

1 GENERAL GROWTH PROPERTIES, INC.

2 COLUMBIA, MARYLAND

3 COMMUNITY FORUM

4

5 GUEST SPEAKER: JAQUELIN T. ROBERTSON

6 COOPER, ROBERTSON & PARTNERS

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9 The above-mentioned Community Forum was held on

10 Wednesday, April 9, 2008, commencing at 7:30 p.m., at

11 General Growth Properties, Inc., 10275 Little Patuxent

12 Parkway, Columbia, Maryland 21044, before Robert A.

13 Shocket, a Notary Public.

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21 REPORTED BY: Robert A. Shocket

1 P-R-O-C-E-E-D-I-N-G-S

2 MR. HAMM: I appreciate, again, everybody
3 coming this evening. My name is Greg Hamm. I'm the
4 Regional Vice President and General Manager of Columbia
5 for the Master Plan Community Group of General Growth
6 Properties. And, tonight it is really a privilege and
7 an honor to introduce Columbia to someone who some of
8 you may know, I had the privilege of getting to know
9 just recently, but a person of very unique talents and
10 unique insight, particularly as it relates to new town
11 developments, architecture, understanding the nature of
12 the vision that became Columbia and otherwise just an
13 unbelievably remarkable person.

14 Awhile back I worked in Richmond, Virginia
15 for three years and I got to know a little bit about
16 native Virginians and I understood that there are a
17 certain group called First Families of Virginia, FFVs,
18 and they take that very seriously. And I failed to
19 know before meeting Mr. Robertson that he indeed was a

20 First Family of Virginia. And after learning a little

21 bit of his resume, it's very evident that that is the

1 case and he's a very, follows in a line of very
2 distinguished Virginians in a number of fields. And,
3 we're delighted to have him and his firm as an integral
4 part of our team as we attempt to take the many voices
5 of Columbia and try to lay out a framework to plan for
6 a very good future together.

7 Jaque Robertson is a partner of Cooper,
8 Robertson & Partners, an internationally recognized
9 architectural and urban design firm. He's the former
10 Dean of the College of Architecture at the University
11 of Virginia. His firm has done many award-winning
12 projects. Some of those that come to mind that are
13 really unique and stand out in this experience are
14 Celebration in Florida, the project outside of
15 EuroDisney, known as Val d'Europe, and he's also worked
16 on Monticello, a master plan, Mount Vernon, the
17 continued restoration and planning of its part of our
18 culture and heritage, and the Battlefield Museum and
19 Visitors Center in Gettysburg.

20 Among the awards that Mr. Robertson has

21 earned over the years are the Thomas Jefferson

1 Foundation Metal for Architecture, and the Rhodes
2 Scholarship, where he studied in Oxford. He, I think,
3 preceded or was a close friend of Tom Wolfe's at St.
4 Christopher's in Richmond and then later at Yale, where
5 he studied architecture and took his bachelor's degree.
6 A truly remarkable person and delighted to introduce
7 him to Columbia, Mr. Jack Robertson.

8 (Applause)

9 MR. ROBERTSON: No one could ever live up
10 to those kind of introductions. Part of my family on
11 my mother's side, part of my mother's side of the
12 family came from Maryland so I feel that between
13 Maryland and Virginia I was very lucky. It's a
14 professional privilege to be involved with Columbia,
15 which is one of the seminal new communities in my
16 lifetime, in the United States.

17 I was lucky to know Jim Rouse. I did not
18 know Libby, his first wife, but Patty was a Virginian
19 who I did know when she was a young lady and she's

20 terrific. I in my life have been caught between four

21 different areas of interest, all of which in retrospect

1 probably explain what I've tried to do. One is to
2 practice architecture and town planning and urban
3 design, one is as a civil servant I worked, I and my
4 partner Alex Cooper worked for John Lindsay for eight
5 years when he was mayor and learned a lot about things
6 that we didn't know anything about and were able to do
7 some things in New York which hadn't been done before,
8 precisely because we didn't know how difficult they
9 were to do and therefore did them. It's one of the
10 great virtues of youth. You believe that you can do
11 almost anything.

12 I have worked as an educator. I started
13 teaching as soon as I got out of Yale Architecture
14 School and in the early years you teach to do two
15 things, to supplement your income, which is not high in
16 architecture, and secondly, to learn. And, I was
17 fortunate enough in midlife, after I spent three years
18 in Iran, to come back and be, asked to be Dean in
19 Charlottesville, which was the first time I'd had a

20 chance to go back to my native turf and that was

21 profoundly brought up for me in a whole number of ways

1 that I won't go into tonight but it was personally and
2 culturally a real life-fest at that time in my life.

3 I have also spent a lot of time working
4 with developers who in the United States build most of
5 the country. It's not as in Europe, where governments
6 do most of the building. Private developers build the
7 United States and until you understand how they work
8 and what their needs are and how they think about
9 things, you really don't get it. To do the kind of
10 work that is involved here and in most of the other
11 projects we work on, you really do have to understand
12 your own profession very well. You have to understand
13 the politics of design and the delivery systems and the
14 approval processes and you have to understand how to
15 developers think. And we've been centrally involved
16 with those issues for the last 25 years.

17 I want to do something that's generally not
18 done. I'm obsessed with history and its lessons, the
19 lessons of the past, the lessons we're supposed to

20 learn, but, of course, we forget them. No sooner do we

21 learn them then we forget the lessons of history just

1 as we are told about the laws of nature and we forget
2 those pretty quickly, and both of those things are
3 tantamount to success in the kind of work that we're
4 interested in doing.

5 So, when I looked -- Jim Rouse was a
6 remarkable figure. And when I looked at him, I always
7 looked at him in the perspective of history, historical
8 perspective, which has everything to do with new towns
9 in the new world. The Coxwall Village, and when I was
10 in Oxford I used to go every weekend out to the
11 Coxwalls and between Oxford and Bath there are these
12 beautiful villages that people live in and they, once
13 you see them, and there's agriculture there and there's
14 gardening and there are animals and sheep and dogs and
15 their children and schools and shops, and it's an
16 extraordinary cohesiveness. It's a fabulous cultural
17 model.

18 In the middle of the 19th century,
19 Frederick Law Olmsted, who later became very famous for

20 Central Park and Prospect Park and the Necklace in

21 Boston, everything, the great park in Montreal,

1 Olmsted, one of the most brilliant people in the 19th
2 century, in 1852 designed a town called Letchworth.
3 And it was the beginning of sort of garden cities. In
4 1898, an Englishman named Ebenezer Howard, who had read
5 a book called Looking Backwards, by Edward Bellamy,
6 became interested in what ingredients went into the
7 making of successful communities for people -- not for
8 developers and not for buildings -- successful
9 communities for people.

10 And, he started the garden cities movement
11 in England, which became profoundly important and
12 influenced most of the western world. Here you began
13 to get new communities. If you come to New York, I
14 would take you out to Sunnyside Gardens or Forest Hills
15 Gardens or Radburn (phonetic) and show you the most
16 remarkably sensitive communities literally in the city
17 of New York now, that are models for the future. I
18 used to take, we would take clients, Disney was a big
19 client, Michael Eisner loved building, you take him out

20 to Forest Hills and they have no idea that these things

21 exist and Michael grew up in New York and they're

1 models.

2 In the New Deal, Mr. Tugwell, who worked
3 for Roosevelt, initiated a whole group of Greenbelt
4 towns, three of which were built, one in Maryland, one
5 in Ohio and one in Wisconsin. And, they were
6 profoundly important seeds for what came after the War.
7 It's important to understand that, for a whole lot of
8 reasons we won't go into tonight, most of the building
9 done after World War II in this country, which was done
10 very quickly and produced in the end what people called
11 sprawl, was ill-conceived, badly planned and cheaply
12 built and most of it is junk.

13 We managed to build a kind of ring around
14 the collar around the old city of cheap, low density,
15 horribly inefficient suburbs, sprawls, which are
16 hope-sappingly ugly and which is literally a huge
17 problem for this culture. No culture in history has
18 eliminated simultaneously both town and country. It's
19 true. You can drive forever in places like Arizona or

20 Florida, you're never in a town and you're never in the
21 country. It's a grotesque legacy. And, in response to

1 that a number of people, one of whom is Jim Rouse, said
2 we have to think this through again and we have to
3 think it through better.

4 It was interesting to me who his
5 contemporaries were. There are four of them that I
6 know and who have built interesting places. One of
7 them was Charley Frazier, who crated the Sea Pines
8 Company. Probably half of the best resort developers
9 in the United States went to school in the graduate
10 school that Charles Frazier ran in Hilton Head. He was
11 a luminary figure, great friend, is dead now.

12 Winnie Ferrera (phonetic) did the Irvine
13 Ranch. It's interesting to think Sea Pines and Ranch,
14 keep thinking of the names. Names are important.
15 Language counts. Names that mean things like Greenbelt
16 has a meaning, still has a meaning. Bob Simon, who did
17 Reston, and George Mitchell, who did the Woodlands;
18 it's interesting to me that I first met Tom D'Alesandro
19 at the Woodlands, when The Rouse Company came there,

20 and we worked with him.

21 And the Woodlands is one of the few -- it's

1 in Texas, outside, north of Houston. It's one of the
2 few places that live up to their names. Generally when
3 you find something that's called Woodlands, you go
4 there and there's not a tree standing. It's like Ocean
5 View, where you can't see the ocean or Lakeside where
6 there's no lake. The Woodlands has this beautiful
7 undergrowth that they kept and you go there and it's a
8 new community built in woods and it's built along a
9 canal system and it's a brilliant idea. And you know
10 what? It's enormously successful. People like it.

11 So comes Mr. Rouse, and Rouse is in and of
12 himself a force of nature. He's part philanthropist,
13 he's part philosopher, he's part visionary, he's part
14 hard-headed businessman, very tough business mind. And
15 the idea that if you did good things, you could make
16 money doing it is one of the virtues of western
17 capitalism. Of course, in Europe that's done by the
18 public sector. It's not done in the United States. In
19 '93, 1993, he had been approached by the Rockefellers

20 to help them at Mechanico and that didn't work out,

21 one, because Nelson got divorced and his got, son

1 disappeared in New Guinea. But Rouse had gotten
2 interested in doing something better.
3 So, he goes to Europe. He and Libby and
4 Mort Hoppenfeld go to Europe and they look at European
5 new towns in England. They were a bit depressed by
6 those. They go to Scandinavia, both Sweden and
7 Finland -- and many of you here have been to those
8 countries -- and they were very taken by those new
9 towns and the siting of new communities in very
10 beautiful woodlawns and by water. And indeed a
11 transforming trip for me in '72, when I resigned from
12 the city, I went on a government new town trip behind
13 the Iron Curtain and to France, England and Scandinavia
14 and just to see what people were actually doing and how
15 successful they were. We went, we saw some of the best
16 things in Warsaw and Krakow and Budapest, countries
17 behind the Curtain, doing incredibly intelligent things
18 urbanistically, way ahead of anything going on here.
19 That was a shock. Things are not what they seem in the

20 papers.

21 And, Rouse, that trip for him was

1 enormously important. Jim was really, his vision was
2 about community. And, I read a quote of his that I
3 found the other day and it reads the following:
4 "People grow best in small communities where the
5 institutions which are the dominant forces in their
6 lives are within the scale of their comprehension and
7 within reach of their sense of responsibility and
8 capacity to manage." Unbelievably intelligent, small
9 group organizational theory. My hero in American
10 architecture is Jefferson and he believed in small
11 group organization. He also built one of the greatest
12 settings in American history, which is the Academical
13 Village in Charlottesville.

14 We're now at a point -- and all of you are
15 involved in this -- where one is thinking about how you
16 complete Rouse's vision. Rouse had these three
17 obsessions. One was a commitment to planning over
18 piecemeal development. Most Americans didn't like
19 planning because they said no one is going to tell me

20 what I can do with my own property. And, in fact,

21 almost everything in history for the last 3,000 or

1 4,000 years has been built according to certain
2 requirements and goals. So, planning is absolutely
3 fundamental in anything you do.

4 Second, he was obsessed and became more so
5 with cultural and economic diversity, different kinds
6 of people at different income levels of different race,
7 creed, color, living together, incredibly important
8 notion, particularly in this country. And he was
9 obsessed with green space, the natural world. In
10 addition, if you look at what he does, one of the most
11 obvious things that jumps off the page was the notion
12 of walkability, walking, hiking, biking, walking from
13 place to place, the notion of connections between
14 things.

15 The plan that is growing out of a process
16 like this one of community discourse attempts to
17 provide a context for specific elements and amenities.
18 These are cultural and entertainment facilities. There
19 are shops and restaurants as well as more affordable

20 housing, jobs, improved transportation, big issue,

21 increased walkability. How do you restructure and

1 culturally enrich Symphony Woods and better connect it
2 to the major shopping areas and to the Lakefront?
3 Symphony Woods, which is kind of neglected, is one of
4 the great assets of this place and it needs to be
5 enriched and fed and used, and people from everywhere,
6 not just here, will want to come there. So, it's a
7 huge existing asset.

8 As soon as you come here you say wow, it's
9 an unused asset right now. How to integrate things
10 that have now become enormously important to us, such
11 as stormwater management; stormwater, of all the
12 technical issues in most American communities that even
13 pretend to sustainability, is a huge issue and you have
14 to think of that system as part of what would be a
15 greenway system, an expanding greenway system designed
16 in such a way that they both reinforce one another. As
17 soon as you look at the topo and where the creeks are
18 and where the waters are here you get it. Topography
19 is everything, everything. Jefferson learned to be a

20 terrific architect because his father was a surveyor

21 and told him where you put things. You don't want

1 water running downhill into your backyard. Not a good
2 idea.

3 How to provide new gathering places and
4 interconnect them; for example, the town center, which
5 was a shopping center that had to be built, as the
6 first phase, how can that become the biggest and most
7 varied of Columbia's gathering places and how do you
8 connect it to the other places in Columbia?

9 Just as Rouse got advice and even hired
10 some of the best minds of his times in the various
11 fields, Margaret Mead, someone I knew because her
12 husband, Gregory Bateson, who taught her about
13 anthropology, was the man who changed my life, the most
14 brilliant scientist I've ever met, and literally the
15 way I thought and what I thought about it was changed
16 by Margaret's husband. She came up to me one day and
17 said, "I heard you met Gregory, met him in Hawaii."
18 And I said, "Yeah. He's off the charts."

19 Margaret Mead, Rouse went to her to get

20 advice. He went to a lot of other people, Herb Gans,

21 Christopher Jencks, Alan Gories, Chet Rapkin, who

1 served with me on the planning commission, Mort
2 Hoppenfeld, who he hired, and now General Growth has
3 turned to some of today's best professionals, people
4 that I respect. You know most of the people in your
5 field, and you respect a few of them. The people that
6 now are working on this plan are people that I have
7 high regard for, primarily because they have both
8 experience and judgment, a current political issue, and
9 they listen. You always listen first. They try to
10 understand better and they care.

11 And, these people have a history of getting
12 good things done, things that have lasting value. It's
13 interesting, one is always interested in how people who
14 are as significant as Jim Rouse was, who is a sort of
15 Saint in my world, how was he thought about by the
16 professional builders and professional designers and
17 when did that respect begin to come to him? Curiously
18 enough, the National Building Museum -- many of you may
19 have seen it in Washington, it's this huge handsome

20 brick building and it's a spectacular building --

21 decided in '86 that they would give an annual honor

1 award to recognize individuals and organizations that
2 had made important contributions to our nation's
3 building heritage.

4 Recipients are intentionally selected from
5 a wide variety of backgrounds to call attention to the
6 many factors that determine the form and quality of our
7 built world. The first recipient was a man named Irwin
8 Miller. Some of you may know of him. He was head of
9 Cummings Engine. He lived in Columbus, Indiana and he
10 spent most of his life that was not involved with his
11 company improving, building, adding to, to turn that
12 city into a proper city. A great man, Irwin Miller.
13 One of the first jobs I did was there for him and it
14 was a privilege to meet him. And he was so wise. He
15 was on the Time Magazine cover saying why doesn't this
16 man run for President. I think it was because he was
17 too smart.

18 The second person to receive the award was
19 Jim Rouse. The third person was Daniel Patrick

20 Moynihan. So, you begin to say okay, that kind of

21 fixes Jim Rouse, and after that you have the

1 Rockefeller family, you have Jay Carter Brown, you have
2 Lady Bird, Gerry Hines, and Michael Eisner, who became
3 one of my closest friends and best clients, and who
4 hired the best people because he said when you build
5 things you hire the best planners, architects,
6 designers, set people, people who write music, you hire
7 the top professionals and he loved it. Rouse therefore
8 is a major figure in our culture's attempt to plan and
9 build new communities which promote human growth and
10 have lasting value. Pretty straightforward.

11 We're going to have some questions and
12 answers later and I want to be able to talk then a bit
13 about some of the things that seem to be interesting
14 and different with Columbia but there are certain
15 themes and issues that have been both central to the
16 way in which our firm practices architecture and town
17 planning and are all relevant in my opinion to what's
18 going on here today. I'll tell you what they are.
19 Sound planning, social and economic diversity, an

20 emphasis now much more important on green space,

21 because green space is not just stuff we like but it's

1 very healthy stuff and it's going to be the central
2 concern of all of us in this business in the future and
3 it has to start quickly.

4 This is a curious word, walkability. I
5 have a very good test of good places. If you're
6 driving somewhere in a car and you want to stop and get
7 out and walk around, you're in a good place. And if
8 you don't want to stop and get out and walk around
9 you're in a bad place. So walkability is a kind of
10 profound 5,000-year-old notion and it's part of Rouse's
11 concern. Placemaking, it's a current, sort of trendy
12 word. It essentially says which cultures learn how to
13 make public places the public realm in which you may
14 want to go and be by yourself, you may want to go
15 schmooze, you may want to play chess, you may want to
16 sit down and have a coffee, but you know when you go
17 there you're exposed to other people who you get to
18 know better and want to see and help and be with and
19 learn from. So, placemaking is incredibly important.

20 Restoration, historic preservation was

21 started by the Ladies at Mount Vernon in the middle of

1 the century, just before the Civil War. And, they took
2 that and restored that house over the next 50 years and
3 they were the first major historic preservation group
4 in the United States, a group of women from different
5 states. We've just finished doing a master plan for
6 Mount Vernon and it's a dear and important place and
7 you have to salute those people who took that on. It
8 was a huge effort.

9 Then what things are important in our lives
10 every day? Shopping, eating, exercise. Culture,
11 highfalutin word but all of us know what it means,
12 whether it's a rock group or symphony, or an opera, or
13 someone playing the guitar, or going to a museum.
14 Culture is what civilizations are supposed to, lasting
15 civilizations are supposed to produce. Entertainment,
16 we love it. Education, right at the center of Rouse's
17 concerns, education starting from childhood on through.
18 His whole, all of his advisory group talked about
19 smaller schools, smaller classrooms, period, just

20 obsessed with education.

21 Transportation, you know, this is the first

1 culture in the history of the world in which you went
2 around in machines. Every other time you're on
3 horseback, on foot, in a carriage. It was a real
4 effort. Actually, people were in better shape because
5 they did more walking. Transportation is a critical
6 issue, a word that we now use to cover lots of stuff
7 called sustainability. What it means is will we learn
8 how to live frugally, thoughtfully and with benefits on
9 the planet without destroying it, and that means every
10 place on the planet has value. So you start with
11 places that are very valuable and this is one of them.
12 So this is a testing ground for that.

13 The last is what I call -- it's not what I
14 call -- the rules of place. The Roman engineer,
15 Vitruvius, wrote a treatise to Caesar Augustus in which
16 he talked about what building was about and what making
17 towns and places was about, and he said hundreds of
18 things -- and no one has said them better. He said
19 architecture is about three things, commodity -- that

20 means does it work for the purpose it was designed

21 for -- firmness, is it built well, does it stand up,

1 and delight, does it bring pleasure.

2 The second thing he said, each place has
3 its own rules. They are usually not obvious but
4 they're immutable. It is the architect's and the
5 planner's job to discover those rules and if they
6 don't, no matter how hard they try, they will never be
7 successful. So the rules of place are immutable and
8 they tell you what to do and not to do. It has to do
9 with climate, topography, materiality, what's around
10 you, what the cultural mores are. And you see
11 immediately, you look at travel magazines -- they're
12 better indices than architectural ones -- show pictures
13 of places that people want to return to. They're
14 generally places that have good public spaces and that
15 you walk in and they're quite beautiful. There are
16 almost no pictures of the modernist world. People
17 don't want to go to the parking lot. It's not a great
18 place to spend your life.
19 So, and, if you build in Maryland or

20 Virginia, which I think of togetherness of the Middle

21 Atlantic states and they have some of the most

1 beautiful flora and some of which is coming into bloom
2 now and they have great fauna, birds of all kinds, and
3 they have building materials which they've used
4 beautifully over time; it's different building here
5 than building in Arizona or New England. And, one of
6 the tragedies of modern times is that everything is
7 beginning, no matter what country you're in or where in
8 the United States, it looks like a road to the airport.
9 "Good God, I don't know what it is." So differences
10 that have to do with geography and where you are and
11 what blooms there and whether it's hot in the
12 summertime are everything and it affects everything
13 that you do responsibly.

14 I now want to talk about some specific
15 things. I'm going to show you some slides. There are
16 too many of them. I'll go very fast sometimes and
17 slower in other. These are, we have a practice of
18 about, we've got about 120 people in our office and we
19 do everything from cities to gardens, that is, from the

20 biggest order to the smallest and each informs the

21 other. We believe that planning, urban design,

1 architecture, landscape architecture and preservation
2 are one and the same discipline. They're all
3 inextricably connected and until you take them together
4 and see them together, you don't get it. The United
5 States is designed now as if it was built only by
6 engineers that layered roads and everything else is
7 subsidiary to that. And we let that happen. Never
8 happened before in history.

9 So, I want to show you some work. And,
10 you'll see what, the cities, Battery Park City was
11 designed by my partner, Alex Cooper, in a very short
12 time. And it's here, those of you who know it, and it
13 was a landfill. When I worked for the city, this was,
14 looked like Saudi Arabia. It was a desert of sand.
15 And it sat next to the World Trade Center and it just
16 sat there and there were architects who develop
17 proposals for it that had different levels and all
18 kinds of transport systems. Nothing worked. It made no
19 sense whatsoever.

20 Alex did something very straightforward.

21 He said, how do New Yorkers build? They build on lots

1 that have streets around them and they want to
2 interconnect. So Battery Park City is an extension of
3 the street grid of the City of New York out to what is
4 a very beautiful edge. And within that there are
5 smaller open-space systems, there are mixed-use
6 buildings, apartments, hotels, office buildings, and
7 the world financial center here, these two big guys
8 there, more apartments, big park here, a big Stuyvesant
9 high school that we designed to end there. Most
10 importantly, when you are here walking on the edge you
11 know you're in New York City. It ain't like some other
12 place. Next.

13 And, it looks like that. We designed this
14 esplanade. This is what it looked like when I was
15 working for the city and literally it now is one of the
16 most successful mixed-use, high-density, center-city
17 projects in the world. But it's because it used the
18 rules of place and of pattern-making and of sensible
19 real estate ideas that allowed it to happen and people

20 love it. Next.

21 Grand Central Station when it, just before

1 it was built looked like this. It was a big railyard,
2 and they built a big station here and they covered all
3 these tracks over and built this synthetic grade up to
4 Park Avenue. And Park Avenue in the early photographs
5 had big holes on either side of it because real grade
6 was down about 30 feet below. So it was an absolutely
7 new level, street level, remarkable place.

8 Some years ago we were selected to design
9 something that's called Hudson Yards. It goes from
10 42nd Street, where our office is, right on 43rd there,
11 down to 34th Street, and in the middle there, the
12 railyards of the Pennsylvania Railroad come in there.
13 The design that we made working closely with community
14 groups and the city, and New York has more
15 constituencies than you'll ever believe and I'm sure as
16 you can imagine, I've spent a lot of time in meetings.
17 Let's go next.

18 We said the whole -- this is the Convention
19 Center. These were abandoned theaters that are now

20 being reclaimed. This is how you get into the Midtown

21 Tunnel. All of this became a mid-block park system

1 that ran down to here. The Jets football stadium here
2 was going to pay for filling up the bloody hole and
3 there it was and it meant that in New York where the
4 river, all the east-west streets in New York open, are
5 open-ended and they open to the river and it's
6 fabulous, the sunsets in them, and you look out at the
7 Hudson and the breezes come in. And it meant that this
8 big, like the Roman Forum, was here in the middle.
9 And, big things like ocean liners went by and you had
10 parks around this. This would have been a fabulous
11 hole. They made a terrible mistake. It was a
12 political mistake. The people who owned Madison Square
13 Garden didn't want this to happen. It was an arrogance
14 on the part of the city. Bloomberg, who has been a
15 fabulous mayor, wanted it to happen, and his
16 development, we all believed it was going to happen and
17 it didn't. Huge, huge mistake.

18 So now this hole in the ground is going to
19 have to be filled in with buildings, new buildings,

20 offices, apartments and it's very tough to figure out

21 how to pay for it. And, this is going to happen, this

1 mid-block park here and west Midtown, next, is going to
2 change from what it is now to what it can become, which
3 is a series of new buildings on the water and park and
4 continues with Centennial Park along the frontage.
5 Unfortunately, the stadium won't be there. It was the
6 perfect place for it.

7 Next, always remember we lose -- a good
8 batting average in architecture and town planning is
9 about 300. It's like baseball. Most of the stuff,
10 more than half the stuff you design doesn't happen for
11 one reason or another. Sometimes it's a good idea that
12 it didn't but you live with, you know, all these
13 projects are your children. You wake up in the middle
14 of the night saying, what about that? And you think,
15 no, got to be childproof. Quite tragic. It was such a
16 good idea.

17 This is a town called Carlyle, and this is,
18 intervention, an existing city. It's right next to
19 Alexandria, adjacent to it, which is one of the most

20 beautiful, small towns, colonial towns in the United

21 States, and this was an abandoned railyard. And there

1 was a rail stop here and they finally got around to
2 setting out and getting the competition -- and we won
3 the competition -- to design a new low and mid-rise
4 complex that had everything, a train stop, museums,
5 shops, offices, and sure enough it's gotten built.

6 Next.

7 This is one of the public spaces. These
8 are ten to twelve story buildings here and they're much
9 lower buildings, three to four story buildings. This
10 side, this is one of the major public spaces. The
11 developers had spent money on that. And this is a
12 place where people live, shop, go to school. There's a
13 courthouse there. There's a big market that occurs
14 there and it's next to mass transit. So, as a city
15 intervention project, this does most of the things that
16 are important in cities. Next.

17 New communities, Greg referred to our new,
18 summer here, Celebration. Michael Eisner became
19 obsessed with this piece of land, which is south of the

20 theme park, and he didn't have any use for it but he

21 didn't want someone else to come in and mess it up.

1 And so he said let's build a model new community and it
2 will celebrate the best aspects of American city design
3 and placemaking since the founding of the Republic and
4 it's got to be a place that people can come to live in,
5 raise family, have dogs, go to school, go shopping,
6 walk and bicycle. This is the road to the airport.
7 This is a big interstate that goes down to southwestern
8 Florida, and he owns land on both sides of this, and
9 this is like a sea. Most all of this stuff that you
10 see that's green was wetlands. You couldn't build
11 there, not allowed to build there.

12 And it's wonderful because this is in
13 essence a sea coast but it's a coast of forests. It's
14 one of the few places in Florida you know you will
15 never see anything built. There were bald eagles with
16 nests out here. So we took the existing trees,
17 wetlands, cypress heads and said that's the pattern
18 that we have to build in, and these are a series of
19 islands, each with their own ecosystem in them, which

20 do two things, give you beautiful green space and deal

21 with groundwater runoff and we will use one of the

1 devices, which is a golf course, to wrap around this
2 and be a green buffer, a green belt, English terms.

3 So that this is the town center, water
4 drains naturally this way and we, by damming this we
5 took that runoff and created a lake and there's
6 something called Water Street that runs from the town
7 pond back up to the golf club. And there are a whole
8 series of different communities, each with their own
9 natural park feature around which everything is
10 organized. Because that the land shape is so
11 irregular, what drives everything is where you can't
12 build and where you can.

13 So, these are people who literally live on
14 the edge of a sea of trees, which is very rare. It's
15 been enormously successful. Most of the financial
16 people in the Disney company thought Eisner was crazy.
17 They said we're an entertainment company, why are you
18 wasting this on real estate? And it's really dumb. A
19 very bright man who works for us, name Peter Rummel,

20 who has gone on to be one of the great quality

21 developers in this country, said with Eisner, no, we're

1 going to do it and it's going to work and people are
2 going to come here. And indeed they do. And you have
3 main streets with shops. You can go to the movies
4 here. You can buy a newspaper at 12 o'clock at night.
5 You can walk to a drugstore. Some people live above
6 the shops, others live in townhouses, others live in
7 single-family houses. There's a very beautiful lake
8 that is active most of the time. And, people love it.
9 It's impossible to get into Celebration. Next.

10 This is a project, Daniel Island. Those of
11 you who know Charleston, which is one of the great
12 urban jewels in the United States, historic Charleston,
13 that is, once you got outside of historic, it's the
14 same wasteland and sprawl like everywhere else. But
15 once you're here, this is like one of our, this is like
16 Salisbury or Bath. It's a perfect city. Next to it
17 was this big peninsula, empty land that belonged to the
18 Guggenheim family, and people who went to weave grass
19 baskets, they'd find the grass there and people would

20 go and shoot there. But it's private land and it's

21 huge and it had the remnants of agricultural patterns

1 on it, alleys of trees.

2 It was decided to build a highway from the
3 airport over here to other parts and as soon as that
4 highway was built, this was accessible. The Guggenheim
5 Foundation said, okay, we will sponsor and pay for a
6 competition that will build and design a new community
7 here that the City of Charleston will take into its
8 city limits, Charleston, who has the best mayor in the
9 United States, Joe Riley, he's been mayor for 32 years,
10 he's a benign dictator, knows more about city planning
11 and quality stuff than anyone I know. And it's a
12 diamond. Joe said, "Of course I'll do that."

13 So, we developed this plan, and they said,
14 by the way, this is a spill area where they dredge the
15 rivers. This is where the atomic submarines used to be
16 housed. This is sludge. You can't use it for another
17 20 years and maybe the Port Authority wants something
18 so our boundaries came to here. Everything right out
19 here is in response to the natural world there. It's

20 the first big community plan that we said nature

21 controls and drives the job, not any preconceived ideas

1 about wetlands govern. And, yet where there are
2 streets, all of these open out to the water. You can
3 live here, come out the front door and you can look
4 right into the marsh and over the roof. So you know
5 you're in a wild place which is also now filled with
6 wonderful homes. These kinds of alleys were left and
7 they become paths or roads or ways to get out to the
8 water. You can't reproduce that in a hundred years.

9 So, the first principle, trees are
10 incredibly important. All mayors should plant 5,000
11 trees or 10,000 trees and they'll be remembered. No
12 one will remember them for whatever else they did. And
13 this is one of the most successful projects now in the
14 United States. The golf course follows wetlands.
15 There are bridges that take you across marshes.
16 There's a very nice shopping area. People bike and
17 walk. They have a major tennis tournament there every
18 year. And it's the only place near Charleston where
19 the quality of this new garden city suburb is as good

20 as the quality of historic Charleston. They're a

21 perfect match, sort of bound there to one another.

1 Next.

2 Now, this is a new town, in France. Eisner
3 to get, to be able to build the theme park that he
4 wanted to build in France -- and the French hated it,
5 you know, they said we hate this, we hate the
6 Americans, you know, usual stuff -- he gets lots of
7 roads put in. And this general area is where new towns
8 are being built in France and there was a kind of
9 clause that said, by the way, you have to build a new
10 town. Eisner forgot it. And he's, one day Frank
11 Wells, who is a brilliant lawyer and his partner said,
12 "Michael, we got to build this new town." He said,
13 "New town? What are you talking about?" And he said,
14 "You got to build this new town." So he said, "Go get
15 Robertson." We were working on Celebration. Send him
16 over there. "Let him talk to the frogs. I hate this
17 stuff. I don't know a thing about it."

18 What he didn't know, I mean, he did know
19 but he hadn't focused on it, and we told Wells that

20 this site has a bullet train. It's the first stop from

21 De Gaulle. It takes twelve minutes to get from here to

1 De Gaulle Airport and two, it's the last stop on Paris
2 Metro. So, I say, even if the theme park didn't exist,
3 this would be one of the best new community locations
4 in Europe, which it is and it will probably end up
5 being more valuable than the theme park.

6 And that picture that you saw before was
7 the beginning of -- first thing, here's Paris. This is
8 this Marne River that goes out to the east and in this
9 area there are these lines of new towns being built
10 along the Marne. This is where the theme park is and
11 this is where this new community is. This new
12 community is very, very important. I learned more on
13 this project than almost any others. And Rummel, who I
14 talked to yesterday, every one, every difficult urban
15 design issue is here.

16 The French had gotten -- they're huge --
17 Beaumarches had gotten an agreement to build the last
18 shopping center in France. France hated shopping
19 centers and they didn't want anyone to build them but

20 these two big shopping center companies got permission

21 to build, they say it's the largest goddamn -- excuse

1 me -- it's the largest shopping center you've ever
2 seen. And this is the parking lot for it and this is
3 an open air street market here. And so there it was.
4 That's the bullet train track, and the subway track is
5 coming in here.

6 And so we laid out a town that has four
7 quadrants. Each one of them has houses, schools, open
8 spaces. There's one of them. Here's another one.
9 This is an entry square that has the city hall, a
10 ballet theater, a hotel, shops, offices and houses.
11 And, you get, the only time you see the shopping center
12 is you see an entrance here.

13 We said let's disguise the shopping center
14 and wrap it with low apartments or offices so that you
15 have a French street, boulevard that goes all the way
16 around it and you're never aware that it's there. You
17 never see the cars and it's right where you want to get
18 into the place and get out of. So, the town -- and
19 this is another quadrant of lakes and park and this is

20 another quadrant. This town is now being built out,
21 completed. It is quite beautiful. And we said, by the

1 way, we're not going to make this a modernist new town,
2 because the French had built these horrible modernist
3 new towns and all the Frenchmen hate them. The mayors
4 of these little villages that surround this place were
5 all Communists so they were not happy with Disney, the
6 great capitalist king.

7 Since it's been built, and it looks like a
8 French town because we said one of the aspects of
9 French urbanism that make them so great, the Communist
10 mayors love it. They all come in and they go to the
11 restaurants. They have a drink. They watch people
12 getting off the trains. It's enormously popular with
13 the man in the street because it's French. And there's
14 a great square here. Here's where you get out of the
15 bus station and the train station. There's a beautiful
16 restaurant here. There's a lovely park. This is shops
17 with housing above. This is Disney's headquarters
18 building. That's the "cot" behind it where the "big
19 guy" goes through. You don't even know it's there.

20 Next.

21 Ah, it is very French. All the rules of

1 French architecture are there. And then there are
2 these courtyards, each one of them different, in which
3 housing at different income levels is built. And this
4 thing is almost complete now, after 20 years, and you
5 get some of the most charming and private places in the
6 middle of the city. And the French understood how to
7 do this almost better than anyone. And even Eisner, we
8 kept bringing these books, he said, "Goddammit, you're
9 right. These things are beautiful." And we found a
10 guy that did nothing but paint French shop prints, what
11 they look like, and they look good. Next.

12 So, here's a perfect, brand new project.
13 There are shops here. There are offices here. There
14 are houses here. People walk and bicycle all over this
15 town. This is the entrance to a hotel. That's housing
16 across the street. This is a cafe that anyone who
17 likes France would go into. So, it's both brand new
18 and yet familiar and comfortable. Next.

19 And this is the Christmas card they sent

20 out this year. This is the last, at the other end of

21 the shopping center, which is there, they built this

1 very beautiful elliptical courtyard. In the
2 summertime, this is filled with chairs and tables and
3 umbrellas, and, it's a superb place. And it's new and
4 it's built by an American entertainment company.

5 Universities' campuses are among the
6 greatest places in the United States. And you found
7 them up until almost all stuff built since the Second
8 War has generally downgraded the quality of the
9 campuses that existed. Next.

10 We've done Yale, Harvard, Duke. We've done
11 Cal Tech, MIT. You know, we've spent a lot of time
12 doing this. Yale, which both Alex and I went to as
13 undergraduates and as architects, this is a master plan
14 for the next 30 years. It's a framework plan that
15 tells them where they should build things, what they
16 should build and what land bank they have there. And I
17 won't go into it. It immediately says the public space
18 areas just like Symphony Woods need upgrading so the
19 first three or four things done were to upgrade the old

20 campus, get new paving in, get the new plantings and

21 stuff.

1 The next thing, they asked us to look for
2 sites for new residential colleges, which is part of
3 Yale, and they're going to start building those. With
4 this kind of plan in this superb setting is, Yale is,
5 New Haven is the only city in which the central
6 business district, one half of it, all of this stuff is
7 Yale. The other stuff is the city. So it's where city
8 and university meet on New Haven Green, which is an
9 historically important place.

10 Cal Tech, which is has more Ph.D.'s and
11 Nobel Prize winners than any other university in the
12 United States, also had a very, very beautiful plan,
13 designed by one of our greatest architects. And it's a
14 lovely place. And they had just gotten to the point
15 where they began to think they're going to start
16 messing it up and we were hired to keep the lid on and
17 to build up these kinds of open space systems to tweak
18 them, add to them, improve them and identify building
19 sites that wouldn't mess it up. Because, you can mess

20 something up really fast. It's very hard to make

21 something good; it's very easy to mess it up. Next.

1 Harvard, this is Allston, across the river
2 from Cambridge. It's where the stadium is. These are
3 the Lakefields. This is a 30-year plan for Allston in
4 which one of the big things that's changed, and it's
5 one of the problems of the modern world, a lot of stuff
6 has gotten bigger. Not only have the highway systems
7 gotten bigger but if you build labs today, they're huge
8 buildings and the only way you can afford to build
9 them, is big buildings, and they have to have sites
10 which are generally bigger than usually is available in
11 university towns.

12 So, Allston is as big as Cambridge and most
13 of this was empty land. So, we identified where stuff
14 would happen, what kinds of blocks, what kinds of
15 buildings, bike paths, minibus paths, keeping the
16 historic river banks over here as they were, using this
17 new world over here to look back across the river and
18 build new residential houses here as well as this other
19 stuff.

20 Historic sites, we have done, I show you

21 Monticello because it is Jefferson's ideal there. He

1 tried everything out there. It's a unique house for
2 architects. It's like the Soane Museum in London, and
3 to Virginians it's kind of close to heaven. Monticello
4 was a working farm but Jefferson was nuts because, see,
5 no one would choose to put a farm on a mountaintop, but
6 he liked being up above, he said. There are all these
7 beautiful gardens here on the side of that house and
8 there's a whole question about how do you reinterpret
9 the slave quarters, which were right here next to the
10 house, and, do you build them, we were asked to do a
11 master plan, which dealt with all of that and said the
12 top of the mountain will be returned to what it was in
13 1826 when Jefferson died.

14 And it meant, what do you do with the
15 facilities like that and that and things that were
16 never there; how do you build a new center here? One
17 of my former colleagues who is now working on a new
18 business center that's going to be built here, but it's
19 a huge piece of land and Jefferson was born right

20 there, at Chadwell, and he used to look up at this

21 mountain and say, "That's where I want to live when I

1 grow up." It's a most touching story and of course the
2 way you got there was this way, from here. And now the
3 way it's here, so, everything had to be looked at and
4 we spent, I don't know, two and a half years on that
5 plan and we learned a lot.

6 Culture, we do a lot of museum work. We
7 were with the Museum of Modern Art's guide and their
8 expansion program, did all the programming for them,
9 showed them how to run the competition and how to judge
10 the competition. And when it was over they asked us to
11 build Mount Queens, which was a temporary museum in
12 Queens in a very rundown area, which became, it's where
13 they store stuff and also do a lot of restoration work
14 but over the three years that it was there people loved
15 it and it was a huge shot in the arm for that part of
16 Queens and it became the thing to do. So this
17 satellite notion of naming a museum in another place is
18 a sound notion and it's one that we think has
19 applicability here.

20 Commercial stuff, I'm going to show you

21 commercial stuff that we think is not so commercial in

1 the way of its approach. This is Pennsylvania Avenue.
2 It's right here. This is a what street system looked
3 like. There was a monument to the Army of the Potomac.
4 As a Virginian I was never very happy with that
5 monument. There was, the Mathew Brady studio is here.
6 This was a beautiful old building and this is a
7 landmark railroad building here. They said, so, we
8 want you to come in. The developer had gotten turned
9 down by the Fine Arts Commission four or five times and
10 called me in Charlottesville, said will you come up
11 here and help us out; we got to do this project.
12 In short, and it wasn't very short but we
13 said close the street, move the monument to beyond the
14 Potomac so it's on that axis, create a park between the
15 buildings, restore these buildings, build a new office
16 building here and a new mixed-use apartment and hotel
17 here, and with its own entrance, service below, and go
18 home. And this was an early model of the office
19 building, the hotel and apartment building and these

20 buildings restored and the Army of the Potomac monument

21 there. And this is, when this was finished, we wanted

1 this new piece, which is here, to blend in -- it's
2 clearly a new building -- with the old so that it was a
3 kind of seamless seam. Next.

4 It's in a fabulous location, and the whole
5 purpose of this building other than to provide the
6 office space was to create a proper frontage. It's a
7 building that describes frontage. It's not showing
8 off. It's not doing tricky things. And it's a big
9 building but it's disguised in such a way that on
10 Pennsylvania Avenue you have no idea that it is. Next.

11 I show this because there's one of the
12 people here today who is working, he works for another
13 firm here, he's very good, working on this building
14 with me. This is an office building in Charlottesville
15 for a very rich, small coal company and it was put at
16 the Boar's Head Inn, which was a, had offices in it and
17 it had an inn here, and it had a sports club and it was
18 on a water course that had been dammed. After the
19 Second War, you got money if you created ponds all over

20 Virginia and all over Maryland and all over North

21 Carolina.

1 So this was dammed and there were these
2 three ponds. And I looked at it, and I said, Carl,
3 this is what we're going to do. We're going to build a
4 building that's a bridge over the water. This stream,
5 it's going to help us filter out the water which we
6 will channel under the building that will come out into
7 here and we will be able to build a one-story building
8 here which will be two stories here, very famous
9 Jefferson device, and the parking will be hidden
10 because it's down behind that, so, and we will make
11 this into a very beautiful lakefront and doing it.
12 This is a very successful office building and it's, you
13 go there now and it's a Georgian palladium building in
14 modern dress. He said, "I want it to be of the place
15 but from time to time it's Superman inside." He was a
16 very funny guy. He's died. I miss him a lot. And he
17 produces a very beautiful backdrop and it's a
18 waterworks building because it's cleaning and filtering
19 the water and controlling it as well as there's a

20 restaurant here that people who work here eat in so

21 it's a very civilized place to work. Next.

1 Easton, we've done a lot of work in
2 Columbus, Ohio, for a man named Leslie Wexner, and we
3 built a new community for him there, and he's an
4 architectural freak. He loves architecture. We built
5 houses for him and a new community. This is a shopping
6 center. It's called Easton. Those of you in this room
7 who know anything about retail, this is one of the most
8 successful places in the United States. And there was
9 an empty piece of land. There was a giant oak tree on
10 the land.

11 I flew it, first time in a helicopter,
12 there were stands of trees that remained and there was
13 the Victoria's Secret catalog place where you would
14 call in to order the catalogue, obviously a lot of
15 people calling in. And this was a river. These were
16 lowlands. And there was this very beautiful river
17 frontage, and sort of a low-end shopping area been
18 built up there. In truth -- can you go back to that
19 other slide just for a second? We said, okay, this is

20 the high piece of ground, water drains that way, we

21 will build in segments a shopping center which has a

1 cinema and two parking garages tucked in on either side
2 so that you don't know, and a courtyard entry that will
3 become the center of town and all of this will be
4 retail frontage.

5 Of course, the most successful Hilton Hotel
6 in the country is here. There's an office building
7 group here around this huge stand of trees, parking in
8 the back so that when you look out of your office
9 building you look on this park. In short, we built
10 soccer fields down here for the little league soccer
11 stuff to go on. You can shop at every level here.
12 These are more traditional but when you're here this is
13 all walking. And, it's the most benign place. It's
14 enormously successful. It's two stories high. When
15 you're there you think -- and there's nothing like it
16 in Ohio. And, it's the place that developers now go
17 and see. I learned a lot about retailing from working
18 on this. Next -- and, people like it. Next.
19 Medical facility, because remember health

20 and education, what I didn't say in Celebration, two of

21 the most important things in the Celebration program is

1 there's a major school there. Eisner says I have to
2 have education so there's a K-12 school. There's a
3 Stetson College extension there and there's a huge
4 health center. He said you got to have medicine, you
5 got to have education, you got to have health, and
6 that's what, that's what it's about. At Duke, which is
7 a very beautiful campus, we built a new cancer clinic
8 and a big garage and we had to plug it into this very
9 old, beautiful part of the campus and we said so the
10 architecture in the open space has to allow for an
11 allusion of this old and new in a way that will be
12 pleasing. I think it's one of the most, it's very
13 successful as a cancer center and people at Duke love
14 it because it seems to be both old and new. Next.
15 This is going to be over in, you know, five
16 -- three minutes. Okay. This, just, I'm talking much
17 too much. In Charleston, South Carolina, where we have
18 done a lot of work, we were faced with big, right on
19 the four corners of Law, which is the main intersection

20 in Charleston, where you have the mayor, you have state

21 office buildings, and a courthouse, a federal, and you

1 have a church so you have, it goes up from man to God
2 on the four corners.

3 The courthouse, county courts said we're
4 going to leave, we're going to go out on the Beltway,
5 you know, and Joe Riley said they can't do that. We
6 want the courts to be here. We want the people. We
7 want the lawyers coming. It's an integral part of our
8 town. And, you got to figure out a way, we want the
9 competition to do it. This is an old street. This is
10 Broad Street. These are old houses. This is a new,
11 think of this as a lion's paw. The lion is back here
12 but its paw is coming out to the street frontage, and
13 indeed its arcade goes over the street. And so when
14 you're on this street the only thing that you see is
15 this, what is in height a three-story building. Next.

16 This was the site. This is the county
17 courthouse. George Washington went there. It's been
18 beautifully restored. We moved these -- that has
19 remained and then restored. We moved these houses out

20 front to fill in "gaps" in the "teeth" and we built

21 this four-story-high court building. Those of you who

1 know what goes on in courts, they have three different
2 circulation systems, a big thing on security. And the
3 only, and you see in front, you're never aware of that
4 unless you go into here.

5 Charleston has these thin side-yard
6 courtyards so if you walk back here, you come into one
7 of those, all the circulation of this building is along
8 its front and you looked out into this courtyard. This
9 is all old stuff. That's old stuff you've done and you
10 don't even see this. You can see this line of
11 courthouse and these buildings in front. You never see
12 till you go into this courtyard that this is a big
13 building. It's been enormously successful and it's a
14 way of thinking about putting big stuff into historic
15 sites. Next.

16 This is the side-yard courtyard. This was
17 the original door of the old courthouse. This is what
18 the street looks like now. This is the statue of
19 William Pitt that Washington had asked to have done.

20 Pitt was a great friend of the colonies. It was in

21 horrible shape. We took it and said in a courthouse it

1 should be here, so, it's all of a sudden been given
2 this enormously important position in the entryway of
3 the courthouse. Next.

4 Transportation, again in Charleston.
5 Charleston, because it was a successful tourist town
6 was getting overrun with cars and buses for people
7 coming there. So, the mayor says, we've got to figure
8 out a way to intercept some of that traffic coming in.
9 And there was a railyard right in the middle of
10 Charleston that had the biggest collection of 19th
11 century railroad buildings, some of them in horrible
12 disrepair, and the National Trust headquarters in
13 Charleston on it.

14 We were hired to do a master plan for the
15 whole block and the first phase was to build a visitors
16 center which was to take this beautiful old brick
17 building and gut it inside and turn it into a reception
18 center, Black Box Theater. You come, the kids get out
19 of the car, you take them to the bathroom, you can go

20 and find out what's in town. You can sit in a theater

21 and see what's happening. And this is a bus shed.

1 And, Joe said you got to give me a bus shed that tells
2 you when you come in on a bus and you've landed in
3 Charleston, it ain't like no bus shed. It's got to be
4 the best that Charleston has. He said it's got to
5 smell good and it's got to look nice. Next.

6 So, this was the site. These were these
7 long thin sheds. These were the two buildings. They
8 were about 680 feet long. We came in and parked here.
9 This was the visitors center, the brick thing. This
10 was this shed that was in bad repair, next, and this is
11 what it looked like. This was the brick building.
12 This is what it looked like. That was the space
13 between. This is what it looks like when we finished
14 it. We kept the trusses and the columns. We put these
15 "little-wood" places so that air goes through.

16 We have now -- next slide -- we planted
17 Confederate jasmine on the post so when you arrive here
18 and get off the bus it smells nice, it's very
19 beautiful, and you step across the way and go into the

20 visitors center, which looks like this way on the other
21 side. This has been completely restored. This room is

1 used by the city. You can rent it for parties. The
2 mayor will host a Spoleto festival event there. So
3 it's a multipurpose space. It's under cover and people
4 love it because it seems like it's in Charleston. This
5 is what we mean by the spirit of place. You build
6 according to the rules of that city. Next, almost
7 there.

8 This is a very famous school -- the
9 Fieldston School of Ethical Culture. It's outside of
10 the city, just north of the city. This is a new modern
11 complex built -- next -- over an old setting with gyms
12 and big new buildings but fitted into this old school
13 there's a green rooftop garden up here on the top of
14 one of these and this whole place has been transformed.
15 Next.

16 At the University of North Carolina, some
17 of you may know, Chapel Hill is the oldest public
18 university in the country. It sits on a beautiful
19 square. And, we were asked to provide a building that

20 is essentially designed to keep the best teachers

21 there. So, if you're a top teacher and you're just

1 about to be snagged by one of the Ivy League colleges,
2 the University gives you a fellowship for a year to do
3 any project you want to do. And they want and they
4 choose twelve fellows each year from different
5 disciplines, a very Rousian idea, so that these people
6 doing their projects would meet one another here. Once
7 a week they would have lunch in this place together and
8 exchange ideas; the rest of the time they used this
9 complex to work on their projects.

10 And, so, this octagonal room on the corner,
11 which is here, is where they ate in. It operates as a
12 beacon of light and learning. And these are very
13 simple buildings. The best thing for me that was said
14 about it, the chancellor was showing some of his
15 biggest donors around and they were walking past this
16 building and they said, "When did you restore that
17 building?" We said, "No, no, that's a new building."
18 And it is new but it's fitting. And, this program has
19 been enormously successful. We're building another

20 project at UNC that's not dissimilar to this. Next.

21 In Charleston, this is a school of

1 education, built on a tiny L-shaped lot around this
2 existing old building, which was restored, and this is
3 the School of Education. It takes the rules of place
4 in how big things should be in Charleston. It hides
5 outdoor staircases here. There's a tiny courtyard
6 between them -- next -- and this is truly Charleston.
7 They've just won their most cherished award called the
8 Three Sisters Award. "Three Sisters" were three
9 beautiful historical buildings that were torn down for
10 a parking lot in Charleston. The citizens said wait,
11 stop. It's got to stop. It happened before Joe became
12 mayor. They now give an award every two years to the
13 project that tries to capture the sense of place. This
14 makes me very -- it's tiny -- makes me enormously proud
15 because I love the city and they love this. Next.

16 Resorts -- we're almost there. I show you
17 this because this is a Disney project. This is in
18 Hilton Head. It's looking out not on the ocean but on
19 this fabulous low country system where there are

20 porpoises and eagles and this is one of the wildest

21 places and it's been junked up with this kind of stuff.

1 And we couldn't get enough land on the ocean so Eisner
2 said, okay, let's see if we can turn this island into a
3 special place. So you come, it's all about what you do
4 with your car. You park it here, and, as in "Alice in
5 Wonderland," you leave it there. You go through a
6 hedge down the "rabbit hole."

7 And the world that you see, we kept all
8 these huge cypress trees and pines. And these are two
9 to three story buildings. There's a hotel here.
10 They're all designed so that when you're out here on
11 the waterway, there's a nature preserve that comes into
12 here. There's a kind of viewing platform out. When
13 you're out here it's totally wild. Charley Frazier,
14 the man that I cited, he says this is the best thing
15 ever done anywhere near there because it tends to get
16 done by an American entertainment company. Next.

17 So, the buildings are very simple and
18 somber. It's a beautiful place to be. Kids love it.
19 You walk and it's on bikes and it's, the last time

20 you'll see the car is when you come in and check at in

21 at the hotel. So, there are design solutions for lots

1 of things but you have to want to do them. The client
2 has to want to do them. Next.

3 Residential work, we've done four projects.
4 This is in the center of the city. It's very near us
5 and it's called HELP housing. These were low-income
6 families that were in desperate need of housing. We've
7 done four of these, three in the city and one in the
8 country. And we did it as a pro bono operation. And
9 this is a very densely populated apartment building for
10 very low-level income people but it has its own
11 courtyard in back and it has a place where they can
12 play squash and bocce and it's its own precinct and it
13 doesn't look like a project and they love it. The
14 other ones are much smaller in scale.

15 Now, on the other end, and this is about
16 the sense of place. This is a cottage in East Hampton.
17 We build stuff. We build houses for people. And there
18 are two reasons you build houses, quite aside from the
19 fact that I love to do it. One, you learn about the

20 place, the materials, how people built there and you

21 learn about how to use sites, and everything in the

1 house last to be right because people are very
2 demanding.

3 And it's a great place to teach your
4 younger architects because in the house you literally
5 deal with everything. It's not just, you know, a
6 curtain wall or the base or the parking. So, this, we
7 like, this is clearly a New England "saltbox" but it's
8 got a continuous porch with bay windows and you can
9 live outside in the summertime and inside in the winter
10 and there's no question, if you go to the eastern end
11 of Long Island, you know that this is a house of that
12 region. Next.

13 And inside and outside, the great thing
14 about the Dutch gambrel roof, you get this huge second
15 floor so you get big volumes. This is where hay would
16 have been stored. This is almost Shakeresque, in very
17 simple detail. Next.

18 We like to do gardens and little buildings
19 because how to detail small things again for architects

20 is very important. If you can detail fences and tiny
21 buildings, and you'll see through history, people were

1 obsessed with the garden -- Patriot, is developed,
2 outside of Rome. You go to the Middle East; I lived in
3 Iran, for three years. They have the most beautiful
4 gardens in the world. Gardens are the center of
5 retreat. Next.

6 Nelson-Atkins Museum in Kansas City has a
7 great collection of paintings. The Henry Moore
8 Foundation gave through a donor 14 of Henry Moore's
9 biggest monumental sculptures and 10 or 12 small ones
10 and he said you have to design an outdoor setting for
11 them. And Moore really hated sculpture against
12 buildings and backgrounds.

13 What we did is take this lawn in the
14 middle, which is a public park, and cleaned that away.
15 We created terraces. These photographs are ten years
16 old. This is a grove of Gingko trees, now which are
17 mature, of 90 trees. And you get odd pieces of Henry
18 Moore on these. And then they're off on the side in
19 these woods and these Shuttlecocks, is a very famous

20 sculptor. You'll find two of them on this side and one

21 on the other. This works pretty well and it's both a

1 major outdoor museum, people who just can come here but
2 the public can see it. So, you can wander around in
3 your own turf -- it belongs to you -- and see this; at
4 the same time it beautifies the city and this kind of
5 exposure without guides and radiophones and stuff is
6 fabulous. Next.

7 Lastly, two things. We were hired to do a
8 street, Lower Manhattan streetscape study that had to
9 do with signage, lightings, in commemoration for
10 Broadway, which is New York's First Street. And out of
11 that is a project in which all the signs show you with
12 a photograph what this street ends in -- this is the
13 Brooklyn Bridge -- and what the numbers are, and in the
14 sidewalk great Americans who had ticker-tape parades on
15 Broadway are commemorated. I love this one because I
16 always loved Amelia Earhart. But that's a nice thing
17 to do because every place has this kind of opportunity.

18 The United States is probably the only
19 culture in the world that has never looked at the

20 surfaces on the ground. If you go to Europe you'll see

21 beautiful materials. We have concrete and blacktop,

1 some of the ugliest materials in history but you can
2 improve. Here's, this is the life of this piece.
3 Here's City Hall. Here's Broadway, okay, and it ends
4 there. So, this strip -- next -- was rethought. We
5 redesigned the standard fixtures, lights, stoplights,
6 benches, trash baskets, everything. We saw the
7 corridors that had open views through, across the
8 island, through Battery Park City from the East River
9 to the Hudson, and Broadway is where they cross and
10 come together. We did studies of what it's like at
11 night because lighting is everything and all of this
12 has been done now. Next.

13 And, these fixtures are loved and you don't
14 notice them but you notice that they're different and
15 all of a sudden you realize you were walking across
16 these bands and you see Joe DiMaggio and pretty soon
17 you're going to see the New York Giants because they
18 had a great ticker-tape parade. Next.

19 Next -- this is the last slide. Next to

20 Ground Zero, which is over here, there's a big building

21 with a big piece of sculpture. This is a park but it's

1 really a square. This is placemaking in a tiny block
2 and it's about place. People in the daytime sit out
3 here and play checkers on these benches.

4 These things are to prevent
5 skateboarders -- we saw some outside when we came in --
6 from going up and down but you can sit here and you can
7 sit and play chess. It's packed. It has very simple
8 trees that in 20 years these will be spectacular and it
9 has a superb piece of sculpture at the end that you
10 see. It drops across the site here because you can see
11 steps here where you go down into it and then steps
12 here where you go down to the sidewalk. So, it's about
13 change in grade and a diagonal trip through, and it's
14 very simple. It's packed from the day it was opened.

15 I'm going to stop. I've gone much too long
16 but this, these are lessons. All of these lessons have
17 to do with things that are going on here. I'm Jaque
18 Robertson. Thank you very much.

19 (Applause)

20 MR. HAMM: Thank you very much, Jaque, for
21 that presentation. Seeing this and looking at all

1 these places, it reminded me of John Kennedy's
2 description of Washington as combining the best of
3 northern charm and southern efficiency. Jaque
4 Robertson obviously combines the best of southern charm
5 with northern efficiency and we're delighted to have
6 him on the team. Barb will host some questions and
7 answers. And thank you again for your attendance
8 tonight and to those of you who have been here for the
9 prior events.

10 MS. NICKLAS: Okay. And I know we're
11 running a little over-time but --

12 MR. ROBERTSON: I apologize.

13 MS. NICKLAS: -- I found that very
14 interesting.

15 (Applause)

16 MS. NICKLAS: And I do want to ask Jaque a
17 question which I should have asked earlier but I
18 understand you're taking a train back. So do we have a
19 time limit here?

20 MR. ROBERTSON: No, no, I'm fine.

21 MS. NICKLAS: Okay. Okay. Good. Okay.

1 So, anybody who has been here, you guys know the drill.
2 And since we're starting at 9 o'clock, I guess we'll go
3 a little over our normal time. We take a question from
4 the floor. We take a question from the cards. Anybody
5 has a question on the floor, you raise your hand. I
6 see some hands already. You will be given the mike.
7 Know that we're taping this, so, and it's going to go
8 up on the Website and for any of you have been looking
9 on the Website, all the previous three community forums
10 are now up on the sites. So we'll do a question from
11 the audience, a question from the cards. We'll see
12 what the energy level is after a while and see, you
13 know, how long we're going to be going, I guess. So,
14 let's take a question from the audience.

15 MR. ROBERTSON: What's the chance that we
16 can get this light --

17 MS. NICKLAS: Oh. Oh.

18 MR. ROBERTSON: -- that's, it's like looking
19 into a searchlight.

20 MS. NICKLAS: It is. That light is there

21 for the videotaping.

1 MR. ROBERTSON: I see. I'm sorry.

2 MS. NICKLAS: Well, no. It's probably not
3 a bad idea.

4 MR. ROBERTSON: If I look down and do this
5 I can actually see the audience.

6 MS. NICKLAS: Ah, great. Thank you.

7 MR. ROBERTSON: That's great. Thank you.

8 MS. NICKLAS: Okay. So, let's have a
9 question from the audience. Where, where are we? Who
10 has the mike? Okay. Candy, you want to --

11 PARTICIPANT: What are some of most
12 important rules of place for Columbia?

13 MR. ROBERTSON: The first is where it is
14 geographically. As I've said, ideally when you come to
15 Columbia you ought to know that you're in a Middle
16 Atlantic state with certain kinds of trees and flowers
17 and birds and things. The building materials you use
18 that you associate with this area become important.
19 There are certain places in Columbia in the built part

20 that look, you say, yeah, this is in Maryland. There

21 are other places where you could be in California.

1 That's okay. It's not a crime. But generally the
2 places that people like the most, there's a harmonic
3 relationship to the physicality of the site and what
4 happens there in the seasons and the way you build
5 there. You build big overhanging roofs to get the rain
6 away from the wall of the building. You build porches.
7 You use jalousies.

8 You're trying to get, one of the great
9 problems of air conditioning, thank God we have it but,
10 but, it began to make you think that you didn't need
11 these other ways of controlling climate but you do.
12 And topography is profoundly important. The topography
13 is telling you everything about what wants to be on the
14 land and where. So, that the, clearly the shopping
15 center, which was a fifties, sixties, pretty nice
16 shopping center, enormously successful, that was a
17 first phase. If Jim Rouse were alive now he would be
18 doing what other people are doing around the country,
19 is wrapping the shopping center so that there's

20 actually street shopping. I mean, it's much nicer to

21 have a combination. The thing that's nice about

1 Easton, you can shop inside but most of it is outside.
2 Walking on the street in this kind of climate is
3 wonderful. And sitting on the street and the sidewalk,
4 sitting on a parking lot is not a lot of fun.
5 So I think there's an unfinished business
6 at the shopping center. And the name "Town Center" is
7 appropriate. It is not a town center now. It's a
8 shopping center and they're different. And, Columbia,
9 those first diagrams that Rouse drew, it was quite
10 brilliant. The first time I saw his first sketches of
11 these little flower-petal villages with the
12 neighborhood shops and schools and drugstores and
13 things, and then a town center and you said yeah,
14 that's it. That's not finished yet.
15 So, there's an enormous opportunity to try
16 to make that an attractive town center that says yeah,
17 I'm in Maryland, and Maryland is filled with some
18 pretty good examples of good stuff and those should be
19 followed. And you look at, you know, you look at, as I

20 say, Symphony Woods has just been, you know, allowed to

21 not be anything, just rundown. It could be a

1 spectacular open air park and cultural facility area.
2 And, you know, you think of dumb things. Michelle
3 Gedevester (phonetic), who is one of the most gifted
4 people I know, who was standing at the Lakefront, which
5 I like very much because it's quite calm but that
6 opposite shore should be filled with dogwood and cherry
7 trees and in springtime it ought to be ablaze with
8 color.

9 Just coming from Baltimore today I saw on
10 the side of the interstates, I saw fabulous flowering
11 trees. This place should be filled with flowering
12 trees, and, because that's the glory of this location.
13 What the heck, Maryland has fabulous countryside. And
14 I would say the landscaping at Columbia is not anywhere
15 near good enough for its location geographically. Yes,
16 sir.

17 MS. NICKLAS: Hold on.

18 MR. ROBERTSON: Okay. Yes, you control
19 that.

20 MS. NICKLAS: Okay. A question from the
21 card. Well, it's a new question. It's interesting.

1 "How do you assess the building we are in which
2 displays no regionalization and is unabashedly modern?"

3 MR. ROBERTSON: A tough question for me to
4 answer because I like this building.

5 (Applause)

6 MR. ROBERTSON: The architect of it is a
7 very good friend of mine and this is one of his early
8 works. And, you know, you're partial. It doesn't mean
9 that you have to do traditional buildings. You have to
10 do buildings modern. Our buildings at Duke are modern
11 buildings but they make a basis to Duke. This building
12 is not about anything in Maryland but you can have
13 modern buildings that are fabulous. Its whiteness is
14 interesting because a lot of buildings in this part of
15 the world, they were either brick or timber or
16 sometimes they were white. But I'm prejudiced. I
17 can't, I'm a big fan of him, and he's a friend of mine,
18 the architect of this building. This is a fabulous
19 site, however. You can do -- it's one of the great

20 sites around.

21 And the real question that you ask yourself

1 as a planner and someone looking out into the future,
2 you say in time wouldn't this be a great hotel site or
3 a residential site or shops because it's on the
4 waterfront. And, is it too valuable, I mean, in the
5 issues of this town, to having just an office view?
6 So, those are things you can consider. And people like
7 us argue for weeks over that kind of issue, should it
8 be this or that and you all have views on what that
9 should be.

10 MS. NICKLAS: Okay. We will take a
11 question from the room. Devron?

12 PARTICIPANT: Thanks. This may be -- no
13 pun intended -- a pedestrian question. But, actually,
14 throughout your presentation you didn't mention
15 anything about green buildings or energy efficiency or
16 LEEDs certification. Do you feel that there's a place
17 in the new town development for that approach? And
18 also I think there's some requirements around that
19 approach that are fairly new.

20 MR. ROBERTSON: Well, a perfectly sound

21 question. The answer is, it's not even a choice.

1 LEEDs requirements, I'm doing a platinum LEEDs building
2 at UNC right now. The school in Fieldston that you saw
3 is a LEEDs building. It's a Gold LEEDs building.
4 Everything that we do from, architecturally from now on
5 out are LEEDs certified. I don't know, in ten years it
6 won't be even be a discussion but, but it's the right,
7 it's a right question to ask.

8 MS. NICKLAS: Okay. Question from the card
9 then. "What lessons have been learned from your
10 previous experiences that are making the Columbia plan
11 even better?"

12 MR. ROBERTSON: Oh, gosh. Well, this will
13 be a -- all the things that I talked about when I did
14 that list of things that were important, those are
15 generic issues that you find most places but since
16 every place is different, they have different
17 applicability. Almost everything that I talked about
18 today has applicability to here, everything. And, I
19 can't think of anything that was on my list of things

20 that we have been concerned with professionally that's

21 not an issue here.

1 It may be less important here because of
2 the way Rouse planned things. Rouse's initial notion
3 was so sound that each one of these villages would have
4 a slightly different appearance and a different name
5 and different people and those neighborhoods should be
6 distinct as well as distinctive. And that was really
7 well thought out. When you build anew here or replace
8 stuff or change stuff, you will continue to think about
9 the same kind of issues.

10 MS. NICKLAS: Okay. Let's take one from
11 over here.

12 PARTICIPANT: Columbia is a town center and
13 nine villages each with their own village center. Over
14 the years due to uncontrolled growth outside the
15 village centers we've seen the existing village centers
16 kind of go downhill. How will the New Town Center
17 facilitate the revitalization of the village centers?

18 MR. ROBERTSON: Good question. It's not,
19 it's not an answerable question at this time. It's

20 certainly not answerable by me. The notion that

21 smaller retail operations, drugstores, restaurants can

1 operate successfully in one of the villages is
2 something that would be determined over a period of
3 time. It may be that they can; it may be that they
4 can't. I don't know that answer. It's for sure that
5 generally when you upgrade or improve the nature of the
6 shopping, dining experience in a town or village, it
7 affects everything and it's usually for the good. The
8 standards rise.

9 The thing that I can't answer is, not
10 having lived in one of the centers, I don't want to
11 come over to the town center to go to a drugstore
12 necessarily or to do, to go to a cleaners. And I
13 suspect, I live in a village in eastern Long Island
14 called East Hampton, which is one of the most perfect
15 villages in the world. It has solved two or three
16 problems quite brilliantly. One is fighting for the
17 parking where the parking is never, the parking lot is
18 never in front of stores; it's always behind them, and
19 it's screened, the front of stores, the sidewalk and

20 trees and awnings and signs. But, that frontage also

21 which is the more expensive frontage in the village,

1 there's a frontage which is less expensive on the
2 backside facing the parking lots that accommodates lots
3 of stuff that can't afford the rent of the front but
4 can afford the rent of the back. The equivalent of
5 that here is, can stuff, commercial stuff in the
6 village centers, will it continue to be used and
7 profitable? I don't know that answer.

8 MS. NICKLAS: Okay. A question --

9 MR. ROBERTSON: But it's a good discussion
10 for people here to say, would we try to pump-prime the
11 village centers and not have any competition from the
12 town center? And I actually believe you could have an
13 attractive and much more interesting town center and
14 that that will help the village centers. Raising
15 standards is, generally goes across, just as decay goes
16 across the board, raising standards usually does.
17 Celebration had not enough retail space downtown
18 because the Disney people said there's nothing worse
19 than a closed shop. You know, half of them, we said

20 no, no, it's not enough. Sure enough it got through,

21 nowhere near enough, so, we built a shopping center at

1 the entrance to Celebration which we made to look like
2 part of the village. So you're getting both.

3 MS. NICKLAS: Okay. Let's take a question
4 from the card. "Are highrise buildings over 12 to 15
5 stories important to a successful town center in
6 Columbia?"

7 (Pause)

8 VOICE: Be careful.

9 MR. ROBERTSON: No, it's not to be careful,
10 I've always been a low-rise advocate for most cities.
11 But, you know, it depends on where you are. A 40-story
12 building would be absurd. You don't need it and
13 there's no reason to build it. Most American cities
14 can meet most of the absorption rate anywhere in
15 buildings, anywhere from 7 to 10 or 12 stories.
16 Highrise is a relative term. A 30-story building here
17 is a highrise building. There may well be places where
18 that's interesting. The town of Woodlands, which is
19 where I first met Tom D'Alesandro, when Rouse Company

20 took over that town and now DUP, along that river wall

21 they now have higher buildings and, in fact, what's

1 happened, the quality of all the other stuff around
2 there has gone up.

3 So, there's a much more vital small-shop
4 component there as well as bigger stuff. And the
5 highrise buildings along that, along that river creek
6 are pretty nice. And it may be that there's a place
7 for higher buildings in Columbus (sic). We have a
8 dictum about planning which is very important. Your
9 framework, that is, your streeted block plan that you
10 layered is a kind of permanent thing. The land use on
11 any of those lots wants to be flexible. That's the
12 great thing about the American gridiron town. It may
13 be that there's no market for office buildings and
14 you've got area that's zoned for office buildings and
15 it's crazy; you change it to use only for residential
16 buildings. So every plan that's good you want to have
17 flexibility with respect to land use. And those towns
18 that don't have it die.

19 And, so, one of the, one of the virtues of

20 Columbia is that you can imagine areas that may well

21 become more interesting to people in the residential

1 building. Well, these, this is not a public developer
2 who is going to, you know, this is a private developer
3 who is going to come in and risk money. They'll say
4 there's no residential market, I'm not going to built
5 residence here. I think you're going to have an
6 increased market for almost everything because of your
7 location. Yes, ma'am? Oh, I'm sorry.

8 MS. NICKLAS: Okay. Let us take another
9 one from the floor. This will probably be the last one
10 from the floor, just --

11 PARTICIPANT: I appreciated your
12 presentation. I found it witty and very, very
13 interesting. A couple of things. I heard the
14 quotation that, "History is the story of change." And
15 I thought that was a very interesting one, especially
16 as it relates to Columbia. I believe we're in a time
17 where there is going to be great change unless the
18 recession is, gets worse. And, what I haven't heard
19 you talk about is economics. What does the community

20 need to do to keep a strong economic base and to make

21 it continue to be successful? I understand that

1 Greenbelt, Maryland has the problem and had the problem
2 but we don't want that to happen here. Now, just to
3 skip for a second to France, we have a sister city in
4 France, which is a new town, Cergy-Pointoise.

5 MR. ROBERTSON: Ah, Cergy-Pointoise. Oh, I
6 know Cergy-Pointoise.

7 PARTICIPANT: Okay. Now, Cergy-Pointoise
8 has managed to get 16 percent, it produces 16 percent
9 of the French economy now. Okay? It's a city about
10 the same age as Columbia. And, I'm concerned about the
11 economy and economics in maintaining it over time. And
12 I do believe that change has to take place. We have to
13 face it squarely. And I just wonder what you have to
14 say about that.

15 MR. ROBERTSON: There's no more difficult
16 issue than trying to project. That's why more than 50
17 percent of real estate developers go broke at one time
18 in their lives. Everyone thinks, they only hear of
19 real estate developers who make money. Most real

20 estate developers don't make money and even the smart

21 ones, if you've missed timing, it's finished. The key,

1 as I've said before, change will occur. It can be
2 change that's this way or change that's that way. The
3 government as of yet has not gotten into the business
4 of trying to force-feed change. It does in Europe, as
5 you know.

6 The best thing that could be said for
7 Columbia is it's got a very good structure that's in
8 place. It's in a fabulous location. It's got what I
9 would call a rich land bank, that is, the land, it's
10 got some sites that you can build on; it's got vacant
11 sites that you can build on but the land itself is very
12 strong. And again you want to have the ability to
13 change land use -- I'll say it again -- because neither
14 you nor I nor any group here is going to be able to
15 change the economy of this country. It's not going to
16 happen. The economy of the country is going to change.
17 My bet is that what happens in this area, again because
18 the East Coast is, you know, it's going up.

19 This, between Washington and Baltimore is a

20 fabulous location and it's got a great access and I

21 can't believe that it won't with proper tuning, the

1 best thing you can do is to try to make it more
2 attractive. Because the change of -- things are going
3 to change whether you want them to change or not and I
4 say that change can often be a downhill slide that goes
5 on for a long time. I don't think that's going to
6 happen here. It's certainly not going to happen here
7 if you do some of the things that I think should come
8 out of a plan like this. As you get older, you know
9 less because you know too much. The more you know, the
10 less you know. And I've gotten -- I used to be very
11 positive about things. As I say, I can't tell you that
12 answer. I don't know.

13 PARTICIPANT: Thank you.

14 MS. NICKLAS: Okay. I'm going to ask just
15 one more question and I got a note from the back from
16 my boss a couple questions ago to --

17 MR. ROBERTSON: Shut up?

18 MS. NICKLAS: No, but just to wrap, and we
19 really appreciate you staying late.

20 MR. ROBERTSON: Yeah.

21 MS. NICKLAS: There was a gentleman that

1 just walked up and he handed me a question and he was
2 the one that Jaque first said, "Okay. Stand up." And
3 of course it wasn't according to my pattern so he never
4 got a chance to get the microphone. I'm going to ask
5 the question even though I'm not exactly sure how it
6 all ties together. I think it's a good last one,
7 because I've heard of a number of people talk about
8 this issue. So, it goes, "Twenty-five years ago the
9 Lakefront was crowded with young people. Tonight
10 crowds are down more than half." It says, "Reason,
11 kids are on the Internet. Is this being considered in
12 future planning?" I assume you mean addressing the
13 kids and the young folks, is that being addressed?

14 PARTICIPANT: Cities as we know them could
15 decay.

16 MS. NICKLAS: In future planning.

17 PARTICIPANT: The gentleman's presentation
18 was the past. What's in the future?

19 MS. NICKLAS: We might be thinking of

20 architecture that's not even imagined. So this is

21 about the young people and I know that this has been a

1 question that many of us have been asking ourselves.

2 MR. ROBERTSON: When we were coming in
3 tonight I was talking about Tom Wolfe, my friend, and
4 Marshall McLuhan. Marshall McLuhan, probably the
5 greatest futurist writer of my time, understanding
6 media, says it all. He told you exactly what was going
7 to happen. Media has changed our world in so many
8 different ways; nonetheless, there are certain
9 constants. People, no matter what the media is or how
10 many plugs they stick in their ear or up their noses or
11 whatever they want to do it, will want to go to a
12 restaurant, want to take a walk and shop. They're
13 going to continue to do that. They've been doing it
14 for a long period of time.

15 PARTICIPANT: Not here.

16 MR. ROBERTSON: You have the capacity to
17 make this a more interesting place than it is right
18 now. Now, there are ten-year changes and every ten
19 years people say "the real problem is," and the next

20 ten years that's not the real problem at all. My guess

21 -- and who the hell of am I? I'm a person that's in a

1 business that I think I know something about but the
2 last thing in the world I would try to do is predict
3 the future. What I think you always try to do is look
4 at human nature, take care of what people like to do
5 and spend time doing it and trying to provide those
6 kinds of things. And they haven't changed much.

7 PARTICIPANT: The kids are all sitting home
8 on the tube.

9 MR. ROBERTSON: Well, that may have
10 something to do, my guess is that's probably going to
11 change. I don't know. I think they'll get bored with
12 it after awhile. There are incredibly vital areas
13 where people say, all of us, well, the young people
14 don't know what they're doing, everything is going to
15 go to hell in a hand basket. It's not true. It is
16 changing. I can't tell you whether, if you have been
17 to Chicago, if you go into Millennium Park, the guy who
18 designed this building did a big outdoors sort of
19 entertainment area, with speakers and people go and

20 have picnics. There are certain things you can do that

21 will be more appealing to young people than are here

1 now. And I think you can pinpoint those if you are
2 someone who really wants to get people back into the
3 public realm. But I have as many question marks about
4 that. I just, I can't predict that. What I can
5 predict, I don't think human nature is going to change
6 that much and if it was, people wouldn't go to certain
7 places in Europe where they can walk around the streets
8 and have a good time.

9 MS. NICKLAS: Okay. Well, thank you,
10 Jaque.

11 (Applause)

12 MR. ROBERTSON: Thank you. I'm sorry I
13 kept you so late.

14 MS. NICKLAS: Well, thanks to all of you
15 for joining us tonight and for the past three other
16 sessions, community forums. As we have been saying,
17 the next time that we'll be with you all in this room
18 will be April 28th at 7 o'clock. And we're going to be
19 getting out our Community Outreach Plan and schedule

20 following that in the next week or so. So, we look

21 forward for your continued engagement, input, questions

1 and comments on our Website. And thanks again.

2 (Applause)

3 (Forum concluded at 9:28 p.m.)

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1 State of Maryland.

2 Baltimore County, to wit:

3 I, ROBERT A. SHOCKET, a Notary Public of
4 the State of Maryland, County of Baltimore, do hereby
5 certify that the within-named proceedings personally
6 took place before me at the time and place herein set
7 out.

8 I further certify that the proceedings were
9 recorded stenographically by me and this transcript is
10 a true record of the proceedings.

11 I further certify that I am not of counsel
12 to any of the parties, nor in any way interested in the
13 outcome of this action.

14 As witness my hand and notarial seal this
15 15th day of April, 2008.

16

17

18 Robert A. Shocket,

19 Notary Public

20 My Commission Expires:

21 November 1, 2010

