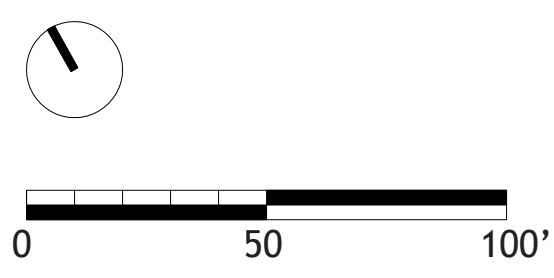


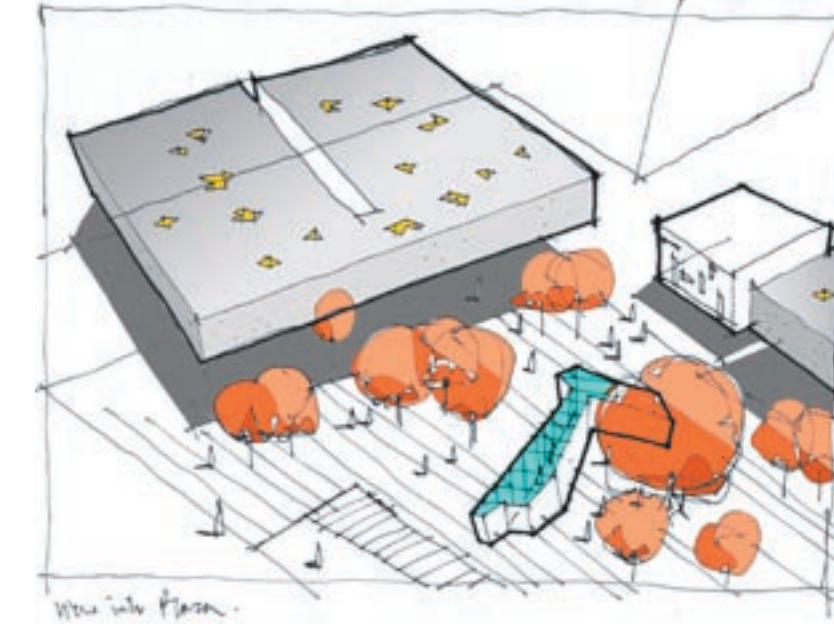
Street Level Plan



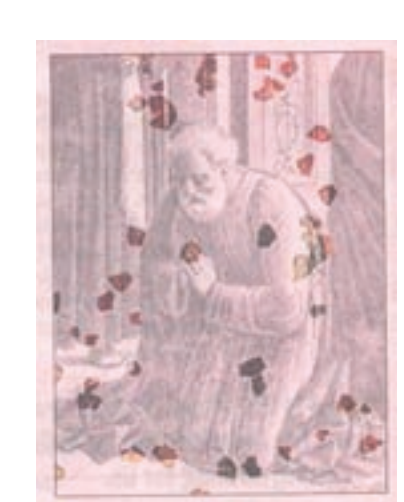
### We are up in the air We are down on the ground

Lyric by Howard Devoto, Virgin Records Ltd

**Floating Slabs.** Two floating slabs, each the size of the north and south towers in plan and 15 feet deep, hover over a subterranean crypt like a lid about to descend. Typical floor plans of the north and south towers are incised into the paving, tracing the position of the lifts and escape stairs. 9/11 survivors could thus locate the relative position of their office, or their desk. The internal column grid for each tower is re-used for the new structure. However, rather than a simple rectangular extrusion rising vertically, the columns are split into two or three and angled as though they are supporting a weightless object.



Although some of the victims perished on board the planes, it is important to avoid the potential 'pornography of disaster' by not representing the true outline of the Boeing 767 planes involved. They are represented by vectors (pure direction and magnitude) cutting through the floating slabs. The light would lend these vectors a dynamic and transitory aspect. The surface of the floating slabs is further scarred by a field of incisions. During WWII, Allied bombs devastated Padua's Eremitani church, which contained frescoes by Andrea



Mantegna. Townspeople picked up the fresco pieces, but only 10 per cent of the material has survived. Special software has been developed to determine where the pieces belonged, using a computerised "map" based on photographs taken in 1920. But instead of creating identifiable pictures, the computerised identification is producing a leopard-spot design in which the pieces come from areas all over the chapel. The idea that people trying to put something back together that has been irretrievably lost as result of bombing is compelling. The random pattern generated by the fragments is now cut through the floating slabs to form voids. The voids formed are sealed top and bottom with glass to

**Victims of the September 11 Attacks.** A woven pattern of five colours, one representing each of the five incidents. The names are set in to the floor; taking them from being a purely visual display to become something linked to burial and remembrance, like the effigies of mediaeval knights on cathedral floors. It would cause the square to become 'holy ground' on which you would need to walk with care.

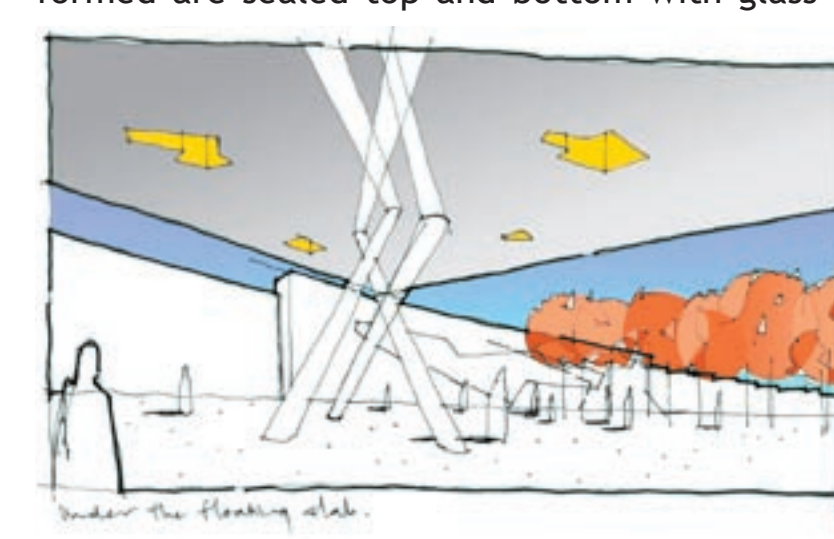
**Waterfall.** The waterfall is outside the competition boundary, but the waterfall has definite implications for the rest of the site, as it will not so much neutralize the noise as create an echoing sunken grotto. Water vapour will fill the space, which could be challenging on winter days. The prevalent wind direction is from the river to the north west, straight on to the waterfall. We propose to reduce the water to a slow drip to allow moss to grow. In winter, this entire wall would freeze into a glacier, giving the wall a seasonal quality. There is also the possibility of setting the names of the police, firemen and other emergency services people in to the wall.



**Liberty Wall.** The extent of the Liberty Wall facing the square is treated as a folded bronze wall cast over a bed of sand, to give it a mottled, 'ruined' surface. The folds follow the major flight paths connecting American cities. Incised into the wall are the four flights. The wall is presented as an abstracted graphic, without text. The intersections of the paths defined by the creased surface are hollowed out and illuminated from within.

**Resting Place for the Unidentified Remains.** The building is positioned between the footprints of the two towers and aligned with the edge of the square. The walls on the northern and southern sides are thick and have large external buttresses, attempting to contain what is inside. Access is proposed through a rear door, allowing a degree of privacy. The facade has windows of varying size, through which lighting would be visible at night.

**An Area for the Families & Loved Ones.** This



form asymmetrical prisms. The incisions are lined with gold leaf to transform the quality of light. At night, light will also spill out onto the pavement above, from lighting concealed within the voids.

**Prisms, Refraction and Reflection.** Fleeting traces of human presence will be apparent through the employment of the camera lucida.

David Hockney has described the camera lucida as 'basically a prism on a stick that creates the illusion of an image of whatever is in front of it on a piece of paper below. The image is not real, it is not actually on the paper, it only seems to be there. When you look through the prism from a single point you can see the person or object in front and the page below at the same time' (Secret Knowledge, Thames & Hudson 2001).

Two types of camera lucida are proposed: On the roof of the Building for the Families of the Victims. The view of the two towers as they existed is superimposed on the actual view. This is the only location on the site where we understand what the towers looked like. Placed within the landscaping; when looking through the prism, we see people standing on the other side of the site, but refracted in the air. The lenses refract the light, and convey no more than the fleeting sense of movement, or of presence if you like. This issue of the image in place of the monumentum (the latter in the sense of a convergence of event and collective remembering and affirmation) takes us back to the discussions of Walter Benjamin and Theodor Adorno vis a vis the abstraction and alienation of contemporary life.

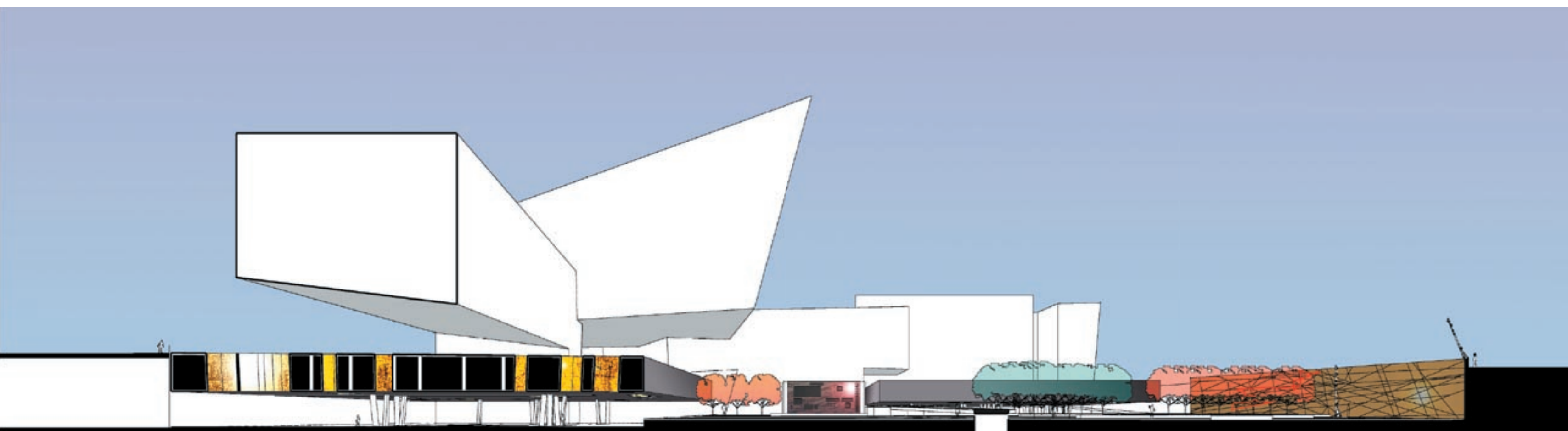
**Square.** Greenwich Street was the original Manhattan Island shoreline. Through land reclamation, the Hudson River is now three blocks to the northwest. The square floor is proposed to slope up from west to east as a memory of the original riverbank, and this slope allows the square to rise up past the tower footprints at eye level.

building is only accessed via the tower footprints, although the roof can be accessed by the public. The four flight paths are overlaid to define the building plan. From inside, windows allow a view of the square and floating slabs above. From the roof of this building we can see through a camera lucida the original view of the WTC towers superimposed on what is there now.

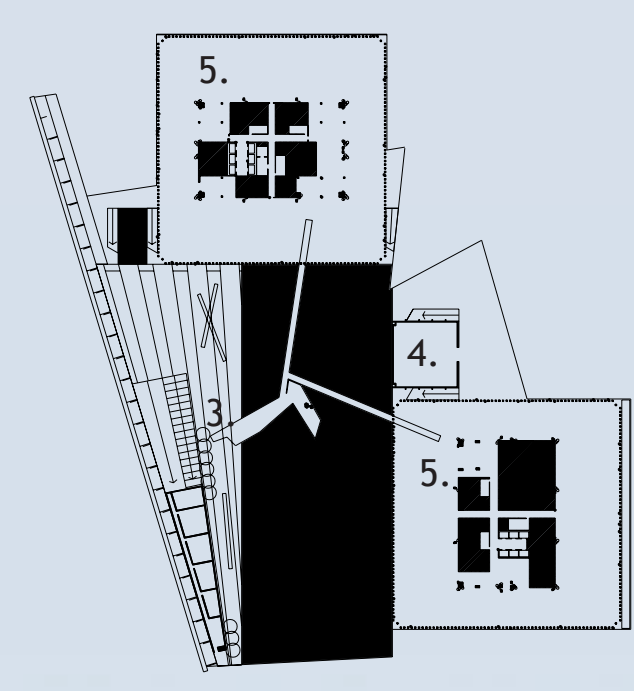
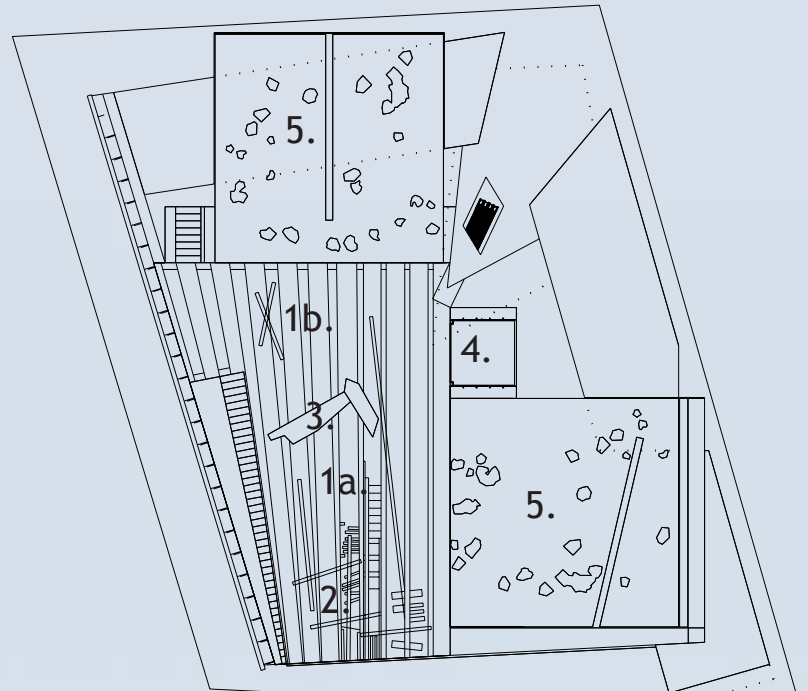
**Ramp & Stairs.** We propose to rotate Libeskind's ramp from Liberty Street to align with the slurry wall. A series of broad steps are installed alongside, allowing space to pause and reflect. An administration area is housed below the stairs and ramp.

**Landscaping.** The landscaping has been organized to reflect stars and stripes. The stripes run parallel to the South Tower. As the stripes approach West Street, they rotate to align with the street. American Beech trees will represent the 50 states of the United States of America. American Beech (Fagus Grandiflora) is an upright 30 foot high tree of the Fagaceae family that has oval dark green leaves and turns a golden brown in the fall. A central bosque of 92 trees, for the 92 countries represented by victims of 9/11, contains the Weeping Beches (Fagus Pendula and Purpurea). The bosque will appear as a dark and mysterious form of trees in summer and will have a silver, spidery branching structure in winter. The trees all have a long life, are hardy and pest resistant. The trees no more than 30 feet high will match the floating slabs and the Building for the Unidentified Remains. Long continuous bench slabs of green porphyry stone and long planes of still water are also incorporated, in a similar manner to Mies van der Rohe's Seagram Building.

**Ground Line.** The ground line, some 30 feet above the square, sets the height of the floating slabs, the Building for the Unidentified Remains and all trees. There will be a strong horizontality to the scheme.



Section Perspective Through North Tower



Lower Plan

**Key Plans**

- 1a. Names of the victims of the September 11 2001 attacks in New York, Virginia and Pennsylvania
- 1b. Names of the victims of the February 26 1993 terrorist bombing of the World Trade Centre
- 2. An area for quiet visitation and contemplation
- 3. Area for families and loved ones of victims
- 4. Separate accessible space to serve as the final resting place for the unidentified remains from the World Trade Centre site
- 5. The footprints of the original World Trade Centre towers

