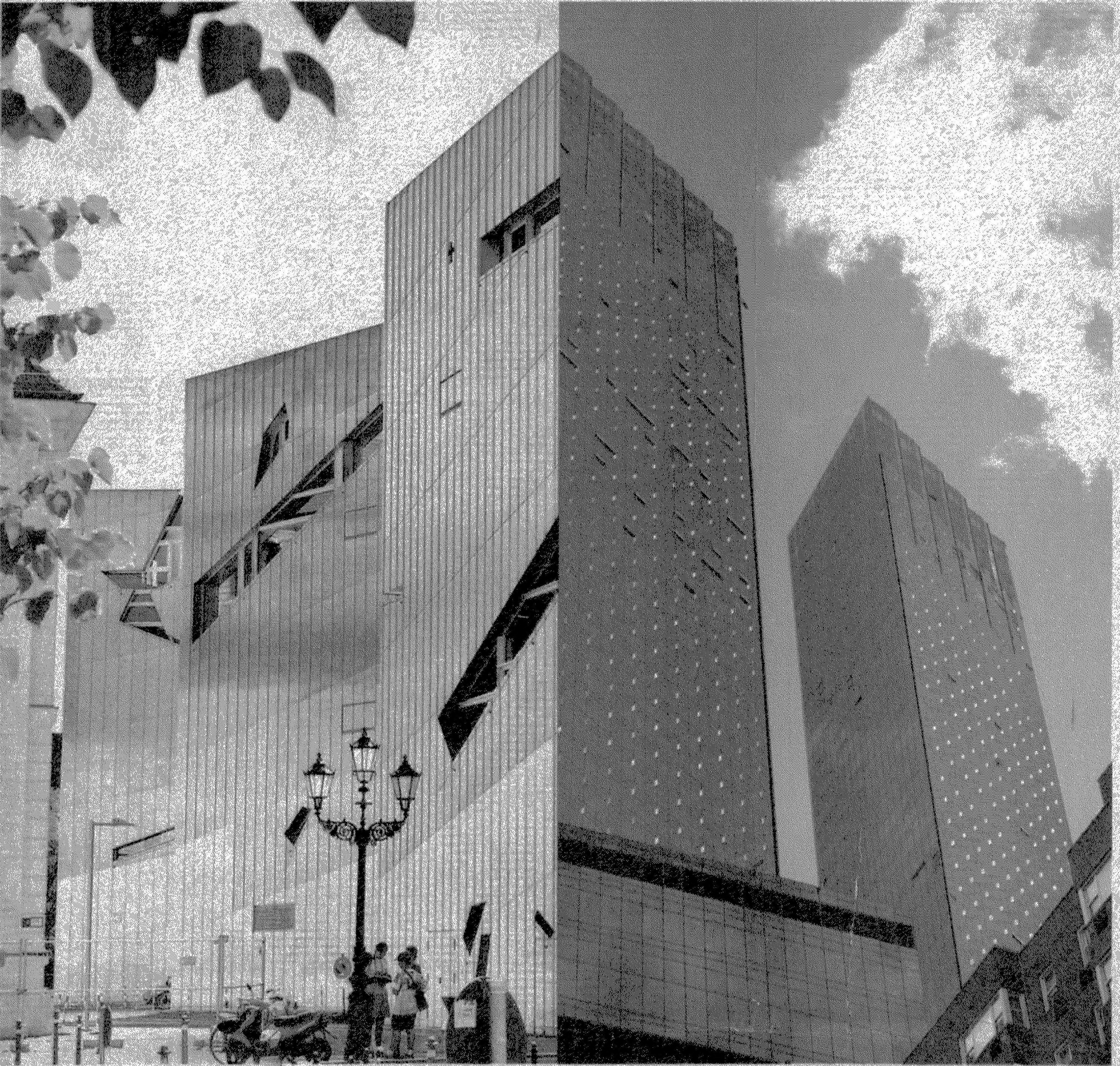


Today in Two Parts

Arts & Leisure



Courtesy of the Jewish Museum/Berlin, left; Frances Roberts for The New York Times, right

Daniel Libeskind's Jewish Museum, left, and David M. Childs's Time Warner Center: meshing styles, personalities and bosses to design a tower for ground zero.

Scenes From a Forced Marriage

By DAVID W. DUNLAP

AT least no one has pulled a knife. The roily architectural union of Daniel Libeskind and David M. Childs — officials describe it wishfully as a collaboration but Mr. Libeskind likens it to a forced marriage — has already secured a place in the annals of contentious architectural alliances. Tables have been pounded, disparaging innuendoes whispered. The imbroglio earned a public admonition from Gov. George E. Pataki, who gave the sparring architects until Dec. 15 to agree on a design for the Freedom Tower, the pinnacle of the new World Trade Center.

But in historical terms, Mr. Childs and Mr. Libeskind have been acting like perfect gentlemen.

**What's behind the design
turmoil at ground zero? Just
ask Saarinen, Le Corbusier
or Mies van der Rohe.**

For instance, neither has shown his displeasure quite as viscerally as Eero Saarinen did in 1958, while he and five other architects struggled over Lincoln Center. One day, to express his concern about the appearance of Philip Johnson's ballet theater, Saarinen took a palette knife to a clay model of the building and simply slashed off the projecting stage house.

The absence of knife play over the Freedom

Tower does not guarantee that the intended partnership will run smoothly. A meeting between the architects last Monday was described as positive by both sides. History, however, suggests that the turmoil will continue. There is a long tradition, in New York, of architectural bargaining and bickering that has produced gems like Rockefeller Center, duds (let's be honest now) like the World Trade Center and compromises like Lincoln Center and the United Nations.

Not only is the record a rancorous one, but Mr. Libeskind and Mr. Childs are navigating challenges unlike any faced by their predecessors as they deal simultaneously with the most emotionally charged acreage in America, under daunting deadlines, for different clients, with few guideposts to define their roles. Much has been made of the contrast in personalities and portfolios between

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