—a city whose passion for public works puts New York's to shame—expanded its El service in the nineties, building a new line to Midway Airport, and, in a massive job finished in just about two years, moved a part of Lake Shore Drive, in the area south of Soldier Field.

Airport links? Think of Paris, where, for about \$8, the RER will carry you from Charles de Gaulle to any of several central Paris locations in 30 to 40 minutes. Most cities have such systems, the jewel being London's Heathrow Express, opened last year. For £10, passengers are whisked aboard luxurious trains from Paddington Station to the airport in fifteen minutes. And get this: They can receive their boarding passes at Paddington and check their bags to their flight destination.

Waterfront access? Go to Baltimore's Inner Harbor or Fells Point; ride

and the greatest water works and the best damn parks," says Moynihan. "You name it, we did it. And others copied it."

But we stopped. We came to view building as passé, or even counterproductive. The view took hold in the sixties for a variety of a reasons. First, Robert Moses's hubris destroyed not only him but the grand public projects he stood for: "The reason there hasn't been another Robert Moses," says Albert Appleton of the Regional Plan Association, "is Robert Moses." It wasn't just that Moses remade the city, building the maze of highways that only served to encourage more people to drive and made traffic worse (not everything our predecessors built was ingenious); he also ended up leaving the public distrustful of large projects in general.

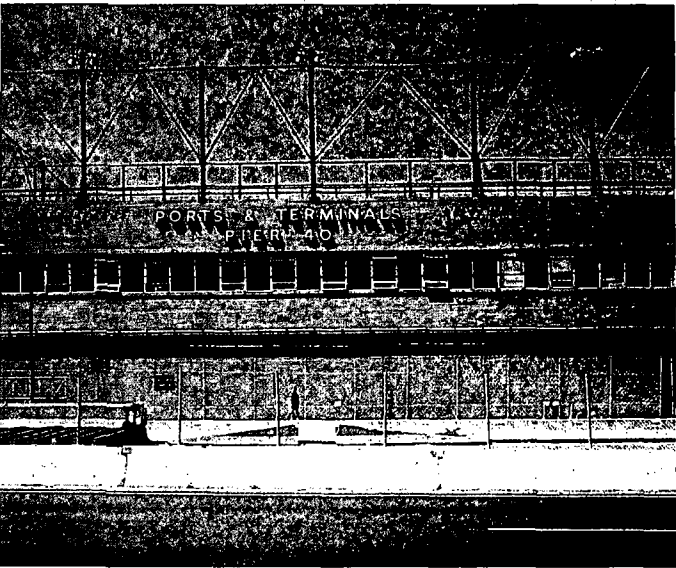
When Jane Jacobs published *The Death and Life of Great American Cities*, in 1961, arguing for smaller-scale, organic urban environments,

the fiscal crisis, and all bets were off.

Now, finally, a consensus is emerging that the past 30 years' conventional wisdom has to be changed. Governor Pataki, who's thrown himself into the Penn Station project and proposed others, appears to understand it. So, obviously, does Moynihan, who's been warning about such needs for years. Senator Chuck Schumer recently announced his support for a major subway expansion. Mayor Giuliani is a little too obsessed with stadiums, which have to rank toward the bottom of our public needs, but his administration is doing the right thing on other fronts, pushing the crucial cross-harbor rail-freight tunnel, for example.

All over the city, community groups and land-use mavens have drawn up plans—not pie-in-the-sky, we-don't-care-what-it-costs plans but well-thought-out ideas for self-sustaining, mixed-use conversions of waterfront areas that are now little more than liability suits waiting to happen. Every one of

CALLY SCLEROTIC AS THIS ONE, ARE MANAGING TO BUILD THINGS.



a bike along the Potomac in Washington, or the Charles in Boston and Cambridge, where idyllic paths run for miles and miles; in Philadelphia, visit the art museum and stroll down to the banks of the Schuylkill. New York has a few nice waterfront havens, and at least our planners have finally recognized that the water is a *public* amenity. Of course, virtually every other city was on to this in the late seventies.

Things weren't always this bleak. New York became great in no small part because of what it built. "The biggest bridges and the deepest tunnels

the watchword; community boards were created; new rules were written requiring any project to run a gauntlet of agency reviews and approval processes, and, as Appleton puts it, "no one had an interest in saying yes, and everyone had an interest in saying no." The point was not to build but to block. "The way to political notoriety in those days," says builder and civic leader Richard Ravitch, "was to represent the voice of some community or neighborhood and to stop some project from happening. It was culturally out of sorts to be for building things." Then came

anti-Moses sentiment found its full-throated voice. At the same time, Tammany Hall went into decline—and whatever else Tammany did, it built, built, and built—and was replaced by a welfare-state liberalism that took money out of capital projects and put it into social-service programs.

By the early seventies, then, the ethos of building large public works that made New York the great city it became was turned on its head. Now community control became

the two dozen or so people I spoke with for this article—elected officials, appointed ones, builders, and other civic leaders—agreed that the time is right to make New York better, more comfortable, and more competitive.

"The fight for efficiency is on," says the Cooper Union's Fred Siegel, "and we have to join it or we're going to lose out." Adds Bill Stern, the state's economic-development czar in the early Cuomo years: "We're living off our inheritance. We're living off the building of the first half of the century, and we've done very little."

Well, the time has come to do a lot. Several major projects are currently being considered. Some, like Penn Station, are pretty much ready to roll. Others exist mainly on paper. These six are among the most important.

1. PENNSYLVANIA STATION It's worth taking a moment to examine how this one came together. Basically, the \$500 million Penn Station redevelopment proves this point: The financing can always be found; it's the will, or failure of will, to overcome bureaucratic inertia that keeps things from being built. Penn Station happened because Pat Moynihan and George Pataki wanted it to happen, and because they hired a third fellow to oversee the job who really knew what he was doing.

When Moynihan hired Harvard-trained architect Alex Washburn in

1994, Washburn jokes, he was probably the only architect among Capitol Hill's 30,000-strong staff. That's the particular kind of vision that only Moynihan has, and it helped get the Penn Station project moving. By 1996, Moynihan and Washburn agreed that the architect could accomplish more at the Empire State Development Corporation, the state's economic-development arm headed by Charles Gargano. At first, Washburn says, the Pennsylvania Station Redevelopment Corporation, a sub-entity of the ESDC formed by Moynihan and Pataki, "was just me and a telephone." But within two months, Gargano got the ESDC board to devote \$6.25 million to Penn Station. "A project like this comes along once in a hundred years," Gargano says. "We weren't going to miss it."

Over the years, the redevelopment has come to rely on eight or ten different funding sources, including the city, the state, the New York State Thruway Authority, Amtrak, and a handful of others; the PSRC has funding agreements with each. The federal contributions—the first federal dollars, in 1994, were tucked into an earthquake-relief bill—take advantage of changes in the surface-transportation law that Moynihan helped push through.

Gargano envisions the new Penn Station as a model of the rail link of the future. The station's plans anticipate capacity and ridership, he says, not for the next 5 or 10 years but for the next 30. He says that eventually, he imagines a link from Penn Station to JFK with the Paddington-esque check-in features that seem beyond comprehension to New Yorkers today.

Washburn has now spent many more years than he imagined being less architect than bureaucrat, lining up funding, negotiating with the Postal Service, dealing with the many agencies that had a piece of this pie. "It's definitely a Balkan environment," he says of New York. "I was amazed at how actively different agencies try not to interact

2. THE SUBWAY If you rely on the No. 6 train, you face the problem every morning. If you use, say, the 77th Street station, and you try to catch a downtown train around 8:30, you probably watch two or three jammed trains pass by before you can squeeze onto one. And if you live on, say, York Avenue, you ex-

perience this after you've walked more than half a mile to get to the station. is the most crowded line not only in the city but probably in the country and perhaps in the Western Hemisphere. Where standards call for about four to five square feet of space per passenger, Lex-line riders have roughly three square feet to call their own.

In January, the Regional Plan Associ-



perience this after you've walked more than half a mile to get to the station.

New York led America in subway construction in the early part of the century. Nearer our time, it led America in subway decrepitude, as the system became a ring of hell during the fiscal crisis. Twenty years and \$20 billion later, under Richard Ravitch's leadership, the system is vastly improved—new tracks, rehabbed stations, and the MetroCard system, along with the roaring economy, have brought people back. Ridership is up 21 percent since 1992. But *capacity* has not increased.

Plans have existed since the twenties to build a Second Avenue line. Construction began in 1972, and three short sections of the line were built; construction was abandoned when the

A PARK GROWS IN BROOKLYN
Above, the Heights' Pier 1, now a lumberyard; right, a bird's-eye view of the pier if the Brooklyn Bridge Park Coalition has its way.

ation, the New York region's leading planning organization, released its MetroLink proposal, a mightily ambitious plan to add nineteen miles, 35 stations, and nearly 1,000 new cars to the system. The centerpiece is a new Second Avenue line, running not just in Manhattan but all the way from Co-op City in the Bronx down to Wall Street and over to Atlantic Avenue in Brooklyn. The new subway, under the RPA plan, could also be used as an eventual link from Grand Central to JFK (a spur of the Second Avenue line would kick

THE LEX IS THE MOST CROWDED LINE NOT ONLY IN THE CITY BUT PRO

with each other, and the lengths you have to go to break through the natural inclination not to deal with each other." But he did what needed to be done, racing the clock and straining to meet Moynihan's exacting standards. "He called me up not long ago," Washburn says, "and he just said, 'Alex? Tick . . . tock . . . tick . . . tock . . .'" All the early deadlines have been met. Now they just have to build it.

project was stopped three years later because of the fiscal crisis. If the need was clear enough to the city elders in 1972, then it should be clearer still now. In one of those absurd New York anomalies, three lines serve the West Side—the IRT and the Sixth Avenue and Eighth Avenue lines—while only one serves the East Side, where population and commercial concentrations are far greater. The Lexington Avenue line

over to Grand Central).

It's a huge plan with a huge price tag—almost \$13 billion—and, for now, without definite financing. "We thought that if we put this out and proposed a way to pay for it—a new tax or something—the headlines would be PLAN-
NING GROUP PROPOSES NEW TAX, and that would be the end of it," says Jeff Zupan of the RPA. "So our strategy was, let's get people excited about the idea, and

then we'll devise a way of financing it." It may be working: Chuck Schumer is only the most prominent of several elected officials to sign on, and Manhattan borough president C. Virginia Fields is mounting an extensive post-card campaign.

The MTA has plans for a Second Avenue line, but to run only from 63rd Street to 125th Street. But the timetable is vague, and this wouldn't serve people on the Lower East Side, arguably the most underserved neighborhood in Manhattan.

Another subway proposal, offered by Pataki, would bring LIRR trains to Grand Central Terminal. This was a longtime pet project of former Senator Alfonse D'Amato's, hatched in part to ease the lot of the 50,000 to 70,000 Long Islanders who commute to the East Side and who now have to go to Penn Station and walk east or take two subway trains or cab it.

It's not a bad idea: Consider that people commute to three Manhattan destinations (east and west midtown, and downtown) from three directions (north, west, and east). That's nine possible commutes, only four of which are

The city has been cool to the RPA plan. Giuliani is apparently more interested in the West Side—specifically, extending the No. 7 train over beyond Tenth Avenue and down to the Javits Center. Some see this as a stalking horse for the mayor's stadium dreams, but stadiums aside, this, too, is a good idea—the West Forties and Fifties are the next logical place for the growth of commercial office space—and city-planning director Joe Rose estimates that this could be done "for around \$1 billion."

The RPA will probably have to settle for less than it wants, but it's right about the need. "We spent \$20 billion since '82 to fix the subway, because it was a crisis," Zupan says. "Here we have a different kind of crisis, a crisis of stagnation. We haven't built and it's too crowded, and people are going to vote with their feet."

3. THE TRAIN TO THE PLANE Next time you're stuck out on the Van Wyck, take a look at how narrow the median strip is. It's literally about as wide as a dining-room table. And that's where the trouble started.

This didn't just sort of happen. Robert Moses intentionally built the Van Wyck that way so there wouldn't be room for a train to the plane. An unfortunate city planner named F. Dodd McHugh argued for buying an extra 50 feet of right-of-way to build a rail line. Moses refused. McHugh was demoted and humiliated, and the \$30 million Van Wyck was a traffic nightmare from the moment it was opened in 1949. It was designed to carry 2,630 vehicles per hour but passed that mark almost immediately; today, that number is 6,250.

Technology has out-

to be financed primarily through \$3 surcharges collected from passengers at the area's three airports, would be a nice piece of historical revenge, except for the fact that the plan is deeply flawed.

To wit: It's not a one-seat ride. The Van Wyck line would run only to Jamaica Station, where it would meet subway and LIRR lines. In other words, people would have to transfer to it from the E, J, and Z lines, which are not exactly your most convenient subways to begin with. If, for example, you were at Grand Central, you'd have to take the No. 7 over to Eighth Avenue, and then get on the E, and then, once you reached Jamaica Station, schlep to a different platform and get on the other train. All with luggage.

At least it's something, whereas what we have now is nothing. But consider this: Right now, there is an unused rail line, just sitting there, already built, that *could* be the basis for a one-seat ride. Nelson Rockefeller proposed using this line, a branch of the LIRR that was closed down in the early sixties, as a train to the plane back in 1968. This route, the Rockaway cutoff, runs parallel to Woodhaven Boulevard up to Rego Park, where trains would meet the main LIRR lines and come into Manhattan. It died under Rocky because of intense opposition from Forest Hills residents. That opposition is just as strong today, meaning that the route, backed by the Committee for Better Transit and others, probably won't happen.

So last week the City Planning Commission voted twelve to one to approve the right-of-way usage for the Van Wyck plan, even though virtually every commission member denounced it. The City Council could stop it, but Queens politicians and the construction trades are behind it. Proponents say that once the LIRR links to Grand Central mentioned above are completed, then work can commence to convert the Van Wyck spur into a one-seat ride. But that's at least a decade, and quite a few ifs, away.

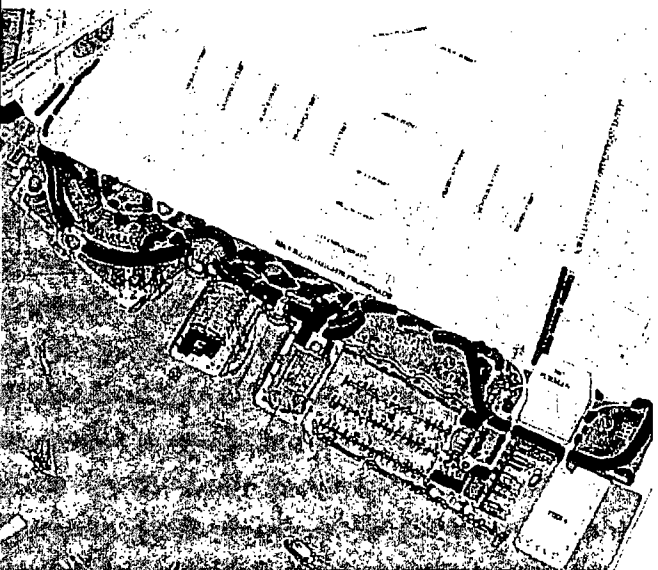
BABLY IN THE COUNTRY AND PERHAPS IN THE WESTERN HEMISPHERE.

efficiently served: north (Westchester) to the East Side via Metro-North; east (Long Island) to the West Side via the LIRR; west (New Jersey) to the West Side, and west to downtown, both via the PATH. Anything that will untie that knot is all to the good, but bringing the LIRR to Grand Central without building the Second Avenue line would, Zupan stresses, only make the situation on the Lex even worse than it is now.

foxed Moses—it's now possible to build a support on that narrow median that can bear the load of a rail system. This is precisely what the Port Authority, with the backing of the governor and the mayor, is trying now to build. It would be part of a larger \$1.5 billion JFK transit project that would include—finally—an elevated loop that would make six stops around Kennedy's terminals. The \$600 million Van Wyck spur,

4. THE WATERFRONT When the Manhattan street grid was laid out in 1811, says Kent Barwick, director of the Waterfront Project, skeptics looked at the plan and noticed something: no parks. "The planners' defense was 'The river is our park,'" Barwick says. "And for a few years, it was."

But not for long. Once New York exploded as a commercial shipping center, the waterfront was for work, not



play. Whereas Chicago made sure from very early on to dedicate the Lake Michigan waterfront to public use—public enjoyment of the waterfront as a principle of good governance dates to the Emperor Justinian, and is specifically mentioned in the Magna Carta—New York built almost no waterfront recreation area in midtown. Long after the commerce died, and after other cities reinvented their waterfronts, New York's sat there, unusable. "This is one of the greatest man-made places on earth, ironically living side-by-side with one of the greatest ecosystems on earth," Barwick says. "And we're completely out of touch with it."

Finally, things are happening. Most dramatic is the \$350 million Hudson River Park project, which will unite the Battery and Riverside Park in an

Bridge Park Coalition, which would create parkland on piers one through five, just below the Brooklyn Bridge. Today, the piers are either empty or being used by businesses that could as easily be inland—a lumber company, storage. The new plans call for a hotel and a marina and a skating rink in addition to more passive uses. The idea's been ten years in the making, but the governor and the Port Authority, two of the three key players here, have given strong signs recently that they're supportive (the third is the mayor, who's sent mixed signals), and the project could move forward within a year or two. "By and large," says Councilman Ken Fisher, "the people who live in Brooklyn Heights don't have to live there. A project like this can make people want to stay."

the city's most crucial commercial arteries, carrying about 64 million vehicles a year. Which brings New York to decision time: How to replace it?

The obvious idea, and the one the state seems to favor, is simply to rehabilitate it. It wouldn't cost that much, as these projects go—around \$1 billion. There's another thought, though, about what to do with the Gowanus: Bury it.

The plan, the brainchild of the RPA's Albert Appleton, is to turn the Gowanus into an eight-lane, three-tube tunnel from somewhere near 65th Street to a point not far south of the Brooklyn Heights Promenade. "A tunnel is the best solution," Appleton says. "It would support the traffic, it would open up the waterfront, and there wouldn't be a construction prob-

"THERE'S A FEELING THAT THINGS ARE ABOUT AS GOOD AS THEY'RE GOING

uninterrupted greenway. Of the 37 piers there, 13 will be dedicated to public uses, either passive (sunbathing, fishing) or active (cafés, ballfields). The West Side—er, Joe DiMaggio—Highway will be rebuilt, as is already happening downtown, and in between the road and the piers, there'll be benches and bike paths and greenswards and trees. It's happening under the leadership of Jim Ortensio, whom Pataki appointed to head the project two years ago. Ortensio runs things out of a rent-free trailer near Stuyvesant High School—having moved the Hudson River Park Trust out of Fifth Avenue office space that was costing \$200,000 a year—and says Pataki keeps after him: "He calls me ten times a year, maybe once a month. 'Jimmy, where's the park?'" It's not there yet—just a small piece, between Christopher and 12th Streets. But the whole thing is supposed to be done by 2005—at a cost lower than that projected in 1990.

The Hudson plan is the most closely watched, but ideas are sprouting all over the city. Community boards in Brooklyn have presented detailed and intelligent plans for waterfront conversion in Greenpoint, Williamsburg, and the area around the Navy Yard. Coney Island, where acres of land lie fallow, is the focus of various proposals—notably Bruce Ratner's plan for a hockey-and-basketball arena—and Charles Gargano envisions a twenty-first-century boardwalk with echoes of the old glory days. Furthest along of all, though, is a Brooklyn Heights waterfront plan put out by the Brooklyn

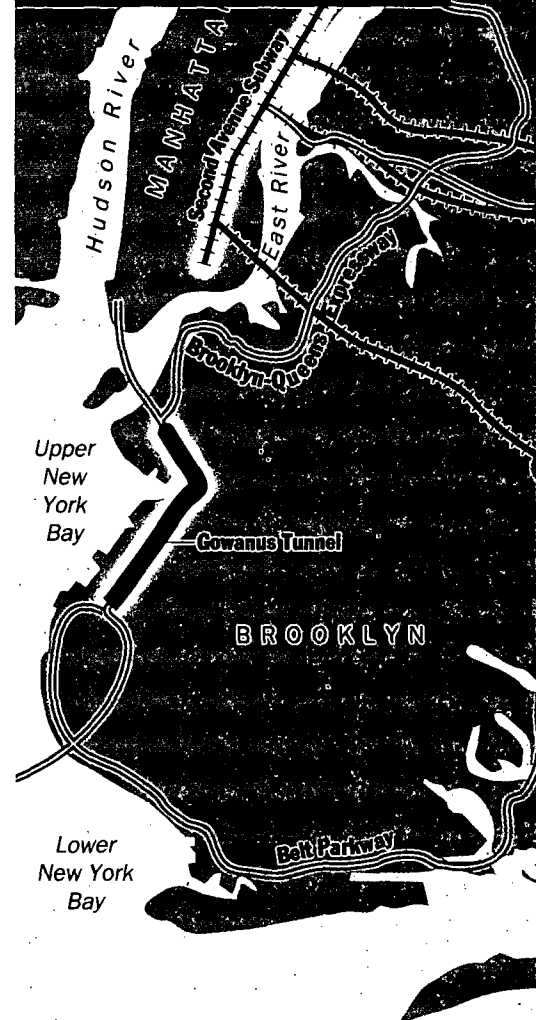
Interesting ideas are afoot elsewhere—the Bronx's Ferry Point Park is slated to become a Jack Nicklaus golf course that Barwick says could actually host a PGA tournament someday (in the Bronx!). Seeing waterfront projects through requires a higher-than-usual amount of patience and compromise. Parcels are owned by the city, the state, various private entities. Negotiating the thicket of interests—Ortensio says he deals with 36 different environmental groups—will take time (and, of course, money). But the good news is that we're finally thinking the right way.

5. THE GOWANUS EXPRESSWAY An elevated highway near a waterfront chiefly accomplishes two things: It cuts people off from the water, and it hinders local development. In these respects, the Gowanus Expressway—the 55-year-old, four-mile stretch of the BQE roughly from 65th Street in Bay Ridge to the Brooklyn-Battery Tunnel's feeder lanes—has run true to form. Residents of Bay Ridge, Sunset Park, and Carroll Gardens can't get near the water, Red Hook is completely closed off from its neighbors, and Third Avenue (directly under the expressway) is a parade of low-rent tire shops and parts stores.

So perhaps it's a blessing that it's falling apart. "It's deteriorating at a more rapid rate than we can fix it," says the state Department of Transportation's Alexander Dudley, which operates the highway and has spent \$60 million in "emergency renovations" over the past decade. Despite its drawbacks, the expressway is one of

MAKING TRACKS

Plans gathering support are highlighted in white: the Rockaway cutoff, shown in green, is a sensible one-seat train-to-the-plane alternative.



lem, since you could just use the existing highway until the tunnel is finished, and then tear it down."

It's a visionary solution that other cities have employed, notably Boston and Oslo, where 25 million vehicles a year raced through City Hall Square until that roadway was put underground in 1997. It would cost nearly \$3 billion, according to RPA estimates, and according to the state, twice that. NYSDOT has hired a private firm to study both options, Dudley says, and remains open to the tunnel plan. Admittedly the tunnel is expensive, but over the long term, it's clearly the better idea.

6. THE RAIL-FREIGHT TUNNEL The basic proposal has been discussed at length in this magazine before (see "Port in a

use. Brooklyn's channels are deeper and easier to reach, so those ships should dock in Brooklyn. The key to making this work is the proposed rail-freight tunnel that would run under New York harbor from Bay Ridge to either Staten Island or Bayonne, linking cargo delivered to Brooklyn to the nation's commercial rail lines.

The Port Authority was supposed to build this tunnel in the twenties and never has. It's basically against the idea, saying the tunnel would cost perhaps \$3 billion, though proponents put the figure at more like \$900 million. Mayor Giuliani has embraced the plan, which Congressman Jerry Nadler has been trumpeting for twenty years. The city's Economic Development Corporation is completing a study of cost and logistics. "Technically, we

Fine, you say, but wouldn't the freight tunnel add traffic to the aching Gowanus, since it would be right there? The city has thought of that. The tunnel would come up to 65th Street in Bay Ridge. There's an interborough rail line right there, which runs up into Queens and has connections to the Bronx. Cargo, then, could come into port at Brooklyn and move by rail, rather than truck, to within a few miles of its destination.

None of this will get every truck off the roads, of course—Manhattan has no active commercial rail lines, and it's not as if we can build one along Fifth Avenue. It'll take other ideas to unclog midtown. But various estimates suggest the freight tunnel could reduce truck traffic into the five boroughs by a fifth, maybe a quarter. The difference to resi-

TO GET ECONOMICALLY," SAYS DOUGLAS DURST. "NOW IS THE TIME TO ACT."

Storm," by Michael Tomasky, July 29, 1996), but in brief: The shipping channels to Newark and Elizabeth, where the port is now, are too shallow for the super-large ships coming into

don't even have a proposal for a tunnel yet," says EDC president Charles Millard. "We have a study asking 'How do we best solve the problem?' which is going to say, 'Build a tunnel.'"

What's the point to you and me of backing a project none of us will ever use or probably even see? One word: Trucks. As in, far fewer of them on the roads.

Freight moves three ways: boat, rail, road. In New York, 96 percent of it moves by road. And our road network is—surprise—congested and obsolete. Commercial roadways are clogged beyond hope, and designed for thirties-style traffic; today, most have no shoulders, meaning one dead battery can delay tens of thousands of people and businesses.

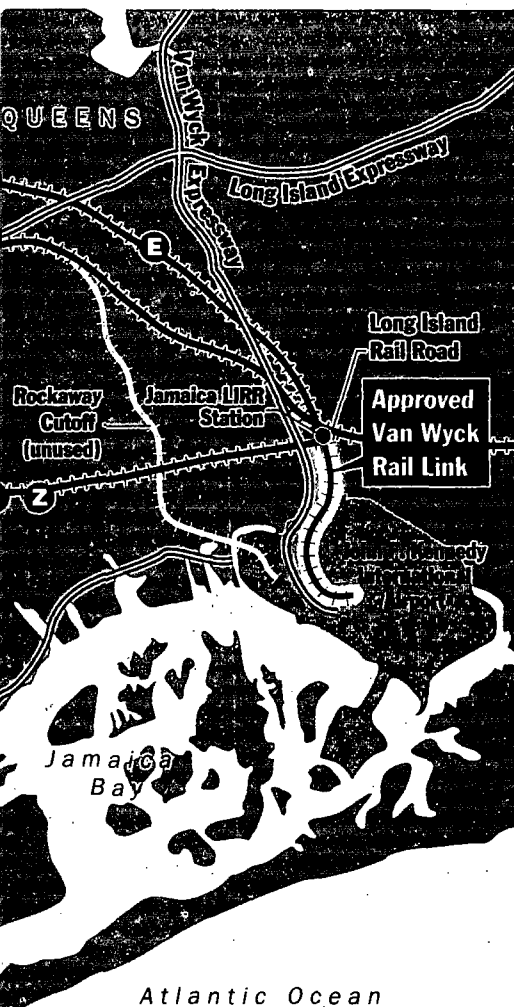
Trucks, thousands of them a day, come to the city from the Jersey ports—some via the Staten Island Expressway, most over the George Washington Bridge. If, however, there were a rail tunnel from Jersey to Brooklyn, many of the goods carried by truck today could come through it. A city study estimates that the freight tunnel would take 800,000 trucks a year off the GWB. That's a shorter wait at the bridge; an easing of the awful situation on the Cross Bronx, which has been traffic hell for years; and less air pollution. Of course, it's less toll revenue as well—and remember that trucks don't pay the standard \$4 but pay per axle, meaning \$8 or even \$16 to cross the bridge. The Port Authority collects these tolls. Understand now why it opposes the tunnel?

dents of Staten Island and the Bronx, and everyone who drives, would be tremendous.

PUBLIC INFRASTRUCTURE doesn't come cheap, and doing the work isn't easy. But New York has spent too many years avoiding the issue—systems are strained, and residents are hassled and ill-served far beyond the point that even New Yorkers should have to put up with. Solutions aren't complicated: Other cities have found answers to the very problems New York now faces. The projects were expensive and complex there, too, but they somehow got them done.

In Boston, people poke fun at the Big Dig's cost overruns, just as New Yorkers of an earlier day thought a certain East River span had *white elephant* written all over it. But the Brooklyn Bridge has worked out fairly well, and Bostonians—and Londoners and Chicagoans and others—will reap the benefits of their projects for a hundred years or more. New York's leaders have utterly lacked that kind of vision. "There is a consensus among everybody that this makes good sense," says Richard Kahan, who was instrumental in building Battery Park City. "And yet we don't have the leadership that's willing to say, 'We can't have a tax cut this year because we have to build this or that.'"

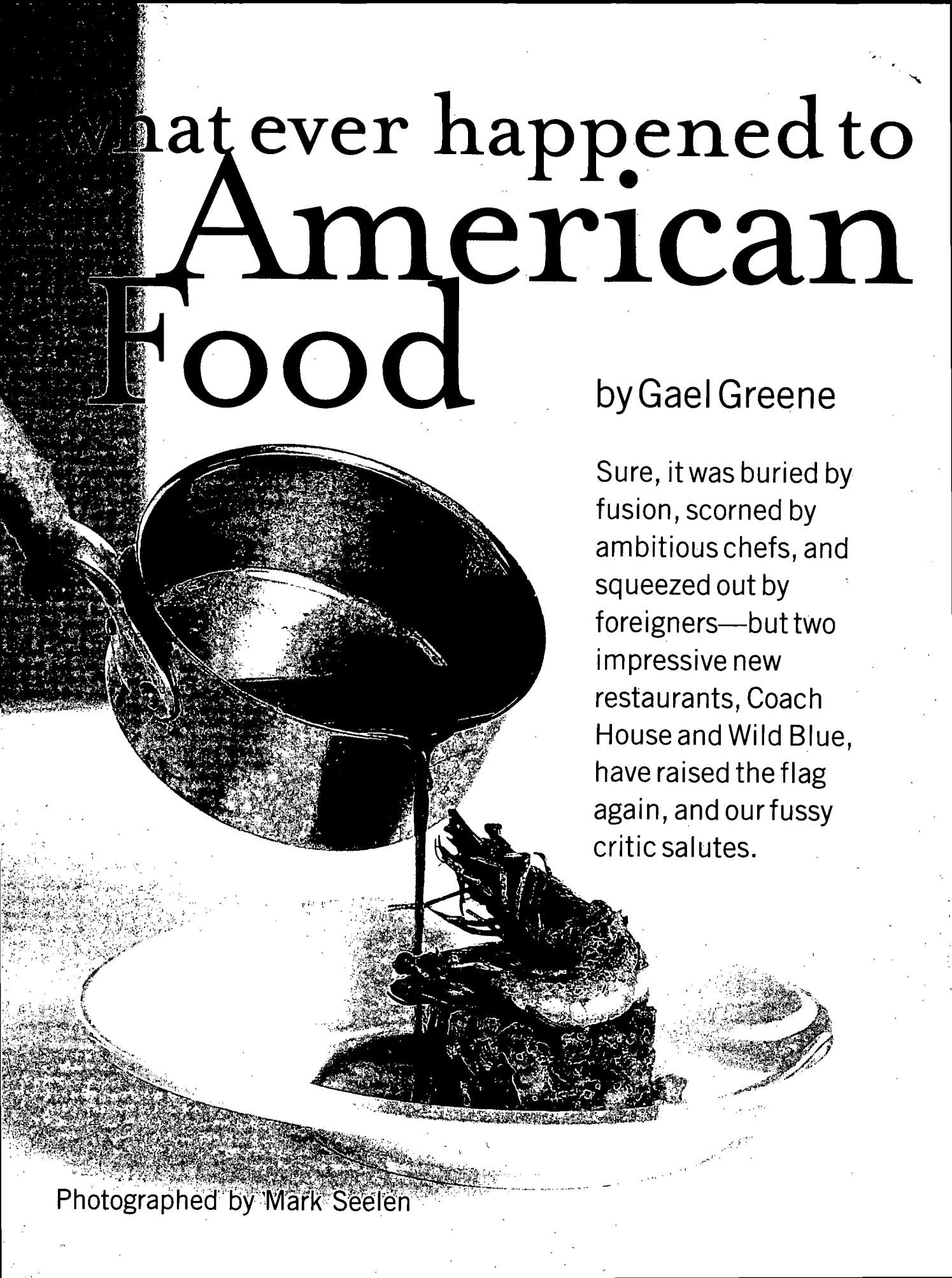
When the new Penn Station is unveiled this summer, we should applaud. It's a beautiful project, and everyone involved in making it happen deserves our thanks. But we should also use it as the occasion to say, "Fine. So what's next?"



Whatever happened to American Food

by Gael Greene

Sure, it was buried by fusion, scorned by ambitious chefs, and squeezed out by foreigners—but two impressive new restaurants, Coach House and Wild Blue, have raised the flag again, and our fussy critic salutes.

A high-contrast, black and white photograph showing a chef's hand pouring a dark liquid from a metal pan onto a dish. The dish appears to be a piece of meat, possibly a steak, garnished with herbs and vegetables. The background is dark and textured, creating a dramatic effect.

Photographed by Mark Seelen

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004. email	Karen Tramontano to Lowell Weiss, re: Farley question [partial] (1 page)	5/14/99	P6/b(6)

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Farley Building Dedication [Penn Station 5/19/99] [2]

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[004]

Karen Tramontano

05/14/99

06:27:07 PM

Record Type: Record

To: Lowell A. Weiss/WHO/EOP

cc:

Subject: Re: Farley question

The folks you should call for the best info on what we should say are Janno Lieber

[REDACTED] P6/(b)(6) that's his home#. He used to be Asst Sec for Policy at DOT -- great guy

and Bob Peck at 501-1100 work #

These are the two guys who helped me put this project together

Jack Basso Asst Sec for Budget at DOT knows all the numbers -- I think we will need a para about our federal involvement.

Tony Bullock is Moniyhan's Chief of Staff and would be a good source of info about Moniyhan's involvement.

5TH STORY of Level 1 printed in FULL format.

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March 14, 1999, Sunday, Late Edition - Final

SECTION: Section 2; Page 1; Column 2; Arts and Leisure Desk

LENGTH: 2152 words

HEADLINE: A 12-Block Glimmer of Hope for New York

BYLINE: By HERBERT MUSCHAMP

BODY:

ARCHITECTURE or real estate, what's it going to be? Does New York have room for both? These are the basic questions raised by the Canadian Center for Architecture's competition to redesign an important piece of land on the west side of midtown Manhattan.

And these questions open up other questions in turn. Why must New York invest so much money, time and energy in the vain pretense that architecture and real estate are the same thing? Wouldn't it be cheaper, not to mention more culturally invigorating, just to put New York back on the map as a center of architectural thought?

Conceived by Phyllis Lambert, founding director of the Canadian Center, a powerhouse of architectural culture in Montreal, the West Side project is the first in a series of competitions to be held every three years. Each of these, officially called the I.F.C.C.A. Prize Competition for the Design of Cities, will address the modern needs of a different city around the world. The winner will receive \$100,000.

The overall aim of the program is to stimulate new ways of thinking about the design and planning of cities for the 21st century. In New York, the goal is to set a high architectural standard for an area that seems destined for major commercial development in the near future.

The last three decades have been a golden age for architectural preservation in New York, and the importance of this should not be underestimated. It's pleasing that the city is approaching the millennium with an extraordinary appreciation for the history it has passed through to get there. But this has not been an era of opportunity for architects, in Gio Ponti's words, "to interpret the life of the inhabitants, transforming it into an expression of civilization and culture." This competition offers an opportunity to interpret life on the threshold the city is now crossing.

The site is a 12-block corridor that stretches from Eighth Avenue to the Hudson River. It is bounded on its southern edge by 30th Street, on the north by 34th. It's the sort of area that is often described as urban wasteland: a tangle of railyards, storage depots, tunnel entrances and highway overpasses.

But in fact the finalists will have a hard time matching the robust appeal of this infrastructural display. Ringed along its western edges by parking lots,

The New York Times, March 14, 1999

car repair shops and brick industrial lofts, the area is a frayed remnant of industrial New York, part of the city's vibrant cultural mix that now seems all the more precious as working class Manhattan fades ever further into memory. There is a glamour to the unglamorous that the bright stars of contemporary architecture have mostly failed to reckon with, though anyone seeking the key to Frank Gehry's success will find it in his fascination with this paradox.

Until recently, developers have shunned the area as commercially unviable. But city officials, including Joseph B. Rose, chairman of the City Planning Commission and a member of the competition jury, regard this as a major development corridor. In January, Mayor Giuliani affirmed Mr. Rose's vision when he introduced a proposal to build a sports stadium in this corridor, along with a relocated Madison Square Garden.

The site also includes the James Farley Building, now home of the General Post Office but soon to house a new Penn Station, designed by Skidmore Owings & Merrill, along with the Manhattan terminal for a new rail link to Kennedy International Airport. This design, in turn, will clear the present Garden site for eventual redevelopment. With projects like these in the works, along with the strip's proximity to the existing Javits Convention Center, it is hard to imagine a better site for demonstrating that despite their considerable differences, architects and real estate developers share a common stake in the future of New York.

The competition finalists were chosen from more than 150 submissions from around the world. Cedric Price of Great Britain is the elder statesman of the group. In fact, Mr. Price has exuded a statesmanly aura since the outset of his career, in the early 60's, when he functioned as a guru to the British megastructure movement and mentored that movement's pop offshoot, the Archigram group. Best known for the Fun Palace, an unbuilt project of 1962, Mr. Price remains a keeper of the 60's flames of change, merriment, social engagement and provocation. A few years ago, he distinguished himself at a hearing before a British preservation group that was considering granting landmark status to one of his few built works. Mr. Price showed up and vigorously opposed the honor.

Peter Eisenman of New York is the Gertrude Stein of contemporary architecture. That's not meant as a put-down. It simply implies that (unlike, say, Stein's contemporary, Virginia Woolf) Mr. Eisenman shrinks from fully inhabiting his medium. Possibly he would not take this as a criticism. He spent a large chunk of his career steeping himself in the theories of Jacques Derrida and other post-structuralist philosophers, theorists who promulgated such antihumanist concepts as the "death of the author."

Perhaps as a result of their influence, Mr. Eisenman has often claimed that his architecture is produced without design. The conceit is that his forms are shaped by topography, historical memory and other forces latent in the urban landscape. This approach could result in a design sensitively attuned to the site's existing infrastructural tangle. Or it could produce a plan as monotonous, in its geometrically assertive way, as the barren concrete plazas that commercial developers typically use to hide the city's untidy innards.

Bear in mind that Mr. Eisenman's experimental work -- like the Aronoff Center for the Arts at the University of Cincinnati -- has opened the door for some of the most talented architects in the emerging generation. Thom Mayne belongs to the tradition of Richard Neutra, Charles and Ray Eames, and Rudolf Schindler

The New York Times, March 14, 1999

-- architects who resisted the image of Southern California as the promised land of kitsch and established it as a testing ground for rigorous experimentation. But Mr. Mayne's elegantly aggressive designs have little in common with the open, spare spaces of his predecessors. Instead, his angular, fragmented designs represent the anxiety lurking in the shadows of the bright California sunshine.

Mr. Mayne, whose public projects already include the Comprehensive Cancer Treatment Center and Cedars Mount Sinai Hospital in Los Angeles, is at a moment of professional transition from residential and commercial work to a series of public schools in Southern California.

Ben van Berkel, based in Amsterdam, belongs to a generation younger than Rem Koolhaas, and it is salutary to see an architect absorbing information from his seniors instead of trying to bump them off. Mr. Van Berkel is not a 60's person. Yet he has inherited Mr. Koolhaas's ambivalence toward architecture as an expression of corporate power. His theoretical approach is drier than that of Mr. Koolhaas, but his forms, like the Erasmus Bridge in Rotterdam, are just as juicy: fluid, fragmented, enraptured with urban surprise.

JESSE Reiser and Nanako Umemoto are two of a group of young architects who have come to be known as the blobmeisters. They have grown up with the development of advanced computer programs that enable them to model infinitely varied, three-dimensional geometries, like their design for the Yokohama Port Terminal. Though virtually all architectural firms now rely heavily on the computer, blobsters like Greg Lynn and Kevi Sottma of the Ocean Group, and Mr. Reiser and Ms. Umemoto make designs that create the impression of an endless tumble through cyberspace. These designers are intoxicated by the freedom the computer allows them, much as the early modernists were thrilled by the open spaces allowed by industrial construction techniques. Those looking to ride today's wave of tomorrow could do worse than check out this beach.

The finalists span three generations but have much in common. All have wrestled with the tension between the design of individual buildings and the planning of the larger city. All have designed buildings during a period when city planning, particularly in the United States, has fallen into general collapse. All have dealt in intelligent ways with architecture as a medium for focusing relationships outside the building, not just creating stand-alone, free-floating objects in space. Not least, the designs of all five finalists have trendy sex appeal. If architects have learned one thing in this century, it is that creating a sense of place is contingent on creating a sense of time. If they have learned a second thing, it is that this construction can take multiple forms.

The finalists met last week to tour the site and have until June to produce their plans. The winner will be chosen in mid-June, and an exhibition of all five proposals will be held in the Waiting Room at Grand Central Terminal toward the end of the summer. This is a fine choice of venue, not only because it guarantees wide public exposure but also because the great Beaux Arts station is our supreme example of rendering transportation infrastructure into architecture on the grand scale.

The composition of the jury is as important as the list of finalists. In addition to Ms. Lambert, it includes four distinguished architects: Mr. Gehry, Arata Isozaki, Elizabeth Diller and Rafael Moneo. Gary Hack, a city planner and dean of the Graduate School of Fine Arts, University of Pennsylvania, and

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Ralph Lerner, dean of the graduate school of architecture at Princeton University, come to the jury bearing weighty academic credentials.

But if this project stands a chance of making an impact on New York, that is because the jury also includes the two public officials who rule over this site.

Charles A. Gargano, chairman of the Empire State Development Corporation, wields thumbs up-thumbs down power over the ultimate disposition of the site. It is controlled by the Metropolitan Transportation Authority, a state agency. Any plans for building there are ultimately subject to Mr. Gargano's approval. Mr. Rose is part of an administration that has covered itself with glory in reversing New York's fortunes as a negative magnet but has yet to attract enough innovative projects to make the city an architectural center.

Mr. Rose may be the competition's key juror. He is a public official who cares about architecture but is also a pragmatist. He holds office in a city that has all but eliminated architecture from the public realm and compelled the city's architects to work in foreign cities or on paper. His presence on the jury does not guarantee that the winning plan will be realized. But he has indicated that he would like the competition to result in something more than another flurry of paper fantasies.

New York is a developers' town. That's not going to change, nor should we want it to. Development is part of the fuel that keeps this city on the move. What we expect, however, is some correlation between quantity and quality, between booms and busts in the real estate market and the quality of the city's architecture. There has been no such correlation for more than 30 years, when architects of the caliber of Frank Lloyd Wright, Mies van der Rohe, Marcel Breuer, Eero Saarinen, Gordon Bunshaft and Kevin Roche were creating some of their best work here.

Phyllis Lambert became part of that cycle when she persuaded her father, Samuel Bronfman, to hire Mies and Philip Johnson to design the Seagram Building. She has stepped back into the picture as a kind of Cultural Improvement District. She is challenging the tyranny of the misdirected relativism that has allowed New York's architecture to devolve toward new lows of mediocrity.

Since architecture is a public art, it might seem vital that the public weigh in on major public projects. But this does not negate the difference between opinions and informed opinions. Harold Bloom, in his "Western Canon," calls upon Hazlitt to remind us that "the principle of universal suffrage is by no means applicable to matters of taste." Taste is subjective, and informed opinion can be wrong. Still, the juried competition, when organized with intelligence and integrity, is the best system we have for insuring that commercial values are not confused with cultural ones.

In an ideal city, there would be a consensus of taste among public, developers, architects and critics. Or better yet, conflicts would be aired at a high level of debate. But compared with Paris, Barcelona, Dublin, and other cities, New York has failed to stimulate consensus or debate. Of course, it is possible for architecture and real estate to coexist. But the best way to increase the likelihood of that is to remain aware of the difference between them.

The New York Times, March 14, 1999

GRAPHIC: Photo: Finalists in an international design competition for a major project on the West Side of Manhattan toured the site recently. They are, from left, Ben van Berkel, Peter Eisenman, Cedric Prince, Thom Mayne, Nanako Umemato and Jesse Reiser. (Linda Rosier for The New York Times) (pg. 45)

LANGUAGE: ENGLISH

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- speeches
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HEADLINE: A MIGHTIER PENN / STATION HOPES TO RECAPTURE ITS GRANDEUR WITH
RENOVATION

BYLINE: By Hugo Kugiya. STAFF WRITER

BODY:

By 7 a.m., the underground concourses of Pennsylvania Station are flooded with newly arrived columns of Long Island Rail Road commuters who emerge from more than 20 track platforms, reluctance and the look of an overnight march in their eyes.

A surrogate dawn breaks in the tube of a fluorescent light, as the sleep-crusted travelers must greet the day in a place that never sees its light.

For almost 40 years, this New York gateway has operated as the basement of Madison Square Garden. Lit to the wattage equivalent of an overcast day, its surfaces dressed in a shiny, metallic material of unclear origins, it suggests a rec-room remodel of bachelor-den aspirations, a gateway not befitting its destination or history.

But within four years, state officials promise, the view from below will be significantly different as a new, historically respectful, architecturally ambitious, sunlight-filled Penn Station emerges from the post office building that fronts Eighth Avenue.

"It's a lousy building," Scott Russell, who commutes from Jamaica Station, said of the current structure. "You go to other great cities like Chicago and they have beautiful train stations. Grand Central Station is beautiful. But Penn Station is . . . depressing."

The splendid, neo-classical structure that was the original Penn Station was torn down in 1963 in favor of a new sports arena and office building.

The station, which also serves New Jersey Transit and Amtrak passengers, was sent underground but did not wither. Thanks largely to its Long Island commuters, use is overtaking space. Cars and airplanes did not render trains obsolete. And economic prosperity, effective politics and civic morale have encouraged new development in Manhattan.

Now, in a direct way, Long Islanders will benefit.

Next month, the state will officially unveil its \$ 315-million plan to incorporate the station into the historic James A. Farley Post Office Building, designed by the same architects who designed the original Penn Station to be

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its companion building.

Sen. Daniel Patrick Moynihan, who spearheaded the federal government's involvement, said the new station will be one of the city's greatest public landmarks.

"We have an identical building by the same architect sitting over the same tracks and a brilliant new design," said Moynihan, who in his youth shined shoes in the neighborhood around Penn Station. "God, we have to do this."

The renovation, which will not shed any of the station's current space, will be completed by late 2002 or early 2003. Planners expect actual construction to begin by January, with no interruption to either existing commutes or to postal operations. Postal workers will be more inconvenienced as the bulk of the work will be done in Farley.

"This is an important development for Long Islanders," said Charles Gargano, chairman of the Empire State Development Corporation, the state's economic development agency. "It's a new front door to New York as much as it is a new front door to Long Island. It gives you an immediate impression of where you are and where you're going."

Within 10 years, the current station would not have been able to accommodate the growing number of commuters, said Gargano, who has homes in Bridgehampton and Manhattan.

Having a comparable structure standing across the street was luck. Those in Gargano's office think it was destiny. Although not as ornate, the Farley building was designed in the same Beaux Arts style. Design of the new station was assigned to the New York firm of Skidmore, Owings & Merrill, which has vast experience designing airports.

"It is a uniquely American story of making good on a second chance," said Alexandros Washburn, president of the Pennsylvania Station Redevelopment Corporation, chartered by the state in August, 1995, to oversee the completion of the project. "It crystallizes the optimism of this city."

The bulk of the cost of the project will be paid by the federal government, which has pledged \$ 100 million. The city has pledged \$ 25 million, the state \$ 75 million, of which \$ 35 million comes from the Metropolitan Transportation Authority. The difference will be covered by other federal sources and lease revenue from the new station's retail tenants.

Agreement on financing proved easier to find than agreement on a plan. The project stalled for several years mainly because agreement could not be reached on how to divide space in the post office, which handles about 2 million pieces of mail a day and services the 10001 ZIP code, which includes the Empire State Building.

It is considered by some to be ground zero for the country's postal system. The slogan which begins "Neither sleet nor snow . . ." was taken from classical text and engraved across the front of the building, and is often mistaken for the Postal Service's official slogan.

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Ultimately, postal officials conceded not all the space in Farley was being put to optimum use. And politically, the Postal Service saw the wisdom of being a "good citizen to the community" instead of adopting a "bunker mentality," said Randy Umscheid, in charge of facilities for the Postal Service.

Postal trucks will continue to load and unload mail, although they will do so below street grade. Planners are still figuring out where many post office functions will be relocated. But its most visible operation won't change. The grand retail lobby, at the top of the block-wide front steps, will stay put.

Bart Basile, the post office's project coordinator, is old enough to remember the original Penn station.

"As a little kid, I remember the tremendous openness," said Basile, who grew up in Astoria, Queens, accompanied his aunt on shopping trips to Macy's.

In order to reclaim that openness in the Farley building, much of its insides will have to be rearranged, without interrupting mail delivery. "We'll put wheels on everything," Basile joked.

Natural light will be fed generously even to the bottom depths of the station by an atrium to be created in the middle of the doughnut-shaped post office. Terraced concourses will share the light. Entrances will be large in scale and inviting. And a soaring ticketing hall for Amtrak passengers will be built between Farley and the existing annex building, built in the 1930s. The unused space between the buildings is currently shielded from street view.

Rather than re-create the old, the new design will weave new into the old, a compromise between the modern emphasis on function and a growing appreciation of older architecture which emphasized substantial materials and ornate designs.

"We'll never return to that opulence," Washburn said. "But we can build something with a sense of scale appropriate for the city."

Improvements, most notably the new ticketing hall, will primarily affect Amtrak passengers. However, all travelers will benefit as they will be encouraged to enter and exit through the Farley building, drawn to its light and open spaces.

"It's a great idea," said Russell, a regular commuter. "Most people who commute to Manhattan arrive in the dark and leave in the dark. You don't see sunlight until the weekend."

The LIRR concourses are located underneath Madison Square Garden, but its train platforms extend across Eighth Avenue underneath the Farley building. Passengers riding in the rear cars may find it easier to exit through the Farley building, rather than walking the length of the platform to exit through the LIRR concourse.

New York City Transit plans to renovate its subway station at Eighth Avenue and 33rd Street and link it to the new commuter concourse in Farley. The renovations will shorten the walk for LIRR passengers exiting in the rear cars and transferring to the Eighth Avenue subway station.

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Farley, designed by McKim, Mead & White, the firm that also designed the nearby Pennsylvania Hotel, is by its resemblance to the old Penn Station a chance for redemption. Many have been stubborn to forget what they consider a crime: the demolition of a station built to last for centuries. Instead it stood for 53 years.

Marijke Smit, also of the Pennsylvania Station Redevelopment Corporation, has done much of the footwork of locating pieces of the old station and arranging for their return. They will be incorporated into the new design, placed for convenient viewing. Citizens have come forward with pieces they hoarded years ago perhaps for a day such as this.

A candelabra from the station's former waiting room was found in storage at St. John the Divine Cathedral in Manhattan. A column was found on an estate in upstate New York. Balusters were found in the possession of a retired New Jersey newspaper columnist.

Smit, 26, born well after the demolition, waded thigh deep into the swampy New Jersey Meadowlands thought to contain pieces of the lost station that is part of her family lore. Sixty years ago, her grandmother, a beauty queen from Georgia, arrived in Penn Station with \$ 13 to her name, determined to make her mark in the city.

Smit cataloged some of the more significant finds, such as some of the 35-foot Doric columns that surrounded the building and the 20-ton, marble maidens, named Day and Night, one with eyes closed, the other with eyes open, posed around a giant clock. Four Day and Night pairs stood over four entrances.

One pair, removed from a New Jersey state park, will be returned to the new station, cleaned and restored. It is currently waiting in Newark at a bus cleaning facility. Another pair is part of a permanent Boy Scout monument in Kansas City. The Brooklyn Museum of Art has one Night, separated from her mate. The torso of a Day statue was found at a plant in the Bronx where stone is recycled into concrete.

Smit has a 1968 photograph of another Day, her chin smashed, dumped in the Meadowlands, where she is presumably still buried. The fourth Night is unaccounted for. The vast open spaces of the New Jersey Meadowlands were used as a dumping ground during the demolition of the original Penn Station.

Ron LaBarca volunteered his New Jersey-based radar business, U.S. Radar, to search for ornamental and statuary remains of the old station buried in the Meadowlands. Usually hired by utility companies to search for hidden pipes and cables, and sometimes by the police to locate bodies, LaBarca is happy to oblige Penn Station.

"What intrigued me most was how beautiful stone work like that could be used as landfill," LaBarca said. "If we could contribute to bringing it back, that would be a nice feather in your cap. It's like finding the holy grail."

On a similar quest is Plainview resident Dave Morrison, whose passion is train station antiquity. He is proud of his part in the safe return of one of Grand Central Station's cast-iron eagles. And he is proud of his part in correcting history. He determined that Penn Station's stone eagles were carved from marble, not pink granite, as was long believed.

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Of Penn Station's 22 eagles, he can account for 18. The whereabouts of four remain a mystery and are the object of his pursuit. Of the 18, three are on Long Island: one at the Hicksville train station, the other two at the Merchant Marine Academy at Kings Point.

Now a line manager for the Long Island Rail Road, and president of its Historical Society, he became fascinated with trains as a teenager, while working summers as a parking attendant in Croton Point Park. Sitting on a sand bank above the train yards in nearby Harmon, he watched the locomotives get fueled with coal. He became so familiar with the trains, he could lie in bed and identify them by the sounds they made across the still night air.

Esperanza Chamorro does not love trains as much as she needs them. An LIRR veteran who has commuted from Jamaica Station and Long Beach, Chamorro said she found train travel better in her onetime home of Mexico, where she said cars were quieter and passengers pacified by piped-in classical music. "And they call Mexico a third world country," said Chamorro, unimpressed with her first-world commute.

Don Epstein, who commutes from Syosset, said he can live with the current station with its busy storefronts, reliable air-conditioning and conscientious policing, if the train service itself is improved.

"It's horrendous," he said. "The other day I caught a train at 6:49 a.m. to Jamaica Station and there was no heat. Cold air was blowing in. I changed trains. Still no heat. It's always something."

Builders of the new Penn Station cannot keep the air from blowing in, but they hope it will be worth the cold ride.

GRAPHIC: 1) Newsday Photo / J. Conrad Williams Jr.- WHAT'S OLD IS NEW AGAIN. Penn Station will expand into the post office across the street, regaining some of the style they once shared. Newsday Photos / John H. Cornell Jr.- 2) NIGHT AND DAY. Four pairs of marble statues named Night, left, and 3) Day once adorned the entrances. One pair will be returned to the station. 4) Newsday Photo, 1964 / Dick Kraus- IN TRANSIT. Passengers wait amid some of the construction work that demolished the original Penn Station in favor of an arena and office building. 5) Newsday Photo / John H. Cornell Jr.- MAKING THE TRAIN. State officials say that without a makeover, Penn Station within 10 years will not be able to accommodate the growing number of commuters. 6) Newsday Cover Photo / J. Conrad Williams Jr.- Eighth Avenue entrance of post office, companion to 7) Cover Photo from New York Historical Society- the old Penn Station, shown below in 1911, and soon to house the renovated station (bulldog edition) Newsday Chart/Illustration / Philip Dionisio- Penn Expansion Plan. While keeping the U.S. Postal Service in the building, the \$ 315 million renovation will convert much of the Farley building into a passenger terminal and create new access to existing train platforms. The renovation would double passengers usable space in Penn Station from 136,000 to about 270,000 square feet. SOURCE: Penn Station Development Corporation. (NOT IN TEXT DATABASE)

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LOAD-DATE: February 28, 1999

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Got these from Julie Goldberg. Thought you might enjoy taking a quick look. -- TJ

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Subject: NY articles

I put Newsday first, to help brace for the NY Daily News and NY Post...

Newsday

Clinton Praises New Penn Plan Moynihan cited for persistence

By William Douglas
Washington Bureau

PRESIDENT BILL CLINTON yesterday praised plans for a new Pennsylvania Station and proposed spending \$60 million in federal funds to help get the project completed.

In a basement area of the James A. Farley Post Office where mail and packages were once and loaded onto trains Clinton hailed the \$484 million project to convert the office into a terminal as "the first great public building of the 21st Century."

Although Clinton was joined by Gov. George Pataki, former Sen. Alfonse D'Amato and Sen. Daniel Patrick Moynihan, notably absent was New York City Mayor Rudy Giuliani, who may face first lady Hillary Rodham Clinton in next year's Senate race, complaining about what he says are ballooning costs and lack of firm federal and state commitments.

"When I see the money, you'll see me there," he said.

The event, complete with a large mock-up of the new station, turned into more than a celebration of a plan to bring back the public architectural splendor that many New Yorkers

was lost when the original Penn Station was razed in 1963 to make way for Madison Squ

It turned into a testimonial for the retiring Moynihan, who doggedly pursued funding and interest in the project.

"If I can borrow a few words from the famous inscription on this building, neither snow nor rain, nor heat, nor gloom of night could have stopped Pat Moynihan from day to pass," Clinton said.

Pataki, a Republican, said the building and the project currently bear Farley's name, but "s going to be in the Moynihan Station." Farley was General Postmaster from 1933-40 for Pr Franklin D. Roosevelt.

In Washington, Democratic Sen. Charles Schumer introduced a bill yesterday to name the new station after Moynihan.

"Pat Moynihan recognized that since the very same railroad tracks that run under the curre Station also run beneath the Farley building, we could use the Farley building to once again create a train station worthy of our great city," Schumer said on the Senate fl the impossible - persuaded New York City, New York State, the U.S. Postal Service, the U Department of Transportation, Amtrak, congressional appropriators, and the president hims commit to making this project succeed."

Moynihan, who has been known to wax long and poetic about the old Penn Station and the new grand rail gateway for the city, was a man of few words at yesterday's ceremony.

Clinton noted that Moynihan probably didn't have much to say because he's already gotten wanted for the station project. The president said Moynihan has talked to him regularly abo station since 1993.

"I noticed the closer he comes to getting his way, the shorter his speeches get," Clinton said.

Clinton also knows that the project needs more money. The \$60 million over three years that he proposed yesterday is contingent on approval by Congress.

About \$156 million has already been secured for the project through federal, state and local governments. Another \$194 million is to come from federal, state and local transportation programs, and \$74 million still needs to be raised. Construction, scheduled to begin early next year, would take four years to complete.

"We're not quite there yet," Clinton said of funding for the project. "Others will have to do more as well, but if we all do our part, we can honor one of the first great public buildings of the 21st Century."

NEW YORK DAILY NEWS

**Giuliani Snubs Prez, Gov
Boycott puts damper on project's kickoff**

By PETER GRANT, FRANK LOMBARDI and JOEL SIEGEL
Daily News Staff Writers

President Clinton teamed with Gov. Pataki yesterday to unveil new designs and money to help re-create the grand old Pennsylvania Station, but Mayor Giuliani stayed away, complaining the project was scaled back and underfunded.

His boycott cast a shadow on the celebration at the James A. Farley Post Office, which would become a 21st-century hub echoing the image of the fabled station that was a majestic gateway to New York until its demolition in 1963.

The boldest feature of the renovated building at Eighth Ave. and 33rd St. will be a 75-foot-high, steel-and-glass atrium allowing natural light to bathe the interior from the ticket windows down to the tracks.

Supporters say the project will drive economic growth on the West Side. The station will handle Amtrak operations, including new high-speed bullet trains, as well as some NJTransit and Long Island Rail Road service now handled by the existing Penn Station across Eighth Ave.

Addressing 200 civic and political leaders at the Farley building, with Pataki and Sen. Daniel Moynihan (D-N.Y.) behind him, Clinton extolled the virtue of grand architectural works, saying they enliven a city and "ennoble" the spirit.

"Beautiful public spaces really help us build a community," he said, proposing another \$60 million in federal funding for the \$484 million project.

"We have lost the grandeur that set New York apart, set America apart," Pataki said. "We have a chance to recapture that."

The ceremony doubled as a tribute to Moynihan, the political architect of the rehabilitation project.

In the spirit of the day, the Democratic President and the Republican governor had kind words for one other. But the mayor was a notable no-show at the ceremony marking what some called the city's grandest public works project in generations.

Giuliani has been warring with Pataki and has had harsh words recently for Clinton, whose wife, First Lady Hillary Rodham Clinton, could be pitted against the mayor in next year's Senate race.

But Giuliani said he steered clear because the project's cost has climbed, its scope has been reduced, it's not fully funded and he's worried the city will get stuck with more of the bill.

"When I see the money, you'll see me there," he said.

"I don't want to give the false impression that the money is in place, because then the city will have to pay for all of it."

While calling the project a "good idea," he said it originally was to encompass the entire building but now it's "just the center part" with an entrance "in an alleyway."

State and federal officials said the mayor's representatives had expressed no such concerns prior to yesterday. Mayoral aides said Giuliani had voiced them to Moynihan weeks ago.

State economic development czar Charles Gargano said the project's cost had grown to \$484 million from \$315 million, chiefly because estimates developed years ago had become dated.

Clinton's proposal for an additional \$60 million in federal money leaves about \$70 million needed, Gargano noted.

"We all know there is a shortfall," he said. "I think it is a question of all of the partners who want this, having to look at how we can raise the rest."

Clinton referred to the shortfall, saying, "We're not quite there yet; others will have to do more as well."

After the ceremony, Clinton headlined a \$10,000-per-person fund-raising luncheon at the East Side townhouse of Democratic donor Jack Rosen that raised nearly \$350,000.

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Praise for Moynihan

By TIMOTHY J. BURGER and JOEL SIEGEL
Daily News Washington Bureau

WASHINGTON

resident Clinton lionized Sen. Daniel Moynihan yesterday, but New York's senior senator may have been in too much pain to fully savor the moment.

"Sen. Moynihan has been called the nation's best thinker among politicians since Lincoln and its best politician among thinkers since Jefferson. Today we might say he also may be the best arm-twister," Clinton said, joking about the Democratic senator's

long crusade to win federal funding for a new Penn Station.

A wan Moynihan sat stiffly nearby as Clinton, Gov. Pataki and other New York leaders praised him as the champion of the project. Sen. Chuck Schumer (D-N.Y.) yesterday introduced a bill to name the station after Moynihan.

Near-constant pain since his March 31 spinal surgery has kept Moynihan from keeping a full Senate schedule for about a month longer than he had expected. In his 23rd year as a senator, the 72-year-old Moynihan has missed at least 30 floor votes and been forced by pain to head home early on many of the days he has made it into the office.

"Sen. Moynihan has experienced peaks and valleys but is deliberately moving toward a full recovery," aide Mike Waterman said.

His aching back didn't stop Moynihan — whose retirement next year has paved the way for First Lady Hillary Rodham Clinton to consider running for his seat — from making the trip to Manhattan yesterday for the unveiling of his pet project.

Moynihan rose briefly to speak, praising the reuse of the sprawling building.

"America is the land of the second chances, but surely there has never been one of this dimension," he said before sitting down.

The President was clearly surprised by the shortness of Moynihan's comments, interrupting his own remarks to say, "I was astonished by how brief Sen. Moynihan was, but I noticed the closer he comes to getting his way, the shorter his speeches get."

Aides and colleagues insist Moynihan is recovering from surgery to correct lower back problems believed to stem from a 1946 incident in which then-Navy Lt. Moynihan fell through the hatch of a ship on Narragansett Bay.

With Peter Grant

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NEW YORK POST

RUDY STRANDS PREZ AND GOV AT STATION

By CARL CAMPANILE and
DAVID SEIFMAN

Mayor Giuliani yesterday snubbed President Clinton and Gov. Pataki - boycotting the unveiling of their \$464 million plan to build a new Penn Station.

Clinton and Pataki exchanged pleasantries as they touted a proposal that would double the existing space and include a dazzling, street-level, sun-lit ticket center.

The event was held at the historic main post office on Eighth Avenue - a portion of which would be converted into a redeveloped Penn Station connecting with the current hub across the street.

Clinton called the Penn Station redevelopment plan "remarkable" and "stunning," and said he hopes it becomes "the first great public building of the 21st century."

Clinton and Pataki said the new station will help right one of the biggest blunders in the city's history: the demolition of the original Pennsylvania Station in 1963.

"This spectacular design proves that New Yorkers can make history even while preserving history," Pataki said.

The mayor is feuding with Pataki over the repeal of the city commuter tax, and is sparring with First Lady Hillary Clinton over a potential Senate run to replace the retiring Sen. Daniel Patrick Moynihan - who championed the new station.

But Giuliani insisted he didn't skip the event to avoid sharing the spotlight with the president and governor. He said it's because the plan is a budget-buster that lacks financing.

"So far, the money isn't there if we're all being honest with everybody," Giuliani said.

"The project has grown, from the day it started, from a \$100 million project to a \$200 million project - from \$200 million to \$400 [million]. It's now approaching, realistically, \$500 to \$600 million, and it's half the project it originally was," he added.

The feds and state officials say the plan is expected to cost \$464 million. The proposal calls for the city to pay \$25 million, the state \$75

million and the feds about \$300 million.

That leaves a shortfall of about \$60 million.

Giuliani said he's afraid the city will get stuck with a bigger bill.

Top Pataki aide Charles Gargano said he was surprised by Giuliani's criticism. He noted the mayor issued a joint statement with the governor praising the project.

"It's an important project for the city," said Gargano.

If completed, the station will be renamed after Moynihan, who is retiring from the Senate next year.

The plan would boost the station's capacity by 30 percent. Already the busiest in the country, it serves Amtrak, the Long Island Rail Road and NJ Transit.

Message Sent To:

Jennifer M. Palmieri/WHO/EOP@EOP
Beverly J. Barnes/WHO/EOP@EOP
Richard L. Siewert/WHO/EOP@EOP
Julia M. Payne/WHO/EOP@EOP
James M. Teague/WHO/EOP@EOP
Laura A. Graham/WHO/EOP@EOP
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Janelle E. Erickson/WHO/EOP@EOP
Karen Tramontano/WHO/EOP@EOP
Karen C. Burchard/WHO/EOP@EOP
Thomas D. Janenda/WHO/EOP@EOP
Kirk T. Hanlin/WHO/EOP@EOP