Industrial evolution

10.98

East River Projects
Hudson River Park
Pier 40 Competition
The Public Realm Underground
Monumental Uprising

Transforming the Urban Waterfront
Welcome to the working waterfront

GANTRIES AND GARDENS:

pier 40

redefining the working waterfront
It's 1998, and the New York waterfront has become a public realm. Twenty years ago, it wasn't, except for a few parks and the ramps for the Staten Island Ferry. The scale of the change is vast, whether calculated in dollars, physical form or experience. It is comparable to rebuilding a major city after war. And this change can be further summed up: Where there was industry, now there is recreation; and where there was an industrial waterfront of shipping and warehouses, now there is a postindustrial waterfront of esplanades and chimpanzees.

Shifting the surface, it now looks like a domino city. New York was industrial; now it is postindustrial. Much of the physical legacy of industrialized waterfronts gone, including the ships, warehouses and piers that have finally fallen into the water or have become museums beyond recognition. Of course, one does not look up the Hudson and see the hulks and contaminated piers still with a landmark or two before we get on with the serious business of contemporary leisure. But after two years of sponsoring competitions, forums, websites and workshops on the design of New York's waterfront at Van Alen Institute, we have learned from the army of community activists, engineers, public officials and designers who deal with the waterfront every day that no such obvious course of action exists. Instead, there seems to be an inherent quandary problem for the city's waterfront designers and decision-makers based on a misconception about the dissolution of industrial industry. It appears that industry is dead and done. The best the waters and public see that industry is back and getting bigger than ever. We just don't always recognize it in its current forms. Industry built most of the waterfront as we know it in a phenomenally expensive and demanding project from the 1870s to the 1950s, so thus it comes as a little surprise that in one guise or another, industry wants it back. We need to recognize this dilemma for what it is, and at the same time continue to negotiate the waterfront's future as a powerfully democratic public realm.

The waterfront's landscape of leisure is being re-industrialized by the "industries" of recreation, entertainment and tourism. And many existing industries are here to stay. In some places the traditional "industry" along the waterfront—garage, sawmill, and power plants—are being razed, but they're reopening on other sites, because they feel a need for any dense city whether it be dollars blue or white. In addition, there are still a number of manufacturers and marine maintenance businesses using the waterfront, which in some cases plan to expand their facilities and make them "green," or a ecologically sound. Finally, the ambitious plan for turning Brooklyn's Sunset Park into a site of superport ltm back into reality, the most traditionally defined waterfront industry will be back in force. Even if New York does get a superport, the overwhelming character of the waterfront will be defined by the industries of leisure and their ancillary services, for shipping warehousing or manufacturing.

For the past two years Van Alen has focused its programming on the New York waterfront. In 1996, the Institute sponsored a competition focusing on the redevelopment of Governors Island. Interest in waterfront redevelopment was high, but successive programs have included a design workshop, a public forum, an exhibition of projects that are currently underway on the waterfront and most recently, "Design Ideas for New York's East River," a competition intended to stimulate dialogue about the fate of one of New York City's most vital arteries, the East River.

This competition, projects will be announced from as far away as India and Japan. With very open guidelines, some entries chose to do master plans treating the entire East River waterfront, while other projects were more site specific. A jury including design luminaries from both private practices and public agencies reviewed the 214 entries. The jury included Aaron Betsky, Hillary Brown, Ken Greenberg, Lauren Hawkins, Shirley Jaffe, Elizabeth Kennedy and Charles Waldheim.

In June, 21 finalists were chosen to go on to the second stage of the competition. In addition to the finalists' response to the jury's additional questions, the jury will consider comments received from the public. Reactions to the website report on the competition (www.vanalen.org) comments received through e-mail (vanalen@vanalen.org) and responses from a postcard survey are intended to elicit feedback.

The jury will select one to five prize winners who will be announced this fall as part of "Negotiations: Finding a Future for the East River," an exhibition which will run through January. The participants will share $15,000 in cash prizes. The show will include background on the design problem, a selection of competition entries as well as materials from ongoing projects. The Institute's first recipients of the Van Alen Fellowship in Public Architecture, architects Rainer + Lurkemto, will also exhibit their proposal for the redevelopment of Manhattan's East River waterfront. Van Alen will also be sponsoring a two-day public forum to discuss viable options for the East River waterfront. To be held October 30 and 31, this open symposium will feature speakers from the design community, who have experience with waterfront redevelopment as well as local stakeholders. Call (212) 924-7000 for information. In conjunction with the Institute's East River programs, the Cooper Union will be sponsoring two walking tours on the East River waterfront this fall. Call (212) 353-4196 for information.

The Institute's public programming focusing on the East River waterfront >
et a huge "building machine" for discharging cargo and passengers, but the machine is permanently out of ser-
vice. What does industry mean now? The first definitions in Webster's dictionary for industry is "diligence in an
employment or pursuit." Looking down from the roof at the in-line skaters, bicyclists and joggers hurrying
along the waterfront, you are witness to industry as "diligence" in an extreme form. Does the raised bridge below
also match the second, more economic definition of industry: "synonym for labor especially for the creation
of value"? Perhaps. Like all calculating plots, the recrationists below are following a system and they certainly
believe that it creates value, at least in the city's mini-bodybuilder market.

This waterfront is also rich with industry more typically defined. Twenty docks near Chelsea Pier makes a
direct connection between the waterfront and the "recreation industry," where the combination of golf clubs,
poles, ice skating rivals, in-line skating rivals and bowling alleys are a base magazine drawing, filling yet another
definition of industry on their own and as part of "a distinct group of productive or profit-making enterprises" the
industry sites and another came to take its status.

In front of its architecture, and certainly its claims, Chelsea Piers associates references to its industrial past.
However, along its walkways there are huge photographs of pictures of its history of cargo and passengers. The recrea-
tion Industry, but even more, the tourist industry, often call for the heritage of shipping and industry to color
the present. The British refer to this, often disparagingly, as the "Heritage Industry." New York's heritage Industry may
be of more recent vintage, but for most New Yorkers it is hard to argue with the profusion of Ellis Island, for example.
Yet given sites with far less intense histories than that of American Immigration, whether a turn-of-the-century
pier on the much-rather site of Governor's Island, or a reason sensitive to sterile zoning and design.

Located between Pier 40 and Chelsea Piers at 130 Reade, Piers 44 is a site where designers have proposed
different responses. The historic pier site from 1907 was torn down, although the first few ribs of its shell have been
resurrected as an entrance to a vast canvas of asphalt. Several entries in the recent But Smaller Competition.

On Manhattan's other waterfront, the HUDSON RIVER PARK - proposed to extend from Battery Park City to 59th
Street-is getting closer to realization. In July, the Empire State Development Corporation (ESDC) approved the
projects environmental impact statement and Governor Pataki signed the Hudson River Park Act. This may
mean that the environmental review process has officially closed and that the project has the gubernatorial
imprimatur, but the park is not out of the woods yet.

Permits are still needed from the Army Corps of Engineers and the State Department of Environmental
Conservation. And, of course, a lawsuit could surface at any time. Opponents to the park have two main
complaints: the expectation that the park be made financially self-suffi-
cient through commercial venues in the park on or on its waterfront, and the impact on fish habitat. Still others
question if the funding is there. The city and state have both committed $100 million, but construction costs are
estimated at $230 million. But the Hudson River Park Conservancy (H RPC) and ESDC are charged with developing the contin-
uous park are hopeful all will go smoothly and intend to break ground this fall in the waterfront area adja-
cent to Christopher Street.

The future of Greenwich Village's most prominent pier remains uncertain despite plans being put forth by HRPC
and ESDC. When a community board opposes City or State initiatives in its area, it seems the result is often a
long protracted battle. Seeking to be proactive rather than reactive, Manhattan's Community Board 2 has
opted to expand the dialogue on the future of its waterfront by initiating a design competition for the redevelop-
ment of Pier 40 in collaboration with Van Alen.

Historically, Community Board 2 has supported the first scenarios while the City and State have favored the third.
Competition entrants have been asked to design an open-space park, using the community's program as a point of
departure. Almost 500 people have registered for the com-
petition. Projects may explore the partial retention or redesign of the existing structure and/or the incorporation of a limited amount of revenue-producing activities. The jury which will convene later this fall is composed of a diverse group of design professionals and environmentalists, the majority of whom reside or work within the

One industry left and another
came to take its place.

Proposed for Hudson River Park at Christopher Street, Reconstructing in 1991, MARK ABEL, DEBRA JUNE

Trails in the Doughnut Hole of Pier 40. UASH/BOSCA.
While designers are revisoning and reconstructing the city's network of waterways, another set of critical arteries that traverse New York, the NEW YORK SUBWAY SYSTEM, is finally getting the attention it deserves. When the Times Square subway station – New York's most used station with 450,000 passengers daily – replaces its existing 6-year-old reconstruction will be much more comprehensive.

One of the biggest design challenges for the architects reconstructing the 95-year-old station, William Nicholas Boedovoc & Associates, is the bizarre pattern of circulation that accented as four different privately-owned lines converged at the "Crossroads of the World." When transferring from one line to another there are often multiple choices that daunt first time riders, and fundamentally, there is no visual center that gives a sense of place, explained project designer Darko Hreljanovic.

"There is no architectural vocabulary that creates a sense of cohesion," said Hreljanovic. "The building is like a cocktail party. People would be lost in each other, touching the cars as they explored its new features, as they filled up a 10-page survey. Designing by Mesarchi Udagawa and Sigi Meesinger of Antenna Design, the MTA plans to purchase over 1,000 of these cars by 2001 which will use for most of the lettered subway lines.

The new train design includes a number of engineering innovations, but while these are not visible, the train's black and silver creature-like face communicates this notion.

One of the biggest complaints heard from riders about the interiors of current trains is that there are either not enough seats or they are too narrow, according to the designers. The R-143 dispensed with the off-mallared bucket seats. The new red bench seats have more lumbar support, Udagawa relayed. Those who feel the commercialization of public space is permeating our culture too deeply, might take offense with the new electronic display intended for advertisements. But the MTA is trying to find out if people feel this is a positive or negative component.

"It's more important for the MTA to have more ridership, so they want to have what people will like," said Udagawa as the "KFC" sign flanked above the car's side window. The ads might bring in a few million a year, but annual fares reach approximately $10 billion. STOP
The struggle between different ideas of industry and leisure has come to a head south of Williamsburg in GREENWICH VILLAGE. The Brooklyn neighborhood caught in the arms of the Manhattan and Brooklyn Bridges. Its heart are the underused Empire Stores, industrial warehouses from the Civil War period which have stood empty for decades. To the north, the waterfront is still full of traditional industry, but waste and energy, just in front of the "store" in a quiet lawn with some plantings, a century seawall and beautiful views of the bridges, skyline and harbor.

You might just leave the park alone. In fact, that's about the only non-industrialist position for the waterfront. Leave it alone for the immediate neighborhood, leave it alone for the fisherman, leave it alone for the fish, or leave it alone to the filmmakers and television producers who use this park in the Eastern Terminal, site In Williamsburg, to grab the city edges— for scenes of rough New York.

There are different ways to "re-industrialize." However some see the Empire Stores and open space becoming a "live and learn cultural center." The view is that the waterfront, its industrial and cultural heritage, is a symbol of the city's history, its diversity, its potential for rebirth. The developers of the waterfront proposal are right in recognizing that the entertainment industry plans to redevelop the site has lost some of its charm.

The proposal on the table is for a cinema, marina, and shopping development. It does maintain the industrial and waterfront features, but they are put in the context of the increasingly popular "destination," the developers are leveraging the historical value of the site, but their parking garages and waterfront features may cut into the scenic quality of the "under the bridge" views that filmmakers, fashion photographers and television producers crave. Even on its own terms, will the development proposal satisfy itself, cut into the future of the place?

This Brooklyn waterfront proposal brings up the question: Is a movie to multiply the last use of a waterfront site? If the developers drive to occupy the waterfront, the ultimate selling for art and right, with mixed-use building, of studios and production studios: Back in Manhattan, on the site of Pier 40, you can look forward to that place.
We also welcome readers to share comments related to the Institute’s programs or mission to send us letters, e-mails, or graphic files, which will be published in future issues. Please write to us at 50 West 22nd Street, New York, NY 10011, or e-mail us at vanalen@vanalen.org. Additionally, we periodically seek responses to our listserve and post responses on our website (www.vanalen.org). To join please send us an e-mail. Here is a sampling of some of the feedback we have received so far.

WHAT KINDS OF PRIVATE USES OR ENTERTAINMENT ARE ALLOWED ON A PUBLIC WATERFRONT? CAINING BUT NOT STANDING YET.

» When I think of uses for the waterfront, then I have to think about those fabulous private boats that still exist in Turin along the river. The buildings and docks are floating on the river and also attached to the boardwalk along it. They house all facilities from museums, bars, lockers to heated pools and Riversports. It is the best thing you can do on a hot day if you are bored with the tourist crowd. We can do something like this in the lake, too. It is quiet and nice.

—Regis Recan

» I favor green parks along the waterfront. NYC has very limited space of public open space for its extraordinarily dense population. We need a place to get away from the crowds and relax. Many, many waterfront parks are filled with very конкурсное kind of private activity are inappropriate for NY. Two very attractive, and popular parks, are Manhattan Riverside Park and East River Park from 10th Street to 36th Street. These parks have great views and playgrounds. I know more of these. A few New Yorkers are lucky enough to afford some houses or cottages in the countryside. They go there for quiet retreats from the city. The rest of us go to our parks. There are plenty of rafts, boats, rowing clubs, private property, let’s save our publicly owned waterfront land for people to enjoy.

—George Balents

» How should docks be “Quality of Life?” Positive statement is to improve public behavior. Are we accepting the proposal that is being developed? Do we want this to happen?

—Unknown

» Quality of Life initiatives pertain to sea shops on 8th Street. I am not sure what value these enterprises give to the city. So to have them relocated to a less conspicuous local seems acceptable. Of course, we as Americans want to accept the Dutch do and allow it to become a ‘whale’s’ new attraction.

—Michael King

» Quality is absolutely about regulating public behavior. Whether the issue is politicized as “Quality of Life” we take, or not.

—Igor Litvinov

» Do we want schools next to factories? Do we want buses next to airports? Do we want synagogues next to shops?

—Unknown

» These issues which affect the community, and to the extent that meaning in the vehicle to state our collective thoughts about desirable or undesirable adjacencies of program we implement it as a tool for shape development.

—Spring King

Finally, zoning is a process rather than a static or rigid body of legislation. It appeals and variations ranging allows for debate, discussion, and public comment. It seems to me that the question should not be about whether one political party or another is using zoning to regulate public behavior, but rather what are the rest of us doing to participate in this process?

—Igor Litvinov
The old had been rent asunder, but the task of replacing old icons remains dauntingly complex. Not so long ago Boris Yeltsin solicited suggestions from the Russian people for a new national ideology, yet both art and architecture competitions—as known in the West—were an anomaly until very recently.

With a height that requires it to be topped by a rod light to fend off low-flying airplanes, this figurative depiction of Peter has been condemned as—to put it crudely—big and ugly. As it grew to its full height, the $25-million monument designed by Zaha Hadid, was criticized by Moscow’s emerging contemporary arts community as monumental and grandiose, in other words, Soviet. In a sign of Russia’s fragile democracy, on a blustery January day last year protesters congregated at the statue’s island site next to the Red October chocolate factory.

“Wreath, not circonvolvent,” was their banner dressed in baguettes at the air. As a groundswell of protest grew among Muscovites, the $20-million statue variously gained the monikers: Gulliver, The Terminator or Cyclops. Despite this derision, Peter “The Great’s” Status of Liberty. Opponents of the current political regime made Peter a target not for aesthetic reasons, but made the base a scapegoat for their political qualms. Taking offense was the bas-relief on the statue’s body, which should be removed from Red Square a communist splinter group unsuccessfully attempted to bomb Peter.

Peter shares a certain likeness—and controversy—with an historical figure from 17th-century New York, Catherine of Braganza, who supports hope for a likeness of which will be constructed on the shores of our fair Queens. A Portuguese-born princess, Catherine went on to become Queen of England, and thus is credited with giving the borough of Queens its name. Catherine, like Peter, is a figure whose resurrection has been seen as a divine blessing by the general populace.

Intended as a gift from the Portuguese community in New York and from the people of Portugal, this monument has likewise become a political football. Some critics have taken umbrage with the idealized figurative representation of the six-story, $2.4-million Catherine, giving her wavy nicknames including “17th-century Barbie,” while others see Catherine’s alleged connection with the slave trade as a much more serious offense.

“Politically a 50-foot steel colossus is more palatable in this society,” says the artist of the statue, Audrey Flack, who defends her depiction of Catherine as “multi-racial.” Flack won the commission in an international competition sponsored by the Friends of Queen Catherine, which required that the statue be “figurative.” It remains to be seen whether or not the 45-foot monument will be erected as Borough President Claire Shulman has been caught in the middle of the controversy over Catherine’s relationship to the slave trade. And Shulman has the ultimate say over whether Catherine can take her perch in Hunters Point, according to Friends’ president Manuel Sousa.

Catherine’s is not the first memorial proposed for the East River waterfront on a site with the United Nations and the filenames given to it, in the early 1970s, Welfare Island was renamed Roosevelt Island and, fittingly, a memorial to Franklin Delano Roosevelt was to be erected on the southern tip of the redeveloped island.

A study and survey conducted by a government commission recommended that architect Louis I. Kahn be the designer. Kahn, who espoused the modernist New Monumentality, eagerly accepted the commission. He envisioned the memorial as a room and called his design a “pro-Greek temple space.” Looking south, an aisle of trees and the room itself framed a view down the river, past the UN. Looking upward only the sky itself was visible—Manhattan’s skyline was nowhere to be seen.

Ed Logue, then president of the Urban Development Corporation—the entity responsible for the development of Roosevelt Island—recently recalled how the final design came into being. “I told him (Kahn), Lou, if we go with this you know we will have to have a statute,” said Logue, who recalled that—despite allegations in the press to the contrary—Kahn was not adverse to this requirement that the Roosevelt family felt strongly about.

The project ran into “snags of time and costs,” as Ada Louise Huxtable put it. The initial proposal had 60-foot granite walls and four pillars each representing the “Four Freedoms” that Roosevelt proclaimed as the bases of American life in 1941—freedom of speech and worship, and freedom from fear and want. In the catalogue for the Philadelphia Museum of Art’s 1991 Kahn retrospective, it was likened to the work of French visionary Le Corbusier and Boullée. Ultimately, it was rejected by its sponsor (the UDC and the Roosevelt family) as too “monumental” and too costly. Kahn’s final version—finished just prior to his death in 1974—was a scaled down version with 20-foot walls and no pillars.

When recently asked why there had been no competition for such a public structure, Logue spoke regretfully. “I believe in architectural competitions, but for sculpture or art it is more difficult,” said Logue. “In retrospect, I would have liked one. I gave Kahn a budget of $4 million and he proceeded to ignore it. It caused substantial delay.”

The rediscovered memorial still had its accusers. New York magazine critic Thomas Hess likened the final project to the work that the “Italian fascists loved and Speer perfected for the glory of the Third Reich.”

“The ultimate irony is that Roosevelt, who fought totalitarianism to death, is commemorated in the harsh style propagated by dictators,” Hess wrote. Specifically, Hess rallied against the inclusion of the FDR bust, the use of granite—which to him symbolized an oppressive government—and the design’s imposition of geometry on a picturesque site.

Kahn died never to see the monument built. And due to the economic crises of the 1970s it was never realized, although of late there has been a flickering that the unbuilt project may be resurrected. Simultaneously, developers are proposing two 27-story commercial towers for the same site that gave the island its name.

The issue of commemoration—especially on prominent waterfront sites—remains problematic in contemporary democratic society, be it America, the bicentenary of democracy or Russia, which at best has a tenuous grasp. The problem is two-fold. Aesthetically, there is the now-ago-old modernist dilemma of whether a “style,” figurative or abstract, suggests a political disposition. But further, in multicultural societies, honoring an individual increasingly presents a dilemma. It seems we can’t endow one person with our collective respect. Perhaps such commemoration presents an idealogy incongruous with the egalitarianism inherent in a democracy if let run to its conclusion, or conversely, it is simply a sad commentary that we have no national heroes.

BAY BROWN

Now collective memory should be represented in built form in a new question, but remains a compelling architectural problem. In New York, arguably the cultural capital of the world, and definitively the city with the most diverse constituency, any proposal for a public monument—especially one on a precious waterfront site—must run the gauntlet.

But today, in Russia, these same issues of commemoration are starting to mirror our own. With the collapse of the Soviet Union, ubiquitous marble and granite Lenin heads were virtually rolling in the streets, but today’s post-Communist Russia has been left with an ideological vacuum. In Moscow, the cradle of the New Russia, there is little power—and their adversaries—struggle to determine what images of the past will anchor them on the cusp of the millennium.

In late 1996, a specially guarded train left St. Petersburg headed for Moscow, destined to carry forward this formidable ideological baton. As the train rolled into Moscow’s Leningradsky Train Station—whose name has yet to be changed to reflect the changing of the guard—it did not carry dignitaries of state, but bronze fragments soon to be put together, jigsaw-like, to rise to a 15-story statue of the 18th-century tsar, Peter-the-Great. Among other feats, Peter was responsible for the creation of St. Petersburg, which was, incidentally, constructed at the hands of slave labor.

The dismembered tsar stolied into town as innocently as a Trojan Horse, but would soon rise a 60-meter colossus on its own island in the middle of the River Mosava. Cutty-corer from the Kremlin, the waterfront monument would ironically overlook the recently created Graveyard of Fallen Monuments, where decapitated and pick-marked monuments of Stalin and Lenin rest in peace.
In 1997 and 1998, Van Alen co-sponsored a competition, exhibition and forum with the Greenwich Village Society for Historic Preservation for the redesign of the John Wittenberg Triangle. This precious open space named for an ardent preservationist is located at the confluence of Greenwich Avenue, 6th Avenue and Christopher Street. Of the 46 entries received, the jury awarded 5 entries with Special Distinction awards. This summer a bright pink Y-shaped sculpture sat in the middle of the triangle. Designed by artist Ralph Francavica, the provocative Y was inscribed with the question: "Why do we live so comfortably with an imbalance of human inequality and irresponsibility?"

The Institute launched its summer program with The Kid and Its Discontent: an exhibition which adapted viewpoints from the 1965 Manhattan Land Use Code and its maps. The project and the discussion it provoked among Van Alen's intern, was the outcome of a Princeton seminar in urbanism led by Christian Zapata. These simple pink Saarinen maps with 1950s and 1960s construction painted in bright white vividly illustrated the proliferation of super-blocks that significantly disrupted the traditional grid pattern of the city during this period of urban renewal. At the opening forum, students and professionals revisited the age-old assertion that super-blocks are by definition anti-urban. Moderator and Princeton professor Dr. Christine Boyer emphasized that much of urban form ultimately is determined by financing.

This spring, the Institute presented The Shelters of All (A Portfolio of Award Winning Designs for a Waterfront Park which is now being constructed as a waterfront park in the village of Greenport, Long Island). Competitions were recently held for the design of the GREENWICH GROUNDS interpretive center and memorial on the site in downtown Manhattan. Earlier this year, the Institute co-sponsored an information session with the GSA for entrants and parties interested in the competition. The finalists for the design of the interpretive center were to be announced in late summer. Those interested in sharing their ideas for the center can get a survey from GSA, and can also attend a public forum scheduled for early fall. Call (212) 264-6949 for more information.

In Van Alen offices and gallery are currently undergoing a renovation and will reopen this fall in time for the October 21st opening of the exhibition on the East River. The designers are Lewis, Tsutsumi, Lewis, three recent graduates of the School of Architecture at Princeton University. In consultation with the Institute's executive committee, a building committee comprised of Colin Cathcart, Richard Glucksman, Robert Kupica and Michael Manfredi, chose the firm after conducting a series of interviews. Active as designers and educators, David Lewis, Marc Tsutsumi and Paul Lewis have collectively taught at Cornell, Barnard and Parsons. Their work is the subject of the forthcoming Situation Normal...to be published by Princeton Architectural Press in December 1998 as part of the Pamphlet Architecture series. Paul Lewis is the 1998-99 recipient of the American Academy in Rome Prize for Architecture. Individually and together their work has won several awards and honors, including inclusion in Van Alen's "Public Viewings in the Flatiron," "Public Property," "Culture Exchange," and "Designing Islands" exhibitions.

In spring of 1996, Van Alen hosted a competition to generate alternatives for the future of Governors Island. As it stands today, the island is still slated for the auction block. Federal legislation directs the General Services Administration to sell Governors Island at fair market value not before 2002. In anticipation of disposal of the island, the U.S. Coast Guard and GSA have sponsored an environmental impact study. Currently, U.S. Representatives Carolyn B. Maloney and Jerry Nadler are pushing for legislation to establish a Governors Island commission to determine the disposition of the island.