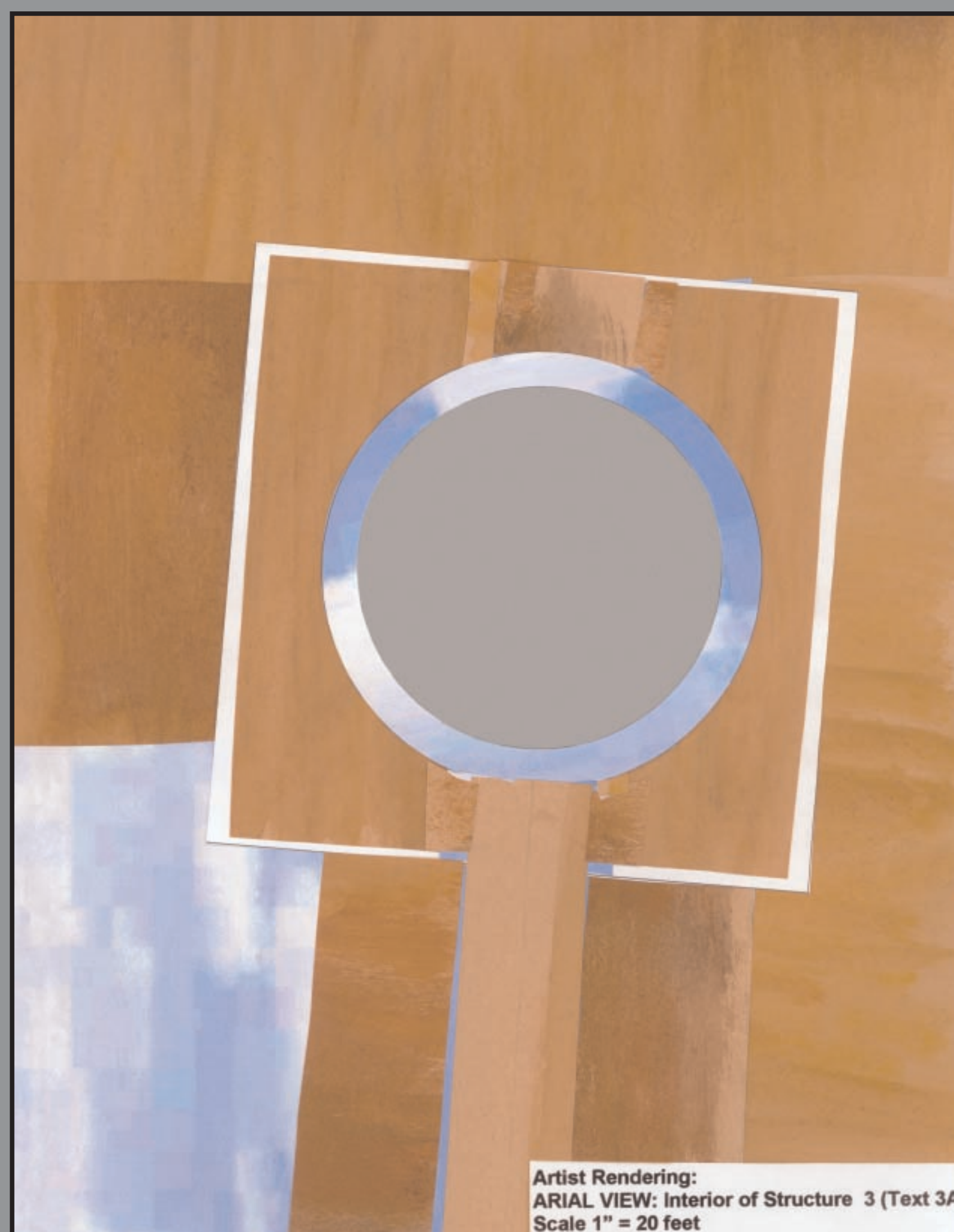
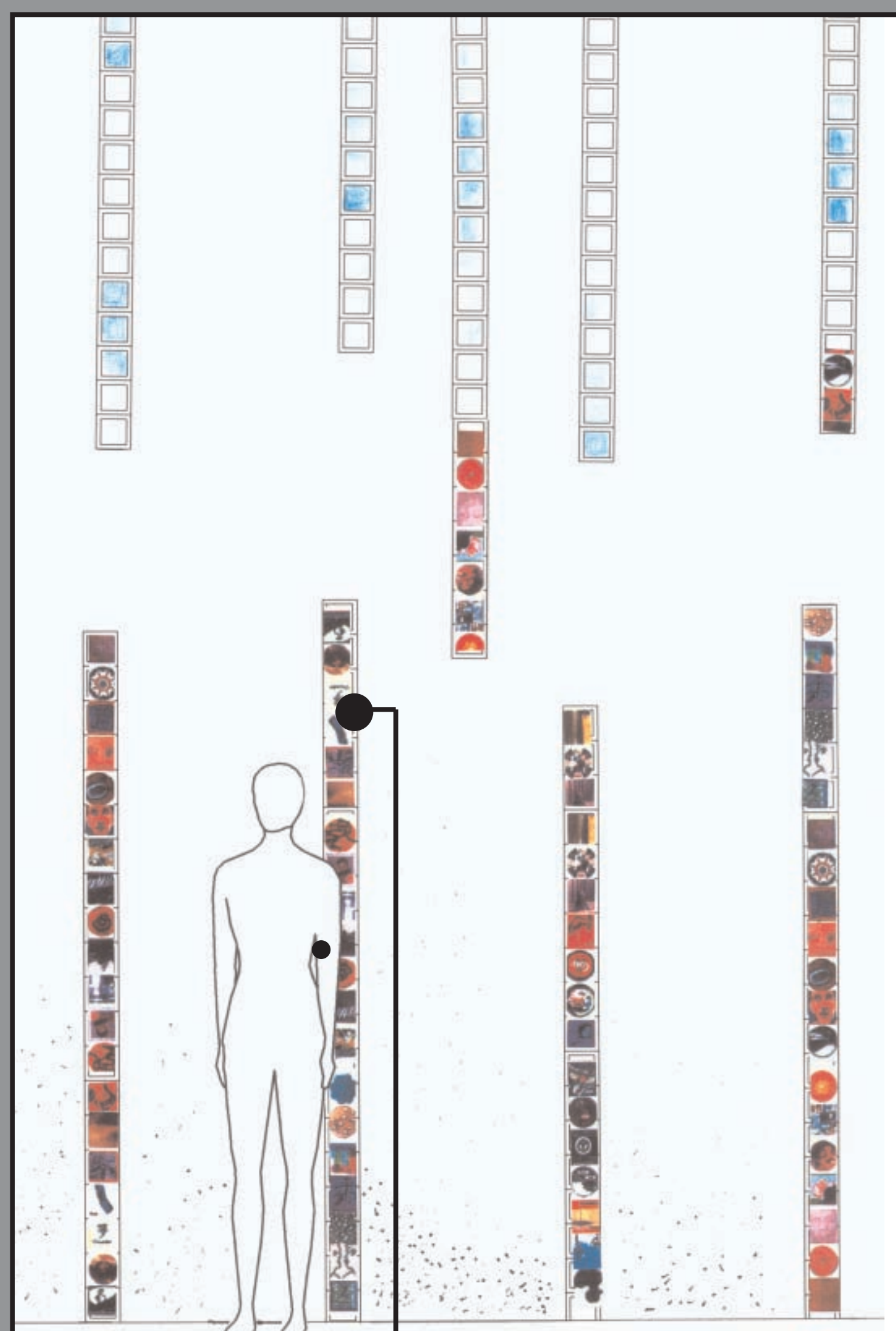
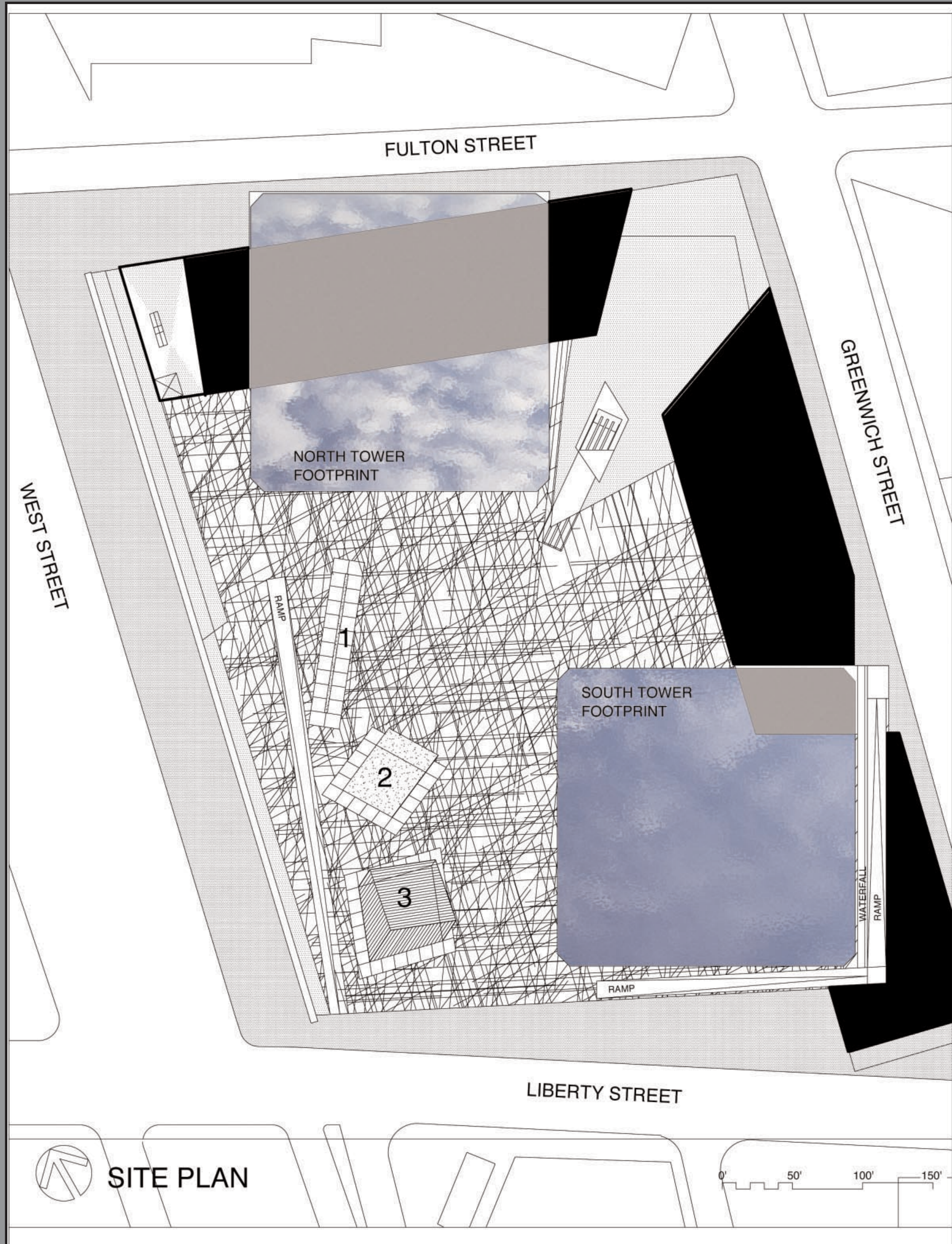


WORLD TRADE CENTER MEMORIAL PROPOSAL



Mounted into this south wall are "Rays of Hope," irregular vertical lines of tiles donated and created by artists around the world, stretching up from the floor, turning into glass tiles (at above eye level) to serve as symbols of international peace, cooperation and good will. This part of the project can be a separate component (see below). This part of the proposal also can be sited in another location.

On the outer wall, facing the site's interior, is the mission statement; directing all visitors to the particular importance of the site. This placement also takes advantage of a key element of Studio Daniel Libeskind's design—every Sept. 11, the mission statement would be in the path of the sun light that will enter the space.

OUT OF RESPECT FOR THIS HALLOW GROUND, OUR SUBMISSION PROPOSES MINIMAL INTERVENTION THROUGH THE USE OF CAREFULLY SELECTED EMBLEMATIC ELEMENTS, INCLUDING THOSE THAT OFFER HOPE FOR INTERNATIONAL PEACE.
(Please note that all text in un-italicized bold is from the Competition Program.)

The proposal is **SENSITIVE TO THE ARCHITECT'S PLANS**: It reinforces Studio Daniel Libeskind's "memorial" references:

- The impressive slurry wall (3 stories high).
- The untouched 2 footprints.
- The meditative use of water (the waterfall).

The proposal suggests **A UNIVERSAL SYMBOL OF POETIC CONTEMPLATION**. It creates a **unique and powerful setting that will**:

- Be distinct from other memorial structures like a museum or visitor center.** Wood planking and stone, used over most of the surface, creates a distinctive, warm, natural and inviting flooring.
- Make visible the footprints of the original World Trade Center Towers [5]** At the location of the footprints of the original World Trade Center, mist (steam in the winter) will cover dark, polished stones to reflect the ever-changing sky above, i.e., a shallow reflecting pool.
As such, the footprints become a universally recognized symbol of poetic contemplation—that of the sky, space, the universe, and the infinite beyond.
Combined with the planking, the reflective surfaces, thus:
 - Suggest a genius loci, a pier where one can sit and look out over the dual image of the footprints and the sky to contemplate the tragic events within the context of man's place within the universe.
 - Allude to the **site's historical importance** as the port of New York. (Plantings, indigenous trees or bamboo, for instance—along the southern ramp also are suggested to create a natural screen/boundary to the site. Other minimal plantings are also possible. Bollard like, removable seating is provided near the footprints to encourage contemplation and to create an inviting environment.)
- Allow for large public ceremonies and celebrations** due to its minimal intervention into the site.

The proposal provides **THREE UNITED, EMBLEMATIC STRUCTURES, WHICH ORCHESTRATE NATURAL LIGHT TO CREATE A MEDITATIVE SPACE FOR CONTEMPLATION AND REMEMBRANCE**.
Emblematic Structures' Key Elements:

- Symbolism and Sensitivity to the Architect's Plan Underscored:**
A third, partially misted area (like the treatment of the foot prints), with the possibility for landscaping, will be sited along the western edge of the ramp in front of the slurry wall.

Above this pool are 3 linked structures that:

- Mirror the angularity of the Studio Daniel Libeskind's buildings.
- Appear to emerge from the suggestion of a sky on earth (i.e. the reflective, misted area) to reach up to the sky above. (See below for the specific symbolism of each structure.)

The entrances and exists to the structures will be via raised planked walkways, which connect to form a singular walkway that links all three structures.

The entrances/exists lead to and from the established entrances/exists to the site, creating **appropriate approaches** to the structures.

- Transformative Light:**
The structures will slightly cantilever out over the misted areas, allowing natural light to be reflected into the structures, creating a calm, glowing, meditative light along the floor of the structures.
Natural light is further orchestrated to create a moving and subtly profound experience as one moves from Structure 1 (side lit) to Structure 2 (partially sky lit) to Structure 3 (sky lit and more obviously taking advantage of the reflective light below—due to a change in shape in the opening to misted floor.)

- Responsive to Different Needs:**

The new concrete wall, forming the edge of the memorial site at Liberty Street, is meant to be kept blank, so every visit can have an uncluttered, non-proscribed space to focus their own thoughts.

By remaining blank, this new concrete wall also can be used for multi-media projects and is amenable to future possibilities.

STRUCTURE 1: The Processional includes

- Recognition for each victim of the attacks [1]**
Structure 1 may be a closed walkway or a freestanding sculptural wall, facing the site's interior, consisting of 3,019 cast glass (hence, slightly translucent) tiles, etched with the names of the **3,013 victims of 9/11 and the 6 victims in the bombing of World Trade Center on February 26, 1993**.
- A few surviving original elements** (such as a beam) may also be incorporated in the wall. If enclosed, the roof of these 2 walls should be opaque, made out of the same material as ramp next to it. Wooden planking is suggested for the floor, placed over and exposing the misted surface below.

STRUCTURE 2: The Space for Contemplation includes:

- An area for quiet visitation and contemplation [2]**
- An area for the families & loved ones of the victims [3]**
Structure 2 is linked to Structure 1 by a pathway, and, if desired, can be closed off to allow for private ceremonies. This area can accommodate seating.
Structure 2, like Structure 1, is lit from below, using the natural light reflected into the space. Unlike Structure 1, however, the walls are opaque; but the ceiling includes a sky light at the south end.
The side light from Structure 1 is, thus, replaced by skylight, directing the visitors' gaze upwards.
- An area of Hope**
Mounted into this south wall are "Rays of Hope," irregular vertical lines of tiles donated and created by artists around the world, stretching up from the floor, turning into glass tiles (at above eye level) to serve as symbols of international peace, cooperation and good will. This part of the project can be a separate component (see below). This part of the proposal also can be sited in another location.
- Recognition of those who survived and the courage of those who risked their lives to save others, and the compassion of all who supported us in our darkest hours.** On the outer wall, facing the site's interior, is the mission statement; directing all visitors to the particular importance of the site.
This placement also takes advantage of a key element of Studio Daniel Libeskind's design— every Sept. 11, the mission statement would be in the path of the sun light that will enter the space.

STRUCTURE 3: Final Resting-Place includes

- Separate accessible space to serve as a final resting-place for the unidentified remains from the World Trade Center Site [4]** Out of respect for the victims, Structure 3 is set off from Structure 1 and 2 by walkways.
The resting place will be a round element, surrounded by a circular opening, revealing the misted water below. This element will be sky lit by a large circular skylight so that sky can be reflected in the circular ring below.
The progression of light throughout the structures, thus, culminates with equal lighting below and above in Structure 3. (If, desired—part of the mission text— could be restated within Structure 3.)

The proposal OFFERS HOPE OF FOR GLOBAL PEACE AND GOODWILL

It was declared 30 years ago at the completion of the World Trade Center Complex, that the site was **'a living symbol of man's dedication to world peace.'**

In Structure 2, or elsewhere, the inclusion of "Rays of Hope"— tiles created and donated by hundreds of artists from every corner of the globe (a project that is already underway, as part of a larger project, currently being implemented)—serves as concrete testimony that global cooperation and international goodwill is possible.

Please note: If desired or wished, the set of international tiles can be considered as a separate component of this proposal, and could be placed at another location within the World Trade Center complex.

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