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Abstract

In these Modern Times, “facts” and “proofs” seem necessary for achieving any credibility in a field where there is a client. To arrive at a “truth,” many architects quickly turn to a dictionary for the final “truth” of a word, such as “privacy” or to a road map to find the “truth” in site conditions, or to a census count for the “truth” of people migration. It is, of coarse, part of the Modern Crisis that many feel the need to go with the way of technology, for fear that Architecture might otherwise fall by the wayside because of its perceived irrelevancy or frivolousness. Following this action, with time, could very well reduce Architecture to a form of methodology and inevitably end with the replacement or removal of the profession from its importance- as creators of a “Truth.”

The following thesis is a serious reclamation. The body of work moves to take back for Architecture its power, and specifically it holds up and praises the most important thing we have, but in modern times have been giving away: Life. The project that this will be moved into addressing in particular is the issue of the World Trade Center with all its implications. With the destruction of a “Meta-Truth,” it can now be said honestly that answers found are not nearly as important as questions worked with. Responsibility and accountability also are dramatically increased since “Right and Wrong” are no longer suitable to hide behind. After all, one plus one may equal two in mathematics, but the process and product of these two creates so much more that is addressed and celebrated in art.
This thesis is dedicated to my best friend of nineteen years, Greg Younkman, who on January 27, 2003, committed suicide.

In the end, we all get a parade in our honor…
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All illustrations contained herewithin (except as noted below) are titled, “The Process.” These artistic illustrations that are sprinkled throughout the writings, stories, engrams, etc. are not ordered in a rigid, linear manner. For example, at many points a picture created months prior to or after the preceding picture is placed to show that, in design, the early stages and final goals are simultaneously addressed. This, perhaps, argues a difference between a mathematical method (with a straight line drawn, connecting two points) and an Architectural process where even those two points are undefinable. Whether you call these things “lessons learned” or “personal preferences” (that are stabilized in memory) they affect the designer before the project arises and long after it is built.

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Introduction

In this thesis, the theoretical implications of the very act of designing are investigated. A particular clearance occurs to expose the humanism of architectural intervention. With it’s foundations exposed through philosophical exploration, the questions and answers for which the very act of design address are reevaluated and later re-instilled with a more “defendable” means of grounding. This repositioning firmly places the practice of architecture in a state ready to address the future as the world of modernity moves from an “Age of Reason” to the ashes of industrialization, and beyond, in its late technological phase… to push ever forward.

In the first chapter, the history of Modern thought, in relation to architecture is outlined with particular emphasis relaying back to the “Father of Modern Philosophy”, Rene Descartes. This article then runs through a process that will lead the reader to the final issue of whether or not architecture is merely problem solving in its quality, and if so, could a complex computer program replace the architect as the ideal designer, given agreement on parameters to be put in place prior? This first chapter lays out the groundwork of opposition.

The second writing pulls away from the first, furthering a philosophical investigation of the very parameters we set in place for architectural design and, in particular, or moving closer, to the World Trade Center. With a nod towards Martin Heidegger and Jean-Paul Sartre, the destabilization and deconstruction of science opens and frees the phenomena for personal interpretations while all along remaining very much in the “real.”

The third part completes the trilogy and quickly moves to cover the questions already in play. With Friedrich Nietzsche’s Transcendental Idealism in place, the concept of value is finally established as subjective and that truth either comes from oneself or is given to others to decide. Seeing this, Architecture most return again to the realm of art from which it came, but this time
with its relevancy and importance charged, not by assumptions, observations, and predictions, but by the impassioned drives and intuitive understandings that lead to the creation of truth and place.

Running parallel to this discussion is the topic of memory. If memory creates who we are and what we believe to be true, then it is implicated in the understanding of Architecture as well. Through the understanding of these operations of memory, it is better understood if looked at from outside the mind and more towards other things that carry many of the same qualities. Here, constellations and trees are those mechanics. The constellations create a story in the night sky that can be read and, in examples such as the act of locating the North Star, implicate our position in conjunction with the phenomena. Trees, or more specifically, tree rings are a written account of the phenomena and implicate us through our inclusion into the formations of their rings.

Threaded throughout the overall thesis are what I will call “Engrams.” Named after those pieces of memory that exist, like the previously mentioned constellations, in our minds. These engrams are points of importance that fill in some of the background that motioned towards the creation of this body of work. Though their subject matter is various, they all take part in the motion of either the project itself or its inseparable creator. With the weaving of these engrams, it will be shown that significance, meaning and intent can arise from vastly different places in our personal lives, and in turn, proves that our lives are indeed unique, special, and important. It would be impossible to clearly and distinctly state why, for example, a particular architectural trait would hold a great value to an individual, but this does not discredit their importance within. After all, one plus one may equal two in mathematics, but the process and product of these two creates so much more that is addressed and celebrated in art.
In sixth grade, I was “dating” (meaning that we would hold hands at recess) a girl named Kate Mouse. One day while dividing up into teams for a game of Kick Ball, she turned to me and asked if I loved her. I clumsily replied that I had, to which she then quickly demanded: “Prove it.”
Illustration Board

The “Illustration Board” project instigated the physical exploration into our topic of research for thesis. Here within are reproduced examples of my conclusion. The sequence of events started with the groundwork. What would I be placing my illustrations upon? This backboard had the significance of separating my project and its pieces from the wall of the building in which we displayed them. At first, I chose to deny the project all together, and instead, whatever the image was to be, print it out on sticky back paper and post the image throughout the school’s corridors, then when it came to my presentation I could speak of memory, using the memory everyone had of the illustrated sticker that they might have glanced over the urinal on the sixth floor bathroom or noticed in the window at the “Blue Box” entrance, or found (gently) applied to the door handle of their white BMW, etc. With the discussion in our group, my wishes were to show that the same illustration could be interpreted by all those present in various ways-no “right/wrong” answer, but rather the metaphors and analogies used to describe the memory would come from each participant’s past, i.e.: a person who played football in high school might describe what he remembered as a shape much like a goal post, whereas someone who played an instrument in band might describe the shape he saw yesterday or this morning as tuning fork in profile. The “answer” to whose memory was “correct” would never be solved, because prior to discussion I would run around and destroy all physical remnants of the illustration boards. Idealistically (hopefully) a heated discussion would ensue and everyone would stand by their belief of what they saw. In the end though, an elaborate orchestration would have to occur in order for everyone to see
the board (sticker) without it becoming completely over emphasized. Also, I had little faith that my fellow classmates would play along, and inevitably, I would have started my master’s thesis with most everyone resenting me for having played some kind of tricks on them.

So instead, I decided to go back to my original concept of trees holding memory and use that as motivator. A raw piece of wood was the answer, obvious in parallel, but perhaps starting with baby steps would help move this along carefully and clearly. Ten years of growth were exhibited on its surface, nine consecutive rings. What was that time to me? What had happened to me in that same amount of time? So that was it. I would construct an image board of my life in the past ten years and hopefully convey the idea that this project would be like Niland, the “Modernist Monster” stated: “that this project should be approached as an almost epitaph to our life” (he starts out every thesis year by saying that, however I think I may be the only one in my class to know that fact, and if your reading this, you know that fact also.) So what could I find of my life that could be funneled through only one of the five senses that revives some all-too-strong memories would turn out to be images of people, places, things I’ve done, words I’d written, events I took part in, and one particularly nice picture of my 1969 Nova.

The composition of all these pictures was the next item to be decided. My final arrangement was decided by using the original principle of ten years into dividing the scheme up into 12 parts. 12 months of the year, 12 hours in the day/night, 12 Monkeys was a good movie, 12 bottle rockets in each pack you buy- but it’s cheaper to buy them by the gross, 12 apostles followed Jesus, I think I own twelve shoes, etc. So the arrangement was “good” and I compiled the photos with their corresponding category.
This, however, seamed like a one-liner and my life of the past ten years wasn’t very linear, in fact much of it seamed to be in response to where I had been in the past, as much as it responded to where I was hoping to arrive in the future. The past was not over for me, and this became clear to me as I thought more about it. So the arrangement of the illustration board had to somehow depict this flux, or oscillation. At first I decided to print all the images on transparencies and then arrange them topographically to match a time line sequence. I was worried, though, that each picture would still be independent of the others that surrounded it and that the whole composition would become annoying because the viewer would see some of the pictures as clouding up the pictures behind it and without a light source, the whole composition would be seen as showing the past as distant and dark. With some additional thought and work, the pictures were placed in PhotoShop 7.0 and the transparency of each visual was played with. Transparency however only illuminated what was previous to the visual above it with little regard to responding forward. Then I found the command that changed the layer into a “Screen.” This change made the image, based on it’s properties of hue and tone, to actually respond to the layer above as well as below it, finally conveying my intentions. Each year of life is not simply an addition of time or another layer that is unaltered by the past or future. With each picture, the compositions would change in response to the character of the new layer, sometimes predictably and other times, unpredictably. The past layers would often peer through the current layers and dramatically change the visual. The process was an enjoyable lesson and helped me to narrow my focus of my thesis to consider the real importance of life, instead of just relying upon the image and other “data.”
The Politics of a Line

Once a line is sketched it moves to radically change the character of the surface on which it is inscribed. One simple line divides a whole into pieces, calling out new titles: Left/Right, Top/Bottom, Inside/Outside/North/South, etc. People have killed and died over lines being drawn. Governments, businesses and social classes have risen and fallen over lines. By creating a line, an architect addresses countless issues that are involved with the created line. Edge conditions are created, space quickly evolves into place, points are connected, and much more. Looking beyond the idea of determinates, however, allows us a closer look into the phenomena. The line symbolizes and suggests a beginning and an end, an inside and an outside, but a line does not dictate these- our minds project them. An example of this being the erection of a skyscraper that takes its place amongst other tall buildings in the skyline. The building’s position is stabilized in terms of its charting, but other things can be seen that would suggest more. The wind and sunlight that the building receives is reconfigured before being transmitted, almost reinterpreted. This shows, in one sense, that a hurricane can indeed be created by a butterfly wing flapping, however, assigning ownership would be missing the point. The key here is more in line with the Buddhist belief that everything is connected and with this that things are transmitted after being personalized. The wind blowing through an apple orchard picks up moisture from the leaves and is cooled as it converses. The property lines of the orchard do not show where that actual orchard ends, “actual?” You can often smell the springtime blossoms from a quarter mile away. If I close my eyes and think about it, I can still smell the horse manure of Central Park South from Williams and Tsien’s office last fall.
**Opening Credit**

The opening credits of a motion picture are often an important opportunity for the early development of a movie. In those first few minutes the viewer can be introduced to certain key issues that will be further developed as the story builds. One such thing that is often presented to the audience during these first minutes of set-up is the subject of place. As can be seen in many films, such as Oliver Stone’s “Wall Street,” the director shows certain visuals that will immediately summon up in the viewer, the area from which the story will exist, easing the transition from audience member to passive spectator. The images used often are picked with great care in order to provide an efficient, affective unpacking. The Chrysler Building, the Empire State Building, the Brooklyn Bridge, Grand Central Station, and the World Trade Center are key images that are used frequently to symbolize the great phenomena known as the city of Manhattan. What does this mean? Architectural works can and often are the icons of our world. This doesn’t apply only to cities, but as can be seen with the country of France, the Eiffel Tower, or the Vatican symbolizing the Catholic Religion, the White House representing the U.S. Government, or the World Trade Center (U.S.) being the symbol of the U.S. financial superstructure. The usage of visual depictions of architectural works in the opening credits of movies are key to understanding what architecture can do, the power of the visual, the power of architecture at being more than just a representation, but possibly to create or embody Will.
The following incident took place on a particularly cold December afternoon in the studio between the author of this thesis and a particular professor in his school that was well known for his trumpeting of sustainable design:

Professor:    “So James, what kind of building are you doing for thesis?”

Jamie:       “I’m doing the rebuilding of the World Trade Center”

Professor:   “You are the Devil reincarnated!”

Jamie:       “Oh I don’t know about that, those are awfully big shoes to fill!”
In 1999 my mother’s mother died. It occurred to me several years later that upon her death, I hadn’t grandparents any longer. My parents had no parents, and soon I would have no parents and so on. This realization frightened me. It was as if the true temporality of our existence, the rolling of the tides, and all those images we robbed from the graves of long-dead poets to describe time passing, was suddenly laid out clearly because of definitive markings. Reflection was caused by this reality. I remember spending the long summers of my childhood up on my grandparents farm in Bemidji, Minnesota. I learned to fish a quarter mile down the dirt road at Lake Julia. I learned to shoot a gun in the fields that stretched for miles around my grandfather’s barn that he had painted yellow in the 1930’s, making it a landmark for giving directions: “Turn left at the yellow barn.” All those memories became more delicate, more fragile now that several of those people whom I shared that love with had now passed. Those memories, in a collective sense, created who I am, what I believe in, what I find value in. The importance of that time in my life could never be explained away or reduced by the behavioral sciences. I want those times back- those times now buried in memory.

After stumbling into our third bar that cold November evening and ordering drinks, I came up with an idea to bounce off my friends after describing that my grandfather was a real lumberjack when he was my age. The farm had been in the family since before the turn of the century and all the old trees, made solid by the Minnesota winters, were there when my mother was born and were there when I shot a hole in the car window with my bb gun because I had intended to “shoot down” a lazy dragon fly. Those trees were there when my sister and I would feed the kittens, and were there when we sat out on the lawn and watched the eclipse
of the moon late one night—when all you could hear outside was the hum of mosquitoes. Those
trees were there when our family drank Cold Duck champagne to celebrate my grandparent’s 50th
wedding anniversary, and those trees were there when a twister tore through late one August
night and broke the old tire swing and more importantly, tipped over the outhouse. I remember
back, from what biology classes in high school I could stay awake for, that trees respond to their
environment. They grow towards the light and absorb the breath we exhale, and in turn, we
breathe in their breath. I also remember the saying that talking to plants makes them grow, that in
some way your love is received by them. Now my idea took shape. If trees grow in response to
our breath and to the change in light because of our movement around them, then what if we
could “read” that record? Trees do have rings, much like a vinyl record does, with the
differentiation occurring between years instead of songs. What if we had the technology to
unleash all the history that was previously buried and all to often, forgotten? What if I could hear
and see my grandmother feed me another home-baked ginger snap cookie, or my grandfather give
me a sip of Old Milwaukee Beer? So after painting this idea for my friends as well as having a
few more drinks of our own, we played “paper-rock-scissors” to see who was sober enough to
drive, and departed. The idea from the night bugged me all the way up to thesis time when I had
to come up with a project and something deep/crazy/cool/sexy to run it through. I could find no
other project to do or “create” then the redesign of the recently destroyed World Trade Center.
The ending of the towers’ physicality and the memories of all those that ever came into contact
with the complex tie directly to the old Birch trees on
a small farm in Bemidji, that contain within their
structure, the picture of a small inquisitive boy who
wondered what happens when you reach out and
touch an electric fence.
Early one morning in 1961, at a General Motors automobile factory in New Jersey, an oddity showed up for work on the assembly line. His name was “UNIMATE” and his fellow coworkers, standing in line at the roach coach on lunch break could be overheard calling him a “tool.”
During the end-of-quarter school critique on a particularly dreary cold afternoon in December the professors, seated like a trial jury finding students guilty until proven innocent, ask:

“…So your master plan responds to the site then?”

At which time the student, gauging his own competency to be crippled from lack of sleep and adding to that, the anxiety of standing in front of a group of jaded intellects trying to relay to them such things as “hopes” and “dreams” decides to answer:

“…um…oh…yeah…kinda…”

But all the while, in his head, he knows that his project not only responds to the buildings located across the street from his site (represented here by chewed up and painted pink Styrofoam), but also it relates to the author’s experiences hitchhiking across Tennessee when he was nineteen, as it also relates to his friend mike’s tattoo that carefully converts one gallon of milk into milliliters.
On a brisk October afternoon in third grade, our trusty science teacher, Mrs Wiekel (who was known to close her eyes when she played guitar during church services) presented something amazing to all of us gathered around her desk. She laid out a light bulb and some wires, allowing us each to inspect the components, and then proceeded to jab these wires into opposite ends of one, small, clumsy brown lump-of-a-potato. After fidgeting with the simple contraption for a moment, the light bulb began to glow.

What if we grew a field of potatoes and then ran a series of wires that connected to each and every one of those simple potatoes, to a nearby house for electricity?
During the weeks following the tragedy,

artifacts that had the strong potential of becoming

“national monuments” were only appreciated long enough

for a quick photo shoot before being tossed into a waiting

dump truck and hauled away. This was done

so hastily that it was months before

someone recognized a bronze sculpture that

had previously been a centerpiece in the plaza

and paid the bridge toll to have it sent back.
Success

A large midtown Manhattan employer today reported that he has successfully achieved 88% efficiency and 93% productivity rates from his business. The secret to his success, he happily announced, was to systematically layoff all his employees and replace them with an automated computer system. He further went on to state that he will actually be able to achieve a whopping 100% efficiency and 100% productivity upon the submittal, next week, of his resignation.

The shareholders are happy.
Mathematics—the science of numbers in all their relations and applications.

Numbers—the symbol that stands for this sum.

**Introduction**

In the beginning, humans found themselves in the hostile environment of the earth. In order to survive the existing conditions, these humans had to observe and comprehend all things around them. This comprehension allowed for certain amounts of predictability that would better their chances of, first survival, and then latter on, the establishment of a society. The inception of a society can be seen through the formalized compositions of orders in a language that acts through use of symbolic codes. The systematization and institutionalization of these rules suppresses the chaos that surrounded mankind. The search for fundamental patterns of content continued, for architecture, in mathematics and geometry—Euclid and Pythagoras. Pythagoras was amongst many that considered numbers to be the key to universal harmony and understanding. In our process of learning and discovering, numbers and their
mathematical functions have been deeply embedded in our cultures and within most fields of study. Things that could not be grasped within early man’s understanding were then attributed to a deity or god whose powers created such things as lightening and rainbows and earthquakes. As science was developed, the powers of these things were taken from the gods. Daylight is divided into numbers, extensions in space (res extensa) have been divided into numbers, the reason that we fall over if we miscalculate a step has even been understood through numbers. Mathematical science was developed in order for us to achieve an understanding of our world. Science’s fundamental motivation was to calculate the environment around us and stockpile this knowledge in order for us to have the power of predictability, which in turn, empowered mankind with certain forms of control and many answers over our, now, predictable environment. From galaxies to cell division, science has been the primary way in which we understand our world and it’s traits. Geometric shapes are things we can compose equations for, repeat their forms perfectly without temporal conditions, measure their primary qualities with ease and commodity, and numbers give us a quantifiable and measurable order for our world and architecture in particular. Raw information is seen as all the more convincing with the application of numbers to the resultants. Looking at Frank O. Gehry’s practice, where the formalistic properties of a building are sculpted with a subjective eye first, it can be seen that these models could never be realized without the aid of CATIA. CATIA is a complex, mathematical computer application that lifts the shape of the model into the world of mathematics and
creates a language from the model that will enable the object to be understood, and consequently, built by tradesmen. No matter the artistic endeavor, in the frame of architecture, math must enter the discussion, whether at inception or conception. From the other end of application, practitioners, like Greg Lynn also are easier to point to, since his projects evolve on the computer screen, and once the form is complete, the numbers that created them are looked at. Without the use of mathematics and geometry in particular, we would not have the ability to construct volumes of space, especially those projects of Gehry and others that feel they are breaking through said boundaries.

Laugier’s “Rustic Hut” (though its existence is denied simply by logic) is an example of origins where man, trying to grasp hold and make utility of nature, complied with the rudimentary geometry he knew and, in that process, conceived of space as a unit or volume that fulfilled his need for shelter. Primitive man, in a gesture, separated a safe inside from a dangerous wilderness outside, with the use of planes (or from Semper, woven fabric, “Dry Technology”). This volume was determined in plan by a square, in elevation as that square plus a triangle and that elevational shape held true through the section of the form. Deviating from that ascribed geometry would have produced problems in the original construction and in the replication of the form. For every deviation that strayed from the practical, additional materials and calculations must be created. There was a quadrivium of mathematical “arts” during the renaissance
times. Arithmetic was the study of numbers, Geometry was the study of spatial relationships, and finally there was Astronomy, which considered the study of celestial bodies. If Geometry was the name given for space making, then where was Architecture? Simple, architecture was a manual occupation not much unlike what we term as “construction managers” today. In order for Architecture to obtain a higher status in the field of studies, it composed a grounding in mathematics and embraced the teachings of Geometry. Geometry as a lesson taught in school, teaches the student of “Proofs” and “Theorems” and their applications. Whenever the architect designs for the purpose of building, he has to create drawings that can be built from, drawings that contain size, quantity, quality- all of which have invested in them, numbers. What then of the infiltration of art into architecture? Plato, who is credited with giving a metaphysical grounding to geometry, in Timaeus, explained that certain numbers explained cosmic order and harmony. “Measuring, counting, and weighing have happily been discovered to help us out of these difficulties… by the calculations of numbers, measurement, and weight….these calculations are performed by the element of reason in the mind…and the part of the
Relating this to architecture, Plato further stated that there are three techniques to be found with nature: use, manufacture, and representation. There are those using the unit, those creating the unit, and those representing the unit, and architecture is related to the last of these three. He wrote that the user is closest to the entity, followed by those that build it, and lastly those that represent it are at a much greater distance from it. Being so removed from the object, in this case a house, Plato felt that the artist (in our case, the architect) should not be taken seriously because it’s product does not get to the root of the object. After all, in our modern practice, we develop schemes that are represented in abstract space on a seventeen inch computer screen, seldom do we have any part in the construction of the house and even less likely are we ever going to live and interact with our resulting built forms.

This separation, however, is only in the form of the physical separation, where we gain from this situation is when we engage in the quantifiable numbers and dissect the objects in absolute terms. When we as architects want to know about stone, we go to the geologist. When we want to know of the nature of dwelling, we go to the client, for whom the house is being built. If we as architects want to know of the steel structure that supports our building, we go to the civil engineer who can fill notebooks with calculations and graphs that all together, describe the very essence of the skeleton. Artists were driven out in Plato’s time for being “deceptors” of reality, creating haphazard visuals that were based merely on subjective flights and individual fancies. For architecture to overcome these same

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problems, it had to contain reason and logic that would, then, give it meaning and
grounding and therefore bridge the gap between occupant and designer. Plato declared,
“Reason and principle demand restraint.” Descartes would later pick up that very same
argument and further narrow the margins through intuition, deduction, and enumeration-
what he would outline as our human reason. His methodology outlined primary and
secondary qualities in all things. The list of primary qualities contains: quantity, shape,
time, and magnitude. These attributes are considered steadfast because of their
objectivity. A triangle may be seen visually, but not until it is closely analyzed by
geometry, is it’s form not to be regarded as
suspect, after all, we may be in need of
glasses or a calculator might not be close at
hand for us to punch in cosines and tangents.
The secondary qualities are such things as
light, odor, taste, and sound- all relatively
subjective and thus, based on the whim of the observer or participant. Someone might
bite into a lemon and declare, “That is very sour!” Whereas, another might find the taste
rather pleasant, in which case you would be forced to ask who is correct in their
observation? Le Corbusier could be seen as
addressing these ideas when he considers
pure geometric shapes as “rational” and
curvilinear shapes as “irrational.” The
rational is typified as clear and concise,

_________________________
easily described by a limited number of mathematical terms, but the curvilinear shape requires an exhausting amount of time to describe accurately and precisely. Peter Behren’s explicit interest in geometry was because of its clear logic, and therefore he felt it must be necessary and universal. After all, who among us doesn’t understand a cylinder or cone as itself and not to be confused with a rectangle or pyramid? Art can never be clearly defined, nor can it be logically categorized as either “good art” or “bad art.” I once walked through the Metropolitan Museum of Modern Art with a friend and found that, in the display case was a bicycle lock. After pointing this anomaly out, my friend then exclaimed, “I guess everything or nothing could be considered art!” Because of this, much weight can still be seen in Plato and Descartes’ philosophies, which pointed out the weakness in the very description of the existence of art. Moreover, we cannot grasp the characteristics of space without applying units of measurement to it (excusing Heidegger for his valiant efforts) and locating points to begin and end measuring once again using Euclidian or Cartesian mathematics. In order for an architect to create dividers between inside/outside, up/down, bedroom/kitchen, he or she must engage in the manipulation of mathematics. Without argument, mathematics and technology optimize, economize, and utilize the various processes of architecture from thought to pencil to computer to print-out, to duplication,
to distribution, to site, to construction, all the way to occupying. Without the use of technology and mathematics, we would have to rely on our own intuition for the judging of things, and as the saying goes: “To error is to be human.” Both Aristotle and Descartes would have seen the building of the Rustic Hut as having a causal relation with its product. That relationship can be seen, captured in the picture, by the right triangle- the perfect angle- we are the only species that stands perpendicular to the earth- “home erectus” -at a ninety degree angle to the constant force of our planet-gravity, mathematically expressive of our very being.

**Geometrical Building**

Mathematically configuring a building is more then just merely the application of simple geometric shapes. The act can be seen as having no temporal baggage which, in addition, allows for coherency and consistency that doesn’t fall into the cheap realm of fashion or trend. Architecture, through time, has engaged in a practice not unlike that of the stream lined factory with simplified construction configured by rational grids. Our grasp of construction as itself and its relation to both the environment of nature as well as that form of which we occupy it, is continually in the process of becoming. Technology, in it’s purest
state, makes manifest our understanding of our very existence and grasps both the past and future and contains them within the present presence. The commodity that mathematics has shown in the workplace and other world-environments has been, and can be continued through to the realm of architecture. We have seen it’s character in many of the works by Archigram, as well as with historical figures like Palladio, Durand, Schindler and Frank Lloyd Wright where, as stated by Carlo Lodoli, the built environment is a sum of adequate units. These authors of preassigned, predetermined, prebuilt forms have all come into this frame of thought because of the efficiency and clarity in both design and construction that can be found in working with Cartesian grids and our modern model of effective, efficient construction: the assembly line. Julian Huxley, in 1963, wrote that “there is a general tendency in the evolution of organisms toward an increased efficiency and increased independence of, or control over, the environment.” As architects, we relate to that statement because we are constantly trying to do more with less in both the realm of material construction and in visual application, Architecture with relation to economic conditions. In pursuit of the client’s key requests for both square footage and cost, architects have found that modern
technology is the prime resource for achieving best results. With technology, we can put in place a structure that addresses both man’s internal necessities and the external forces that act around him. Geometry and mathematics are the means to all buildable forms in architecture. What may be initiated by a dream or pencil sketch on a napkin, must, inevitably became subject to measurable qualities and conform to the universal language of math. Geometry can not be neglected, and through transformation, allows a way of deriving one shape into another. Palladio refers to the height of the room as representing the arithmetic, geometric, and ‘harmonic’ mean between the two extremes of height and width. Reyner Banham warned in 1960 that architects should follow the scientists and shed themselves of tradition or else the technological culture will go on without them. Over forty years later, that warning seems all the more realistic, after all, it has been sharply noted that architecture, in particular, lags behind the waves of culture and it’s continued progress.

**Constructing Construction**

When addressing the issues of the parts that make up the individual units, we have at our disposal the Sweets Catalogue, which has inventoried conveniently for us, many ways to
solve the questions inherent in building composition. The makers of the catalogue have
arranged all the necessary information on the product including its efficiency, it’s
physical qualities, it’s composition and numbers to call for pricing and delivery. Why
would an architect resist a system that has been established for the good of practice? Each
system contained on the pages was designed and tested by
engineers and scientists in order to provide a product that
achieves a maximum or minimum level of performance.
Nothing is left haphazard and, where necessary, they are U.L.
listed or provide a warranty or guarantee. This system has
become so reliable and effective that simply shrugging it off as
being too “impersonal” is poor judgement on the architect’s part. When an architect turns
a deaf ear, he or she is denying the wealth of inventoried knowledge that the Sweets’
Catalogue Company has supplied and has also turned
away from the extended research and lengthy
development that has gone into each of the products. We
should take care to remember Charles and Ray Eames’
Case Study House that was built in 1950. Their house
properly illustrates the ability to manipulate preset
components that can be combined in making up a whole. However, design should always
be a constrained optimization process in which the constraints include: function
(maximized usability), form (maximized space), context (minimal site or environmental
impact), and project budget (maximized dollar usage). Design does not originate with the
architect’s ego, but rather from the client’s wishes (however ill they are) with particular
attention to value. Palladio felt that proportions contained “all the secrets of art” and with this in mind, he set forth designing, primarily, based on this system of proportion which he thought was the whole issue in any consideration of the orders. Palladio, later in life, defended his proportional scheme as not being arbitrary but actually that it refers to generally accepted mathematical rules— who could argue against the theorems and proofs?

This explains why he chose to recycle the Greek cross plan for a church after, earlier, applying it’s geometrical language to a house (Villa Rotundo). He is not the only architect to apply a series of additive blocks in composing volumes of space. Palladio’s formal transformations within an established type, or “invenzione” to use his term, was later reconfigured by Durand, whose design was a pure combinatory system based on inventories of elements or units. His skill was sharpened by creating a system for the combining of units and the selection of its units for larger units. Durand was, no doubt, inspired by Aristotle who wrote in his essay “poetics”: “to be beautiful, a living creature, and every whole made up of parts, must not only present a certain order in its arrangement of parts, but also be of certain definite magnitude. Beauty is a mater of size and order.” Schindler’s own design skill was rooted in his personal ability to manipulate geometry. He first laid out an ordering grid as a spatial, planer system that then treated rooms as appropriately proportioned subshapes of this master grid. He referenced heavily proportion, symmetry and controversion not unlike what we saw with Semper in his discourse where he distinguishes 3 types of eurhythmy: simple, alternating, and

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intercalation. This approach sets out a utilitarian tone devoid of the noise of the subjective. A system, he would later call a ‘mechanical scheme.’ It is then no wonder why Schindler used root approximation to analyze the T.P. Martin House (1915) and also in the Log House (1917). Turning forward, we can approach the works of Frank Lloyd Wright, considered by most as the premier American architect. For Wright, the architectural plan and the physical experience were considered one in the same, this training coming early in life from his study with Froebel’s blocks, which encouraged the user to see the underlying geometric forms that all natural objects contained. For his plan, Wright created a vocabulary of forms that would translate or express the grid in a great variety of ways. The planning module of the Jacobs House was a horizontal 2-foot by four-foot grid. This grid was so strong and central in the house’s design, that not only did it exist in preliminary plans and further on into the construction documents, but also then it physically appeared on the actual concrete floor itself. The grid, now made manifest, instructed the builders on where to locate pre-manufactured walls and glazing units. This system proved to be both clear and distinct and offered a control during the construction. The wall components and openings of the Usonian houses were then simply centered on, aligned with, or related to the subdivision of the master grid.
“Now in working out this assembled house we have already the bathroom as a single unit to draw upon. We call it unit No. 1. You can now get a bathroom with a bathtub and the bowl and the water closet in one fixture, and all that is to be done is to make the connection to the sewer we have provided and screw it up. There it is.”

- Speech at the 25th annual Convention of the National Association of Real Estate Board held on June 30, 1932 in Cincinnati, Ohio

Detail...

According to Marco Frascari, details should be thought of as the minimal units of signification in the architectural production of meaning and that these details, through perception, are picked up in the form of ideas or signs that trigger certain unconscious geometrical inferences. If we look now at the illustration of a spider connection in the glass museum designed by Smith

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Miller and Hawkington, we can apply our rational logic here. The intent was to provide the least amount of steel for the, then resulting, maximum viewable area through the glass it supported. In this process, the arbitrary superficial shaping of the skin that was once a mere product of style and fashion whims of a few, now opens the inside to the outside and vise versa allowing information to flow and be processed easily and quickly between the two environments. Inside and outside are blurred in the great Modern tradition, and in so doing, the boundaries, or “Lines of Separation” are less defined. The final shape of these connectors was formulated from the mathematical determinates with forces and loads being carefully diagrammed and closely calculated in a lab under the watchful eye and strong hand of science. Many would argue that these objects are neither art nor craft, forgetting the formal ideals the Bauhaus initiated, and would instead say that they are products from industry. Why are they not art? Is not their form created so as not to be “seen?” “The finest thing, Proust maintains, is not a sentence but a white space.” It has been noted that in watercolor paintings, what goes unpainted is just as important as what gets water suspended pigment applied to it. Umberto Eco wrote on Chartres cathedral: “rich architectural decoration represents an imposition of the architectural form on viewers, since the richer the detail, the more time it takes to enjoy it.” Many would argue this quote, but my point here is to illustrate that craft is not always something you necessarily see in quantifiable numbers nor can it be confused as additive layers of ornament. The expression of not seeing the craft is also rooted in craftsmanship as is the eliminating of capriciousness to show honesty and truth to form of the nature of the material. The elegance we find in a manufactured Wassily Chair can easily be applied to

a window connector which has less tolerance for error and is quality controlled for perfection in its function in both utility and optimization. To claim that it isn’t art, the critic must first obtain grounding for his definition of art, and that subjectivity would easily be seen as full of holes, again, by any in academia. Now we turn to the issue of craft. Thom Mayne spoke in his monogram that craft is the outcome of the mediation between the construction and beautification of the object or detail. Could not the spider connector be seen as the apotheosis of craft? Is not its form and construction under the guidance of highly educated structural engineers, production engineers and metallurgists as well as a host of trained laborers and installers not to mention laser guided, computer controlled drills and machine presses? Without the craftsmen, the system would not fuse form and place, and without the aid of computers, the object would be less precise and, therefore, less to its specified desired progressive utility. Technology unifies the tangibles and intangibles of architecture. This can be seen in the details of the glass museum where the smallest units, the spider connectors, can impose order on the whole set primarily based upon their own order. The glass curtain wall and all that is contained in the volume of the museum’s whole interior is directly affected by the diameter of the hole drilled into the float glass for the connector to receive a bolt. Louis Kahn wrote: “detail is the adoration of nature.” This quote allows for the empirical interpretation of the role of detail in the process of signification. Nowhere do we see the beauty more in a piece of steel then when we see how very small amounts of it can do so much. When the greatest property of steel, its strength, is visually displayed for all, we then see the essence of its
thing and therefore are closer to it’s understanding. The
detail and craft of the spider connector is not lost due to
its ability to be massed produced in a modern factory nor
is it belittled due to it’s application in various buildings
in various climates. In fact, it is these same expansive
abilities that give it credit as being strengthened by universality to be approached as
viable in construction and has entered the modern architect’s “kit of parts.” Technology
has made it possible to hold large expanses of heavy glass with, what appears to be, great
ease, with little material and it’s overall beauty is not transitory or temporal. Technology
opened the possibilities to adore and manipulate nature for many ends (Schema) and the
glass connectors illustrate this truth. Wholistic systems, in modern science, can be
manipulated in arrangement, deconstructed, or added together to create new positive
products. If our Architecture is to be that of combining the virtues of engineering with
Purism, then we should follow logic, geometry, function, and pure forms through our
projects. No singular system can ever truly know itself: a dog can never fully understand
that it is a dog, a cat also could never comprehend it’s own existence. Similar to these, a
human can never understand his or her self while framed within the very question. It
takes an outside observer to fully understand ourselves, and that is what technology does
with clear, concise, efficient results.
When the Trade Center Towers collapsed,

The disappearance of office space was
equivalent to all office space in Dayton, Ohio.
**One World Trade Center**

also known as WTC North Tower, World Trade

Location
Street Church Street
ZIP 10048

Project World Trade Center
Neighborhood Financial District
Borough Manhattan
City New York City
Country U.S.A.

Technical data
Height (structural) 417 m 1,368 ft
This building has a structure on its roof which is not included in the structural height.
Floors (over ground) 110
Year (start) 1966
Year (end) 1972
Year (destruction) 2001
Gross Floor Area 400,000 m² 4,305,600 ft²
Elevators 99

Building in general
Type of construction high-rise building
Material(s) of framework steel
Functions office
Style modern
Status demolished

Importance One World Trade Center is one of New York City's most famous buildings.

Facts
- World's tallest building from 1972 - 1974; surpassed by the Sears Tower in Chicago.
- Windows of the World Restaurant (the world's highest) occupied the 107th floor.
- The building was destroyed in a horrible terrorist attack on September 11th 2001. A Boeing 767 hit the building in the 85th floor at about 9:00 am New York time and the building collapsed at 10:28 am.
- Faced with the difficulties of building to unprecedented heights, the engineers employed an innovative structural model: a rigid "hollow tube" of closely spaced steel columns with floor trusses extending across to a central core.
- The columns, finished with a silver-colored aluminum alloy, were 18 3/4” wide and set only 22” apart, making the towers appear from afar to have no windows at all.
- Also unique to the engineering design were its core and elevator system.
- The twin towers were the first supertall buildings designed without any masonry.
- Worried that the intense air pressure created by the buildings' high speed elevators might buckle conventional shafts, engineers designed a solution using a drywall system fixed to the reinforced steel core.
- One World Trade Center was ready for its first tenants in late 1970, though the upper stories were not completed until 1972.
- A project is being undertaken to recreate the World Trade Center in 3D computer graphics.
Companies
owner of landed property The Port Authority of New York and New Jersey
owner Silverstein Properties
developer The Port Authority of New York and New Jersey
building management Silverstein Properties
architect Minoru Yamasaki & Associates, Inc.
structural engineering Leslie E. Robertson Associates
MEP engineer Jaros Baum & Bolles
fire protection Rolf Jensen & Associates
elevator supplier Otis Elevator Co.
associate architect Emery Roth & Sons

Two World Trade Center
also known as WTC South Tower, World Trade Center II

Location
Street Church Street

Project World Trade Center
Neighborhood Financial District
Borough Manhattan
City New York City
Country U.S.A.

Technical data
Height 415 m 1,362 ft
Floors (over ground) 110
Year (start) 1966
Year (end) 1973
Year (destruction) 2001
Elevators 99

Building in general
Type of construction high-rise building
Material(s) of framework steel
Functions office
Style modern
Status demolished

Importance Two World Trade Center is one of New York City's most famous buildings.

Facts
- World Trade Center had the world's highest outdoor observatory platform on its roof.
- The building was destroyed in a horrible terrorist attack on September 11th 2001. An aircraft hit the building in the 85th floor at about 9:00 am, and the building collapsed at 10:05 am.
- A traditional elevator configuration would have required half of the lower floors' area to be occupied by shafts. To save space, Otis Elevators developed an express and local system whereby passengers change at "sky lobbies" at the 44th and 78th floors, cutting the number of shaftways in half.
Companies
owner of landed property The Port Authority of New York and New Jersey
owner Silverstein Properties
developer The Port Authority of New York and New Jersey
building management Silverstein Properties
architect Minoru Yamasaki & Associates, Inc.
structural engineering Leslie E. Robertson Associates
MEP engineer Jaros Baum & Bolles
fire protection Rolf Jensen & Associates
elevator supplier Otis Elevator Co.
associate architect Emery Roth & Sons

**Seven World Trade Center**

Location
Street Washington Street to West Broadway, Vesey to Barclay Streets

ZIP 10048
Project World Trade Center
Neighborhood Financial District
Borough Manhattan
City New York City
Country U.S.A.
Technical data
Height 174 m 570 ft
Floors (over ground) 47
Year (end) 1987
Year (last reconstruction) 2001
Usable Floor Area 185,805 m² 2,000,000 ft²

Building in general
Type of construction high-rise building
Material(s) of framework steel
Functions office
Style modern
Status demolished

Facts
- In front of the building, on the WTC compound plaza level, stood Alexander Calder's 8-meter steel sculpture Three Red Wings as well as pedestrian bridges over Vesey Street from the WTC compound, with a round plexiglass tube covering the eastern one.
- The building collapsed during the terrorist attack on the WTC in September 2001, having been structurally weakened by the destruction of the nearby WTC towers.
- Although not small by any standards -- built on Port Authority land, it was exempt from zoning regulations and could occupy the whole trapezoidal plot with no setbacks -- the building's floor space and height of 160 m were obviously dwarfed by its older twin brothers.
- As the existing foundations through the substation building were mostly not aligned with the perimeter colonnade of the new tower, they had to be fitted with concrete caps to allow transfer of loads to the foundations.

- For the core, the loads were transferred through a heavily braced foundation slab. 50 new foundation "caissons" were built, most of which had to be squeezed through the substation building.

- The building's appearance and its alternating facing -- horizontal glass striping on the Barclay and Vesey Street sides and red granite, holed by smaller windows, on the other two -- set it apart also visually from the Twin Towers of the late 1960s.

- Although a part of the WTC in name, the building was on a separate ground lease and tax lot from the rest of the Center. 7 WTC was built atop the power substation building that supplied much of Downtown Manhattan with electricity.

- There is already a proposal for the new Seven World Trade Center.

Companies

owner of landed property The Port Authority of New York and New Jersey

owner 7 WTC Co.

developer Silverstein Properties

building management Silverstein Properties

architect Emery Roth & Sons

structural engineering The Cantor Seinuk Group Inc.
Three World Trade Center
also known as 3 World Trade Center, Vista International Hotel, Marriott World Trade Center

Location
Street Liberty at West Streets, NE Corner
ZIP 10048
Project World Trade Center
Neighborhood Financial District
Borough Manhattan
City New York City
Country U.S.A.

Technical data
Floors (over ground) 24
Year (end) 1981
Year (destruction) 2001
Gross Floor Area 49,238 m² 530,000 ft²
Units (rooms) 825

Building in general
Type of construction high-rise building
Material(s) of framework steel
Functions hotel
Standard medium quality
Style modern
Status demolished

Facts
- This building was situated between (and connected to) the twin towers of the World Trade Center, the Marriott was adjacent to the World Financial Center and within walking distance of the Lower Manhattan financial district and Wall Street.
- Destroyed during terrorist attacks on September 11, 2001.
- The hotel was originally designed with 450 rooms in the late 1960s. A foundation and three levels were constructed before the owner's program was substantially increased to 825 rooms because of the dynamic growth of Lower Manhattan at that time.
- A 24-story (22 stories from World Trade Center plaza), steel-frame building with an exterior of horizontal bands of anodized aluminum panels and glass, the hotel contains public spaces on the lower levels under the guest room tower.
- The service level includes administrative offices, training facilities, and parking. Directly above it, the lobby level, which is accessible from the street and from the World Trade Center concourse, includes check-in facilities, shops, and the ballroom.
- The Plaza level contains the balance of the hotel's important public spaces: a business center with secretarial and communication services; two restaurants; and a lounge.
- Because the hotel is located in the financial district, it incorporates special facilities that serve the international investment community. While floors 4-19 contain guest rooms, the third floor features conference facilities that include 12 conference rooms and a lounge, and floors 20-21 house the VIP club.
Companies

owner of landed property The Port Authority of New York and New Jersey

developer The Port Authority of New York and New Jersey

architect Skidmore, Owings & Merrill LLP

tenant Marriott International

**Five World Trade Center**

also known as 5 WTC

Location

Street 5 World Trade Center

ZIP 10048

Project World Trade Center

Neighborhood Financial District

Borough Manhattan

City New York City

Country U.S.A.

Technical data

Floors (over ground) 9

Year (end) 1972

Year (destruction) 2001

Usable Floor Area 72,791 m² 783,520 ft²

Building in general
Type of construction low-rise building
Material(s) of framework steel
Functions office
Status demolished

Companies
owner of landed property The Port Authority of New York and New Jersey
owner Silverstein Properties
developer The Port Authority of New York and New Jersey
building management Silverstein Properties
architect Emery Roth & Sons

Four World Trade Center
also known as 4 WTC
Location
Street 4 World Trade Center
ZIP 10048
Project World Trade Center
Neighborhood Financial District
Borough Manhattan
City New York City
Country U.S.A.
Technical data
Floors (over ground) 9
Year (end) 1977
Year (destruction) 2001
Usable Floor Area 53,512 m²  576,000 ft²

Building in general
Type of construction low-rise building
Material(s) of framework steel
Functions office
Status demolished

Companies
owner of landed property The Port Authority of New York and New Jersey
owner Silverstein Properties
developer The Port Authority of New York and New Jersey
building management Silverstein Properties
architect Emery Roth & Sons
Six World Trade Center

also known as 6 WTC, U.S. Custom House

Location
Street 6 World Trade Center
ZIP 10048
Project World Trade Center
Neighborhood Financial District
Borough Manhattan
City New York City
Country U.S.A.

Technical data
Floors (over ground) 7
Year (end) 1975
Year (destruction) 2001
Usable Floor Area 49,953 m² 537,694 ft²

Building in general
Type of construction low-rise building
Material(s) of framework steel
Functions office
Status demolished
Companies

owner of landed property The Port Authority of New York and New Jersey

owner Silverstein Properties

developer The Port Authority of New York and New Jersey

building management Silverstein Properties

architect Emery Roth & Sons
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### 3 WTC (Hotel) Tenants by Floor

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### 4 WTC Tenants by Floor

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### 5 WTC Tenants by Floor

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# 6 WTC Tenants by Floor

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### 7 WTC (Small Tower) Tenants by Floor

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**Lost, September 11, 2001**

Confirmed Death Toll

as of 1/14/2003 10:14:38 PM:

2879

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www.arrangeonline.com

This list is based on authoritative sources,

The Associated Press and funeral home records.

**Name City State**

Aamoth, Gordon New York NY

Abad, Edelmiro New York NY

Abad, Maria Syosett NY

Abate, Andrew Melville NY

Abate, Vincent New York NY

Abrahamson, William Cortlandt Manor NY

Aceto, Richard Wantagh NY

Ackermann, Heinrich New York NY

Acquaviva, Paul Glen Rock NJ

Adams, Christian Biebelsheim, Germany
Adams, Donald Chatham NJ
Adams, Patrick New York NY
Adams, Shannon New York NY
Adams, Stephen New York NY
Adanga, Ignatius New York NY
Addamo, Christy New Hyde Park NY
Adderly, Terence Bloomfield Hills MI
Addo, Sophia New York NY
Adler, Lee Springfield NJ
Afflitto, Daniel Manalapan NJ
Afuakwah, Emmanuel New York NY
Agarwal, Alok Jersey City NJ
Agarwala, Mukul New York NY
Agnello, Joseph New York NY
Agnes, David New York NY
Aguiar, Joao Red Bank NJ
Ahearn, Brian Huntington NY
Ahern, Jeremiah Cliffside Park NJ
Ahladiotis, Joanne New York NY
Ahmed, Shabbir New York NY
Aiken, Terrance New York NY
Ajala, Godwin New York NY
al-Hashim, Boutros
Alagero, Gertrude New York NY
Alameno, Andrew Westfield NJ
Alario, Margaret New York NY
Albero, Gary Emerson NJ
Albert, Jon Upper Nyack NY
Aldridge, Jacquelyn New York NY
Alegre-Cua, Grace Glen Rock NJ
Alger, David New York NY
Alikakos, Ernest New York NY
Allegretto, Edward Colonia NJ
Allen, Eric New York NY
Allen, Joseph New York NY
Allen, Richard New York NY
Allingham, Christopher River Edgeq NJ
Allison, Anna Stoneham MA
Alonso, Janet Stony Point NY
Alvarado, Anthony New York NY
Alvarez, Juan New York NY
Alvear, Telmo New York NY
Alviar, Cesar Bloomfield NJ
Amanullah, Tariq Metuchen NJ
Amaranto, Angelo New York NY
Amato, James Ronkonkoma NY
Amatuccio, Joseph New York NY
Ambrose, Paul Washington DC
Amoroso, Christopher New York NY
Amundson, Craig Fort Belvoir VA
Anai, Kazuhiro Scarsdale NY
Anaya, Calixto Suffern NY
Anchundia, Joseph New York NY
Anderson, Kermit Green Brook NJ
Anderson, Yvette New York NY
Andrecchio, John New York NY
Andrews, Michael Belle Harbor NY
Andrucki, Jean Hoboken NJ
Ang, Siew-Nya East Brunswick NJ
Angelini, Joseph Lindenhurst NY
Angell, David Pasadena CA
Angell, Lynn Pasadena CA
Angellini, Joseph Lindenhurst NY
Angilletta, Laura New York NY
Angrisani, Doreen New York NY
Antigua, Lorraine Middletown NJ
Aoyama, Seima Culver City CA
Apollo, Peter Waretown NJ
Apostol, Faustino Annadale NY
Aquilino, Frank New York NY
Aranyos, Patrick New York NY
Arce, David New York NY
Arczynski, Michael Little Silver NJ
Arena, Louis New York NY
Ares Tegui, Barbara Marstons Mills MA
Arias, Adam New York NY
Armstrong, Michael New York NY
Aron, Jack Bergenfield NJ
Aron, Josh New York NY
Aronow, Richard Mahwah NJ
Aronson, Myra Charleston MA
Aryee, Japhet Spring Valley NY
Asaro, Carl Middletown NY
Asciak, Michael Ridgefield NJ
Asher, Michael Monroe NY
Ashley, Janice Rockville Centre NY
Ashton, Thomas Woodside NY
Asitimbay, Manuel New York NY
Atlas, Gregg Howells NY
Attias Bellows, Debbie East Windsor NJ
Audiffred, James New York NY
Aversano, Frank Manalapan NJ
Aviles, Ezra Commack NY
Avraham, Alona Ashdot, Israel
Ayala, Sandy New York NY
Babakitis, Arlene Secaucus NJ
Bacchus, Eustace Metuchen NJ
Badagliacca, John New York NY
Baeszler, Jane New York NY
Baierwalter, Robert Albertson NY
Bailey, Andrew New York NY
Bailey, Brett Bricktown NJ
Bailey, Garnet Lynnfield MA
Bakalinskaya, Tatyana New York NY
Baksh, Michael Englewood NJ
Balkcom, Sharon White Plains NY
Bane, Michael Yardley PA
Bantis, Kathy Chicago IL
Baptiste, Gerard New York NY
Baran, Walter New York NY
Barbara, Gerard New York NY
Barbaro, Paul Holmdel NJ
Barbella, James Oceanside NY
Barbosa, Ivan Jersey City NJ
Barbuto, Christine Brookline MA
Barkow, Colleen East Windsor NJ
Barkway, David Toronto, Canada
Barnes, Matthew Monroe NY
Barnes, Melissa Redlands CA
Barnes, Sheila Bay Shore NY
Baron, Evan Bridgewater NJ
Barrett-Arjune, Renee
Barry, Arthur New York NY
Barry, Diane New York NY
Barry, Maurice Rutherford NJ
Bart, Scott Malverne NY
Bartels, Carlton New York NY
Barzvi, Guy New York NY
Basina, Inna New York NY
Basmajian, Alysia Bayonne NJ
Basnicki, Kenneth Etobicoke ON
Bates, Steven Glendale NY
Battaglia, Paul New York NY
Bauer, David Rumson NJ
Bautista, Ivhan New York NY
Bautista, Marlyn Iselin NJ
Bavis, Mark Los Angeles CA
Baxter, Jasper Philadelphia PA
Bay, Lorraine Hightstown NJ
Beale, Michele Essex, United Kingdom
Beamer, Todd Cranbury NJ
Beatini, Paul Park Ridge NJ
Beatty, Jane Belford NJ
Beaven, Alan Oakland CA
Beck, Larry Baldwin NY
Beckles, Manette Rahway NJ
Bedigian, Carl New York NY
Beekman, Michael New York NY
Behr, Maria Milford NJ
Beilke, Max Laurel MD
Belilovsky, Yelena Mamaroneck NY
Bell, Nina New York NY
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Berardi, Dominick Whitestone NY
Berger, James Lower Makefield PA
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Bergsohn, Alvin Baldwin Harbor NY
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Berkeley, Graham Wellesley MA
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Berry, David New York NY
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Bini, Carl New York NY
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Blackman, Balewa New York NY
Blackwell, Christopher Patterson NY
Blagburn, Carrie Temple Hills MD
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Blanding, Harry Blakeslee PA
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Bracken, Kevin New York NY
Bradshaw, Sandra Greensboro NC
Brady, David Summit NJ
Braginsky, Alexander Stamford CT
Brandemarti, Nicholas Mantua NJ
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Burns, Keith East Rutherford NJ
Burnside, John New York NY
Buslo, Irina New York NY
Bustillo, Milton New York NY
Butler, Thomas Kings Park NY
Byrne, Timothy Manhattan NY
Caballero, Daniel Houston TX
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Caceres, Lillian New Yorkq NY
Cachia, Brian New York NY
Cafiero, Steven New York NY
Caggiano, Richard New York NY
Caguicla, Cecile Boonton NJ
Cahill, John Wellesley MA
Cahill, Michael East Williston NY
Cahill, Scott West Caldwell NJ
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Cain, George Massapequa NY
Calabro, Salvatore New York NY
Calandrillo, Joseph Hawley PA
Calcagno, Philip New York NY
Calderon, Edward Jersey City NJ
Calderon-Olmedo, Jose Annandale VA
Caldwell, Kenneth New York NY
Calia, Dominick Manalapan NJ
Callahan, Liam Rockaway NJ
Calley, Suzanne San Martin CA
Calvi, Luigi East Rutherford NJ
Camaj, Roko Manhasset NY
Cammarata, Michael Huguenot NY
Campbell, David Basking Ridge NJ
Campbell, Geoffrey New York NY
Campbell, Jill New York NY
Campbell, Robert New York NY
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Cappello, Jonathan Garden City NY
Cappers, James Wading River NY
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   Carter, Christopher Middletown NJ
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   Cascio, Paul Manhasset NY
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Castrianno, Leonard New York NY
Castro, Jose New York NY
Caswell, William Silver Spring MD
Catarelli, Richard New York NY
Caton, Christopher New York NY
Caulfield, Mary New York NY
Caulfield, Robert Valley Stream NY
Cavalier, Judson Huntington NY
Cawley, Michael Bellmore NY
Cayne, Jason Morganville NJ
Cefalu, Jason West Hempstead NY
Celic, Thomas New York NY
Centeno, Ana Bayonne NJ
Cevallos, Juan
Chada, John Manassas VA
Chairnoff, Jeffrey West Windsor NJ
Chalasini, Swarna Jersey City NJ
Chalcoff, William Roslyn NY
Chan, Charles New York NY
Chang, Mandy New York NY
Chapa, Rosa Springfield VA
Charette, Mark Millburn NJ
Charlebois, David Washington DC
Chavez, Gregorio New York NY
Cherry, Douglas Maplewood NJ
Cherry, Stephen Stamford CT
Cherry, Vernon New York NY
Chevalier, Nestor New York NY
Chevalier, Swede Middletown NJ
Chiang, Alexander New York NY
Chiarchiaro, Dorothy Glenwood NY
Chimbo, Luis New York NY
Chin, Robert New York NY
Ching, Wing Union NJ
Chiofalo, Nicholas Selden NY
Chipura, John New York NY
Chirchirillo, Peter Langhorne PA
Chirls, Catherine Princeton NJ
Chowdhury, Abdul New York NY
Chowdhury, Mohammed New York NY
Christophe, Kirstin Maplewood NJ
Chu, Pamela New York NY
Chucknick, Steven Cliffwood Beach NJ
Chung, Wai-ching New York NY
Ciafardini, Christopher New York NY
Ciccone, Alex New Rochelle NY
Cilente, Frances New York NY
Cillo, Elaine New York NY
Cintron, Edna New York NY
Cintron, Nestor New York NY
Cirri, Robert Nutley NJ
Clark, Benjamin New York NY
Clark, Eugene New York NY
Clark, Gregory Teaneck NJ
Clark, Mannie New York NY
Clark, Sarah Columbia MD
Clark, Thomas Summit NJ
Clarke, Christopher Philadelphia PA
Clarke, Donna New York NY
Clarke, Michael Princes Bay NY
Clarke, Suria New York NY
Cleary, Kevin New York NY
Clintron, Nestor New York NY
Cloud, Geoffrey Stamford CT
Clyne, Susan Lindenhurst NY
Coakley, Steven
Coale, Jeffrey Souderton PA
Cody, Patricia Brigantine NJ
Coffey, Daniel Newburgh NY
Coffey, Jason Newburgh NY
Cohen, Florence New York NY
Cohen, Kevin Metuchen NJ
Coladonato, Anthony New York NY
Colaio, Mark New York NY
Colaio, Stephen Montauk NY
Colasanti, Christopher Hoboken NJ
Colbert, Kevin New York NY
Colbert, Michel West New York NJ
Coleman, Keith Warren NJ
Coleman, Scott New York NY
Coleman, Tarel
Colin, Jean New York NY
Colin, Robert West Babylon NY
Coll, Robert Glen Ridge NJ
Collins, John New York NY
Collins, Michael Montclair NJ
Collins, Thomas New York NY
Collman, Jeffrey Novato CA
Colodner, Patricia New York NY
Colon, Linda Perrineville NJ
Colon, Soledi New York NY
Comer, Ronald Northport NY
Concepcion, Jaime New York NY
Conde, Albert Englishtown NJ
Conley, Denease New York NY
Conlon, Susan New York NY
Conner, Margaret New York NY
Connolly, Cynthia Metuchen NJ
Connolly, John Allenwood NJ
Connor, James Summit NJ
Connors, Jonathan Old Brookville NY
Connors, Kevin Greenwich CT
Conroy, Kevin New York NY
Conway, Brenda New York NY
Cook, Dennis Colts Neck NJ
Cook, Helen New York NY
Coombs, Jeffrey Abington MA
Cooper, John Bayonne NJ
Cooper, Julian Springdale MD
Cooper, Zandra Annandale VA
Coppo, Joseph New Canaan CT
Coppola, Gerard New Providence NJ
Corbett, Joseph Islip NY
Corcoran, John Norwell MA
Cordice, Robert New York NY
Correa, Ruben New York NY
Correa-Gutierrez, Danny Fairview NJ
Corrigan, Georgine
Corrigan, James New York NY
Cortes, Carlos New York NY
Cosgrove, Kevin West Islip NY
Costa, Dolores Middletown NJ
Costanza, Digna New York NY
Costello, Charles Old Bridgeq NJ
Costello, Michael Hoboken NJ
Cottom, Asia Washington DC
Cottoy, Conrad New York NY
Coughlan, Martin
Coughlin, John Ponoma NY
Coughlin, Timothy New York NY
Cove, James Rockville Centre NY
Cox, Andre New York NY
Cox, Frederick New York NY
Coyle, James New York NY
Coyle-Eulau, Michelle Garden City NY
Cramer, Anne New York NY
Cramer, Christopher Manahawkin NJ
Cranford, Eric Drexel NC
Crant, Denise Hackensack NJ
Crawford, James Madison NJ
Crawford, Robert New York NY
Creamer, Tara Worcester MA
Cregan, Joanne New York NY
Crifasi, Lucia Glendale NY
Crisci, John Holbrook NY
Crisman, Daniel New York NY
Cross, Dennis Islip Terrace NY
Crossin-Kittle, Helen Larchmont NY
Crotty, Kevin Summit NJ
Crotty, Thomas Rockville Centre NY
Crowe, John Rutherford NJ
Crowther, Welles Upper Nyack NY
Cruikshank, Robert New York NY
Cruz, Francisco New York NY
Cruz, John Jersey City NJ
Cubas, Kenneth Woodstock NY
Cubero, Francisco New York NY
Cuccinello, Thelma Wilmot NH
Cudina, Richard Glen Gardner NJ
Cudmore, Neil Port Washington NY
Cullen, Thomas New York NY
Cullinan, Joan Scarsdale NY
Cullinan, John
Cummings, Joyce
Cummins, Brian Manasquan NJ
Cunningham, Michael West Windsor NJ
Curatolo, Robert New York NY
Curia, Laurence Garden City NY
Curioli, Paul Norwalk CT
Currivan, Patrick
Curry, Beverly New York NY
Curtin, Michael
Cushing, Patricia Bayonne NJ
Cushny, Gavin Hoboken NJ
D'Allara, John Pearl River NY
D'Amadeo, Vincent East Patchouge NY
D'Ambrosi, Jack Woodcliff Lake NJ
D'Antonio, Mary New York NY
D'Atri, Edward New York NY
D'Auria, Michael New York NY
Da Mota, Manuel Valley Stream NY
Dack, Caleb Montclair NJ
DaCosta, Carlos Elizabeth NJ
Dahl, Jason Denver CO
Dale, Brian
Damaskinos, Thomas Matawan NJ
Damiani-Jones, Jeannine New York NY
Danahy, Patrick Yorktown Heights NY
Danz, Vincent Farmingdale NY
Darcy, Dwight Bronxville NY
Darling, Elizabeth Newark NJ
Dataram, Annette New York NY
Davidson, Lawrence New York NY
Davidson, Michael Westfield NJ
Davidson, Scott New York NY
Davila, Niurka New York NY
Davis, Ada Camp Springs MD
Davis, Clinton New York NY
Davis, Wayne Fort Meade MD
Dawson, Anthony Southampton, United Kingdom
Dawson, Anthony Southampton, United Kingdom
Dawson, Calvin New York NY
Day, Edward New York NY
de Barrera, Gloria
de Chavez, Jaycelyl Carteret NJ
De La Pena, Emerita New York NY
de la Torre, Azucena New York NY
de Padro, Diana Woodbridge VA
Dean, William Floral Park NY
DeAngelis, Robert West Hempstead NY
DeAngelis, Thomas Westbury NY
Dearaujo, Dorothy Long Beach CA
Debek, Tara Babylon NY
Debeuneure, James Upper Marlboro MD
Debin, Anna East Farmingdale NY
DeBlase, James Manalapan NJ
Dechavez, Jayceryll Carteret NJ
DeCola, Paul Ridgewood NY
Deconto, Gerald Sandwich MA
Dedvukaj, Simon Mohegan Lake NY
Defazio, Jason New York NY
Defeo, David New York NY
DeJesus, Jennifer New York NY
DeJesus, Monique New York NY
DeJesus, Nereida New York NY
Del Valle, Manuel New York NY
Delapenha, Donald Allendale NJ
Deleo, Vito New York NY
Delie, Danielle New York NY
Della Pietra, Joseph New York NY
Delli Gatti, Palmina New York NY
Deloughery, Colleen Bayonne NJ
Deluca, Joseph
Demas, Anthony New York NY
DeMeo, Martin Farmingdale NY
Deming, Francis Franklin Lakes NJ
Demitz, Carol New York NY
DeMota, Manuel Valley Stream NY
  Dennis, Kevin Peapack NJ
Dennis, Thomas Franklin Lakes NJ
DePalma, Jean Newfoundland NJ
Depena, Jose New York NY
Deraney, Robert New York NY
DeRienzo, Michael Hoboken NJ
DeRubbio, David New York NY
DeSantis, Jemal Jersey City NJ
DeSimone, Christian Ringwood NJ
DeSimone, Edward Atlantic Highlands NJ
Desperito, Andrew Patchogue NY
Disposito, Michael Morganville NJ
Deuel, Cindy New York NY
DeVito, Jerry Plainsboro NJ
Devitt, Robert Plainsboro NJ
Devlin, Dennis Washingtonville NY
Dewan, Gerard New York NY
DiAgostino, Michael Garden City NY
  Diaz, Lourdes
Diaz, Matthew New York NY
Diaz, Nancy New York NY
Diaz, Obdulio New York NY
Diaz-Piedra, Michael
Diaz-Sierra, Judith Bay Shore NY
DiChiaro, Patricia New York NY
Dickens, Rodney Washington DC
Dickerson, Jerry Durant MS
Dickey, Joseph Manhasset NY
Dickinson, Lawrence Morganville NJ
Diehl, Michael Brick NJ
DiFato, John New York NY
DiFazio, Vincent Hampton NJ
Difranco, Carl New York NY
DiFranco, Donald New York NY
Digna, Alexandra New York NY
Dillard, Eddie
DiMartino, Debra New York NY
DiMeglio, David Wakefield MA
Diminio, Stephen Basking Ridge NJ
Dimmling, William Garden City NY
Dinardo, Marisa White Plains NY
Dincuff, Christopher Jersey City NJ
Dingle, Jeffrey New York NY
DiOnisio, Anthony Glen Rock NJ
DiPasquale, George New York NY
DiPilato, Joseph New York NY
DiStefano, Douglas Hoboken NJ
Duffy, Christopher New York NY
Duffy, Gerard Manorville NY
Duffy, Michael New York NY
Duffy, Thomas Pittsford NY
Dugar, Antionette Belleville NJ
Dukat, Sareve New York NY
Dunn, Patrick Fords NJ
Dunne, Christopher Mineola NY
Dunstan, Richard New Providence NJ
Dwyer, Patrick Nissequogue NY
Eacobacci, Joseph New York NY
Eagleson, John Middlefield CT
Earhart, Edward Salt Lick KY
Eaton, Robert Manhasset NY
Eberling, Dean Cranford NJ
Echtermann, Margaret Hoboken NJ
Eckna, Paul West New York NJ
Economos, Constantine New York NY
Edwards, Barbara Las Vegas NV
Edwards, Dennis Huntington NY
Edwards, Michael New York NY
Egan, Christine Winnipeg MB
Egan, Lisa Cliffside Park NJ
Egan, Martin New York NY
Egan, Michael Middletown NJ
Egan, Samantha Jersey City NJ
Eggert, Carole New York NY
Ehrlich, Lisa New York NY
Eichler, John Cedar Grove NJ
Eisenberg, Eric Commack NY
Elder, Daphne Newark NJ
Elferis, Michael College Point NY
Ellis, Valerie New York NY
Elmarry, Albert North Brunswick NJ
Elseth, Robert Vestal NY
Emery, Edgar Clifton NJ
Eng, Doris New York NY
Ericson, Ulf Greenwich CT
Erker, Erwin Farmingdale NY
Erwin, William Verona NJ
Espinal, Jose
Espinoza, Fanny Teaneck NJ
Esposito, Brigette New York NY
Esposito, Francis New York NY
Esposito, Michael New York NY
Esposito, William Bellmore NY
Esquilin, Ruben New York NY
Ette, Sadie
Etzold, Barbara Jersey City NJ
Evans, Eric Weehawken NJ
Evans, Robert Franklin Square NY
Ewart, Meredith Hoboken NJ
Fagan, Catherine New York NY
Fagan, Patricia Toms River NJ
Fairben, Keith Floral Park NY
Falkenberg, Charles University Park MD
Falkenberg, Dana University Park MD
Falkenberg, Zoe University Park MD
Fallon, Jamie Woodbridge VA
Fallon, William Rocky Hill NJ
Fallon, William Coram NY
Fallone, Anthony New York NY
Fanelli, Dolores Farmingville NY
Fangman, Robert Claymont DE
Fanning, John West Hempstead NY
Faragher, Kathleen Denver CO
Farino, Thomas New York NY
Farley, Nancy Jersey City NJ
Farley-Hackel, Paige Newton MA
Farmer, Elizabeth New York NY
Farnum, Douglas New York NY
Farreley, Thomas East Northport NY
Farrell, John New York NY
Farrell, John Basking Ridge NJ
Farrell, Terrence Huntington NY
Farrelly, Joseph New York NY
Farrelly, Thomas East Northport NY
Fatha, Syed Newark NJ
Faughnan, Christopher South Orange NJ
Faulkner, Wendy Mason OH
Fava, Shannon New York NY
Favuzza, Bernard Suffren NY
Fazio, Robert Freeport NY
Fazio, Ronald Closter NJ
Feehan, William New York NY
Feely, Francis Middletown NY
Feeney, Garth New York NY
Fegan, Sean New York NY
Fehling, Lee Wantagh NY
Feidelberg, Peter Hoboken NJ
Feinberg, Alan New York NY
Feliciano, Rosa New York NY
Felt, Edward Matawan NJ
Fergus, Edward Wilton CT
Ferguson, George Teaneck NJ
Ferguson, James Washington DC
Fernandez, Henry
Fernandez, Judy Parlin NJ
Ferraina, Elisa London, United Kingdom
Ferreira, Anne Jersey City NJ
Ferris, Robert Garden City NY
Ferrugio, David Middletown NJ
Fersini, Louis Basking Ridge NJ
Ferugio, Mike New York NY
Fetchet, Brad New York NY
Fialko, Jennifer Teaneck NJ
Fiedel, Kristen New York NY
Fields, Amelia Dumfries VA
Fields, Samuel New York NY
Filipov, Alex Concord MA
Finnegan, Michael Basking Ridge NJ
Finnerty, Timothy Glen Rock NJ
Fiore, Michael New York NY
Fiorelli, Stephen Aberdeen NJ
Fiori, Paul Yorktown Heights NY
Fiorito, John Stamford CT
Fischer, John New York NY
Fisher, Andrew New York NY
Fisher, Bennett Stamford CT
Fisher, Gerald Potomac MD
Fisher, John Bayonne NJ
Fisher, Thomas Union NJ
Fishman, Lucy New York NY
Fitzgerald, Ryan New York NY
Fitzpatrick, Thomas Tuckahoe NY
Fitzsimons, Richard Lynbrook NY
Fiumefreddo, Salvatore Manalapan NJ
Flagg, Darlene Millwood VA
Flagg, Wilson Millwood VA
Flannery, Christina New York NY
Flecha, Eileen New York NY
Fletcher, Andre North Babylon NY
Flickinger, Carl Conyers NY
Flocco, Matthew Newark DE
Florio, John Oceanside NY
Flounders, Joseph East Stroudsburg PA
Flyzik, Carol Plaistow NH
Fodor, David Garrison NY
Fodor, Michael Warwick NY
Fogel, Steven Westfield NY
Foley, Thomas West Nyack NY
Folger, Jane Bayonne NJ
Fontana, David New York NY
Foo, Chih Holmdel NJ
Forbes-Cheatam, Delrose New York NY
Forde, Godwin New York NY
Foreman, Donald New York NY
Forsythe, Christopher Basking Ridge NJ
Foster, Claudia Staten Island NY
Foster, Noel Bridgewater NJ
Foster, Sandra Clinton MD
Fosteris, Ana Coram NY
Foti, Robert Albertson NY
Fox, Jeffrey Cranbury NJ
Fox, Virginia New York NY
Francis, Pauline New York NY
Francis, Virgin New York NY
Frank, Gary South Amboy NJ
Frank, Morton New York NY
Frank, Peter Great Neck NY
Fraser, Colleen Elizabeth NJ
Fraser, Richard New York NY
Frawley, Kevin Bronxville NY
Frazier, Clyde New York NY
Frederick, Lillian Teaneck NJ
Fredericks, Andrew Suffern NY
Freemen, Jamitha New York NY
Freiman, Brett
Freund, Peter New York NY
Fried, Arlene Roslyn Heights NY
Friedlander, Alan Yorktown Heights NY
Friedman, Andrew Woodbury NY
Friedman, Paul
Froehner, Gregg Chester NJ
Frost, Lisa Rancho Santa Margarita CA
Fry, Peter Walton CT
Fumando, Clement New York NY
Furman, Steven Wesley Hills NY
Furnato, Paul Colts Neck NY
Fyfe, Karleton Brookline MA
Gabler, Fredric New York NY
Gabriel, Richard Great Falls VA
Gabrielle, Richard West Haven CT
Gadiel, James New York NY
Gaff, Pamela Robinsville NJ
Gailliard, Ervin New York NY
Galante, Deanna New York NY
Galante, Grace New York NY
Gallagher, Anthony New York NY
Gallagher, Daniel Red Bank NJ
Gallagher, John Yonkers NY
Galletti, Lourdes New York NY
Gallo, Cono Maspeth NY
Gallucci, Vincenzo Monroe NJ
Galvin, Thomas New York NY
Gambale, Giovanna New York NY
Gambino, Thomas Babylon NY
Gamboa, Giann New York NY
Gamboa, Ronald Hollywood CA
Ganci, Peter New York NY
Ganesh, Ladkat NJ
Gann, Claude Roswell GA
Garbarini, Charles Pleasantville NY
Garcia, Andrew Portola Valley CA
Garcia, David Freeport NY
Garcia, Jorge New York NY
Garcia, Juan New York NY
Garcia, Marlyn New York NY
Gardner, Christopher Darien CT
Gardner, Douglas New York NY
Gardner, Harvey Lakewood NJ
Gardner, Jeffrey Hoboken NJ
Gardner, Thomas Oceanside NY
Gardner, William Lynbrook NY
Garfi, Francesco New York NY
Gargano, Rocco Bayside NY
Gartenberg, James New York NY

Garvey, Matthew
Gary, Bruce Bellmore NY
Gatti, Palmina New York NY
Gatton, Boyd Jersey City NJ
Gavagan, Donald New York NY
Gay, Peter Taunton MA
Gazzanti, Terence New York NY
Geier, Paul Farmingdale NY
Geis, Julie Lees Summit MO
Gelinas, Peter Bronxville NY
Geller, Steven New York NY
Gelling, Howard New York NY
Genco, Peter Rockville Centre NY
Genovese, Steven Basking Ridge NJ
Gentul, Alayne Mountain Lakes NJ
George, Linda Westboro MA
Geraghty, Edward Rockville Centre NY
Geraty, Suzanne New York NY
Gerhardt, Ralph New York NY
Gerlich, Robert Monroe CT
Germain, Denis Tuxedo Park NY
Gertsberg, Marina New York NY
Getzendanner, Susan New York NY
Getzfred, Lawrence Elgin NE
Geyer, James Rockville Centre NY
Ghee, Cortz Reisterstown MD
Giaconne, Joseph Monroe NJ
Giammona, Vincent Valley Stream NY
Gibbon, Debra Hackettstown NJ
Giberson, James Huguenot NY
Gibson, Brenda Falls Church VA
Gibson, Craig New York NY
Gies, Ronnie Merrick NY
Giglio, Laura Oceanside NY
Gilbert, Andrew Califon NJ
Gilbert, Timothy Lebanon NJ
Gilbey, Paul Chatham NJ
Gill, Paul New York NY
Gilles, Mark New York NY
Gillette, Evan New York NY
Gilligan, Ronald Norwalk CT
Gilly, Laura New York NY
Ginley, John Warwick NY
Giordano, Donna Parlin NJ
Giordano, Jeffrey New York NY
Giordano, John Newburgh NY
Giorgetti, Steven Manhasset NY
Giovinazzo, Martin New York NY
Girolamo, Kum-Kum Kew Gardens NY
Gitto, Salvatore Manalapan NJ
Giugliano, Cynthia Nesconset NY
Gjonbalaj, Mon New York NY
Gladstone, Dianne New York NY
Glascoe, Keith New York NY
Glasser, Thomas Summit NJ
Glazer, Edmund Chatsworth CA
Glenn, Harry Piscataway NJ
Glick, Barry Wayne NJ
Glick, Jeremy West Milford NJ
Glick, Steven Greenwich CT
Gnazzo, John New York NY
Godschalk, William New York NY
Gogliormella, Michael New Providence NJ
Goldberg, Brian Union NJ
Goldflam, Jeffrey Melville NY
Goldstein, Michelle New York NY
Goldstein, Monica New York NY
Goldstein, Steven Princeton NJ
Golkin, Andrew New York NY
Gomes, Dennis New York NY
Gomez, Enrique New York NY
Gomez, Jose New York NY
Gomez, Manuel New York NY
Gonzalez, Jenine New York NY
Gonzalez, Mauricio New York NY
Gonzalez, Rosa Jersey City NJ
Goodchild, Lynn Attleboro MA
Gooding, Calvin Riverside NY
Goodrich, Peter Sudbury MA
Goody, Harry New York NY
Gopu, Kiran Bridgeport CT
Gorayeb, Catherine New York NY
Gordenstein, Lisa Needham MA
Gordon, Kerene New York NY
Gorki, Sebastian New York NY
Gorman, Kieran Yonkers NY
Gorman, Thomas Middlesex NJ
   Gould, Kristin
   Gould, Michael Hoboken NJ
Gowell, Douglas Methuen MA
Grabowski, Jon New York NY
Grady, Christopher Cranford NJ
Graf, Edwin Rowayton CT
Graifman, David New York NY
Granados, Gilbert Hicksville NY
Grandcolas, Lauren San Rafael CA
Granitto, Elvira New York NY
Grant, Winston West Hempstead NY
Gray, Christopher Weehawken NJ
Gray, Christopher Weekawken NJ
Gray, Ian Washington DC
Gray, James New York NY
Grayling, Linda New York NY
Grazioso, John Middletown NJ
Grazioso, Timothy Gulf Stream FL
Green, Andrew Los Angeles CA
Green, Derrick New York NY
Green, Wade Westbury NY
Green, Wanda Linden NJ
Greenberg, Elaine New York NY
Greene, Donald Greenwich CT
Greene, Gayle Montville NJ
Greenleaf, James Waterford CT
Greenstein, Eileen Morris Plains NJ
Gregg, Elizabeth New York NY
Gregory, Denise New York NY
Gregory, Donald Ramsey NJ
Gregory, Florence New York NY
Grehan, Pedro Hoboken NJ
Griffin, John Waldwick NJ
Griffin, Tawanna New York NY
Griffith, Joan Willingboro NJ
Grifka, Warren New York NY
Grijalvo, Ramon
Grimmer, David Merrick NY
Grogan, Francis Easton MA
Gronlund, Linda Warwick NY
Grouzalis, Kenneth Lyndhurst NJ
Gryzmalski, Matthew New Hyde Park NY
Grzelak, Joseph New York NY
Gschaar, Robert Spring Valley NY
Guadagno, Richard Eureka CA
Guadalupe, Jose
Guan, Yan New York NY
Guja, Geoffrey Lindenhurst NY
Gullickson, Joseph New York NY
Guman, Babita New York NY
Gurian, Douglas Tenafly NJ
Gustafson, Janet New York NY
Guza, Philip Sea Bright NJ
Guzzardo, Barbara Glendale NY
Gyulavary, Peter Warwick NY
Haag, Gary Ossining NY
Haberman, Andrea Chicago IL
Habib, Barbara New York NY
Hackel, Paige Newton MA
Haentzler, Philip New York NY
Hafiz, Nizam New York NY
Hagerty, Karen New York NY
Hagis, Steven New York NY
Hague, Mary New York NY
Halderman, David New York NY
Hale, Maile Cambridge MA
Hale-McKinzy, Diane Alexandria VA
Hall, Richard Purchase NY
Hall, Stanley Rancho Palos Verdes CA
Hall, Vaswald New York NY
Halligan, Robert Basking Ridge NJ
Halloran, Vincent North Salem NY
Halmon, Carolyn Washington DC
Halvorson, James Greenwich CT
Hamilton, Felicia New York NY
Hamilton, Robert Washingtonville NY
Hammond, Carl Boston MA
Han, Frederic Marlboro NJ
Hanley, Christopher New York NY
Hanley, Sean New York NY
Hanna, Valerie Freeville NY
Hannafin, Thomas New York NY
Hannaford, Kevin Basking Ridge NJ
Hannan, Michael Lynbrook NY
Hanson, Christine Groton MA
Hanson, Peter Groton MA
Hanson, Susan Groton MA
Haramis, Vassilios New York NY
Haran, James Malverne NY
Hardacre, Gerald Carlsbad CA
Hardy, Jeffrey New York NY
Hargrave, Timothy Readington NJ
Haros, Frances New York NY
Harrell, Harvey New York NY
Harrell, Stephen Warwick NY
Harris, Aisha New York NY
Harris, Stewart Marlboro NJ
Hart, John Danville CA
Hartono, Eric Boston MA
Hartz, John Basking Ridge NJ
Harvey, Emeric Montclair NJ
Hashem, Peter Tewksbury MA
Haskell, Thomas Massapequa NY
Haskell, Timothy New York NY
Hasson, Joseph New York NY
Hatton, Leonard Ridgefield Park NJ
Hatton, Terence New York NY
Haub, Michael Roslyn Heights NY
Haviland, Timothy Oceanside NY
Havlish, Donald Yardley PA
Hayatsu, Nobuhiro Scarsdale NY
Hayden, James Westford MA
Hayes, Philip Northport NY
Hayes, Robert Amesbury MA
Haynes, William Rye NY
Hazelcorn, Scott Hoboken NJ
Healey, Michael East Patchogue NY
Heber, Roberta New York NY
Heeran, Charles Belle Harbor NY
Hefferman, John New York NY
Heidenberger, Michelle Chevy Chase MD
Hein, Sheila University Park MD
Heller, Howard Ridgefield CT
Heltibridle, JoAnn Springfield NJ
Hemschoot, Mark Red Bank NJ
Henderson, Ronnie Newburgh NY
Hendricks, Janet
Hennessey, Brian Ringoes NJ
Hennessey, Ted Belmont MA
Henrique, Michelle New York NY
Henry, Joseph New York NY
Henry, William New York NY
Henwood, John New York NY
Hepburn, Robert Union NJ
Herencia, Mary New York NY
Herkness, Lindsay New York NY
Hernandez, Claribel Woodside NY
Hernandez, Norberto New York NY
Herold, Gary Farmingdale NY
Hersch, Jeffrey New York NY
Hetzel, Thomas Elmont NY
Higgins, Timothy Farmingdale NY
Higley, Robert New Fairfield CT
Hill, Todd Boston MA
Hinds, Clara New York NY
Hinds, Neal
Hindy, Mark New York NY
Hirai, Katsuyuki Hartsdale NY
Ho, Heather New York NY
Hobbs, Tara New York NY
Hobbs, Thomas Baldwin NY
Hobin, James Marlborough CT
Hobson, Robert New Providence NJ
Hodges, DaJuan New York NY
Hoerner, Ronald Massapequa Park NY
Hoey, Patrick Middleton NJ
Hofer, John
Hoffman, Frederick NJ
Hoffman, Joseph
Hoffman, Marcia New York NY
Hoffman, Michele Freehold NJ
Hoffman, Stephen Long Beach NY
Hofmiller, Judith Brookfield CT
Hogan, Wallace FL
Hohlweek, Thomas Harrison NY
Hohmann, Jonathan New York NY
Holland, Cora Sudbury MA
Holland, John
Holland, Joseph Glen Rock NJ
Holley, Jimmie Lanham MD
Holmes, Elizabeth New York NY
Holohan, Thomas Chester NY
Homer, Herbert Milford MA
Homer, Leroy Marlton NJ
Hoorn, Bradley Richland MI
Hopper, James Farmingdale NY
Hord, Montgomery Pelham NY
Horn, Michael Lynbrook NY
Horning, Matthew Hoboken NJ
Horohoe, Robert New York NY
Horrocks, Michael Hershey PA
Horwitz, Aaron New York NY
Houston, Charles New York NY
Houston, Uhuru Englewood NJ
Houtz, Angela La Plata MD
Howard, George Hicksville NY
Howell, Brady Arlington VA
Howell, Michael New York NY
Howell, Steven New York NY
Howley, Jennifer New Hyde Park NY
Hromada, Milagros New York NY
Hrycak, Marian New York NY
Huczko, Stephen Hampton NJ
Hughes, Kris Nesconset NY
Hughes, Melissa San Francisco CA
Hughes, Paul Stamford CT
Hughes, Robert Sayreville NJ
Hughes, Thomas Spring Lake Heights NJ
Hughes, Timothy Madison NJ
Huie, Susan Fair Lawn NJ
Hulse, Mychal New York NY
Humber, Nicholas Newton MA
Hunt, Kathleen Middletown NJ
Hunt, William Norwalk CT
Hunter, Joseph South Hempstead NY
Hurt, Peggie Crewe VA
Hussa, Robert Roslyn NY
Hyland, Stephen Burke VA
Hymel, Robert Woodbridge VA
Hynes, Walter New York NY
Ianelli, Joseph Hoboken NJ
Ielpi, Jonathan Greck Neck NY
Iken, Michael Riverdale NY
Ilkanayev, Daniel New York NY
Ill, Frederick Pearl River NY
Ilowitz, Abraham New York NY
Infante, Anthony Chatham NJ
Inghilterra, Louis New Castle NY
Ingrassia, Christopher Watchung NJ
Innella, Paul East Brunswick NJ
Irby, Stephanie New York NY
Irgang, Douglas New York NY
Irvine-Ryan, Kristin New York NY
Isaac, Todd New York NY
Isbrandtsen, Erik New York NY
Iselepis Jr., William
Iskandar, Waleed London, United Kingdom
Iskenderian, Aram Merrick NY
Iskyan, John Wilton CT
Ivantsov, Aleksandr New York NY
Ivory, Lacey Woodbridge VA
Jablonski, Virginia Matawan NJ
Jack, Bryan Alexandria VA
Jackman, Brooke New York NY
Jacobs, Aaron New York NY
Jacobs, Ariel Briarcliff Manor NY
Jacobs, Jason Mendham NJ
Jacobs, Michael Danbury CT
Jacobson, Steven New York NY
Jacoby, Steve Alexandria VA
Jaggernauth, Ricknauth New York NY
Jain, Yudh New York NY
Jakubiak, Maria Ridgewood NY
Jalbert, Robert Swampscott MA
James, Gricelda Willingboro NJ
Jardin, Mark New York NY
Jarret, Amy North Smithfield RI
Jean-Pierre, Francois New York NY
Jeffers, Paul New York NY
Jenkins, John Cambridge MA
Jenkins, Joseph New York NY
Jensen, Alan Wyckoff NJ
Jerath, Prem Edison NJ
Jeudy, Farah Spring Valley NY
Jian, Hweidar East Brunswick NJ
Jimenez, Eliezer New York NY
Jimenez, Luis New York NY
John, Nicholas New York NY
Johnson, Dennis Port Edwards WI
Johnson, LaShawana New York NY
Johnson, Scott New York NY
Johnston, William North Babylon NY
Jones, Allison New York NY
Jones, Arthur Ossining NY
Jones, Brian New York NY
Jones, Charles Bedford MA
Jones, Christopher Huntington NY
Jones, Donald Fairless Hills PA
Jones, Donald Livingston NJ
Jones, Judith Woodbridge VA
Jones, Linda New York NY
Jones, Mary New York NY
Jordan, Robert Williston NY
Joseph, Ingeborg
Joseph, Karl New York NY
Joseph, Stephen Franklin Park NJ
Josiah, Jane Bellmore NY
Jovic, Anthony Massapequa NY
Juarbe, Angel New York NY
Judad, Karen New York NY
Judge, Ann VA
Judge, Mychal New York NY
Jurgens, Paul Levittown NY
Jurgens, Thomas Lawrence NY
Kahn, Norma Reston VA
Kandell, Shari Wyckoff NJ
Kane, Howard Hazlet NJ
Kane, Jennifer Fair Lawn NJ
Kane, Vincent New York NY
Kang, Joon Riverdale NJ
Kanter, Sheldon Edison NJ
Kaplan, Deborah Paramus NJ
Kaplan, Robin Westboro MA
Kappelmann, Alvin Green Brook NJ
Karczewski, Charles Union NJ
Karnes, William New York NY
Karpiloff, Douglas Mamaroneck NY
Kasper, Charles New York NY
Kates, Andrew New York NY
Katsimatides, John East Marion NY
Kaulfers, Robert Kenilworth NJ
Kauth, Don Saratoga Springs, NY
Keane, Edward West Caldwell NJ
Keane, Richard Wethersfield CT
Kearney-Griffin, Lisa New York NY
Keasler, Karol New York NY
Keating, Barbara Palm Springs CA
Keating, Paul New York NY
Keene, Leo Westfield NJ
Kegler, Brenda Washington DC
Keller, Chandler El Segundo CA
Keller, Joseph Park Ridge NJ
Kellerman, Peter New York NY
Kellett, Joseph Riverdale NY
Kelley, Frederick Huntington NY
Kelly, James Oceanside NY
Kelly, Joseph Oyster Bay NY
Kelly, Maurice New York NY
Kelly, Richard New York NY
Kelly, Thomas Wykoff NJ
Kelly, Thomas New York NY
Kelly, Thomas Riverhead NY
Kelly, Timothy Port Washington NY
Kelly, William New York NY
Kennedy, Robert Toms River NJ
Kennedy, Thomas Islip Terrace NJ
Kennedy, Yvonne
Keohane, John Jersey City NJ
Kershaw, Ralph Manchester-by-the-Sea MA
Kerwin, Ronald Levittown NY
Kestenbaum, Howard Montclair NJ
Ketcham, Douglas New York NY
Ketler, Ruth New York NY
Khalif, Boris New York NY
Khan, Norma
Khan, Sarah New York NY
Khan, Taimour New York NY
Khandelwal, Rajesh South Plainfield NJ
Khoo, SeiLai Jersey City NJ
Kikuchihara, Satoshi Scarsdale NY
Kim, Andrew Leonia NJ
Kim, Lawrence Blue Bell PA
Kim-Hanson, Sue Groton MA
Kimelman, Mary New York NY
Kimmig, Heinrich
Kincaid, Karen Washington DC
King, Amy Celoron NY
King, Andrew Princeton NJ
King, Lucille Ridgewood NJ
King-Johnson, Lisa New York NY
Kinney, Brian Lowell MA
Kirby, Chris New York NY
Kirschbaum, Howard New York NY
Kirwin, Glenn Scarsdale NY
Klares, Richard Somers NY
Klein, Peter Weehawken NJ
Kleinberg, Alan East Brunswick NJ
Klitzman, Karen New York NY
Kloepfer, Ronald Franklin Square NY
Kniazev, Eugeuni New York NY
Knox, Andrew Adelaide, Australia
Knox, Thomas Hoboken NJ
Koborie, Rebecca Guttenberg NJ
Kobus, Deborah New York NY
Koecheler, Gary Harrison NY
Koestner, Frank New York NY
Kohart, Ryan New York NY
Kolpakova, Irina New York NY
Kone, Abdoulaye New York NY
Kopiczko, Dorota Nutley NJ
Kopytko, Scott Oakland Garden NY
Korbus, Deborah New York NY
Kostic, Bojan New York NY
Kousoulis, Danielle New York NY
Kovalcin, David Hudson NH
Kren, John
Krukowski, William New York NY
Ksido, Lyudmila New York NY
Kuge, Toshiya Tokyo, Japan
Kumar, Shekhar New York NY
Kumpel, Kenneth Cornwall NY
Kuo, Frederick Great Neck NJ
Kuras, Patricia New York NY
Kushitani, Nauka New York NY
Kuveikis, Thomas Carmel NY
Kwarkye, Victor New York NY
Kwok, Kui New York NY
Kyte, Angela Boonton NJ
Laborie, Kathryn
Lachhman, Amarnauth Valley Stream NY
LaCorte, Andrew Jersey City NJ
Ladley, James Colts Neck NJ
Lafalce, Joseph New York NY
LaFond-Menichino, Jeanette New York NY
LaForge, David Port Richmond NY
Laforte, Michael Holmdel NJ
Lai, Neil East Windsor NJ
Laieta, Vincent Edison NJ
Lake, William Bay Ridge NY
Lalama, Franco Nutley NJ
Lam, Chow Maywood NJ
Lamana, Michael Baton Rouge LA
Lamantia, Steven Darien CT
Lamonsoff, Amy New York NY
Lang, Brendan Red Bank NJ
Lang, Rosanne Middletown NJ
Langer, Venessa Yonkers NY
Langley, Mary New York NY
Langone, Peter Roslyn Heights NY
Langone, Thomas Williston Park NY
Lanza, Michele New York NY
Lapin, Ruth East Windsor NJ
LaPlante, Carol New York NY
Lariby, Ingeborg New York NY
Larkey, Robin Chatham NJ
Larocque, Judy Framingham MA
Larrabee, Christopher Palos Verdas Estates CA
Larry, Hamidou New York NY
Larson, John Colonia NJ
Larson, Jude Los Angeles CA
Larson, Natalie Los Angeles CA
Lasden, N. Peabody MA
Lasko, Gary Memphis TN
Lassman, Nicholas Cliffside Park NJ
Laszczynski, Paul Paramus NJ
Latouche, Jeffrey
Laurencin, Charles New York NY
Lauria, Stephen New York NY
Lavache, Maria New York NY
Lavelle, Denis Yonkers NY
LaVerde, Jeannine New York NY
Laverty, Anna Middletown NJ
Lawn, Steven West Windsor NJ
Lawrence, Robert Summit NJ
Lawson, Nathaniel New York NY
Laychak, David Manassas VA
Lazar, Eugene New York NY
Leahy, James New York NY
Leavey, Joseph Pelham NY
Leavy, Neil New York NY
LeBlanc, Robert Lee NH
Lebor, Leon Jersey City NJ
Leede, Kenneth Monmouth NJ
Lederman, Alan New York NY
Ledesma, Elena New York NY
Leduc, Alexis New York NY
Lee, Daniel Los Angeles CA
Lee, David West Orange NJ
Lee, Dong Leesburg VA
Lee, Gary Lindenhurst NY
Lee, Hyun-joon New York NY
Lee, Juanita New York NY
Lee, Kathryn New York NY
Lee, Linda New York NY
Lee, Lorraine New York NY
Lee, Myung-woo Lyndhurst NJ
Lee, Richard Great Neck NY
Lee, Stuart New York NY
Lee, Yang New York NY
Lefkowitz, Stephen New York NY
Legro, Adriana New York NY
Lehman, Edward Glen Cove NY
Lehrfeld, Eric New York NY
Leistman, David Garden City NY
LeMagne, David North Bergen NJ
Lenihan, Joseph Cos Cob CT
Lennon, John Howell NJ
Lenoir, John Locust Valley NY
Leon, Jorge Union City NJ
Leonard, Matthew New York NY
Lepore, Michael Bronxville NY
Lesperance, Charles
LeVeen, Jeffrey Manhasset NY
Levi, John New York NY
Levin, Alisha New York NY
Levin, Neil New York NY
Levine, Robert Edgewater NJ
Levine, Robert West Babylon NY
Levinhar, Shai New York NY
Lewin, Daniel Brookline MA
Lewis, Adam Fairfield CT
Lewis, Jennifer Culpeper VA
Lewis, Kenneth Culpeper VA
Lewis, Margaret Elizabeth NJ
Liang, Ye New York NY
Liangthanasarn, Orasri Bayonne NJ
Libretti, Daniel New York NY
Licciardi, Ralph West Hempstead NY
Lichtschein, Edward New York NY
Lightbourn-Allen, Samantha Hillside MD
Lillianthal, Steven Millburn NJ
Lillo, Carlos Babylon NY
Lilore, Craig Lyndhurst NJ
Lim, Arnold
Lin, Darya Chicago IL
Lin, Weirong Jersey City NJ
Linehan, Thomas Montville NJ
Linnane, Robert West Hempstead NY
Linton, Alan Jersey City NJ
Lipari, Diane New York NY
Lisi, Lorraine New York NY
Lisson, Paul New York NY
Litto, Vincent New York NY
Liu, Ming-Hao Livingston NJ
Livera, Joseph
Liz, Nancy New York NY
Lizcano, Harold East Elmhurst NY
Lizzul, Martin New York NY
Llanes, George New York NY
Logler, Elizabeth New York NY
Loguidice, Catherine New York NY
Lohez, Jerome Jersey City NJ
Lomax, Michael New York NY
Long, Steve GA
Longing, Laura Pearl River NY
Lopez, George Stroudsburg PA
Lopez, Luis New York NY
Lopez, Maclovia Norwalk CA
Lopez, Manuel Jersey City NJ
Lostrangio, Joseph Langhorne PA
Louie, Chet New York NY
Louis, Stuart East Brunswick NJ
Lovero, Joseph Jersey City NJ
Low, Sara Batesville AR
Lowe, Michael New York NY
Lozier, Garry Darien CT
Lozowsky, John New York NY
Lucania, Charles East Atlantic Beach NY
Luckett, Edward Fair Haven NJ
Ludley, James Colts Neck NJ
Ludvigsen, Mark New York NY
Ludwig, Lee New York NY
Lugano, Sean New York NY
Lugo, Daniel New York NY
Lui, Jin Piscataway NJ
Lukas, Marie New York NY
Lum, William Pearl River NY
Lunden, Michael New York NY
Lunder, Christopher Wall NJ
Luparello, Anthony New York NY
Lutnick, Gary New York NY
Luzzicone, Linda New York NY
Lygin, Alexander New York NY
Lyles, Cee Cee Ft. Myers FL
Lynch, Farrell Centerport NY
Lynch, James Woodbridge NJ
Lynch, Louise Amityville NY
Lynch, Michael
Lynch, Richard Bedford Hills NY
Lynch, Robert Cranford NJ
Lynch, Sean New York NY
Lynch, Sean Morristown NJ
Lynch, Terrance Alexandria VA
Lyons, Michael Hawthorne NJ
Lyons, Monica New York NY
Lyons, Nehamon Mobile AL
Lyons, Patrick
Mace, Robert New York NY
MacFarlane, Marianne Revere MA
Maciejewski, Jan New York NY
MacKay, Susan Westford MA
MacRea, Catherine New York NY
Madden, Richard Westfield NJ
Maddison, Simon Florham Park NJ
Maerz, Noell Long Beach NY
Maffeo, Jeannieann New York NY
Magazine, Jay New York NY
Magee, Brian Floral Park NJ
Magee, Charles Wantagh NY
Maggitti, Joseph Abingdon MD
Magnuson, Ronald Park Ridge NJ
Maher, Daniel Hamilton NJ
Mahon, Thomas East Norwich NY
Mahoney, William Bohemia NY
Maio, Joseph Roslyn NY
Malahi, Abdu New York NY
Maldonado, Debora New York NY
Maldonado-Agosto, Myrna New York NY
Malone, Gregory Hoboken NJ
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Maloy, Gene New York NY
Maltby, Christian Chatham NJ
Mangano, Joseph Jackson NJ
Manley, Sara New York NY
Mannetta, Debra Islip NY
Manning, Marion Rochdale Village NY
Manning, Terence Rockville Centre NY
Maounis, James New York NY
Marchand, Al Alamogordo NM
Marchbanks, Joseph Nanuet NY
Marcin, Hilda Budd Lake NJ
Mardikian, Peter New York NY
Mardovich, Edward Lloyd Harbor NY
Margiotta, Charles New York NY
Mariani, Louis Derry NH
Marino, Kenneth Monroe NY
Marino, Lester Massapequa NY
Marino, Vita New York NY
Marlo, Kevin New York NY
Marrero, Jose Old Bridge NJ
Marshall, John Congers NY
Marshall, Shelley Marbury MD
Martello, James Rumson NJ
Marti, Michael Glendale NY
Martin, Karen Danvers MA
Martin, Peter Miller Place NY
Martin, Teresa Stafford VA
Martin, William Denville NJ
Martineau, Brian Edison NJ
Martinez, Betsy New York NY
Martinez, Edward New York NY
Martinez, Jose Hauppauge NY
Martinez, Robert New York NY
Martinez-Calderon, Lizie New York NY
Martinez-Rivera, Waleska New York NY
Martini, Paul New York NY
Mascali, Joseph New York NY
Mascarenhas, Bernard Newmarket ON
Masi, Stephen New York NY
Mason, Ada Springfield VA
Massa, Nicholas New York NY
Massari, Patricia Glendale NY
Massaroli, Michael New York NY
Mastrandrea, Philip Chatham NJ
Mastrocinque, Rudolph Kings Park NY
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Mathers, Charles Sea Girt NJ
Mathesen, William Morristown NJ
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McCaskill, Stanley New York NY
McCloskey, Katie Mount Vernon NY
McCloud-Gray, Tara New York NY
McCourt, Juliana New London CT
McCourt, Ruth New London CT
McCran, Charles New York NY
McDay, Tonyell Colonia NJ
McDermott, Matthew Basking Ridge NJ
McDonald, Joseph Livingston NJ
McDonnell, Brian Wantagh NY
McDonnell, Michael Red Bank NJ
McDowell, John New York NY
McEnaeney, Eamon New Canaan CT
McErlan, John Larchmont NY
McGarry-Noack, Katherine Hoboken NJ
McGinley, Daniel Ridgewood NJ
McGinley, Mark Vienna VA
McGinn, William New York NY
McGinnis, Thomas Oakland NJ
McGinty, Michael Foxboro MA
McGovern, Ann East Meadow NY
McGovern, Scott Wyckoff NJ
McGovern, William Smithtown NY
McGowan, Stacey Basking Ridge NJ
McGuiness, Tom Portsmouth NH
McGuinn, Francis Rye NY
McGuire, Patrick Madison NJ
McHale, Thomas Huntington NY
McHeffey, Keith Monmouth Beach NJ
McHugh, Ann New York NY
McHugh, Denis New York NY
McHugh, Dennis Sparkill NJ
McHugh, Michael Tuckahoe NY
McIlvane, Robert New York NY
McIntyre, Donald New City NY
McKenna, Stephanie New York NY
McKenzie, Molly Dale City VA
McKeon, Barry Yorktown Heights NY
McKinney, Darryl New York NY
McLaughlin, George Hoboken NJ
McLaughlin, Robert Westchester NY
McMahon, Gavin Bayonne NJ
McMahon, Robert New York NY
McNally, Edmund Fair Haven NJ
McNeal, Daniel
McNeil, Walter Stroudsburg PA
McNulty, Sean New York NY
McPadden, Robert Pearl River NY
McShane, Terence West Islip NY
McSweeney, Timothy New York NY
McWilliams, Martin New York NY
Medaglia, Rocco Melville NY
Medina, Abigail New York NY
Medina, Anna New York NY
Medwig, Deborah Dedham MA
Meehan, Damian Glen Rock NJ
Meehan, William Darien CT
Medienheimer, Raymond West Babylon NY
Mejia, Manuel New York NY
Melaku, Eskedar New York NY
Melendez, Antonio New York NY
Melendez, Mary Stroudsburg PA
Mello, Chris Boston MA
Melnichenko, Yelena New York NY
Meltzer, Stuart Syosett NY
Menchaca, Dora Santa Monica CA
Mendez, Charles
Mendoza, Lizette North Bergen NJ
Mentis, Shevonne New York NY
Menzel, Wolfgang
Mercado, Steve New York NY
Merger, Wesley New York NY
Mercurio, Ralph Rockville Centre NY
Merdinger, Alan Allentown PA
Merino, George New York NY
Merino, Yamel Yonkers NY
Merkouris, George Levittown NY
Merrick, Deborah
Metz, Raymond Trumbull CT
Metzler, Jill Franklin Square NY
Meyer, David Glen Rock NJ
Miah, Nurul New York NY
Miciulli, William Old Bridge NJ
Michelstein, Martin Morristown NJ
Mickley, Patricia Springfield VA
Mier, Luis
Milam, Ronald Washington DC
Milano, Peter Middletown NJ
Milanowycz, Gregory Cranford NJ
Milewski, Lukasz New York NY
Miller, Corey New York NY
Miller, Craig VA
Miller, Douglas Port Jervis NY
Miller, Henry East Norwich NY
Miller, Joel Baldwin NY
Miller, Michael Englewood NJ
Miller, Nicole San Jose CA
Miller, Philip New York NY
Miller, Robert Matawan NJ
Millman, Benjamin New York NY
Mills, Charles Brentwood NY
Milstein, Ronald New York NY
Minara, Robert Carmel NY
Minardi, William Bedford NY
Minervino, Louis Middletown NJ
Miraille, Wilbert New York NY
Mircovich, Domenick Closter NJ
Mirpuri, Rajesh Englewood Cliffs NJ
Mistrulli, Joseph Wantagh NY
Miszkowicz, Susan New York NY
Mitchell, Paul New York NY
Miuccio, Richard New York NY
Mladenik, Jeff Hinsdale IL
Moccia, Frank Hauppauge NY
Modafferi, Louis New York NY
Mohammed, Boyie New York NY
Mojica, Dennis New York NY
Mojica, Manuel New York NY
Molina, Manuel New York NY
Molinaro, Carl New York NY
Molisani, Justin Middletown NJ
Monaghan, Brian New York NY
Monahan, Franklin Roxbury NY
Monahan, John Ocean Township NJ
Montanaro, Kristen New York NY
Montano, Craig Glen Ridge NJ
Montesi, Michael Highland Mills NY
Montoya, Antonio East Boston MA
Montoya, Carlos Bellmont MA
Monyak, Cheryl Greenwich CT
Moody, Thomas Stony Brook NY
Moore, Sharon New York NY
Morabito, Laura Framingham MA
Morales, Abner New York NY
Morales, Carlos New York NY
Morales, Paula New York NY
Moran, Gerard Upper Marlboro MD
Moran, John Rockaway NY
Moran, John Haslemere, United Kingdom
Moran, Kathleen New York NY
Morehouse, Lindsay New York NY
Morell, George Mt. Kisco NY
Morello, Steven New York NY
Morello, Vincent New York NY
Moreno, Roy
Moreno, Yvette New York NY
Morgan, Dorothy Hempstead NY
Morgan, Gerald Upper Marlboro MD
Morgan, Richard Glen Rock NJ
Morocho, Blanca New York NY
Morocho, Leonel New York NY
Moroney, Dennis Eastchester NY
Morrell, George Mt. Kisco NY
Morris, Lynn Monroe NY
Morris, Odessa Upper Marlboro MD
Morris, Seth Kinnelon NJ
Morris, Stephen Ormond Beach FL
Morrison, Christopher Charlestown MA
Morrone, Ferdinand Lakewood NJ
Moskal, William Brecksville OH
Moss, Brian Sperry OK
Motroni, Marco Fort Lee NJ
Mouchinski, Iouri New York NY
Moutos, Peter Chatham NJ
Mowatt, Damion New York NY
Moy, Ted Silver Springs MD
Mozzillo, Christopher New York NY
Mulderry, Stephen New York NY
Mullan, Michael New York NY
Mulligan, Dennis New York NY
Mulligan, Peter New York NY
Mullin, Michael Hoboken NJ
Munhall, James Ridgewood NJ
Muniz, Nancy New York NY
Munoz, Carlos Columbia NY
Munson, Theresa New York NY
Murach, Robert Montclair NJ
Murillo, Cesar New York NY
Murolo, Marc Hoboken NJ
Murphy, Brian New York NY
Murphy, Charles New York NY
Murphy, Christopher Stamford CT
Murphy, Edward Clifton NJ
Murphy, James Middletown NJ
Murphy, James Garden City NY
Murphy, Kevin Northport NY
Murphy, Patrick Flossmoor IL
Murphy, Raymond New York NY
Murray, John Colts Neck NY
Murray, John Hoboken NJ
Murray, Susan Summit NJ
Murray, Valerie New York NY
Myhre, Richard New York NY
Nacke, Louis New Hope PA
Nagel, Robert New York NY
Naiman, Mildred Andover MA
Napier, Alexander NJ
Napolitano, John Ronkonkoma NY
Nardella, Catherine Bloomfield NJ
Nardone, Mario New York NY
Narula, Manika Kings Park NY
Nassaney, Shawn Pawtucket RI
Nath, Narender Colonia NJ
Navarro, Karen New York NY
Navas, Joseph Paramus NJ
Nazario, Francis Jersey City NJ
Neblett, Glenroy New York NY
Neblett, Marcus Roslyn Heights NY
Nedd, Jerome New York NY
Nedell, Laurence Lindenhurst NY
Nee, Luke Stony Point NY
Negron, Pete Bergenfield NJ
Neira, Laurie Los Angeles CA
Nelson, Ann New York NY
Nelson, David New York NY
Nelson, Michelle Valley Stream NY
Nelson, Peter Huntington Station NY
Nesbitt, Oscar New York NY
Nevins, Gerard Campbell Hall NY
Newell, Renee Cranston RI
Newton, Christopher Arlington VA
Ngo, Nancy Harrington Park NJ
Nguyen, Khang Fairfax VA
Nichilo, Jody New York NY
Nicosia, Kathleen Winthrop MA
Niederer, Martin Hoboken NJ
Niedermeyer, Alfonse Manasquan NJ
Niestadt, Frank Ronkonkoma NY
Nieves, Gloria New York NY
Nieves, Juan New York NY
Nilsen, Troy New York NY
Nimbley, Paul Middletown NJ
Niven, John New York NY
Noel, Curtis Poughkeepsie NY
Noeth, Michael New York NY
Nolan, Daniel Lake Hopatcong NJ
Noonan, Robert Norwalk CT
Norton, Jacqueline Lubec ME
Norton, Robert Lubec ME
Notaro, Daniela New York NY
Novotny, Brian Hoboken NJ
Nunez, Brian New York NY
Nunez, Jose New York NY
Nussbaum, Jeffrey Oceanside NY
O'Brien, James New York NY
O'Brien, Michael Cedar Knolls NJ
O'Brien, Scott New York NY
O'Brien, Timothy Rockville Centre NY
O'Callaghan, Daniel Smithtown NY
O'Connor, Dennis New York NY
O'Connor, Diana Eastchester NY
O'Connor, Keith Hoboken NJ
O'Connor, Richard LaGrangeville NY
O'Doherty, Amy New York NY
O'Doherty, Marni Armonk NY
O'Grady, James Harrington Park NJ
O'Hagan, Thomas New York NY
O'Keefe, Patrick Oakdale NY
O'Keefe, William New York NY
O'Leary, Gerald Stony Point NY
O'Mahoney, Matthew New York NY
O'Neal, Seamus New York NY
O'Neill, John
O'Neill, Peter Amityville NY
O'Neill, Sean Rye NY
O'Rourke, Kevin
O'Shea, Patrick Farmingdale NY
O'Shea, Robert Wall NJ
O'Sullivan, Timothy Albrightville PA
Oakley, James Cortland Manor NY
Oakley, James Cortlandt Manor NY
Ocampo, Jefferson
Oelschlager, Douglas New York NY
Ogletree, Albert New York NY
Ognibene, Philip New York NY
Ogonowski, John Dracut MA
Ogren, Joseph New York NY
Oitice, Samuel Peekskill NY
Olcott, Gerald New Hyde Park NY
Olender, Christine New York NY
Oliva, Elsy New York NY
Oliva, Linda New York NY
Oliver, Edward Jackson NJ
Oliver, Leah New York NY
Olsen, Eric New York NY
Olsen, Jeffrey New York NY
Olson, Barbara Great Falls VA
Olson, Maureen Rockville Centre NY
Olson, Steven New York NY
Onda, Toshihiro
Ong, Betty
Opperman, Michael Selden NY
Orgielewicz, Christopher Larchmont NY
Orloske, Margaret Windsor CT
Ormiston-Kenworthy, Virginia New York NY
Ornedo, Ruben Los Angeles CA
Orozco, Juan
Orsini, Ronald Hillsdale NJ
Ortale, Peter New York NY
Orth, Jane Haverhill MA
Ortiz, Alexander Ridgewood NY
Ortiz, David Nanuet NY
Ortiz, Emilio New York NY
Ortiz, Pablo New York NY
Ortiz, Paul New York NY
Ortiz, Sonia New York NY
Ose, Masaru Fort Lee NJ
Ostrowski, James Garden City NY
Oswald, Jason New York NY
Otten, Michael East Islip NY
Ottenwalder, Isidro New York NY
Ou, Michael New York NY
Ouida, Todd River Edge NJ
Ovalles, Jesus New York NY
Owens, Peter Williston Park NY
Oyola, Adianes New York NY
Pabon, Angel New York NY
Pabon, Israel New York NY
Pacheco, Roland New York NY
Packer, Michael New York NY
Padro, Diana Woodbridge VA
Pak, Chin OK
Pakkala, Deepa Stewartsville NJ
Palazzo, Jeffrey New York NY
Palazzo, Thomas Armonk NY
Palazzolo, Richard New York NY
Palmer, Orio Valley Stream NY
Palombo, Frank New York NY
Palumbo, Alan New York NY
Panatier, Christopher Rockville Centre NY
Pandolfo, Dominique Hoboken NJ
Panik, Jonas Mingoville PA
Pansini, Paul New York NY
Paolillo, John Glen Head NY
Papa, Edward Oyster Bay NY
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Pappalardo, Marie
Parakat, Vinod Sayreville NJ
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Parbhu, Hardai New York NY
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Paris, Debra New York NY
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Parro, Robert Levittown NY
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Passananti, Horace New York NY
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Paterson, Steven Ridgewood NJ
Patrick, James Norwalk CT
Patrocino, Manuel
Patterson, Bernard Upper Brookville NY
Patterson, Clifford Alexandria VA
Patti, Cira New York NY
Pattison, Robert New York NY
Paul, James New York NY
Paz, Patrice New York NY
Paz, Sharon New York NY
Paz-Gutierrez, Victor New York NY
Peak, Stacey New York NY
Pearlman, Richard New York NY
Pearsall, Durrell Wainscott NY
Pecorelli, Thomas Los Angeles CA
Pedicini, Thomas Hicksville NY
Pelino, Todd Fair Haven NJ
Pelletier, Michel Greenwich NY
Peluso, Anthony
Pena, Angel River Vale NJ
Penniger, Robert Poway CA
Penny, Richard New York NY
Pepe, Salvatore New York NY
Peralta, Carl New York NY
Peraza, Robert New York NY
Percoco, Marie New York NY
Perconti, Jon Brick NJ
Perez, Alejo Union City NJ
Perez, Angel Jersey City NJ
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Perez, Anthony Locust Valley NY
Perez, Ivan New York NY
Perez, Nancy Secaucus NJ
Perkins, Bernithia Wellfleet MA
Perkins, Berry Los Angeles CA
Perroncino, Joseph Smithtown NY
Perrotta, Edward Mount Sinai NY
Perry, Emelda Elmont NY
Perry, Glenn Monroe NY
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Pershep, Franklin New York NY
Pesce, Daniel New York NY
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Petrocelli, Mark New York NY
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Pezzulo, Dominick Bronx NY
Pezzuti, Kaleen Fair Haven NJ
Pfeifer, Kevin Middle Village NY
Phan, Tu-Anh Princeton NJ
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Plantieri, Eugenia New York NY
Picarro, Ludwig Basking Ridge NJ
Picerno, Matthew Holmdel NJ
Pick, Joseph Hoboken NJ
Pierce, Dennis New York NY
Pierre, Maxima Bellport NY
Pietronico, Bernard Matawan NJ
Pietrunti, Nicholas Belford NJ
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Piver, Josh Stonington CT
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Plumitallo, Joseph Manalapan NJ
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Pollicino, Steve Hicksville NY
Pollio, Susan NJ
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Poptean, Joshua New York NY
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Portillo, Anthony New York NY
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Powell, Scott Silver Spring MD
Powell, Shawn New York NY
Preziose, Gregory Holmdel NJ
Prince, Wanda New York NY
Princiotta, Vincent Orangeburg NY
Prior, Kevin Bellmore NY
Proctor, Everett New York NY
Progen, Carrie New York NY
Pruim, David Upper Montclair NJ
Prunty, Richard New York NY
Puckett, John Glen Cove NY
Pugliese, Robert East Fishkill NY
Pullis, Edward Hazlet NJ
Puma, Patricia New York NY
Punches, Jack Clifton VA
Puopolo, Sonia MA
Pvcior, Joseph Carlstadt NJ
Pykon, Edward Princeton NJ
Quackenbush, Christopher Manhasset NY
Qualben, Lars New York NY
Quappe, Lincoln Sayville NY
Quigley, Beth New York NY
Quigley, Patrick Wellesley MA
Quilty, Michael New York NY
Quinn, James New York NY
Quinn, Ricardo New York NY
Rabalais, Carol New York NY
Racaniello, Christopher New York NY
Ragaglia, Leonard New York NY
Raggio, Eugene New York NY
Ragonese-Snik, Laura Bangor PA
Raimondi, Peter New York NY
Raines, Harry Bethpage NY
   Raines, Lisa
   Raja, Ehtesham Clifton NJ
   Raju, Valsa Yonkers NY
   Rall, Edward Holbrook NY
   Ramirez, Julio
   Ramirez, Maria New York NY
   Ramos, Harry Newark NJ
Ramsaroop, Vishnoo New York NY
   Ramsaur, Deborah Annandale VA
   Ramzey, Lorenzo East Northport NY
   Ranhousek, Lukas New York NY
   Rancke, A. Summit NJ
   Rand, Adam Bellmore NY
   Randall, Jonathan New York NY
   Ranganath, Srinivasa Hackensack NJ
   Ransom, Anne Edgewater NJ
Rapoport, Faina New York NY
Rasmussen, Robert Hinsdale IL
Rasool, Amenia New York NY
Rasweiler, Roger Flemington NJ
Ratchford, Marsha Prichard AL
Rathkey, David Mountain Lakes NJ
Raub, William Saddle River NJ
Rauzi, Gerard New York NY
Razuvaev, Alexey New York NY
Reda, Gregory New Hyde Park NY
Reese, Judith Kearny NJ
Regan, Donald Wallkill NY
Regan, Robert Floral Park NY
Regan, Thomas Cranford NJ
Regenhard, Christian New York NY
Reich, Howard New York NY
Reidy, Gregg Holmdel NJ
Reilly, James Huntington Station NY
Reilly, Kevin Pearl River NY
Reilly, Timothy New York NY
Reina, Joseph New York NY
Reinig, Thomas Bernardsville NJ
Reisman, Frank Princeton NJ
Reiss, Joshua New York NY
Renda, Karen New York NY
Reo, John Larchmont NY
Rescorla, Richard Morristown NJ
Resta, John New York NY
Reszke, Martha Stafford VA
Retik, David Needham MA
Reuben, Todd Potomac MD
Reynolds, Bruce Columbia NJ
Rhodes, John Howell NJ
Riccardelli, Francis Westwood NJ
Riccio, Rudolph New York NY
Riccoboni, AnnMarie New York NY
Rice, David New York NY
Rice, Eileen New York NY
Rice, Kenneth Levittown NY
Richard, Cecilia Fort Washington MD
Richard, Vernon
Richards, Claude New York NY
Richards, Gregory New York NY
Richards, Michael New York NY
Richards, Venesha North Brunswick NJ
Richman, Alan New York NY
Rigo, John New York NY
Riley, James New York NY
Rimmele, Frederick Marblehead MA
Risco, Theresa New York NY
Riso, Rose New York NY
Rivas, Moises New York NY
Rivelli, Joseph New York NY
Rivera, Carmen Westtown NY
Rivera, Isaiaas Perth Amboy NJ
Rivera, Juan New York NY
Rivera, Linda New York NY
Rivers, David New York NY
Rivero, Joseph White Plains NY
Rizza, Paul Park Ridge NJ
Rizzo, John New York NY
Roach, Stephen Verona NJ
Roberto, Joseph Midland Park NJ
Roberts, Leo Wayne NJ
Roberts, Michael New York NY
Robertson, Donald Rumson NJ
Robinson, Jeffrey Monmouth Junction NJ
Robotham, Michell Kearny NJ
Robson, Donald Manhasset NY
Rocha, Antonio East Hanover NJ
Rocha, Raymond Hoboken NJ
Rockefeller, Laura New York NY
Rokad, John Sewell NJ
Rodrigues, Antonio Port Washington NY
Rodriguez, Anthony New York NY
Rodriguez, Carmen Freehold NJ
Rodriguez, Gregory White Plains NY
Rodriguez, Marsha West Paterson NJ
Rodriguez, Richard Cliffwood NJ
Rodriguez-Vargas, David New York NY
Rogan, Matthew West Islip NY
Roger, Jean
Rogers, Karlie London, United Kingdom
Rohner, Scott
Roma, Keith New York NY
Romagnolo, Joseph Coram NY
Romero, Efrain Hazleton PA
Romero, Elvin Matawan NJ
Romito, James Westwood NJ
Ronney, Sean Stamford CT
Ropiteau, Eric New York NY
Rosario, Aida Jersey City NJ
Rosario, Angela New York NY
Rosen, Mark West Islip NY
Rosenbaum, Brooke Franklin Square NY
Rosenbaum, Linda Little Falls NJ
Rosenbaum, Sheryl Warren NJ
Rosenberg, Lloyd Morganville NJ
Rosenberg, Mark Teaneck NJ
Rosenblum, Andrew Rockville Centre NY
Rosenblum, Joshua Hoboken NJ
Rosenthal, Joshua New York NY
Rosenthal, Richard Fair Lawn NJ
Rosenzweig, Philip Acton MA
Ross, Brian Sperry OK
Ross, Richard Newton MA
Rossetti, Daniel Bloomfield NJ
Rossinow, Norman Cedar Grove NJ
Rossomando, Nicholas New York NY
Rothberg, Michael Greenwich CT
Rothenberg, Donna New York NY
Rothenberg, Mark Scotch Plains NJ
Roux, James Portland ME
Rowe, Nick Hoboken NJ
Rowenhorst, Edward Fredricksburg VA
Rowlett, Judy Woodbridge VA
Roy, Timothy Massapequa Park NY
Rubeck, Paul Newburgh NY
Ruben, Ronald Hoboken NJ
Rubino, Joanne New York NY
Ruggiere, Bart New York NY
Ruggiero, Susan Plainview NY
Ruhalter, Adam Plainview NY
Ruiz, Gilbert New York NY
Russell, Robert Oxen Hill MD
Russell, Stephen Rockaway Beach NY
Russin, Steven Mendham NJ
Russo, Michael Nesconset NY
Russo, Wayne Union NJ
Ruth, William Mount Airy MD
Ryan, Edward Scarsdale NY
Ryan, John West Windsor NJ
Ryan, Jonathan Bayville NY
Ryan, Matthew Seaford NY
Ryjova, Tatiana South Salem NY
Ryook, Christina New York NY
Saada, Thierry New York NY
Sabbag, Jason New York NY
Sabella, Thomas New York NY
Saber, Scott New York NY
Saber, Scott
Sabin, Charles Burke VA
Sacerdote, Joseph Freehold NJ
Sachs, Jessica Billerica ME
Sadocha, Francis Huntington NY
Safi, Joud New York NY
Safronoff, Brock New York NY
Saiya, Edward New York NY
Salamone, John North Caldwell NJ
Salamone, Marjorie Springfield VA
Salas, Hernando New York NY
Salas, Juan New York NY
Salcedo, Esmerlin New York NY
Salerno, John Westfield NJ
Salie, Rahma Boston MA
Salinardi, Richard Hoboken NJ
Saloman, Nolbert New York NY
Saloman, Wayne Seaford NY
Salter, Catherine New York NY
Salvaterra, Frank Manhasset NY
Salvio, Paul New York NY
Salvo, Samuel Yonkers NY
Sam-Dinnoo, Rena New York NY
Samaniego, Carlos New York NY
Sammartino, John Annandale VA
Samuel, James Hoboken NJ
San Phillip, Michael Ridgewood NJ
San Pio Resta, Sylvia New York NY
Sanay-Perafiel, Hugo New York NY
Sanchez, Alva Hempstead NY
Sanchez, Jacquelyn New York NY
Sanchez, Jesus Hudson MA
Sand, Eric Westchester NY
Sanders, Stacey New York NY
Sandler, Herman New York NY
Sands, James Bricktown NJ
Santiago, Ayleen New York NY
Santiago, Kirsten New York NY
Santillan, Maria Morris Plains NJ
Santo, Susan New York NY
Santora, Christopher New York NY
Santore, John New York NY
Santoro, Mario New York NY
Santos, Rafael New York NY
Santos, Rufino New York NY
Saracini, Victor PA
Sarkar, Kalyan Westwood NJ
Sarle, Paul Babylon Village NY
Sattaluri, Deepika Edison NJ
Saucedo, Gregory New York NY
Sauer, Susan Chicago IL
Savas, Anthony Astoria NY
Savinkin, Vladimir New York NY
Sayegh, Jackie
Sbarbaro, John New York NY
Scales, David Cleveland OH
Scandole, Robert Pelham Manor NY
Scarpitta, Michelle New York NY
Scauso, Dennis Huntington Station NY
Schartt, John New York NY
Scharf, John Manorville NY
Scheffold, Fred Piermont NY
Scheinberg, Angela New York NY
Schertzer, Scott Edison NJ
Schielke, Sean New York NY
Schlag, Steven Franklin Lakes NJ
Schlegel, Robert Alexandria VA
Schmidt, Karen Bellmore NY
Schneider, Ian Short Hills NJ
Schoales, Thomas Stony Point NY
Schorpp, Marisa White Plains NY
Schott, Frank Massapequa NY
Schrang, Gerald Holbrook NY
Schreier, Jeffrey New York NY
Schroeder, John Hoboken NJ
Schuler, Susan Allentown NJ
Schunk, Edward Baldwin NY
Schurmeier, Mark McLean VA
Schwartz, Clarin New York NY
Schwartz, John Goshen CT
Schwartz, Mark West Hempstead NY
Scibetta, Adriane New York NY
Scorca, Raphael Beachwood NJ
Scott, Janice Springfield VA
Scott, Randolph Stamford CT
Scudder, Christopher Monsey NY
Scullin, Arthur New York NY
Seaman, Michael Manhasset NY
Seeliger, Margaret New York NY
Segarra, Carlos New York NY
Seibetta, Adriane New York NY
Sekzer, Jason New York NY
Sellitto, Matthew New Vernon NJ
Selves, Michael Fairfax VA
Selwyn, Howard Hewlett NY
Senko, Larry Yardley PA
Sereno, Arturo New York NY
Serrano, Frankie Elizabeth NJ
Serva, Marian Stafford VA
Sesinova, Alena New York NY
Sessa, Adele New York NY
Sewnarine, Sita New York NY
Seymour-Dietrich, Karen Millington NJ
Sezna, Davis New York NY
Sgroi, Thomas New York NY
Shah, Jayesh Edgewater NJ
Shahid, Khalid Union NJ
Shajahan, Mohammed Spring Valley NY
Shamay, Gary New York NY
Shampinato, Donald Manhasset NY
Shanahan, Earl New York NY
Shanower, Dan Naperville IL
Shastri, Neil New York NY
Shatzoff, Kathryn New York NY
Shaw, Barbara NJ
Shaw, Jeffrey Levittown NY
Shay, Robert New York NY
Shea, Daniel Pelham NY
Shea, Joseph Pelham NY
Shearer, Kathleen Dover NH
Shearer, Michael Dover NH
Shearer, Robert Dover NH
Sheehan, Linda New York NY
Shefi, Hagay Tenafly NJ
Sherman, Antoinette Forest Heights MD
Sherry, John Rockville Centre NY
Shiratori, Atsushi New York NY
Shubert, Thomas New York NY
Shulman, Mark Old Bridge NJ
Shum, See-Wong Westfield NJ
Shuyin, Yang Beijing, China
Sigmund, Johanna Syndmoor PA
Signer, Dianne New York NY
Sikorsky, Gregory Spring Valley NY
Siller, Stephen West Brighton NY
Silver, David New Rochelle NY
Silverstein, Craig Wyckoff NJ
Simjee, Nasima New York NY
Simmons, Bruce Ridgewood NJ
Simmons, Diane
Simmons, Don Dumfries VA
Simmons, Edward Ridgewood NJ
Simmons, George
Simon, Arthur Thiells NY
Simon, Kenneth Secaucus NJ
Simon, Michael Harrington Park NJ
Simon, Paul New York NY
Simone, Marianne New York NY
Simowitz, Barry New York NY
Simpkin, Jane Wayland MA
Simpson, Jeff Lake Ridge VA
Sincock, Cheryle Dale City VA
Singh, Khamladai New York NY
Singh, Roshan New York NY
Sinton, Thomas Croton-on-Hudson NY
Siracuse, Peter New York NY
Siskopoulos, Muriel New York NY
Sisolak, Joseph New York NY
Skala, John Clifton NJ
Skidmore, Francis Mendham NJ
Skrzypek, Paul New York NY
Slattery, Christopher New York NY
Slavin, Vincent Rockaway NY
Sliwak, Robert Wantagh NY
Sloan, Paul New York NY
Smagala, Stanley Holbrook NY
Small, Wendy New York NY
Smallwood, Gregg Overland Park KS
Smith, Catherine West Haverstraw NY
Smith, Daniel Northport NY
Smith, Gary Alexandria VA
Smith, George
Smith, Heather Boston MA
Smith, James Garden City NY
Smith, Jeffrey New York NY
Smith, Joyce New York NY
Smith, Karl Little Silver NJ
Smith, Kevin Mastic NY
Smith, Leon New York NY
Smith, Moira New York NY
Smith, Rosemary New York NY
Smith, Sandra New York NY
Smithwick, Bonnie Quogue NY
Snell, Rochelle Mount Vernon NY
Snyder, Christine Kailua HI
Snyder, Dianne
Snyder, Leonard Cranford NJ
Sohan, Astrid Freehold NJ
Solares, Ruben
Solomon, Naomi New York NY
Song, Daniel New York NY
Sopper, Mari Santa Barbara CA
Sorresse, Michael Morris Plains NJ
Soto, Fabian Harrison NJ
Soulas, Timothy Basking Ridge NJ
Spagnoletti, Gregory New York NY
Spampinato, Donald Manhasset NY
Sparacio, Thomas New York NY
Spataro, John Mineola NY
Spear, Robert Valley Cottage NY
Speisman, Robert Irvington NY
Spence, Maynard Douglasville GA
Spencer, George West Norwalk CT
Spencer, Robert Red Bank NJ
Sperando, Mary New York NY
Spinelli, Frank Short Hills NJ
Spitz, William Oceanside NY
Spor, Joseph Yorktown Heights NY
Sprockamp, Klaus Heidelberg, Germany
Srinuan, Saranya New York NY
St. Rose, Fitzroy New York NY
Stabile, Michael New York NY
Stack, Lawrence Lake Ronkonkoma NY
Stackpole, Timothy New York NY
          Stahlman, Eric    NJ
Stajk, Gregory Long Beach NY
Stan, Alexandru New York NY
          Stan, Corina
Stanley, Mary New York NY
Starita, Anthony Westfield NJ
Stark, Jeffrey New York NY
Statkevicus, Derek Norwalk CT
Statz, Patricia Takoma Park MD
Staub, Craig Basking Ridge NJ
Steckman, William West Hemstead NY
Steen, Eric New York NY
Steiner, William New Hope PA
Steinman, Alexander Hoboken NJ
Stephens, Edna Washington DC
Stergiopoulos, Andrew New York NY
Stern, Andrew Bellmore NY
Steuerle, Norma Alexandria VA
Stevens, Martha
Stewart, Michael New York NY
Stewart, Richard New York NY
Stoller, Sanford New York NY
Stone, Douglas Dover NH
Stone, Lonny Bellmore NY
Storey, Jimmy Katy TX
Stout, Timothy Dobbs Ferry NY
Strada, Thomas Chatham NJ
Straine, James Oceanport NJ
Straub, Edward NJ
Strauch, George Avon-by-the-Sea NJ
Strauss, Edward Edison NJ
Strauss, Steven Fresh Meadows NY
Strickland, Larry Woodbridge VA
Strobert, Steven Ridgewood NJ
Suarez, Benjamin New York NY
Suarez, David Princeton NJ
Suarez, Xavier
Sugra, William New York NY
Suhr, Daniel Neponsit NY
Sullins, David New York NY
Sullivan, Christopher Massapaqua NY
Sullivan, Patrick New York NY
Sullivan, Patrick Breezy Point NY
Sumaya, Larry New York NY
Suozzo, James Hauppauge NY
Supinski, Colleen New York NY
Sutcliffe, Robert Huntington NY
Sutter, Selina Chatham NJ
Sutton, Claudia New York NY
Swaine, John Larchmont NY
Swearson, Kristine New York NY
Sweeney, Brian Barnstable MA
Sweeney, Brian Merrick NY
Sweeney, Madeline
Swensen, Kenneth Chatham NJ
Swift, Thomas Jesey City NJ
Sword, Derek New York NY
Szocik, Kevin Garden City NY
Sztejnberg, Gina Ridgewood NJ
Szurkowski, Norbert New York NY
Taback, Harry New York NY
Tabeek, Joann New York NY
Taddei, Norma Woodside NY
Taddonio, Michael Huntington NY
Takahashi, Keiichiro Port Washington NY
  Takahashi, Keiji Tenafly NJ
  Talbot, Phyllis New York NY
  Talhami, Robert Shrewsbury NJ
  Talignani, John Staten Island NY
    Tallon, Sean Yonkers NY
    Talty, Paul Wantagh NY
  Tam, Maurita New York NY
  Tamares, Rachel New York NY
  Tamayo, Hector Holliswood NY
  Tamuccio, Michael Pelham Manor NY
    Tanner, Michael Secaucus NJ
    Taormina, Dennis Montville NJ
    Tarantino, Kenneth Bayonne NJ
    Tarasiewicz, Allan New York NY
  Tarrou, Michael Stafford Springs CT
    Tartaro, Ronald Bridgewater NJ
    Taylor, Darryl New York NY
    Taylor, Donnie New York NY
    Taylor, Hilda Washington DC
      Taylor, Kip McLean VA
      Taylor, Leonard Reston VA
      Taylor, Lorisa New York NY
    Taylor, Michael New York NY
Taylor, Sandra Alexandria VA
Teague, Sandra Washington DC
Teepe, Karl Centreville VA
Tegtmeier, Paul Hyde Park NY
Tempesta, Anthony Elizabeth NJ
Temple, Dorothy New York NY
Tengelin, David New York NY
Terrenzi, Brian Hicksville NY
Terry, Lisa Rochester MI
Thackurdeen, Goumatie New York NY
Thatte, Harshad Norcross GA
Theodoridis, Michael Boston MA
Theurkauf, Thomas Stamford CT
Thomas-O'Keefe, Lesley Hoboken NJ
Thompson, Brian Dix Hills NY
Thompson, Clive Summit NJ
Thompson, Glenn New York NY
Thompson, Nigel New York NY
Thompson, Perry Mount Laurel NJ
Thompson, Vanavah New York NY
Thompson, William New York NY
Thorpe, Eric New York NY
Thorpe, Nichola New York NY
Thurman, Tamara Brewton AL
Tieri, Sal Shrewsbury NJ
Tierney, John New York NY
Tieste, William Basking Ridge NJ
Tietjen, Kenneth Matawan NJ
Tighe, Stephen Rockville Centre NY
Timmes, Scott Ridgewood NY
Tinley, Michael Dallas TX
Tino, Jennifer Livingston NJ
Tipaldi, Robert New York NY
Tipping, John Port Jefferson NY
Tirado, David New York NY
Tirado, Hector New York NY
Titolo, Michelle Copaigue NY
Titus, Alicia San Francisco CA
Tobin, John Kenilworth NJ
Todisco, Richard Wyckoff NJ
Tolbert, Otis Lemoore CA
Tomasevic, Vladimir Etobicoke ON
Tompsett, Stephen Garden City NY
Torres, Doris
Torres, Luis
Toyen, Amy Newton MA
Traina, Christopher Bricktown NJ
Trant, Daniel Northport NY
Traore, Abdoul New York NY
Travers, Glenn New York NY
Travers, Wally Upper Saddel River NJ
Traylor-Bass, Felicia New York NY
Trentini, James Everett MA
Trentini, Mary Everett MA
Trerotola, Lisa Hazlet NJ
Trerra, Karamo New York NY
Trinidad, Michael New York NY
Trombino, Francis Clifton NJ
Trost, Gregory New York NY
Troy, Willie Aberdeen Proving Ground MD
Trucker, Michael Rumson NJ
Tsoy, Zhanetta Jersey City NJ
Tucker, Michael Rumson NJ
Tumulty, Lance Bridgewater NJ
Tung, Ching New York NY
Turner, Simon London, United Kingdom
Tuzio, Donald
Twomey, Robert New York NY
Tzemis, Jennifer New York NY
Ueltzhoeffer, John Roselle Park NJ
Ugolyn, Tyler Ridgefield CT
Uliano, Michael Aberdeen NJ
Uman, Jonathan Westport CT
Umarkar, Anil Hackensack NJ
Upton, Allen New York NY
Urban, Diane Malverne NY
Vaccacio, John New York NY
Vadas, Bradley Westport CT
Valdes-Rodriguez, Mayra New York NY
Valle, Felix New York NY
Valle, Ivan New York NY
Valentin, Benito New York NY
Valentin, Santos New York NY
Valle, Manuel New York NY
Valvo, Carlton New York NY
Vamsikrishna, Pendyala Los Angeles CA
Van Acker, Erica New York NY
Van Auken, Kenneth East Brunswick NJ
Van Hine, Richard Greenwood Lake NY
Van Laere, Daniel Glen Rock NJ
Vanacore, Edward Jersey City NJ
Vandevander, Jon Ridgewater NJ
Varacchi, Frederick Greenwich CT
Varadhan, Gopalakrishnan New York NY
Vargas, David New York NY
Vasel, Scott Park Ridge NJ
Vasquez, Arcangel New York NY
Vasquez, Azael New York NY
Vasquez, Santos New York NY
Vauk, Ronald Nampa ID
Vega, Peter New York NY
Velamuri, Sankara Avenel NJ
Velazquez, Jorge Passaic NJ
Veling, Lawrence New York NY
Ventura, Anthony Middletown NJ

Vera, David New York NY

Vero, Loretta Nanuet NY

Vialonga, Christopher Demerest NJ

Vianna, Matthew Manhasset NY

Vicario, Robert Weehawken NJ

Victoria, Celeste New York NY

Vidal, Joanna Yonkers NY

Vigiano, John West Islip NY

Vigiano, Joseph Medford NY

Vignola, Frank Merrick NY

Vilardo, Joseph Stanhope NJ

Vincelli, Chantal New York NY

Vincent, Melissa NJ

Virgilio, Francine New York NY

Virgilio, Lawrence New York NY

Visciano, Joseph New York NY

Vitale, Joshua Great Neck NY

Vola, Maria New York NY

Vosges, Lynette New York NY

Voskerijian, Garo Valley Stream NY

Vukuosa, Alfred New York NY

Wachtler, Gregory Ramsey NJ

Wagner, Karen TX

Wahlstrom, Mary Kaysville UT

Wainio, Honor Watchung NJ
Waisman, Gabriela
Wakeford, Wendy Freehold NJ
Walcott, Courtney New York NY
Wald, Victor
Waldie, Kenneth Methuen MA
Walker, Benjamin Suffern NY
Wall, Glen Rumson NJ
Wallace, Mitchel Mineola NY
Wallace, Peter Lincoln Park NJ
Wallace, Robert Woodhaven NY
Wallace, Roy Wyckoff NJ
Wallendorf, Jean New York NY
Wallens, Matthew New York NY
Waller, Meta Alexandria VA
Wallice, John Huntington NY
Walsh, Barbara New York NY
Walsh, James Scotch Plains NJ
Walz, Jeffrey Tuckahoe NY
Wang, Ching New York NY
Wang, Weibin Orangeburg NY
Wantagh, Lee New York, NY
Warchola, Michael New York NY
Ward, Stephen Gorham ME
Ward, Timothy San Diego CA
Waring, James New York NY
Warner, Brian Morganville NJ
Washington, Derrick Calverton NY
Waters, Charles New York NY
Waters, James New York NY
Waters, Patrick New York NY
Watson, Kenneth Smithtown NY
Waye, Michael Morganville NJ
Wayne, Michael Morganville NJ
Weaver, Todd New York NY
Weaver, Walter Centereach NY
Webb, Nathaniel Jersey City NJ
Weems, William Marblehead MA
Weil, Joanne New York NY
Weinberg, Michael New York NY
Weinberg, Steven New York NY
Weingard, Scott New York NY
Weinstein, Steven New York NY
Weiser, Simon
Weiss, David New York NY
Weiss, David Maybrook NY
Welsh, Deborah New York NY
Welty, Timothy Yonkers NY
Wemmers, Christian San Francisco CA
Wen, Ssu-Hui New York NY
Wenckus, John Torrance CA
Wengerchuk, Oleh Centerport NY
West, Peter Pottersville NJ
West, Whitfield New York NY
Whalen, Eugene Rockaway Beach NY
Whalen, Meredith Hoboken NJ
White, Adam New York NY
White, Edward New York NY
White, James Hoboken NJ
White, John New York NY
White, Kenneth New York NY
White, Leonard New York NY
White, Malissa New York NY
White, Maudlyn St. Croix, Virgin Islands (British)
White, Olga New York NY
White, Sandra Dumfries VA
White, Wayne New York NY
Whiteside, Leanne New York NY
Whitford, Mark Salisbury Mills NY
Whittington, Leslie University Park MD
Wholey, Michael Westwood NJ
Wieman, Mary Rockville Centre NY
Wiener, Jeffrey New York NY
Wik, William Crestwood NY
Wildman, Allison New York NY
Wilkinson, Glenn New York NY
Willcher, Ernest North Potomac MD
Willett, John New York NY
Williams, Brian New York NY
Williams, Candace Danbury CT
Williams, Crossley Uniondale NY
Williams, David New York NY
Williams, David Newport OR
Williams, Deborah Hoboken NJ
Williams, Dwayne Jacksonville AL
Williams, Kevin New York NY
Williams, Louie New York NY
Williams, Louis Mandeville LA
Williamson, John New York NY
Wilson, Cynthia Pelham Bay NY
Wilson, Donna Williston Park NY
Wilson, William New York NY
Winton, David New York NY
Winuk, Glenn New York NY
Wise, Thomas New York NY
Wisniewski, Alan Howell NJ
Wisniewski, Frank Basking Ridge NJ
Wiswall, David North Massapequa NY
Wiswe, Sigrid New York NY
Wittenstein, Michael Hoboken NJ
Wodenshek, Christopher Ridgewood NJ
Wohlforth, Martin Greenwich CT
Wolf, Katherine New York NY
Wong, Jennifer New York NY
Wong, Jenny New York NY
Wong, Siu Jersey City NJ
Wong, Yin New York NY
Wong, Yuk New York NY
Woodall, Brent Oradell NJ
Woods, James Pearl River NY
Woods, Marvin Great Mills MD
Woods, Patrick
Woodwell, Richard Ho-Ho-Kus NJ
Wooley, David Nanuet NY
Works, John Darien CT
Wortley, Martin Park Ridge NJ
Wotton, Rodney Middletown NJ
Wren, William Lynbrook NJ
Wright, John Rockville Centre NY
Wright, Neil Asbury NJ
Wright, Sandra Langhorne PA
Yambem, Jupiter Beacon NY
Yamnicky, John Waldorf MD
Yanamadala, Suresh Plainsboro NJ
Yancey, Vicki Springfield VA
Yang, Shuyin
Yarnell, Matthew Jersey City NJ
Yaskulka, Myrna New York NY
Yasmin, Shakila New York NY
Yee, Olabisi New York NY
Yokum, Kevin Lake Charles LA
York, Edward Wilton CT
York, Kevin Princeton NJ
York, Raymond New York NY
Youmans, Suzanne New York NY
Young, Barrington New York NY
Young, Donald Roanoke VA
Young, Edmond Owings MD
Young, Jacqueline New York NY
Young, Lisa Germantown MD
Yuen, Elkin New York NY
Yuguang, Zheng Beijing, China
Zaccoli, Joseph Valley Stream NY
Zakhary, Adel North Arlington NJ
Zaltsman, Arkady New York NY
Zambrana, Edwin New York NY
Zampieri, Robert Saddle River NJ
Zangrilli, Mark Pompton Plains NJ
Zarba, Christopher Hopkinton MA
Zaslow, Ira North Woodmere NY
Zelman, Kenneth Succasunna NJ
Zelmanowitz, Abraham New York NY
Zempoaltecatl, Martin New York NY
  Zeng, Zhe New York NY
  Zeplin, Marc Harrison NY
  Zhao, Jie New York NY
  Zheng, Yuguang Beijing, Chile
Ziminski, Ivelin Tarrytown NY
Zinzi, Michael Newfoundland NJ
Zion, Charles Greenwich CT
Zipper, Julie Paramus NJ
Zisa, Salvatore Hawthorne NJ
Zois, Prokopios Lynbrook NY
Zuccala, Joseph Croton-on-Hudson NY
Zucker, Andrew New York NY
Zukelman, Igor New York NY
Upon researching the site, several questions were raised. One was: “will the site remain in its current condition long enough to be considered in a scheme that is suppose to last for one hundred years?” Yes, the sunlight and wind patterns will retain their current character, but what about the people and adjacencies? Also, there was a question of how to address the fabric. Did I simply want my design to weave into the existing text, supporting the current conditions and thus stating that this is the best we can do? Or should the New World Trade Center design stand out as a model to be studied and looked at as a guide to improving the current way of things? Simply receiving and restoring may be appropriate, however, they don’t cause a revolution.
The reading of the figure ground, here taken every forty feet, can be seen as not only a reading of the site’s text, but also as a text written in Braille.
- The Site

- Place the West Side Highway underground to improve link with The World Financial Center
- Invite “Green” onto site, linking the West Bank with churchyard.
- Build around sides to maintain and reduce scales,
  also line three buildings above subway/train lines

- Connect taller buildings with shorter “bar
  buildings.”
- Respond to the existing grid
- Allow grid to penetrate site, allowing better circulation and participation.

Move linkage buildings to create individualized spaces for components, incorporating motif for lose unification.
- Reinforce patterns with roof/ façade treatments in both material and geometry.
The stitching of the West Side Highway with Battery Park through the use of “Green Yarn” creates, when combined with the water, relief in an otherwise “Hyper” environment. This artifact also could sustain small amounts of wildlife, such as squirrels, pigeons, and sparrows that are “manhattonites” as well. The burial of the West Side Highway has been proposed many times in the past, allowing the “ground” to be used for better inner-city purposes. The Financial Center with this movement, can finally be seen as part of the actual Financial District and not just an appendage that is only accessible if you are lucky enough to find one of the elevated walkways connected to it or quick enough to dodge the busy traffic on the highway below.
**Story Board**

Before we are born, our parents take great care in naming us. Our name is the one title/signifier that we carry all throughout our lives to represent us and later, engrave on our tombstones. Our last name speaks of our past ancestors that carried the family name to present. Our first and middle often are related often to some particular thing that leads our parents to a name: recently deceased grandparent, best friend in college, etc. We carry this name, sometimes putting an acquired title in front of the whole: Sargent, Doctor, Professor, etc., or when married, the last name might change to symbolize the induction into the male’s family. The people that died because of the terrorist action, have no tombstone to engrave their name upon. The intent for initiated design was to recall/recollect the names of the dead. This takes place in the form of clouds drifting over the city of Manhattan. Reading into the forms of clouds revitalizes a sense childhood dreaming. These clouds and their shadows reach the site at which time, they leave an outline to configure a floor plan around. The exact names that create this plan are not described so as to allow the interpretation to read that all the names of the people, like the Dionysian Dance, are one in the creation. The symbol of the people creates the form that creates the symbol. Instead, the survivors and relatives of the dead, are left to gaze up into the heavens when they wish to be near or address the deceased. The city of Manhattan constructed two columns of light to speak of the loss. The gesture spoke artistically of presence and loss as the light ascended up into the night sky.
CONCEPT PLANS & OBJECTIVES

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

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

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

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

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

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

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

• Create downtown facilities to accommodate the anticipated surge in charter, tour, and public busses, and explore opportunities for off-street vehicular and service access
• Expand the residential population and enhance residential life to create a strong sense of community throughout Lower Manhattan

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

• Provide for new or expanded cultural and civic institutions in Lower Manhattan

• Create an accessible, attractive, and comprehensive park and open space system for Lower Manhattan

• Support sustainable and excellent design, and "green building" technology, state-of-the-art safety and security in design and engineering, and accessible design features.

• Support excellence in design to ensure the creation of a location that is a symbol of New York City recognized around the world

• Encourage preservation of outstanding historic structures and the cultural value of the cityscape

• Develop Lower Manhattan not only with a revived financial services / Wall Street economy, but with new centers of economic activity
Further Concept Plans

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

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

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

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

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

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

- Create a distinctive transit hub linking PATH, subway, and future regional rail service as a gateway to Lower Manhattan.
• Create downtown facilities to accommodate the anticipated surge in charter, tour, and public busses, and explore opportunities for off-street vehicular and service access.

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

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

• Provide for new or expanded cultural and civic institutions in Lower Manhattan.

• Create an accessible, attractive, and comprehensive park and open space system for Lower Manhattan.

• Support sustainable and excellent design, and "green building" technology, state-of-the-art safety and security in design and engineering, and accessible design features.

• Support excellence in design to ensure the creation of a location that is a symbol of New York City recognized around the world.

• Encourage preservation of outstanding historic structures and the cultural value of the cityscape.

• Develop Lower Manhattan not only with a revived financial services / Wall Street economy, but with new centers of economic activity.
Permanent Memorial

A permanent memorial must be the major element of the plan for the site and adjacent areas. It should be respectful, contemplative and inspirational, could be spatial or symbolic, and could function as a place unto itself or as a connector between different places. Cultural amenities, such as a Museum of Freedom and Remembrance, could also form part of the memorial space.

Public Open Space

Public open space is a scarce resource in Lower Manhattan, even scarcer since Austin J. Tobin Plaza, one of downtown's largest and best-used public plazas, was destroyed on September 11. In order for Lower Manhattan to be an attractive place for workers, residents, and visitors, it is critically important that we provide usable and attractive open space.

Cultural Amenities

Cultural amenities such as a Museum of Freedom and Remembrance, a concert hall, opera house, educational facilities, library or community center have been proposed for the World Trade Center site, to provide enriching experiences for New Yorkers and visitors alike, and contribute to the 24-hour vitality of the area.

Commercial Office Space

Lower Manhattan is the third largest central business district in the United States and home to Wall Street, the global center of finance. For Lower Manhattan to remain competitive with financial centers around the world, it must continue to be able to grow. Over 12 million square feet of commercial office space was destroyed on September 11, and it is critically important that
plans allow for as much of this space to be rebuilt as the market demands. As market cycles vary and office space can take time to become fully absorbed by the market, plans should allow for the potential to rebuild in phases.

Hotel
The 600,000 square foot Marriott World Trade Center Hotel included 820 rooms, as well as conference and banquet facilities, two restaurants, and a health club. This important amenity provided convenient accommodations for business-travelers and tourists from around the world, and contributed to the vitality of the area.

Retail Amenities
The 430,000 square food retail concourse in the World Trade Center featured a diverse selection of national and independent retailers, providing an array of quality goods and services, many of which were unique within Lower Manhattan. Residents of surrounding neighborhoods in Lower Manhattan, especially Battery Park City, depended on this amenity. New plans for the site should recognize and address the contractual right and obligation of Westfield America to an expansion of up to 600,000 square feet or more of retail space.

St. Nicholas Church
St. Nicholas Greek Orthodox Church, destroyed in the collapse of the World Trade Center, was an institution on Cedar Street for over 80 years. It should be included in rebuilding plans for the areas adjacent to the World Trade Center site.

PATH Terminal
The former PATH Terminal was a 420,000 square foot facility, which, along with MTA facilities
at the World Trade Center, served nearly 100,000 commuters each day. As PATH and MTA subway service are restored, plans must be made for a permanent new station. The new PATH Terminal will be based on a 10-car train operation. It will use the existing tunnels to connect with Exchange Place in New Jersey.

**Buses/Parking**

Millions of visitors will come to the site each year to remember and reflect. Prior to September 11, Lower Manhattan's streets were already choked with the over 500 city buses, 500 commuter buses, and 300 charter buses that visited each day. Traffic has worsened, exacerbated by the lack of an off-street garage for loading and layover. To accommodate what is already a major destination and to prevent further street congestion, a facility is needed to provide off-street loading and parking for buses.

**Trucks and Freight**

Lower Manhattan's offices, retailers, institutions, and residents are served every day by hundreds of freight trucks and delivery vehicles. Unlike mid-town Manhattan, there are few off-street truck loading facilities in Lower Manhattan. The site should be rebuilt to accommodate off-street delivery zones in order to relieve street traffic.

The program of the former World Trade Center site provides a context in which to understand future development needs:

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<th>Previous Structures</th>
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<td><strong>Land Use</strong></td>
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<td>Open Space</td>
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<td>Office</td>
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Shortly before September 11, the PA entered into long-term lease agreements with Silverstein Properties and Westfield America for office and retail facilities at the World Trade Center. Revenues from these and other leases at the World Trade Center complex produced approximately $120 million per year, escalating over time, and are an important source of funding for the PA. These revenues service the bonds that support essential public works around the region, including bridges, tunnels and airports, and enable the PA to meet its fiduciary responsibilities to its bondholders.
**Rebuilding Lower Manhattan south of Houston Street**

The Lower Manhattan Development Corporation (LMDC) and the Port Authority of New York and New Jersey (PA) embarked on an open and inclusive public process to plan the future of the World Trade Center site and adjacent areas. The LMDC is a joint state-city corporation formed in the aftermath of September 11 to oversee and coordinate the revitalization and rebuilding of Lower Manhattan south of Houston Street. The Port Authority is the owner of the 16-acre site on which the World Trade Center once stood.

An urban design study with memorial site alternatives was an important milestone in the planning process, intended to provide a framework for public dialogue about the future of the World Trade Center site and adjacent areas. It contained a preliminary program for the site, an inventory of required elements and a menu of real concept plans intended to facilitate an informed public discussion. These plans marked the beginning of a public dialogue on the various component elements of any future plans for the site.

This study presented six concept plans with different ways of arranging the various elements on the site and adjacent areas. It was met with outrage immediately following its release to the public.
1) Memorial Plaza

This concept plan created an 8-acre plaza west of an extended Greenwich Street, with sites for memorials and buildings for museum/cultural uses. Fulton and Cortlandt streets are extended to Greenwich Street, and Fulton becomes a pedestrian path through the open space to connect to the World Financial Center. West Street express traffic is submerged in a tunnel, and local traffic is carried on a reduced surface boulevard, to allow the open space and memorial or cultural facilities to expand to the west. A tall, freestanding mixed-use tower is located on the northwest corner of the site, with an antenna or sculptural top that marks the skyline. This tower would terminate a grand promenade linking the site to Battery Park, and via ferry, Ellis Island and the Statue of Liberty.

2) Memorial Square

This concept plan created a 10-acre square framed by 10-story buildings. A multi-level public arcade surrounds the square and connects to retail levels and transit systems. Rooftop gardens of the low buildings are connected by a continuous public walkway that surrounds and overlooks the square, creating an upper level of public open space. The tallest tower has an antenna or sculptural top that marks the skyline. Four city blocks to the south of the site are acquired to create a new cultural district and park spaces connecting Broadway to the waterfront. Greenwich Street is extended through the site, and could have limited vehicular access. West Street express traffic is submerged in a tunnel to create a grand promenade linking the site to Battery Park, and via ferry, Ellis Island and the Statue of Liberty.
3) Memorial Triangle

This concept plan created a 5-acre triangular public open space with Greenwich Street extending through the site. New memorial, cultural, and commercial facilities enclose this open space to the west, with a central public pavilion. A major east-west pedestrian route passes through a series of open and enclosed spaces, including the pavilion, which provides access to memorial facilities and a below-grade transit concourse. A broad elevated pedestrian deck spans West Street to reach the upper level of the Winter Garden, leading to the waterfront.

4) Memorial Garden

This concept plan created a 4-acre open space between an extended Greenwich Street and West Street. Memorial or cultural uses occupy the southwest corner of the site. Fulton Street is extended from Church Street to Greenwich Street, and further east by a multi-level pedestrian concourse, which connects by bridge to the Winter Garden upper level. The tallest of five office towers overlooks the new open space, and has an antenna or sculptural top, which marks the skyline.

5) Memorial Park
This concept plan created a memorial site within a 6-acre park that is partially situated on a deck over West Street. Two buildings for museum or cultural uses complete the park's enclosure. A new public square is created on a block west of St Paul's chapel. Fulton, Cortlandt, and Liberty Streets are oriented perpendicular to West Street. Fulton Street becomes a major east-west corridor with a pedestrian arcade that flows from Greenwich Street to the World Financial Center. North-south regional traffic uses a West Street bypass that runs under the deck. The plan requires the acquisition of part of the plaza of the Denutsche Bank building and the parking lot at Cedar and West Streets.
Traces of Sustainability in High Rise Construction
Sustainable design is typically not associated with corporate high rises. This fact is puzzling because an enormous share of the annual overall energy consumption in the U.S.A. is directly resulting from the construction, destruction, and reconfiguration of this building type. Business theory courses taught at many of the major United States colleges avoid considering environmental conscience unless it serves the interests of the shareholders. The struggle to get these clients to exchange the mighty square footage numbers for environmental concerns, or even more often is the case in the United States, to get clients to pay for a more expensive design up front that may, or may not pay for itself later, is terribly difficult. Often, as sited by one architect practiced in the approach, once you can get the client to listen for five minutes you have no precedents to show them in order to give them the solid facts that your ideas will actually work. Slowly, however there is a body of work that practices sensitivity to climate and to other environmental concerns when we look at high rise construction. Adding to this, there has been a period of time that has passed with these buildings to show that they do work and are maintainable over time. Success often in this arena can be measured by the inch, but thanks to those that have started the path into the harsh “corporate jungle,” we now have examples we can study to some depth and gain from. Some of these firms, whose work will be analyzed here, are Sir Norman Foster, Lord Richard Rodgers, Nikken Sekkei, and T.R. Hamzah & Yeang. These firms have shown a rigorous approach to environmental design that avoids gimmicks and, instead, have stood as great models for what can actually be done (sorry Future Systems) in a field that has everything to do with sustainable design, yet hasn’t engaged in it fully. My research into these practices has been a struggle to some extent. There are very few books that address high rise design in such a manner. The body of research, then, has been obtained by periodicals, spotty collections in books, and personal work experience.

If careful consideration is taken for each component of a building in this case, corporate high rises, so as to make meaningful gestures that are responsive to needs, the “added on” articles
can be reduced, saving not only materials, but money as well. The common term for this is: “killing two birds with one stone.” The following are parts of the building that should be utilized in such a way as to take care of more then one architectural puzzle piece.

The service core not only has structural ramifications for the building in a skeletal sense, but it also affects the thermal performance of the building and its views, and it determines which parts of the peripheral walls will become openings and which parts will comprise external walls. Core positions can be classified into three types: central core, double core and single-sided core. In temperate climates, cores should preferably be located on the hot east and west sides of the building. A double core has many benefits. With both cores on the hot sides, they provide buffer zones, insulating internal spaces. Studies have shown that minimum air-conditioning loads result from using the double-core configuration in which the window openings run north and south, and the cores are placed on the east and west sides. With care taken, the structures overall massiveness can be reduced and/or configured to solve for more then just “structural” issues.

Structural building mass may be used to store heat. The mass loses heat during the night and keeps internal spaces cool during the day. In temperate climates, structural and building mass can absorb solar heat during the day and release it at night.

A water-spray system on hot facades promotes evaporation and therefore cooling. In temperate climates, solar windows or a solar-collector wall can be located on the outer face of the building to collect the sun's heat.

The overall building orientation has an important bearing on energy conservation. In general, arranging the building with its main and broader openings facing north and south gives the greatest advantages in reducing insulation (and the resulting air-conditioning load). Also to take into account are the views and shadow casts by neighboring buildings. Utilizing a neighbor’s shadow is “free” solar shading, but it should be remembered that the shadows move hour to hour and season to season.
Generally, window openings should be orientated north and south unless important views require other orientations. For aesthetic reasons, curtain walling can be used on non solar-facing facades. On other faces of the building some form of solar shading should be incorporated, while the quality of light entering spaces should also be considered - remembering that occupant well being is a primary factor in all design. In temperate zones, transitional spaces can have adjustable glazing at the other face so that balconies or recesses can act as 'sun spaces', collecting solar heat, like a greenhouse or conservatory.

Deep recesses can provide shade on the building's hot sides. A window can be totally recessed to form a balcony or a small skycourt that can serve a number of functions besides shading, including social spaces and intimate settings. Placing balconies on elevations that face the sun permits glazing to these areas to be full-height clear panels. These can give access as evacuation spaces, as large terraces for planting and landscaping, and as flexible zones for the addition of future facilities.

Large multi-story transitional spaces could be introduced in the central and peripheral parts of the building as air spaces and atriums. These can serve as in-between zones located between the interior and the exterior. They could function like verandah ways or porches. Atriums should not be totally enclosed but should be placed in this in-between space. Their tops can be shielded by a louvered roof to encourage wind-flow through the inner areas of the building. These may also be designed to function as wind scoops to control natural ventilation to the inner parts of the building, once again, solving several problems with one or two steps.

External walls should be regarded as permeable, environmentally interactive membranes with adjustable openings (rather than as a sealed skin). In temperate climates the external wall has to serve very cold winters and hot summers. In this case, the external wall should be filter-like, with variable parts that provide good insulation but are operable in warm periods with moveable parts that control and enable good cross-ventilation for internal comfort, provide solar protection, and regulate wind-driven rain.
The building plan, in addition to responding to the commercial intentions of the building (for example, enabling single, double or multiple tenancies), should reflect the patterns of life and culture of the place, and its climate. In part this involves an understanding of the spatial modalities of the people, the way they work, the way culture arranges privacy and community. This can be reflected, for example, in the plan configuration, the building’s depth, the position and layout of entrances and exits, the means of movement through and between spaces, the orientation and views as interpreted in the plan. The plan should also reflect air movement through the spaces and the provision of sunlight into the building.

Workspaces, even in a high-rise commercial development, have to have some degree of humanity, some degree of interest and some use of scale. For example, large skycourts and terraces might function as communal spaces as well as means of ventilation for the upper parts of the building.

The introduction of the indoor atrium at the ground floor may mean the demise of street life, think of John Portman’s work. Freestanding fortress-like buildings also tend to separate the building from the pavement, further alienating the street. Freestanding buildings become isolated on their plots. Planting and landscaping should be used not only for their ecological and aesthetic benefits, but also to cool buildings. Planting could be introduced as vertical landscaping to faces and inner courts of upper parts of tall buildings; think of Ken Yeang’s many proposals. Plants absorb carbon dioxide and generate oxygen, benefiting the building and its surroundings.

Solar shading is essential for all glazed walls facing the sun generally east and west. A number of configurations of passive devices can be used (fins, spandrels, egg-crates, etc.), depending on facade orientation. Shading blocks insulation in summer and prevents heat penetration of the building. Cross ventilation should be used (even in air-conditioned spaces, to cope with system breakdowns), letting fresh air in and exhausting hot room air. Good air movement promotes heat emission from the human body surface and gives a feeling of comfort, increasing performance and health of the users. Skycourts, balconies, and atriums as open spaces
and transitional spaces at the upper parts of the tall building encourage wind flow into internal spaces. Side vents operating as wind scoops located at the edges of the facade capture wind and make the best use of the high wind speeds found at upper levels. Wind can be channeled into ceiling plenums to ventilate inner spaces.

Good thermal insulation of the building skin reduces heat transfer, both from solar gain and loss of coolness from the inside. A second skin (a rain wall) can be built over the inner wall with an air gap in between.

The following buildings were chosen by the author for their size, program, and innovative approaches in response to environmental design.

The crown of Cesar Pelli’s tower for Goldman Sachs, as seen in the bottom left picture, was originally designed to appear more slender and graceful. The final treatment was changed do the location on the east coast, in the path of many migratory species. An estimated 100 million birds across the United States are killed each year from their contact with tall buildings. The birds most often either just fly right into the glass or die from exhaustion after becoming entranced by the lit building at night. Researchers estimate that any one skyscraper on the East Coast might kill up to 2,000 birds each and every year.

The Winter Garden at the base of the Goldman Sachs building was a challenge to cool without it becoming a large energy user. The first design response was to place it north of the tower, which greatly decreased the direct solar heat gain for a large part of the day. However, the morning sunlight was still of great concern to them and the design had to contain maintain a rigid temperature rating throughout the day. What was designed, that followed in many ways, the New Bangkok International Airport by Murphy/ Jahn, was the incorporation of a radiant cooling system under the floors. This system was then treated like water levels at each floor and glass-faced handrail details were designed to maintain the “bath” levels as well as calculate the cool air’s travel down the escalators. This system, overall, meant that the whole volume didn’t need to be pumped full of cold air, but rather only the people zone.
The London project was designed for the maximum flexibility in inter-office change. This approach maintains an easy adaptive reuse plan, thus decreasing waste in products, time, and money. There has been a lot of discussion as to the building’s “falling apart.” This is not entirely true; the building was designed so that as the systems were outdated- they could be replaced by more efficient/ energy saving systems. Each component was analyzed for its longevity in its current state, and then designed to be replaced at the end of this period, whether it was five years or twenty years. The idea here was groundbreaking, but it also tells of the future “throw-away generation.” No where could I find anything about what would then be done with the outdated systems other then the obligatory “recycle them” comment.

Sir Richard Rodgers’ Design contained many interesting components that lead to a formidable response to the ecological conditions of Japan. He started with fine tuning the total energy systems so as to reduce not only the energy load that the building would require, but also that the less equipment needed, the less the structure would have to support and the more space given over to the clients of the building. The façade is an arrangement of both clear glass and diffused panels so as to allow as much indirect sunlight in as possible without the problems of solar heat gain or long term use of the electric lighting. The fully exposed structure was also of more an environmental response versus an aesthetic one. This structural characteristic would allow for the absorption of heat that would occur in the building during the day and then the release of it at night when the office was empty. The warm air inside the building was also treated by a vertical tower that is attached at one side of the façade. This chimney extracts the heat by use of winds travelling across the top, causing the vacuum effect that would draw out stale air. This Chimney also was designed for another solution that is perhaps more apparent. The building’s exterior surface was lozenge shaped in order to accelerate the speed of the wind that would travel around it. This finally tuned shape not only increased the speed, but also directed the wind between it and the chimney, through a turbine. The resultant turbine was figured to be able to generate 130 kW/h per average day.
Nikken Sekkei’s Office building was designed as another example of a “total package” meaning, it was not another building was additive parts of environmental design, but rather a communicative system that respond as a whole for the achievement of sustainable design. Starting with the exterior, the glass panels were recycled from buildings that were previously in the area, saving not only the material for reuse, but also minimizing the delivery of the components. This operable façade was designed to allow for 100% natural ventilation that enters into the spaces low, and exits high (optimum response). Also, the ceiling returns incorporate vacuuming the heat from the fixtures placed there. The lighting for the entire building are activated by motion sensors so as to limit the electrical use to only times of occupancy. The shelves on the exterior are not only for light shading, but also the plantings offer an amount of green and the sunlight reflected off these plants then enters into the office space. The skylights on the roof allow sunlight down into the depths of the building as well as to shine on 104 panels of circular mirrors that then filter the sunlight into office spaces where natural lighting could not reach.

The Menara Budaya building is one of Hamzah and Yeang’s most succesfull buildings to date. The white bands at the base of the structure reflect the powerful sunlight of Kuala Lumpur, causing that heat gain to draw cooler air from the parking garages to ascend out, up the curtain wall exterior. By rounding the edges of the building, the architects were able to lower the extremes between the area that received harsh sunlight and the area in the cooler shade, this then allowed for an easier zoning of the climate controls of the inside and didn’t create a strong separation between those in the “dark” and those bathing in the sun. The elevator stacks were placed on the northeast face for thermal mass protection and also to decrease the effects of the early morning sunlight penetration into the space. The louvers used on the façade were designed for maximum effectiveness, therefore they differ in sizes, breaking up the monotony that otherwise, may have been created by designing one louver that worked o.k. for all situations.
The Central Plaza building is another building by the firm for the same environment (Kuala Lumpur) but has almost an entirely different method of solving for extreme climates. The office space within is oriented to the north to avoid the tropical sunlight, as also it is the best view in conjunction with the neighboring buildings. The predominant cross bracing elements decreased the need of columns at the center of the office floors and also did double duty as screens from the western sunlight. Also of important note are the plantings that climb the side in a series of stepped outdoor spaces. These plantings create a more humane space and a more human scale that allows for a social space outdoors and a rooftop swimming pool.

Menara Mesiniaga is perhaps the most popular of office buildings designed with sustainable elements. The plantings in this design were the precursor of his later, Central Plaza, design. The plantings that start from a three-story high mound, spiral up the face to the triple height recessed terraces that occur at the top. The east and west facades have aluminum fins and louvers for shading that are externally mounted so as to further separate the heat that would be gained, as well as to increase the exposure to wind so as to cool them as well. The glazing, in detail, allows for a small amount of air to ventilate through the spaces within. The stairwells and toilets are naturally ventilated as also, they are gathered near the center of the floor plates so as not to take up window views. There is a terrace on every floor making the whole feel less commercial and more habitable, and the metal trellis on top the building is there for when solar panels are ideal to be installed.
The BRE building, though not classified as commercial high rise material, still has some very interesting design pieces very worthy of including in this paper. The windows of the building are a low emissive, argon filled, double-glazed, operable system. To help them, external motorized glass louvers are placed on the south façade. The use of glass is a delicate way to both filter the sunlight entering building spaces below the units, as well as reflecting light up into and onto the ceiling of the space above it. Also on the south façade are five ventilating stacks with low velocity propeller fans (quiet) to assist in the stack effect when there is little natural wind to assist. Also in assisting are glass block units that warm the chimney spaces within. The undulating concrete floor slabs allow for large low-resistant voids that double duty as both moving air through and as a plenum for heating and cooling pipes. Lighting for the building uses T5 high frequency fluorescent lighting that is both dimmable as well as controlled by photosensors. The building incorporated 96% of the previous on-site building’s structure. Also from the previous conditions, bricks and aggregate were reused in the new construction.

Sir Norman Fosters Commerzbank is immediately recognizable by its division in floors by skygardens. These conservatories not only contain social spaces in a building typology where leasable space is prime, but they also help ventilate the building, acting like reverse funnels for the whole. The plantings in these spaces are cultural also. Depending on which side of the building, the gardens have a theme of either North American, Asian, or Mediterranean. The triangular shapes, at each corner, contain the structural pillars that are integrated with the communications and services modules. The allocation of the corners for these functions then allows for the rest of the space to be open and address maximum sunlight and views. The external also features one of Foster’s key points: the use of aluminum. Aluminum is not only easier to recycle, but it also is lighter, thereby reducing the loads on the structure.
The Swiss Re insurance company headquarters in London is the latest in skyscraper design. The slimming of the building profile at its base reduces the reflections and therefore, improves transparencies to create a clean view that is screened from the glare of the sun. Also this design improves air movement around the building, ventilating the street level and decreasing the usual wind tunnel feeling. The tapering apex of the tower minimizes the extent of reflected sky and the programmatic public at the top is a wonderful gesture of allowing the people of the city to occupy a space normally reserved for the elite. The overall sculpting minimized the wind loads on the structure and cladding, therefore allowing a lighter skin/skeleton to exist. The differentiated pressures were studied and an effective natural ventilation program was facilitated. Much like the Commerzbank, the design of the Swiss Re building’s lightwells maximize daylight penetration to the offices while limiting solar radiation to those offices.

Typical of Emilio’s work, the ENI Headquarters design takes place in an existing office building. The scheme evolves around the notion of greening the faces. This greening occurs not only in the curtain walls where planters are organized to filter light and create oxygen, but also in the covering of the parking structure below earth, and adding a rooftop garden. To block the extremes of sunlight, a solar panel tower is designed to be erected on the south end of the building. Also, not apparent in the illustrations, is the notion of removing the existing hard surfaces around the lake and reinstalling naturally found brush and trees there.

Fox & Fowle’s building is perhaps the best example of a skyscraper trying to be better. The shadow boxes along the curtain walls of the exposed sides contain p.v. panels. The heating and cooling plant runs on natural gas so no CFC’s or HCFC’s are incorporated. The outside air intakes are at 80 & 700 feet, reducing the street exhaust that may filter in. The air handling fans on each floor are only run when there is a demand for them, as are the lights. The glass is a low e, coated with a super thin metallic layer that not only keeps ultraviolet rays and solar heat out but also decreases heat loss in the winter. A modern concrete core design was used in order to minimize the use of steel, and along with this, the footings from a previous building on the site
were reused. Fiber optic and LED lights were used were ever possible. The core contains a series of recycling chutes that serve the entire building. Two on-site natural gas fuel cells are incorporated near the base that generates three million kWh per year that in return, produce only water and carbon dioxide as byproducts.

Ken Yeang proposes the following set of criterions that may prove otherwise the notion that this building type is a misfit for an ecological future:

a. The skyscraper is an inescapable fact in the rapidly growing cities of today. About 45% of the world’s population reside in the cities as of today, and this trend has shown to be increasing. The skyscraper becomes the only built-form having a potential to address the problems of land shortage, and increase in population.

b. The skyscraper has obvious economic advantages in a tight land use situation, where the amount of usable space/ available land area is maximized.

c. The skyscraper is most often synonymous with high-density development. This type of a development has advantages of reducing transportation costs for both materials and people, and the resulting decrease in vehicular pollution.

d. On the overall life cycle of the structure, the skyscraper has the maximum potential for recycling materials, simply due to its sheer size. Thus on a life cycle basis it may prove to be more economical than a low-rise structure, which due to its small size may not be economically viable for recycling.

e. The skyscraper has a smaller footprint than a low-rise development, thus there is a potential for leaving more land ‘green’, and reducing the environmental impacts of a scattered development.

f. By using as much natural energy as possible and tighter integration of the systems it is possible to greatly reduce the energy consumption of skyscrapers.
By introducing vertical landscaping on buildings and by having continuous green belts within the city, the environmental impacts can be minimized, and in some cases even make a positive contribution to the environment.

Mr. Yeang’s ideas might raise questions concerning their validity, but it is worth noting that if this typological form is going to “stick around for awhile” then architecture, as a profession, has an obligation to investigate the ways of lessening the impacts that they make. Otherwise, the only alternative is to allow developers to consider immediate cash profits as the primary guideline in design.
A THEORETICAL RE-CON-FIGURATION
Upon proof reading this chapter, I noticed that I had used present tense verbs in many of the sentences describing the World Trade Center. In others, I had “correctly” used the “Queen’s English.” It was illuminating to see my own unconscious struggle throughout the writing of this paper in trying to achieve both truthfulness and correctness, here, to be seemingly at odds. The presence of the towers, as I have written of in the following, still indeed, exists within me.
New York City, the mecca of business in the United States, was once a far, far less glitzy place. During the late nineteen sixties, it became a place known mostly for its crime, pollution, and rotten infrastructure. It was during this localized depression that we can see the rise of faith in exterior principles from the city’s governing body that had become disillusioned with the prophets of humanity. Adda Louis Huxtable and other people of similar creed tried to improve the conditions of dwelling in New York by revitalizing the historical character that at once was the fabric of New York along with the people that lived there. This effort to re-look, and rethink the role of New York City was a valiant effort filled with expressive faces shouting stirring words in the streets and statehouses. But this force was weak compared to the tides of Modernity and its cousin, Capitalism. The governing bodies of the city tried desperately to improve conditions by investing in public systems and housing communities but found little progress or impact being made after massive debts began piling up. These Executive bodies of power, found across the board to be white, wealthy, elderly men looked for answers that were outside the “common” people who called New York City, “Home.” These men put their faith in Modernity and placed their hope in prosperity. Two big, main players came into focus with their answer. Chase Manhattan Bank chairman, David Rockefeller, the founder of it’s mighty development association, and New York governor,
Nelson Rockefeller (his brother who was also of the famed Rockefeller family.) With enormous financial and political power between just the two of them, the brothers narrowed in on a site for their master scheme, a scheme that they insisted would be beneficial to the well being of entire city.

The site that they chose was on the west side of the nearby Financial District, a group of blocks that were bounded by Vesey, Liberty, Church, and West Street. In propaganda pamphlets distributed amongst other wealthy, white, old statesmen, the site was portrayed as a dilapidated area of crime where shady dealings were done by nasty people who most certainly practiced graffiti and robbery in order to support their threatening lifestyles. In reality, the area was known as “Radio Row” where electronic appliance retailers lined the streets and where everyone from any walk of life, class or color went shopping for appliances. This area was the first to sell televisions right off the shelves. The blinking, bare light bulbs on the storefronts created a vibrant energy in a district that rivaled Times Square’s own appeal (and Radio Row did not even have the rows of flesh peddling strip clubs.) This activation drew people not only to the area to do business, but also created an event space that these same multicultural people would return to again and again, drawing life into an area of town that previously went dark after the 9-5 crowd of businessmen went home. Evening businesses such as bars and diners started catering to the enlarging public response to the neighborhood, creating localized entertainment and culture.

The low-rise buildings of Radio Row were bulldozed and the site was cleared (or erased) by mighty United States Modernity in order to “Maximize” the efficiency of the location. The force at work was so powerful, in fact, that the city grid itself was cancelled from the site (five downtown streets suddenly ended at the site) and all the buildings within the cross hairs
were condemned to die with only a three week trial held in which the judge and jury were stacked with rich, wealthy white men. 164 buildings in all vanished from existence and with them, all the vibrancy, laughter, humming, and culture that created the place—all went black like Radio Row suddenly was turned off with a fatal “click.”

The site, the ground upon which the buildings bore upon, was also removed. 1.2 million cubic yards of earth were scooped up and relocated to create 23.5 acres of land along the Hudson River, in what is now part of Battery Park City. Those involved profited not only from the destruction of one site, but also from the reconfiguration of another site instilled with the potential for profitability margins now that nature was mangled and carved into plots of “usable” space.

The cleared site along the West Side of the financial district was given to the architect, Minoru Yamasaki to reconfigure. Yamasaki’s body of work at the time showed little capriciousness or any other costly gesture that might keep the return profits low for those with their hands in the pot. Also, his gentle manner made him a wonderful puppet whose strings would be easily pulled with the carrot in front of him during such a slag time of construction in his home state of Michigan.

Yamasaki’s office worked through countless designs with the client and each had little emphasis on any sort of “mighty skyscraper” design. Mr. Yamasaki himself was afraid of heights and, instead, focused his schemes primarily on the lower buildings and their interaction with the public spaces and plazas along the first three floors. The forces in New York, however, were laying plans of their own for something different. The Port Authority of New York and New Jersey decided, after plugging numbers into equations, that it was possible that two very tall structures could be a viable solution for maximizing the site’s
potential money making. This potential that they addressed, had no real interior place for public venues or culture-building establishments. Instead, they were busy looking at gross leasable space for what they were now calling, “The World Trade Center.” The title alone showed a deep positioning of these powers of influence running through the precept/concept. “World Trade Center” – the title alone calls into presence the notion of the entire world and all its commerce, uniting under the topic of Trade and the centralization of its workings and organizing, all to take place, right there in Lower Manhattan, U.S.A.

The site’s distance from Lower Manhattan can be seen, symbolized, in its very own zip codes: Tower One would have the Zip Code 10047 and Tower Two: 10048. This separation carries through to the physical treatment of the before mentioned grid. Instead of the grid weaving through and connecting the individual buildings to the text of the entire New York City area, the grid is cut off at each of the sides. The grid’s disruption symbolizes that the whole (16 acres) is different than its surroundings. The grid can be seen now to be plugged into the superblock entity rather than arranging those elements within under its jurisdiction and rules of sequential addresses and linear progression. The
independence of the block, in design, was further reinforced by the smaller, surrounding
buildings of the newly title project. These shorter buildings, typically ten stories, were placed
along the boundaries of the property as if to “circle the wagons.” At once, this created a plaza
that was experientially closed off or held in its presence, whichever way you looked at it. The
expression of Modernity as previously heralded by Le Corbusier’s project: “City for Three
Million People” was now going to be made manifest.

The labor force, 3,500 people for the site and secondary buildings and an additional
10,000 people for the two towers were almost entirely from places outside New York City, as
were the engineers: Skilling, Helle,
Christiansen, & Robertson, and
Yamasaki’s own Michigan-based firm.
These workforces, divided by trade,
delegated by scheduling, and unified by
construction documents, created the World
Trade Center for a people and culture that
they, most likely, would not be invited to
partake in fully. A globalized, white-collar
business world was rising; its rooftops
would soon and greatly exceed the spires
of all the churches, temples, and
synagogues previously constructed for
previous deities. After assembling 200,000
tons of steel, 425,000 cubic yards of concrete, 43,600 windows, 12,000 miles of electric cable
and over 198 miles of heating ducts, all stretching from the very depths of the final bedrock
(70 feet below the surface) and ascending up into the heavens 1,368 feet into the air. Somehow
these statistics of its parts do not equal the final whole- as if one plus one plus one does not equal three, but rather that it equaled much more. The “total” doesn’t get us nearly as close to the truth as does the “product.” A discussion in tectonics could not fully illuminate the expression, existence, or essence of the entity.

The World Trade Center Towers, finished in January of 1972 and dedicated the following April of 1973, was a building project that has fascinated people of all ages and backgrounds, crossing vast cultural differences and geographical categories to strike a chord within the many such differentiated peoples. Their 110 stories of glass, steel, and concrete as well as being the titleholders of the world’s second and third tallest skyscrapers made them a very memorable experience amongst other buildings and the urban fabrics that they sent heavenward, or vertical. Its distinct character left a lasting impression upon a person who visited its presence and was open to its essence. Of the many, many tall and wondrous buildings in Manhattan, surely these could never be considered “background buildings.” The idea of building monuments wasn’t a new idea in the late ‘60’s- especially to the people and architects of the United States. The complexity of design, coupled with the issues of building skyscrapers, such as those twin towers pictured, really, in a sense, highlight many of the issues of historic architectural theory. The World Trade Center Towers were not designed in accordance
with Phenomenological philosophy or Structuralism or Even Postmodernism, yet their creation is very important in the discussion of linking both location and man with space, not merely because of their height, but more importantly because a great many people “built” there.

To really “see” the W.T.C., we must oppose several current ways of thought. The first to oppose is the Constructivists’ idea that a thing is a combination of form and matter. The practitioners of this theory felt that you could get to the core of a thing by objectively analyzing the spatial scheme and following that with the observations on the stuff, or matter, that fills it. Another, more predominant belief, is that of the Modernists. Those that ascribe to being Modernists: Kant, Descartes and others feel that they could get to the core of a being by studying the presence of the thing objectively. They felt that perceptible characteristics could be analyzed of the “unknown x” and then abstract it’s properties until they got down to the atomic level.

Phenomenology attacked these notions in many ways. They felt that in order to really try and grasp a thing, you must first think outside of presence and observe what is called the “Fourfold.” This fourfold is an extremely elaborate network that surrounds things. By saving the earth, receiving the sky, initiating mortals, and awaiting the divinities, we engage in the fourfold, as did the towers. The World Trade Center was linked with the fourfold. The focal practices that it shelters, the earth from which it climbs and then sores into the heavens, where humans feel closer to the heavens and the glorious strength that brought them to this achievement, the idea of mortality in a collective sense as well as in an individual’s reflection all have connections with the fourfold.

Minoru Yamasaki was very cautious with designing such a large complex, for it would have a great presence on the skyline of Manhattan, that is why the materials for the façade were chosen as they were. Stainless steel and glass have an indescribable property of appearing “immaterial.”
The sky's many colors are held and reflected from the shine of the materials. The materials and their expression were studied in-house to achieve the proper feeling of the whole disintegrating as it rose skyward- the expression of the stacked floors were held secondary to the expression of verticality. Karsten Harries would find this to coincide with the progress of modern architecture. If you were to go to the observation deck at the top of either tower, you could have gazed back down at the earth and contemplated your existence among the other “ants” below. From high on top of those towers, one could say they felt closer to the gods or divinities, because they are lifted from the mumble-jumble of the earth and it’s practices below. Nestled between the two towers, close to the earth, is a plaza for the public’s use. To try and pin down it’s presence, the architects drew many drawings and produced hundreds of construction documents. Somehow all these drawings, with their measurements, notes and numbers don’t seem to even begin to describe the building that became a symbol. One could pour over the drawings and yet, somehow the pictures always capture the essence better. Heidegger would caution, however, that the building doesn’t unify nor collect the fourfold, but rather “gathers” them together. That statement tells us that the building is a “thing” which distinguishes it from other beings. The site in the Financial District does not make room for the complex, but instead, the complex opens up the things around it. It is a location and as a location, the towers gather the surroundings. This does not mean that these surroundings belong to the towers, but that they are connected. The towers are things that make room, called a site, and therefore space has been made by the thing. Space did not exist before the building was there, but the other way around. The towers join things together. This “joining” occurs in many ways with many other things, and isn’t limited only to the idea of the
sidewalk or road connection. The locale of the building spreads out, flexibly, and connects to other places both near and far. The building can, in fact, open up things both near and remote through the gathering it possesses. We can’t apply a ruler to these distances without first there being room made for the distances. The boundary is not to be seen as a limit or end, but rather a horizon of presence, which the essence escapes. The W.T.C. Towers were amongst the tallest skyscrapers in the world. It can be assumed that they were visible from a great distance. The many people that went to work or dwelled in the city may, in fact, have not even thought about it’s having been there or the tourist walking along the bay. The firm and its clients were building in order to dwell. The clients needs were for a preserving, a cultivating, and a protection of its actions of dwelling. The architect, in turn, was building from this and created a thing that gathers the fourfold, creates a site, opens up space and becomes a locale. Mankind’s being is essentially characterized by the act of dwelling, according to Phenomenologists, therefore the products of our building, the fundamental activity of man, could be seen as making our basic fundamental character present, frozen in time for others to ponder. Could the Towers be seen as standing against individual and localized architectural features of the New York area, or could it be seen as representing the very essence of New York culture, characterized often by progress, universality, and interchangeability. If it was conceived by the peoples of New York and contains characteristics, traditions, or materials as those surrounding it, then would it take part in Critical Regionalism?

“Architecture is an art of space; architecture is embedded in culture. As culture changes, architecture has to change.”

- Marcus Novak
Could the Trade Towers be seen as responding to a changing culture? To see it as doing such it must first be bracketed in business culture- the art of business-the business of business. Did the towers forward the notion of New World Order and the character of globalization? The massing of the towers was somewhat unique to others of its time. The simple shaft doesn’t rest upon the site, instead it pierces the ground formally and figural and comes to rest below street level, denying at once, the hierarchy of the horizon line. This move may be seen upon entering one of the two towers and finding the lobby to begin one floor below. Externally the masses are indifferent to the typography. The lobbies of both towers told of a secret below, the retail and food courts that existed below the plaza. The only formal gesture given to terra firma is the coupling of the external verticals into forming a gesture that alludes to gothic motifs. This simple gesture recalls Cass Gilbert’s Woolworth Building only a few blocks away- a gathering of people to celebrate business instead of God. Historically, the church was the tallest building in a European village, it’s hierarchy made manifest by its height. Now the same notion seems true for trade. The gods of capitalism stand triumphant. Culture, it would suggest, is moving towards a New World Trade, suggested in both design and construction. The towers are the extreme in space commodification, best addressed by Rem Koolhaus who states: “Typical Floor Plan... is the death of architecture.” The towers can be criticized for addressing too narrow an issue to becoming almost indistinguishable in execution, from other utilitarian buildings. Each floor held approximately one acre of undescript space, marked out by a rational square. The height of the towers were driven less from the office space needs and demands of Lower Manhattan and more from the egos of creating the tallest buildings in the world. The simple façade has, in effect, given all marks or signs of beauty over to the vertical elements that are at once column/ structural and skin/covering. The distance between these elements is measured for human comfort based on the body’s own proportions. It reinserted the body as a basic unit of scale and measurement in the columns that raised the floor, repeated the floor, and sheltered the floor. Humans taking part in the textures of time,
fabric of the city, and the matrix of existence. The rise in textual consciousness in the form of
the language of people can be seen as reflexive in the form of the building of the World Trade
Center, and is impacted from that moment on whenever he or she measures another building
against the memory of the previous. The intrinsic meaning that Structuralists assume that the
towers contain in pre-existence can be further viewed from Phenomenology as meanings that
are constantly fluctuating back and forth. The city preserved this dialogue and, in return, the
W.T.C. did the same for the city. The

Neorationalists tried to find classifications
of habits, which are no doubt useful in
conversation, but are too restrained to
allow for this cross-circulation of
interdependence in meaning. Legibility can
be as much a trap as “pure” or “neutral” or
“distinct” because much gets lost in the
process. These classifications or
typological assignments are good as
guides- like nodes on a highway map or
points on a graph, but to see them there as
finite, deterministic elements with
bracketed causal relations is slighting all
the colors much like describing a soft
rainbow as merely an “arc.” Type being an
irreducible element is similar to the
Modern Science abstraction of elements
that when combined, constitute, for
example, a molecular composition instead of a shiny red apple. To reach the autonomous transcendence, the Neorationalists destroyed the very grounding of an existence of which Derrida speaks of when he addresses the Narrative Matrices. Rossi’s rejection of form following function can be reread once the idea of function is removed from a mechanistic underpinning, such as if the function of a space was to create “delight.” The concrete paved plaza of the Trade Center was an inhuman form with its hard, rough geometric surfaces and little articulation of places amongst locations. This harshness, otherwise to be shunned if located anywhere else in the world, did gather peoples into it, therefore, the ability to receive the masses could then be seen to have relied on elements exterior to itself, such as its location to other buildings, to the city, and more importantly to the two towers. These connections could then be seen as the collectors of experience and thus, created a collective memory and formation of a meaning. Currently the plaza is displaced from physical artifact. The remnants were jackhammered and hauled away to Fresh Kills Landfill when the destroyed form was found to be undesirable for occupation. The collective memory still exists in as many forms as those that still hold it in their memory, and as Bachelard said: “…imagination augments the values of reality...”
Buckminster Fuller once wrote that architecture is still tied to the ground by means of its plumbing. The first question to ask is: “Where is the ground in the Trade Center Scheme?” The site was carved down seventy feet and services were then placed within what has been called by many the “bathtub.” Was the humanistic terra firma at street level or was it down at the bedrock that supported the weight of the structures? In Semper’s description of “Wet Architecture” and “Dry Architecture,” would the line separating the two be that horizontal mark? In the case of the Towers, would the small, utilitarian, six-inch expansion joint between the buildings and the concrete plaza be the physical embodiment of this line or would it be the parking garage slab five floors down? If what Fuller says applies here, then would the services be the rooting of the structure? Perhaps we could look at the telephone lines, plumbing pipes, water lines, electrical cables and internet chords as a compositional make-up of the roots for the trunk and for the branches that extend to the canopy. If these roots symbolize the arteries, like a page out of Gray’s Anatomy Book, then it could be said that the building, physically, does not end with the front edges of the façade, but instead, it could be seen that the building doesn’t end until its organs plug into a supplier such as a power plant or internet hub. The subway connections existing three floors below the plaza, can also be seen as extensions of the site and its buildings- branching out to the rest of New York City and across to New Jersey. Taking this just one step further, the towers had
reception and broadcasting equipment on the roofs. This network could be seen as the “canopy” of the building and therefore, the upper extensions of the towers. The skyline holds the buildings in place, but this canopy, though typically invisible to the naked human eye, embraces and reaches out across the sky. The radio waves have a physical composition that can be seen by certain analytical machines that could verify (or validify) their existence. These waves are supported by the towers and, in a sense, belong to the towers as are the subways, plumbing, and all the other networks that compose a matrix or text that the towers support and are supported by. Without this lattice, the towers would have failed, and as we have seen when the towers collapsed, many of these “roots” and “branches” suffered or perished as well. Fuller felt that the plumbing pipes plugged into the building and settled its presence. Instead, if he took a biological approach, he would have seen the buildings as breathing, eating, speaking, and expelling. What of growing? The buildings did, in fact, grow- as they grew in me and anyone else open to their presence. My memory holds their existence and is carried by me for the rest of my life, where I go. The engrams, like constellations of the mind, hold their presence physically. Now that the material buildings have been destroyed, their presence is still supported. It isn’t to say that the towers “owned” the plumbing lines and subway tunnels, but to say that every individual person “owns” them- showing the power of knowledge. What happens, in say two hundred years, when all those that remember the towers are deceased? Is the World Trade Center then gone? The answer is, “no.” This answer lies in the view that, humanly considered, there is no “clean slate.” For one thing, parts of the
West Side, Battery Park, and Fresh Kills, are permanently affected by the W.T.C. site.

Walking along the pier at Battery Park with your loved one on a warm autumn evening is created, in part, by the egos of the Rockefeller Clan. We cannot destroy the traces of the past; they haunt us forever, just as the holocaust haunts the Jewish community. Marshall McLuhan wrote how the media was an extension of man.

The books and newspapers on the subject will extend the existence of the towers so that our great-great grandchildren will too, be able to know of their existence, with the virtual informing the visceral. The Sapir-Whorf hypothesis on how language may determine worldview is all the more important here when coupled with Foucault who wrote that self expression makes language simply a medium or operator of the visible.

The peoples that visited the plaza-towers-city can be seen as responding to the signs that addressed “here” and “there” for the significance to their touring. The riddles, however, that the buildings held will never entirely be solved. The last of the mighty Rockefellers that created the momentum for which arose from the earth to become a symbol and monument is not a singular expression. Once the earth movement began by the contractors, the interpretations were becoming formulated amongst the people in its presence-physical presence as well as television and newspaper representations. The buildings meant one thing to the office manager on the eighty-fourth floor of Tower Two, they were
something entirely different to the janitor on the thirteenth floor of Tower One, and
something else to the tourist from Rapid City, South Dakota that came to the plaza by means
of orientation with the towers connections/differentiation in the skyline of Manhattan. My
own sequence through the city my first time there can be marked by the movement I made to
the Empire State Building. From atop the viewing deck, I observed the progression needed
down below to get myself to the Chrysler Building and from there, to the World Trade
Center. The streetscape of Manhattan, with its
countless layers of meanings plastered over
previous meanings was far too confusing to
navigate from within. Once I moved and lived
in Manhattan, passage from place to place was
achievable from reading the signs that
previously seemed so extraordinarily foreign to me. The Trade Towers, destroyed three days
previous to my arrival, could be seen in their absence, a crater left both on the earth as well as
in the skyline. The link of earth and heaven that
the towers created, were now replaced with
emergency floodlights and dust.
Considering the World Trade Center

Several national news agencies in recent times conducted polls to gather a sense of the public’s opinion on what should be done about the sixteen acre site that formerly held the World Trade Center complex. A significant percentage of those people telephoned (probably interrupted during dinner) expressed a desire for the site to be rebuilt in the very same form that the original architect had previously designed. This notion, American in its proud rigidity, if incorporated would be criminal.

“Criminal?” you say, “who has committed an offense? And against whom?” The crime here is in the killing of architecture, architecture as the built embodiment of Will that signifies the hopes, dreams, and spirit of a generation’s emotional reaction to the space/time event occurring there on September the eleventh. “Death of Architecture?” yes, by stating that the replication would be a correct response we will then have stated that we have come to the final statement of what a skyscraper should be. The end then, it would appear, of the act of
architecture to give rise to the spirit. The act of replication would suggest that everything was put back in place and the event was shelved away, America will reply that it was not affected and the whole was “fixed” much like getting a dent pulled out of your 1969 Chevrolet Nova after backing into a mailbox.

For the first time in many years, the nation was watching the architects. The competition for the bid to build the new World Trade Center was followed by many people around the world and was given front-page space by many newspapers throughout. The values being injected into each proposal were mostly being offered by each architectural unit, with the added issues of space for retail and business being addressed in terms of square footage by the Port Authority in conjunction with the current lease holder. Issues of safety, of course, were of great focused importance, but the resultant conclusions to this were handled individually per competitor. Otherwise, each team was basically free to dream and compose a song for the victims and future occupants.

Five of the seven proposals called for there to stand the world’s tallest skyscraper, bringing the title back to the United States. There was heavy opposition to this push. Many argued that the construction would again become an object for terrorism. The original Twin Towers stood as a symbol of economic well being in the States but as a gesture towards New World Order in other parts of the world. Bringing the title
back to the U.S. denotes a statement kind of like: “height equals Might.” The terrorists attacked a symbol; a symbol embedded in the making and standing of the twins. Rebuilding could possibly reinstate the old symbolic notion or possibly through architectural design, become new and different symbols.

Adolf Loos once stated that tombs and monuments are the place for artists. Why would such a celebrated architect say that his profession wasn’t the right source for the construction of such important pieces? Perhaps what he meant was that architects view science through the eye of an artist. Is what gets built on the site of the World Trade Center a tomb or a monument? It does lie to rest a body; the body here being the notion of mass-produced utilitarian floor plates as well as the body being the masses of people, who, for a moment became the actual life of the W.T.C. The Proposals were also a monument to humanity: the dreams, aspirations, desires, Wills, hopes, suffering and ecstasy of life- life that refuses the conclusions of behavioral science, life that places all trust in faith and not facts, life that believes that at the edge of the galaxy there are Martians mowing their lawns and not a “Great White Wall” as science has theorized, and life that is convinced that love can be ignited by roses or a song on an old scratchy record. No matter what the final form takes, is it not inevitable that the piece will, in essence, be a memorial of sorts? If nothing is built and instead a green space is planned, would this not be projected upon by people as a memorial? From the opposite
response, if the site was calculated and carved to provide maximum square footage for office spaces, would not this be seen as a sort of memorial of a different sort? We should restate here that all the physical remnants of the place (building, people that were killed, etc.) was shipped off to Fresh Kills Landfill so that the actual “site” was then left in place by the concrete retaining walls that travel down seven floors below the street level.

The differences shown amongst the competitors addresses the issue that there isn’t a right answer to the question of appropriate response. No matter how many charts, graphs, tables or other method of analytic research was done, the possibilities were endless to the approach of formalization. Could a scientific approach lead to the discovery of a “true” response? If science gathers and collects data from observations in order to make predictions, can this lead an architect to do the same?

Many, including Nietzsche, would state that truth can only originate from within since facts, and consequently, truth is bound by the mind, not the reverse. We create our truth. Create? Is science creative? The different approaches to the design of the new W.T.C. done by some of the greatest figures in architecture prove that the artist
creates his own truth, that “correctness” is lifted through the push forward. Considering graphs, charts, and tables are not to be seen as leading someone astray, but rather, the approach should be to look at these artifacts in an artistic way, knowing that they give only generalized clues and, in the end, hold only vague notions of the phenomena. The final form should be seen as an enhancement to life, life that knows it will die soon, but will create as many memories as possible because life is worth living. Each firm addressed the measure of square footage, but none were bound by these numbers, instead they created with and around these numbers, letting the final forms decide for themselves what they wanted to be, separating them from obligations. The idea of rebuilding the original two towers is seen again as committing a crime in denying the redemption of life and it would be a crime in the repression of dreams.

The bold statement of replicating the original buildings tells of a desire to deny anything occurred that would cause us to respond any differently to the issue of what to build. But it seems to be more then just a desire to remain. Dionysian Art’s characteristic of standing out seems all the more relevant when considering the W.T.C., once it was an issue of height, but now it seems so much more about an issue of response. “America Responds” as well-publicized in the news media directly following the tragedy involved two key issues: the “Clean Up” which was a vulgar title considering the fact that the “rubble” not only was building
pieces, but also contained the dead. The other response was the vengeful war that the United States military, in all it’s technological sophistication, was waging against a small group of down home radicals that were dressed in robes and sandals. The project of rebuilding was reactive in the early stages, but quickly became a pure activity once in the hands of the architects that would take on the challenge to design something with so much emotional attachment to so many people. The final design should not be seen as a representation, but rather as an original, as authentic in it’s expression to redeem the suffering that was incurred that morning. The final design would, in fact, address the form of individualization of not only the nation, but to all those who had some level of investment in the topic. By building the new tower or towers, a mile marker will be constructed in the memories of those in connection with them. Many years from this point, people will recall the incident with a particular ordering fashion that will state what happened before versus what happened after: “I did this before that day and following that point in my history I was doing this.” This very placement of significance positions a linkage between the person involved and the building itself. This individualization that is manifest in the form of the building speaks of spatial, temporal, causal issues in direct relation to being. I was there, then/ I am here, now/ I will be there, soon. Following this structure, it can be furthered to say that the
building helps place us loosely within the phenomena, at once addressing our past/present/future. We can therefore situate the buildings amongst ourselves. The building becomes linked with the phenomena and we closely situate ourselves to that very link. Enhancement occurs with this linkage of the past and present being, carried into the future. Jean Paul Sartre posited the thought that we understand ourselves better as we experience the world around us. We travel about, viewing and interpreting things that we find ourselves to be similar or dissimilar to and in this negotiation we further ourselves in understanding ourselves, leading to a richer life. The W.T.C. is one such object.

Sensations, when considering the built form, are a dynamic relation between ourselves and the object, dynamic in it’s striving to move towards an understanding and a relation because it is existing only because we will it to be. The phenomena has no spatial/temporal order to it, our minds project that order in order to loosely glue together a reality in which we can exist in. This generation of people has a mile marker when we ask: “Where were you, what were you doing, and who were you on September the eleventh?” as did previous generations when they pointed to the attack on Pearl Harbor, or when J.F.K. was shot in Dallas, or even when Elvis died on the toilet. Interpretations across many fields are at once summoned up through the building.

This link between who we are and the building of the new World Trade Center only further shows the tragedy that would occur if we were to simply replicate the previous buildings.
We often arrange our memories in accordance with particular events. These “larger” events become mile markers that give structure to “smaller” events that occur between them. Here, anchor stores create the bookends, or markers, that arrange the boutiques in between.
Sunlight/shadow study of immediate site spoke of the heights of the surroundings more then anything else. After all, it isn’t until you leave the city at night, that you remember there are stars in the sky.
ASCENSION:
SLIP-FORMED
CONCRETE ELEVATOR
CORES

BUTTERFLY NET:
BRACED FRAMED
MEGA COLUMNS

TREE HOUSE:
STEEL BELT TRUSSES W/
OUTRIGGER TRUSSES
& REFUGE FLOORS
The gothic arches in the entry to the World Trade Center spoke not only of the ascent, but also of the Gothic churches that once contained beautiful, multicolored glass skins that did more than just provide a “punched opening,” they celebrated the channel and dressed the sunlight in wonderous colors as it entered into the space.
Conclusions
The early Native American viewed the great, wide world around him or her with open fascination. The divinities existed throughout the wondrous world, within every rock, every tree and every frog. Many of the questions to understand the why and how’s of this world were answered through an elaborate series of stories. These tales, passed on primarily through chats and ceremonies around a campfire, were created and slowly modified as they were passed on, explaining such things as what lightning was and where the fish came from. It wasn’t until these stories were contained in the art of sculpture, painting, place building, and song that these stories became record- art encapsulated, it did not stockpile or inventory.

As time progressed for mankind, and technology (through science) advanced in complexity, these stories and belief systems withered into what could be called “Naivete.” The effects of the Age of Enlightenment’s piercing eye instigated a mass-murder/ warehouse clearance of all these sacred beliefs and the corpses from this slaughter were reduced to “Primitive” and “Exotic” relics and religious fetishes that were robbed from their origins and were then sold to the wealthy, with the embedded stories and cultural significance’s used as motivators for inflated sticker prices and conversation pieces to impress the dinner guests. The gods and their existence (through faith) in art were commodified, proliferated, and sacrificed - first in the laboratory, and then on the alter of Commerce.

Has the Age of Reason gone too far- with Plato’s separation of knowledge from belief underlining a strong distrust in intuition and art- followed by the great modernist-Descartes’ separation of mind and body and then on to the rationalist- Gottfried Leibnitz who attempted to reduce the material world to calculations and all knowledge to a deductive system?

Have we relinquished all truth and value to technology, motivated by science? Does objectivity, void of subjectivity really get to the essence of all matter? This forfeiture of individuality (in a market driven world) breeds homogeneity, androgyny, monotony, and the symptom of this sickness-disparity. If we cannot properly describe/ categorize/ graph/ chart or “cleanse, fold and manipulate” a thing, are we then suppose to believe that we have failed to arrive at the true essence of that thing? Our Architecture program here would lead us to believe so.
“Fact” has championed over “Faith” in modern times, because with fact we have something that is reinforced by another human or group or mainstream or establishment- allowing us both readings when stating “security in numbers.”

Whereas with faith- not containing solid deterministic characteristics- is held only to be true and of value by the individual who holds it, and is seen by outsiders as being anything ranging from “crazy” to “avant guard” depending upon the success of instilling this faith in others outside the originator. From here can we further posit the notion that “Glory of the Will” might be found to exist when faith crosses over into fact?

Once upon a time explorers set sail across oceans in faith, and hope to find new lands and riches. Once these dreamers (Vikings, conquistadors, etc.) found the manifestation of their dream, they planted a flag upon it and declared its ownership. This could be seen as an early form of the modern day patents and copyrights that claim a once “dream” as a now “fact” and the glory of the Will is momentarily mistaken as satisfied, because after all, Frank Gehry still practices after the Guggenheim, Helmet Jahn still designs after the Sony Center, and the Rolling Stones still write music after “Gimme Shelter.”

My name is James G. Jenkins. My first and middle were named after my father and my last name was passed on by my ancestors to be carried by me into my future until I die- this symbol of my existence speaks not only of myself, but also of my family’s lineage and the future yet to dawn.

My initiation into the system occurred while as a small child, a social security number was applied to my being by the united states government- much like when a polar bear wakes from a drugging to find he has an annoying tag on his ear that allows the more annoying helicopter to track his whereabouts.

My grandfather was a lumberjack, who as a boy, saw Buffalo Bill in a festival.

Does this knowledge effect me since my grandfather past away twelve years ago? Yes it does. Can I describe this past’s effect on me? No I cannot. I can only loosely speculate it’s impact like I would guess the outcome of if I had died in the South Dakota blizzard of 1997, or if I had asked the head of the
cheerleading squad to go to prom with me, or if my first car was a Ford LTD instead of a Chevrolet Nova. The importance of these occurrences do relate to my present and carry with me into my future in an indescribable way, though- not being able to accurately detail this impact does little to deny it’s very weight or great importance to who I am.

Our sense of self should not be handed over and determined by science. Our feelings of Love, Despair, Triumph, Agony and all that “stuff” can not be explained away by theories of Seratonin and all the graphs and charts plotted out by Behavioral Scientists- disguised as “lab coat messiahs.”

Our destiny is ours and ours alone to chose. The trees that surround us, absorb our existence into them, without prejudice- stabilized not by calculated interpretations held within magnetized strips, but by an open embrace that locks our presence into it’s own personal existence. The winter rings loosely denote a year’s time and the fuzzy present presence illustrated by the fuzzy bark, simultaneously - reaching out and pulling in the future.

Our placement within the phenomena is furthered by the stars in the sky that hold the stories of the giants and gods that once roamed the earth. Reading first the Big Dipper and then picking out the North Star allows for an open understanding of our existence amongst other things that an abstract road map fails to convey- we are not included inside the roadmap, only things separated by space are.

When we experience life amongst things, we are able- through memory in conjunction with faith- to state:

“I was there, then.”
“I am here, now.”
And “I will be there, soon.”

These statements speak of our being “I was/ I am/ I will be”
In spatial terms: “there, here, there”
And in temporal terms: “then/ now/ soon”

This envelops our existence amongst the phenomena and creates an oscillation between our subjectivity and our objectivity- between what we define and what we allow to define us. Architecture that stands out from the establishment gives us that point of conversation – clues to this character can
be found in the pricing of office space in the Chrysler Building, or it’s inclusion as a way-finder in Manhattan, or it’s imagery used as iconography in photos and movies.

Our freedom is defined only by our own boundaries. Those boundaries which we chose for ourselves -and ourselves alone- are created by our own, personal, and as some would say: “faulty” memory. However, to describe a memory as faulty would be to look outside ourselves for the truth and in this action- chose to place ourselves bound to another person’s version of reality. Our memory gives us clues as to our own uniqueness, which sets us apart from the general population or mainstream. Memory can be seen as our own, individual “proof” of ourselves and our existence- with our beliefs and our sense of who we are, carefully, ever-constructed by folding the past/ present/ and future into a perpetual state of flux or becoming, and faith holds those memories as “true.”

We walk through life constantly analyzing those things around us and personally categorizing those things within our own brackets of values and see things as having similarity or dissimilarity to our own essence. The more we see of “other,” consequently, the more we understand ourselves- the external informing the internal. What if we were placed in a desert? We would be lost there without outside references of distinction to guide us. Homogeneity and androgyny repress the Will. Science and Technology would have us believe that through analysis, a “right” form can be constructed through the ambiguous dictum of “Form follows Function” and that duplication is “correct” with clear and concise efficiency and rationality motivating reason.

If Architecture continues on within this Modernist dogma, then it’s ability to search out and create a truth will no longer exist and, thus, the practice of Architecture will be reduced to number crunching, computer programming, business dealing, and salesmanship.

How much difference is there between componentry housing unit designs- and a Drees home?

Or between many architectural “open floor plan” designs and a pair of jcpenny- reversible- “one size fits all”— stretch pants?

Why shouldn’t architecture gravitate towards the term “artist” instead of “scientist”?
While scientists are busy watching reality and producing reasoning- the artist is out creating reality and producing enhancements.

Shouldn’t we bind facts by our own mind and not subject ourselves- like scientists- to interpretations?

In the six and a half years I have attended the Architecture program here at the University of Cincinnati, I have been disciplined upon using the term, “Artistic Gesture.” In a tone more akin to scolding a small child, I was told to substitute the term, “Artistic Gesture” with “Aesthetic Judgement,” meaning nothing short of a narcissistic, frivolous, capriciousness grounded in nothing more then a selfish flight of fancy, and all the object’s merits were then left open to scrutiny- as I was interrogated and my letter grade was subsequently reduced.

If a particular feature in design contained no “practical” reason or “functional” application, then it was considered unnecessary applique. I have watched as many students who entered the program with enthusiasm had- through time- been reduced to addressing architecture in terms of problem solving minimalism, much the way an engineering student solves a structural problem: least required for maximum solution. The message told seems to be that for the betterment of architecture, functionality and efficiency prove greatest effectiveness and thus, a proper form of “correctness.”

The current trend in architecture at this point in time is the beautification of scientific accumulation. Charts, graphs, timelines and other “disciples of the numbers” fill the background to many projects both in academia as well as in the latest publications. People are dazzled by the “thoroughness” and “completeness” that is arranged before them, leaving them no doubt that surely this architectural intervention fully understands the topic, and the solution solves with such great depth- the resultant must, in fact, be the right one. This approach to research has been adapted by many in order to convey a desired “true” sense of understanding… and so the scanning of weather figures, downloading of population counts, and the photocopying of topographical maps moves forward in a growing artificiality of consumer culture.

One of the biggest fallacies to this approach is that the numbers are considered “truth.” The reliance upon these abstract notions is yet, another
step in removing the essence of life from the picture. Let me state that this approach to design is not incorrect, but rather, that the relieving of the designer from the design process through surrendering to scientific data is, perhaps, harmful to the profession and it’s patrons.

The concretisation of this information results in built allusions that relinquish soul and spirit to Cartesian points coupled with numerical values-values attributed to research that is comprised of bracketed guesswork-

The documentation of the roulette wheel’s behavior- or as Hubert Dreyfus stated: “information is not meaning”

The American automotive industry is finally realizing that it isn’t enough to just build a good, practical car. The dreams that these companies offered what with the sweeping fenders of the 1940’s, the rocket ship tail fins of the 1950’s, and air-sucking scoops of the 1960’s were all soon replaced by engineered calculations and wind drag coefficients and the consuming public responded by walking away- even as efficiency and reliability were climbing to an all time high.

Case in point: One of the most highly sought after American collector’s cars is the 1969 Shelby Mustang GT500. It wasn’t the fastest car, the quickest car, or even the rarest car of the generation- but it had five air scoops in the hood alone, making for a grand total of nine scoops, 10 body-long racing stripes, four exhaust tips and eight chrome emblems to broadcast the craziness standing before you.

How does our program here at U.C. address such a thing? We arrogantly laugh and stubbornly refuse to budge from building a better Ford Taurus.


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