

The Station Master

An Architect's Grand Vision for a Trade Center Transit Hub

By DAVID W. DUNLAP

In hiring Santiago Calatrava to design the new transit hub at the World Trade Center, the Port Authority of New York and New Jersey thought large. And in his first public words about the project, Mr. Calatrava made it clear that he, too, would think large — on the scale of Grand Central Terminal and Pennsylvania Station. Old Pennsylvania Station.

"Those places are gates to the city," he said in an interview on Monday, 10 days after signing a contract to design the \$2 billion transit center, in partnership with the STV Group and DMJM & Harris. "New York City has a tradition of great stations. There are cities in the world that don't have that. New York



Santiago Calatrava

has it."

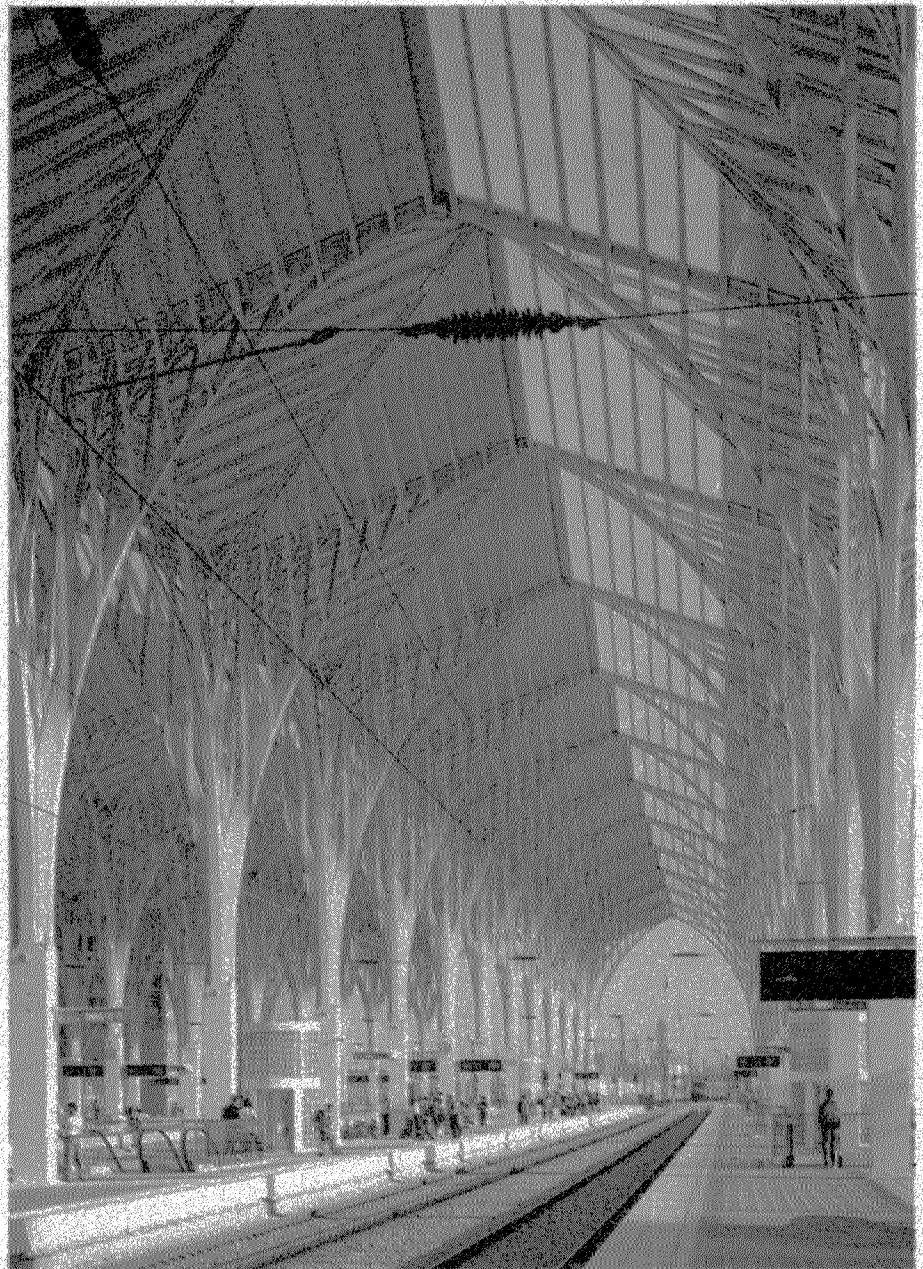
While short on specifics, Mr. Calatrava described a structure that would have "the most universal character" of any at the site, something above and beyond a PATH terminal, though that function will be at its core. He envisions a civic gathering place that would be open 24 hours a day, pulsing with life and movement, sending people out into the city, greeting travelers from the airport, discharging commuters to nearby ferries and even sheltering visitors from the rain.

"Of all the buildings, this is more devoted to the everyday person," said Mr. Calatrava, 52, a Spanish citizen who lives part-time in Manhattan and "sometimes walks through Grand Central just for the pleasure of it."

He deflected speculation about what the PATH terminal might look like, an inevitable question since his designs are renowned for sinuous curves, abstract monumentality and sometimes anthropomorphic or zoomorphic forms. Because his buildings also tend to resemble freestanding sculptures, it would be perilous to guess how successfully Mr. Calatrava can cope with construction.

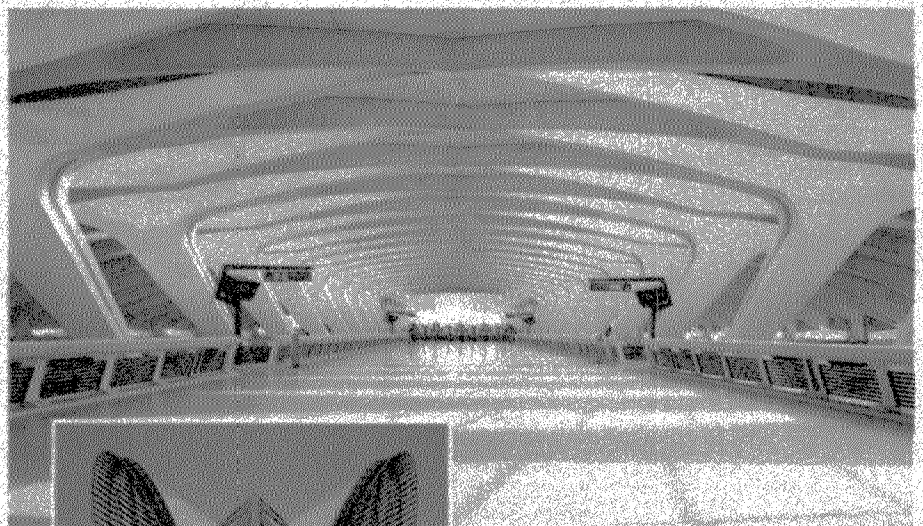
"This station will be different than anything else I've done," he said. "I don't remember having had to work in such a dense, dense core of a city."

Asked whether his fluid and flowing style might be incongruent with the more crystalline forms of the master plan for the trade center site by Studio Daniel Libeskind, Mr. Calatrava said: "We will certainly work within the master plan. But you see, if you look at



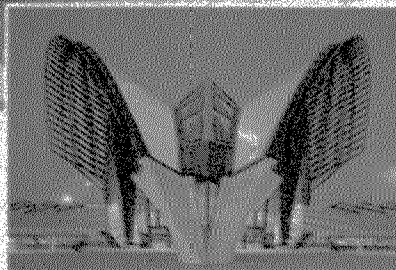
Duccio Malagamba

Train platforms at the Orient Station in Lisbon. The architect, Santiago Calatrava, said their sort of monumentality might be appropriate at the PATH station.



Wolfau-Druck AG

The train station at Satolas Airport in Lyon, France, might suggest designs to be adopted downtown for the new PATH transit hub.



Barbari & Schuch/Pollack & P. design

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Ed Bell for The New York Times

"I guess I think life isn't worth living if you don't take some risks for the things you believe in."

DR. ELIZABETH C. STONE

ed a \$4.1 million grant, renewable over two years, from the United States Agency for International Development to support reconstruction efforts focusing on archaeology and environmental health at Iraqi universities. In addition, she will select six Iraqi students to come to Stony Brook next June and pursue master's degrees in archaeology, and Stony Brook's library will create a digital library of materials related to Mesopotamian culture that can be accessed by Iraqi researchers.

"It totally changes my life for the next three years," she says. She and the project's other leader, Dr. Wajdy Hallo, a professor of preventive medicine, leave for Iraq on Nov. 2. Dr. Stone

STONY BROOK, N.Y.
In this state university campus, she is just another brainy professor with an impressive résumé, a laboratory crammed with old shards of rock, bone and crockery, and a fondness for cooking and hiking. Harmless stuff. Send her to Iraq and she morphs into academia's version of a superhero, minus the cape: Indiana Jones without the romantic complications.

Those armor-clad guys in mid-desert toting AK-47 rifles and backpacks jammed with stolen artifacts circa 2000 B.C. — fellow antiquities buffs bent on preserving Iraq's archaeological treasure trove, they surely are not — don't intimidate Dr. Elizabeth C. Stone. On a trip to Iraq in May to survey the destructive handiwork of excavation-site looters, her Marine escort persuaded her to turn back at Larisa, just north of Uruk. Maybe she wasn't worried about getting ambushed, but the soldiers were.

In July, on a trip sponsored by the Mellon Foundation and the State Department, she delivered \$250,000 in office equipment, furniture and computers to the ravaged Iraq National Museum in Baghdad. No easy task. She estimates 10 percent of its collection, some of it supplied by her fieldwork, was stolen or destroyed.

"The Gulf war changed everything, and this second war has exacerbated a bad situation," she laments. "The theft of antiquities is a high-stakes market for the players involved, and some of it's the fault of my colleagues who sit around and say, 'Yes, that's genuine.' At the moment it's turning the countryside into something like Colombia. There's money laundering, there's corruption. And nobody's acting like the police."

Dr. Stone, one of five Americans permitted to do archaeological research in Iraq before the Gulf war and the only American archaeologist to make two trips there last summer, has learned to sleep through the rat-a-tat of evening gunfire in Baghdad. She has learned to cope with desert working conditions so fiery that, if one feels sick, the thermometer has to be shaken down from a feverish 110 degrees before it is usable.

On her office wall she keeps a color photograph of her first find — a tiny carved, doglike animal wearing a collar — from the iconic site at ancient Mesopotamia. In 1987, an object presumably stolen last spring during the museum looting.

So she is thrilled, not apprehensive, that the State University at Stony Brook has been awarded

So You Can Skip Dinner and a Movie

Occasionally, we at Boldface are asked to do stories about this inspirational figure or that. Our answer is always the same: We hate inspirational.

Still, when there's an event involving **ANGELINA JOLE** — who is goodwill ambassador for the United Nations high commissioner for refugees and is said to be giving one third of her income to charity — we've got to go.

For one thing, she is very good looking. (Yes, we are that superficial.) For another, Ms. Jolie has this colorful bad girl past: Her tattoos were said to include a dragon, a

cross, a Japanese sign for death and a quotation from **TENNESSEE WILLIAMS** ("A prayer for the wild at heart, kept in cages"). When she was married to **BILLY BOB THORNTON**, she wore a vital of his blood around her neck. And last week she confirmed to **BARBARA WALTERS** that she hadn't had sex for a year and was "ripe for the plucking." Off we trotted, then, to the benefit premiere of "Beyond Borders," in which Ms. Jolie stars as a sheltered American socialite whose eyes are opened to the horrors of war and refugee life, albeit in stunningly beautiful landscapes.

Ms. Jolie, who has adopted a Cambodian

are enormous, her hair was long and loose. She wore a black turtleneck and pants, jointly **JIMMY CHOO** stilettoes, chandelier-size diamond earrings and two diamond bracelets from **FRED LEBRON**. No tattoos could be seen. She was the first of the cast or crew to arrive on the red carpet. A bodyguard hovered nearby, and there was a studio publicist to keep her moving, but she had no personal publicist.

Ms. Jolie spoke of the home she is building in Cambodia, so her son can stay close to his roots.

"We just de-minted it," we heard her say to a reporter up the line, which, you gotta admit, has much more gravitas than "we just put up the sheetrock."

Ms. Jolie also said that reading the script for "Beyond Borders" several years ago had prompted her to go to Sierra Leone, which changed her life. "I'd never seen how brutal the world can be," Ms. Jolie said. "I'd never seen extreme poverty. And at the same time, with all that I saw, the amazing spirit of these people."

Our turn, now, to step up to the most important plate: What's been the most important change in Ms. Jolie's life since making the movie? Her son?

"Certainly my son," Ms. Jolie said. "But I think just my having" — a

before, I was an artist and know, I'd wake up with lit I'd complain about."

"I had no idea, really, because I was, and how rare a comparison to the amount that really know suffering know pain, and I'll never be constructive again."

O.K., we admit it, that was destructive," perked us up Columbia J. School young we call an opening, and we right in.

So does that mean, we a Ms. Jolie regretted all the wider; her pupils were like shooting straight at us.

"I'm not talking about it said, 'When I say self-des don't mean tattoos.'"

We tried to re-establish moment by asking about agency of her trips as a ambassador (she insists on it between every film project whether she has had time into her new eight-bed-room England (no, not yet), but how fragile these journeys can be. Down the line purposeful Ms. Jolie.

What's your favorite do heard a reporter ask the

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