

star-crossed project never to be completed, an acute embarrassment given that the U.S. Holocaust Memorial Museum was going ahead as planned.

In 1993, ironically the same year that the U.S. Holocaust Memorial Museum opened, the New York version was back on track and the proposed residential component was finally eliminated, with half the cost of construction to now be carried by the Battery Park City Authority, which commissioned Robert A. M. Stern to develop site and design controls.<sup>135</sup> Also gone was James Stewart Polshek & Partners, which was replaced by Kevin Roche John Dinkeloo and Associates. Kevin Roche's gray granite hexagonal shaped design (1993–97), intended to symbolize the six million lives lost as well as recall the Star of David, was also located at the strategic southern end of Battery Park City but on a much smaller site given that the apartment tower was no longer necessary. The far more modest, three-level, 30,000-square-foot facility, designed with the possibility of future expansion in mind, devoted one floor each to chronicling European Jewish life in the century before the Nazi's rise to power, the Holocaust itself, and the renewal of Jewish life after World War II. Roche's building was entered by means of a massive bronze door. A top-floor gallery with views of the Statue of Liberty and Ellis Island was set beneath a stepped, six-tier roof intended to suggest an ascent into the infinite. Patrick Gallagher, principal of Douglas/Gallagher, was placed in charge of the interiors, which consisted primarily of artifacts, photographs, and videotape testimonials. Fund-raising

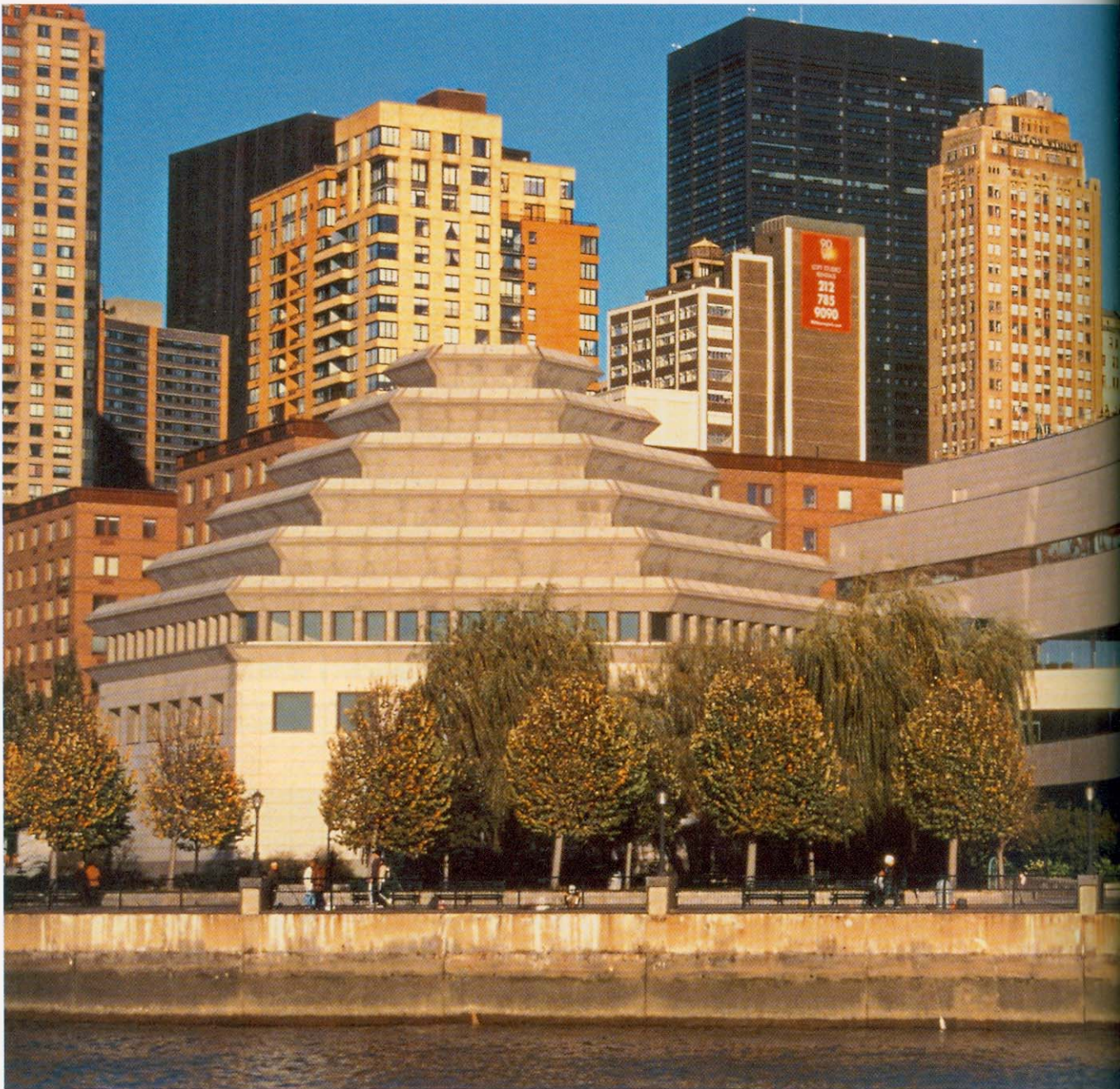
picked up considerably after the publication of Roche's design and the return of prosperity to New York, and especially to its real estate community. Ground was broken in October 1994 and the museum opened three years later on September 15, 1997.

Herbert Muschamp, although impressed with the exhibitions inside, had serious reservations about Roche's building: "The building is dignified, somber and refined. It is a triumph of prestige design. But it is not a work of art. The architect has not explored his medium's potential either to arouse empathy or to express ideas. . . . Mr. Roche's design conveys none of the brilliant complexity displayed inside. The museum presents the staggering tapestry of life interwoven with death. The building resembles nothing so much as a mausoleum." Muschamp concluded his assessment of the museum with a swipe at Battery Park City and its "well-intended but bleakly suburban concept of modern urban life": "The sad truth is that Battery Park City is itself a memorial: a post-modern shrine to a New York that never was. This is not the ideal context for a building that seeks to memorialize the most catastrophic event in modern history."<sup>136</sup>

In 1999, after just two years of operation, the Museum of Jewish Heritage—A Living Memorial to the Holocaust announced its intention to build a four-story, 82,000-square-foot east wing housing a 375-seat theater, exhibition galleries, classrooms, a café, and office space. An important component would be the Family History Center, to exhibit the oral histories of

Museum of Jewish Heritage—A Living Memorial to the Holocaust, southwest corner of First and Battery Places. Kevin Roche John Dinkeloo and Associates, 1997. View to the northwest. KR/JDA





Holocaust survivors as compiled by Steven Spielberg's Shoah Foundation.<sup>137</sup> The design team of Kevin Roche and Patrick Gallagher was again chosen and the city pledged \$22 million for the planned \$60 million facility, with the rest of the money to come from private contributions. Ground was broken on October 26, 2000, for Roche's granite and glass addition, named the Robert M. Morgenthau Wing for the Manhattan district attorney and the museum's chairman, and it opened on September 15, 2003. The sleekly detailed addition curved around the original hexagonal building, to which it was linked on three levels. Between the buildings, a one-story education center provided the base for the Memorial Garden, a south-facing terrace featuring the artist Andy Goldsworthy's Garden of Stones, a landscape of dwarf oak trees growing from eighteen hollowed-out boulders each

weighing between three and thirteen-plus tons. The piece was sponsored by the Public Art Fund and the trees, which began as tiny saplings, were to grow over many years through six-inch holes in the glacial boulders, fusing with the stone as they matured to symbolize nature's tenacity and the ability to persevere against the odds. Simon Schama, writing in the *New Yorker* as the garden neared completion, felt the work was "wonderfully well done, a poignant metaphysical conceit strongly realized, the crush and mass of history penetrated by the germination of hope."<sup>138</sup>

Justin Davidson, architecture critic of *Newsday*, called the Morgenthau Wing "a complete and brilliant reinterpretation" of the earlier building, relieving its "stolid symmetry" and endowing it "with a series of subtly complicated views." He was pleased with the way the addition curved to embrace the



Yoes, who had been asked to quickly design the small building, known as the Visitor Center, after museum officials realized that insufficient space had been provided for ticket sales and security screening. The pavilion, a pair of glass and metal-walled, glass-roofed trapezoids designed, approved by the BPCA, and built in eight weeks, was, according to Paul Goldberger, "one of Battery Park City's most admired, if tiniest, gems . . . exhilarating amid the earnest and dutiful brick and stone buildings" surrounding it. In time, he wrote, "it became the part of the museum complex that architects, especially younger ones, talked about. In a city with few strong modern public buildings, it was a kind of minor, underground icon."<sup>140</sup> Though efforts were made by the Department of Cultural Affairs (which owned the building and was still paying off the bonds that financed it) to reuse the building elsewhere in Battery Park City or New York, the dismantled structure remained in storage.

Residential construction in Battery Place was resumed after a nearly decade-long hiatus with the construction of River Watch (1999), 70 Battery Place, between Third Place and Second Place, and South Cove Plaza (2000), 50 Battery Place, between Second Place and First Place, both designed by Hardy Holzman Pfeiffer Associates in association with Schuman, Lichtenstein, Claman & Efron and built under the city's 80/20 program.<sup>141</sup> Each nine-story building was almost identically massed, presenting Battery Place and South Cove Park (see below) with a rhythmic progression of solid and void that, insofar as its massing, conveyed the most fulfilling impression of the long sought-after "traditional New York feel" in Battery Park City to date. River Watch, developed by the Brodsky Organization, employed brown and tan brick above a two-story stone base and featured floor-to-ceiling corner windows. South Cove Plaza, developed by DeMatteis Organization, combined brown and red brick with a grid of punched windows barely enlivened, not by glass corners, but with floor-to-ceiling

LEFT Robert M. Morgenthau Wing, Museum of Jewish Heritage—A Living Memorial to the Holocaust, southwest corner of First and Battery Places. Kevin Roche John Dinkeloo and Associates, 2003. View to the northeast showing Roche's original building (1997) on the left. KRJDA

BELOW Visitor Center, Museum of Jewish Heritage—A Living Memorial to the Holocaust, southwest corner of First and Battery Places. Weisz + Yoes Studio, 1997. View to the west showing Roche's museum (1997) in background. Sundberg. ESTO

original building, "protectively enfolding the hexagon like a runner cradling a football." The curve also allowed the museum to enter into an "architectural conversation" with Handel and Polshek's Ritz-Carlton (see below) to the east, and the two buildings, bending away from one another, allowed Battery Place to "widen as Manhattan tapers to a point. Seen from the waterfront park, the museum almost looks like the base of the hotel's wedge-like tower; the two buildings could be improvising together on a riff of angles, glints and bending walls. With one swoop of a wing, Roche has not only transformed his own museum, but also ennobled a colleague's more pedestrian work."<sup>139</sup>

Unfortunately, the new wing required the demolition of an entry pavilion that had been built in 1997, just before the original portion opened, by the architects Claire Weisz and Mark

