

WTC MEMORIAL MUSEUM PROGRAMMING WORKSHOP
NEW YORK NEW VISIONS

The following is a transcript of the presentation about the World Trade Center Memorial Museum programming, which was given on September 15, 2005 at the Center for Architecture in New York City. LMDC President Stefan Pryor, World Trade Center Memorial Foundation President and CEO Gretchen Dykstra, and New York New Visions Co-Chair Ernest Hutton all welcomed and briefly addressed the gathering. Architect Carl Krebs, principal of Davis Brody Bond, LLP, provided an overview of the planned layout of the facility. Memorial Museum curatorial consultant Jeff Howard, of Howard & Revis, offered a presentation that lasted approximately 20 minutes about programming possibilities derived from the Memorial Center Advisory Committee Recommendations. Below is the full text of the evening's presentations.

Center for Architecture
536 LaGuardia Place
New York, New York

September 15, 2005, 6:16 p.m.

A P P E A R A N C E S:

For New York New Visions:
Ernest Hutton, AICP, Co-Chair
Marcie Kesner, AICP, Co-Chair
Jordan Gruzen, FAIA, Co-Chair

For AIA NY
Rick Bell, President

For Davis Brody Bond LLP
Carl Krebs, AIA, Principal

For Howard & Revis Design Services:
Jeff Howard, Principal
Tracy Revis, Principal

For the WTC Memorial Foundation
Gretchen Dykstra, President and CEO

For the Lower Manhattan Development Corporation:
Stefan Pryor, President
Anne Papageorge, Senior Vice President -
Memorial, Cultural and Civic Development
Other LMDC staff

A P P E A R A N C E S (CONTINUED):

ALSO PRESENT:

The Public
The Press

Marc Russo, Court Reporter

P R O C E E D I N G S

MR. HUTTON:

Hello. I'm Ernie Hutton. I'm
one of the Co-chairs of New York New Visions.

I'd like to welcome New York
New Visions members and other interested parties
to the first of a series of meetings that have
been set up to help provide professional and
public input and response to the programming
concepts for the Memorial Museum.

Following this evening's
Presentation, panel response and a dialogue with
the audience, two more events sponsored by the
Civic Alliance, Memorial Foundation and the LMDC
will be held at the New York University SCPS
Conference Center, at the Woolworth Building downtown.

These are on Monday, September
19th from 6:00 to 8:30 p.m. or on Tuesday,
October 11th at 6:00 to 8:00 a.m.

I say "or" because both events
will have identical agendas so you don't have to
attend both. I think you would be very interested
to attend at least one. They each will have a
summary presentation followed by a facilitated small
group discussion and a summary recap to the
group as a whole. Space is limited and
reservations are required and there are fliers
out in front as you leave.

Another upcoming New York
New Visions' educational event we wanted to put
to you to put on your calendars is our next
open member's forum on Tuesday, October 25th at
6:00 p.m. here at the Center. And we'll have a

presentation, panel discussion and audience dialogue concerning the just released reference manual for the green guidelines for the World Trade Center site.

This is an opportunity to specify best practices of environmental design for the buildings on the site.

Randy Croxton and Bruce Fowle will bring this together. And we hope to have participation from LMDC, the Port Authority and other institutions.

Also in November we hope to have a third large New York New Visions forum focused on the entire World Trade Center Site, "How are the parts coming together: Looking at the forest and not the individual trees."

More on these later in these remarks.

Now I'd also like to direct your attention, there will be some fliers as you leave out in front regarding AIA New York's effort to assist in the Katrina rebuilding effort. Please pick up a description of these fundraising and volunteer efforts and participate as you can.

The Memorial Museum, tonight's topic, is a particular subset of the larger Memorial Project which in turn is a particular subset of the larger World Trade Center site development which is a particular subset of Downtown Manhattan.

Tonight we're seeing only some preliminary ideas about the museum, not about the Plaza, not about the Freedom Center, the Freedom Tower, other cultural facilities, the Transportation center or future commercial and retail development. But that's not to say that the interrelationship of these elements don't have to be considered. Each of these other individual topics either have been or will be an evening in themselves.

And one of New York New Visions' obsessive is how all these pieces are coming together into a unified whole or ways in which they're not, and how they fit into the larger site community

context or ways in which they don't.

We're planning a third forum in November to examine these larger planning implementation issues, not the least of which is what happens on an interim basis on vacant parcels to help restore the World Trade Center site's vitality and to complement the Memorial construction now scheduled for 2009.

So it's this Memorial Museum that we're focused on tonight.

We have with us representatives from the LMDC, the Memorial Foundation and their consultants who have been working on preliminary concepts for this facility.

The LMDC is represented by Stefan Pryor and Anne Papageorge. I'm going to introduce Stefan and let him introduce the other participants.

Then I'll return with Jordan Gruzen and Marcie Kesner, my two Co-chairs of New York New Visions, to discuss some specific issues with the presenters.

And then Rick Bell will moderate a question-and-answer session with you, the audience.

So we'll ask you to hold any questions or comments from the floor until that last section of this evening's events.

Before becoming President of the LMDC, Stefan Pryor was Senior Vice President for Policy and Programs for LMDC and Chief Deputy to the LMDC's Chair and former Presidents.

A Lower Manhattan resident, he previously served as Vice President for the Partnership of New York City, the City-Wide business organization.

He also helped found Restart Central which provided donated discounted goods and services to 9/11 affected businesses. And he is the Co-founder of Amistad Academy, an innovative new charter school which is now expanding its vision into Brooklyn's East New York and Crown Heights communities.

New York New Visions has been

gratified with the recent forthcomingness of LMDC to engage in project-specific dialogue as part of the planning and design process with the professional community and the public.

Stefan Pryor supported and participated in a variety of such outreach sessions earlier in the spring in a series of New York New Visions' sponsored forums around plans for Fulton Street, Greenwich Street and Chinatown.

And since having become President in May, we've had a series of conversations with him in planning this and other outreach sessions to come.

Beyond this evening we, therefore, look forward to continuing partnership and outreach efforts with Stefan and the LMDC, including Civic Alliance Workshops that I described earlier.

Without sharing information and assimilating input from the professional design community and the public at large, projects will flounder from the lack of understanding and support.

This evening we look forward to an interesting presentation and a useful and positive dialogue in the programming of the Memorial Museum and next steps implementing this key element of the Memorial Complex and the site as a whole.

So thank you. And I'd now like to ask Stefan Pryor to introduce the rest of the team.

(Applause.)

MR. PRYOR: Thank you.

Good evening.

I want to thank Ernie for just being a terrific partner of all of these events that we've done together. And I have to say it's been remarkably fruitful.

The conversations that have happened in this room with different subsets of you all at different points in time have truly informed our process. And as you know, we have conversations with you in this larger setting, we have conversations in smaller settings – and

Rick Bell has been a terrific leader through all of this.

We are very grateful, and it's our commitment to continue doing this – not less, but more with you.

And in general I want to thank New York New Visions for making this particular forum possible, and the efforts required with Jordan Gruzen and Marcie Kesner during the year. We've been very grateful for all of your work and insights on this forum and in general.

So let me get to the topic at hand.

The LMDC and the World Trade Center Memorial Foundation - Gretchen Dykstra, its President, is here and will be speaking to you shortly – we, jointly, are pleased to be presenting to you some preliminary programming concepts, ideas, about the World Trade Center Memorial Museum.

There has been a substantial and successful public involvement process that has informed and guided us to where we are today. And in addition to just having this conversation today, we want to review a little bit about a little background on what we've done in the past.

The Memorial Museum will offer over 100,000 square feet of space to tell the stories of September 11th and the 1993 bombing, stories of tragedy and heroism, terror, and triumph.

To give you an idea of the scope of that space, the exhibition space alone will be larger than the public spaces of the Whitney Museum and the Ellis Island Immigration Museum.

Through exhibitions and public programming, the Museum will contain information about the lives of those we lost and it will convey the events of the day and the breathtaking worldwide outpouring of support in the rescue and recovery efforts that we all experienced.

The Memorial will be located at bedrock. The Museum will include

contemplative areas that provide access to the historic remnants of the site, such as the truncated box-beams of the columns of the original towers, and the slurry wall, of course.

And there's been an image up here already of the slurry wall, of course, described perhaps most poetically initially by Daniel Libeskind in his Master Plan as an integral aspect of anything we do at the site, and since embraced as a pivotal symbol for us to preserve as part of the Museum itself.

As you will see in today's presentation, exhibits will incorporate artifacts from the World Trade Center showing the events in an authentic and human way, which I think is very important.

Before we move in to our main presentation, let me talk a little bit more about the public process.

In April 2004, the LMDC formed the Memorial Center Advisory Committee to develop recommendations for the Memorial Museum. That Advisory Committee—comprised of victims' family members, survivors, residents, first responders, historians, preservationists, curators—conducted visits to the World Trade Center Memorial site and a visit to Hangar 17 at JFK Airport where many of the artifacts for the World Trade Center are stored.

The Committee also met with professionals to learn from their experiences in creating exhibitions and reviewing expansive lists of archives and resources related to the September 11th attacks.

Through a series of facilitated meetings, the Advisory Committee produced a set of draft recommendations for the Memorial Museum which were released for public comment on June 2, 2004.

During that public comment period, those draft recommendations and comment forms were available on our website, which is our traditional mechanism.

We sent the recommendations as

a draft to over 5,000 family members, local elected officials, area community organizations, and other established outreach partners.

By July 1st, when the public comment period ended, the LMDC had received submissions from over 400 individuals constituting a total of 1,070 comments.

The Memorial Center Advisory Committee reviewed the public comments and made revisions now reflected in the final recommendations. And these, along with the complete record of the public comment, have served as a resource to all the institutional planners that you're going to hear from or representatives thereof today and to all of us in the process, the LMDC and the Foundation.

Now I believe we have copies of the Memorial Center Advisory Committee recommendations available to you.

We think those recommendations are important, and I've described for you at length the process that produced them. We want to return to those and reflect upon them today as we see this presentation.

After the recommendations were issued, the LMDC engaged consultants for the Museum, including architect Davis Brody Bond, curatorial planners Howard and Revis, and institutional planners Lord Cultural Resources.

In June of this year, a Draft Content Plan was presented for review by advisory groups including, of course, the Memorial Center Advisory Committee, the Families Advisory Council and the Section 106 Historic Preservation consulting parties.

Over the summer, LMDC reviewed all of the comments received and made adjustments, and Davis Brody Bond completed the schematic design for the Museum. That's a preliminary form of the design, which means that there's still more process to come, of course.

Today we ask you to consider and discuss how well the proposed programmatic plan that will be presented by Carl Krebs and

Jeff Howard meets the recommendations of the Advisory Committee.

Again, we're going to ask you to refer to that document, look at the recommendations that have been so carefully contemplated, and think about them in the context of what you're seeing.

As we move forward, the LMDC and the Foundation will be jointly hiring a new director for the Memorial Museum, and Gretchen and I are working on that process now.

And the input that we receive from you will help to guide the process with that director as we move forward with the Museum.

Much more work to come.

Again, please consider this conceptual and preliminary.

So with that said, I'd like to introduce my colleague and partner in these efforts, Gretchen Dykstra.

Gretchen is the President of the Memorial Foundation. And as you know, the Memorial will ultimately own and operate the Memorial and the Memorial Museum.

Gretchen Dykstra.

(Applause.)

MS. DYKSTRA: Thanks.

This is a very impressive turnout and so as the new kid on the block, I am thankful for all of you who have come.

And I want to publicly say that working with Stefan and his staff at LMDC has really been a pleasure.

Stefan, I think, has brought a new sense of openness to the process and I think this meeting tonight shows that. And for somebody who has always embraced transparency and accountability, it's been a pleasure to see Stefan take over.

I'd also like to say that Suany Chough has -- some of you know Suany. She worked with me in Times Square. She returned to New York from San Francisco where those of you that know her know she always belonged back to us. And I want to

thank her for all of the work she's been doing.

My remarks will be brief and then also I'm going to wing it a little bit because Stefan has told you of the process we've gone through.

I just want to underscore and perhaps explain a little bit about this transition between LMDC and the Foundation.

Everything you'll see tonight is really the product of the LMDC, in particular, Anne Papageorge and her staff and the consultants.

The Foundation has had very little to do with it, but we embrace it wholly and we are very respectful of it.

But as Stefan said, we've begun a search for the director of the Memorial Museum.

This person will be the one who ultimately will articulate a vision and will implement that vision. And from my perspective, what's going to be very important tonight is hearing what you all say as professionals because when we begin to interview the candidates - and we have been I think surprised and pleased by the caliber of candidates and the number of candidates we've heard - it will help me at least know the sorts of questions I should ask about how we, in fact, think about the relationship between the Museum and other institutions in New York, how we think about the Museum in the place of New York itself, how we can keep it alive, how we can keep it new.

I think the architects and the consultants have done a good job, but there is, as Stefan said, a lot more to do. And the director is going to be key to guiding that.

So your questions tonight will help us, I hope, select somebody who is worthy of this important task.

Thanks a lot.

(Applause.)

MR. PRYOR: Thank you,
Gretchen.

Before we start, I want to

express my gratitude to the consultants who have worked on this project to date: Davis Brody Bond, Howard and Revis, and Lord Cultural Resources, and also the members of the staff who have worked on this, Anne Papageorge, Amy Weisser, Allison Bailey and so many others who have been working on this project.

And it's now my pleasure to introduce two individuals who are being presented to you tonight: Carl Krebs and Jeff Howard.

They respectively are principals in their firms, Davis Brody Bond and Howard and Revis.

(Applause.)

MR. KREBS: Thank you, Stefan, and thank you to the AIA and New York New Visions for providing us with this forum.

I'm here also representing my partners, Max Bond and Stephen Davis, who are integral members in this effort.

I'd like to just preface my remarks by saying we're here as architects in a setting for architects, but this is not the presentation today. They're going to be relatively brief in reference to architecture.

It's really intended to provide a framework for a broader discussion on issues of content and narrative and other issues that are, I think, are starting to come out in some of the other presentations you'll see today.

(Showing slides.)

MR. KREBS: Those of you who are probably very familiar with the site, some of you may not be, but the Museum occupies a space underneath Memorial Plaza which is a four and a half acre landscaped park at the core of the World Trade Center site. And it sits basically between the two pools and beneath them, descending down to bedrock.

And the entrance to the Museum is going to be from a pavilion structure located on the Plaza at the west edge of the site.

What really defines the site

is not so much the ground plane but it is the west bathtub. And you see on the right the aerial shots of the bathtub today.

The red lines indicate the outlines of both the North and South Towers, the temporary and operating Path Station currently going around it and the envelope of the slurry wall.

And more importantly also, there are other inhabitants of this bathtub that we are sharing with the Path Station, the central chiller plant, which serves some of the adjacent projects and other Port Authority programs, at least all sit within the large envelope created in the west bathtub down on one side, Greenwich Street, and the other side, West Street.

And we are working very carefully with the LMDC and the Port on these adjacencies, but what you end up achieving is volume within this bathtub that captures the box beam footprints that Stefan mentioned and the west slurry wall, and occupies about 110,000 square feet of space in areas that are as high as 60 feet, especially near the slurry wall.

And for those of you who aren't architects, this is the square footage: It's roughly the equivalent of five times the main hall in Grand Central Station.

So that's really the envelope that we're working with. And actually that becomes sort of the major point of departure in thinking about the design, because in this particular case the envelope is really the critical feature and the key critical feature of the project at this site.

It becomes one of the few places where you actually can realize what are some of the authentic remnants of the site.

And so the walls, the slurry wall, the four planes of bedrock, actually carry great significance and are in themselves artifacts, very critical artifacts at this site. And we've taken that as really one of our major points of departure along with

another extremely powerful feature of the site which is that you have to go down 70 feet in order to get to these sites, to these artifacts.

And by bringing people down you can -- are actually able to articulate a procession and a sequence, and you're beginning to expose and reveal these artifacts.

And this is something we've been working very closely on with Jeff, with the idea in the sequence of the set it's helped to choreograph and to reveal artifacts and to relate to a story and the content of the Museum.

It's a very preliminary notion. And you see, of course, the box beam columns on your right as well as the west slurry wall above that.

So this is an image that was presented in The New York Times a little while ago and shows you where the Museum sits relative to the pools; a large amount of space under the north pool as well as the available space of the box beams under the south pool and how they're linked.

And what you begin to see is the notion of the descent being explored as a sequence of programmatic events starting with the top where you enter the orientation lobby.

You descend down a series of gradual sloping floors, through exhibits but you're also offered the opportunity to overlook or to see some of these important in situ elements, and, in fact, arriving at the point between the two pools at bedrock, which is the lowest level you have to the access to the box beam columns and some of the major site features as well as features that relate to the Memorial such as a Contemplation Room.

And I think what's interesting about the opportunity for these overlooks is that not only do they offer you the chance to sort of sequence these exhibits or these sites with the overall Memorial content, but they can create opportunities to actually see and visualize, to actually realize these sites,

these artifacts in ways that are not immediately apparent.

For those of you who have been to the bathtub, the box beams, for example, are very difficult to read. They actually look very strong graphically in plan, but they're very shallow, and, in a sense, the idea of looking down on them—overlooks that you might have between the two Towers is a way of articulating them in a much more powerful way.

And I think also the way and sequence in which the sites are revealed is very important.

Similarly, the slurry wall being a certain amount of strength and power being close to it.

So some of these overlooks from above are actually very helpful in terms of giving you a perspective and stances that are not typical.

This is not -- we're really quite far from working with materials. And this is actually a rendering to suggest a very critical issue in terms of articulating the bedrock level.

This does not show any exhibits or materials but it does show you the need for the space to form and sort of to reinforce the setting, the sense of the Towers as they sat on the site. So obviously we're looking carefully at how to modulate the space above the box beams in order to create a greater sense of definition for the Tower.

As Stefan mentioned as well, we would like to look at different ways to access the site and to travel through it. And one of the concepts or the thought that we came across very early was the power of the slurry wall as a closing experience. The fact this was the piece of the site that survived, as Daniel Libeskind identified very early on in the Master Plan, and one of the things we felt really worked well with the Museum was the idea of using this as a closing experience.

So as you leave the Museum, we envision you traveling upwards along the slurry

wall towards the upper lobby towards the dash of light that will actually bleed down through from above along the wall. And that becomes the sort of final experience, one which ties the project very much into this site, the authenticity in the site and I think creates a unique experience for the visitor that we hope will serve the memory of those who lost their lives here.

With that, I'd like to turn this over to Jeff. I think he will talk a little bit more about the narrative content.

(Applause.)

MR. HOWARD: Thank you, Carl.

Thank you New York New Visions for having us here tonight to share the content of this exhibit we are trying to put together for the IMM, the Interpretive Memorial Museum, on the site.

(Showing slides.)

MR. HOWARD: We are here tonight with Tracy Revis, my partner, and Jan Ramirez, our curatorial specialist, to begin the public – really continue the public review process, but open it up to a broader audience.

We met with many of the family members I see in the audience tonight. We met with the Memorial Center Advisory Committee. And I think the important thing to say is that this presentation directly flows from the comments that we've gotten to date. And then we expect this to continue to flow with comments we get from you and following up on our workshops.

So we're eager to engage in a public dialogue and we look forward to it.

This is, by all means, a preliminary exercise that we are engaged in but we feel like we're starting to get into a coalescing between the architecture and the way the narrative unfolds.

We were hired to do the interpretive planning for this which means we've researched the material, which is led by Jan Ramirez here who's met with many of you and met with many of the institutions.

We also organize and craft the

content in something that is "pass-on-able" to exhibit designers to work with.

We are a constant reactor to the architecture in trying to get a synchronization between what the story is trying to unfold as and what the site implications are of the story and what the artifacts and stories that we're finding out there, how they come together as a unified whole.

In a simple sense, this Site Orientation Plan is taken to the basic which is that there are two North and South Tower voids in the Plaza. They represent the Memorial on the site.

We see most people coming to the site from the northeast from the Path Station and engaging the Visitor Center in that first northeast quadrant of the Plaza.

This is a place where we really feel that we need to tell the audience that they've come to the authentic site; that they have arrived at where this tragedy took place and that they understand what was here before.

There's a sense of recalling life that was here.

This was a culturally diverse, internationally diverse business community, was a thriving commercial property and had a lot of life that went on beyond the walls of the buildings themselves.

We also would give people a sense -- not everyone will go to the Memorial Museum. There's a lot of venues on the site and we expect those who will just engage the Memorial. And most of them will go there first to at least get a sense of what happened here and what used to be here.

We also would offer map-based information to orient visitors to what's available to them in this site in terms of multiple venues and to get a sense of what once was here.

So there may be instances where we provide, in the case of this

photograph, looking up, this is what the view was that you would of gotten here from the Plaza prior to these buildings being destroyed.

We expect people from the northeast quadrant to progress across the site, experience the Memorial and Memorial Plaza making their way towards West Street where we intend to do work with the selection of an iconic artifact. It's visible from Plaza level.

The Memorial Center has an entry pavilion that is at Plaza level that is visible across the full expanse of the site.

Once you enter the entry pavilion, this is where we intend to get you into the process of unfolding the story.

First and foremost, this museum is dedicated to honoring and preserving those that were killed at this site, both in 1993 and September 11th.

We look forward to the possibility of architect/artist/exhibit designer collaboration, something that situates you immediately in the scale and significance of the human loss of this place at the entry.

We are grappling right now with one iconic artifact to situate on the Plaza in the immediate vicinity of the entry pavilion.

There are available to us from Hangar 17 three bay's worth of tridents from the concourse level of the World Trade Center. There's some possibility that the Koenig Sphere might be considered here.

We also have been looking at the collection at the National Institute of Standards and Technology and have identified pieces of the steel that are from the impact zone of the plane hitting the building that you'll see later in the show.

So we're still – there's a to-be-determined what this iconic artifact is, but it would be powerful and visible from afar.

We'd also like to make it clear that this building, as you enter it, is dedicated to the memory of those that died

here, were killed here.

Cutting a cross-section through, this is a cross-section through the site where you're seeing Plaza level on down to bedrock. So if you could put your mind-set back into what Carl was walking you through earlier, this is a cross-section through that ribbon that's coming down. And what we're trying to say with this is several things.

At Plaza level you have an entry pavilion that's being designed in coordination with Snohetta Architects, an iconic artifact that's visible from the Plaza (indicating.)

We have the coming and going, entry/exit experience that Carl described coming down to a lobby that's approximately a 294 elevation, if I recall.

If you notice right below that lobby there's a dotted line that says, "Bypass elevator." This bypass elevator is critical for us because it provides a way to shunt family members and people that do not want to experience events of the day directly to bedrock and be shielded from some of this information.

Events of the Day which you see in this box, based on feedback we've been getting of late, has taken on a bifurcated form as both a fact-based and immersive part of it.

The families have been very forthcoming in saying that they want to express the total horror of this day. Obviously this isn't something for everybody and something for younger children.

So what we're trying to do is bifurcate that. And a lot of people who want to be in the moment to experience that and those that need a more gentle approach can deal with it in a fact-based basis.

These larger arrows are bringing you down to what we call the primary path, so that you see in the lobby, "Life of the Towers," is off the primary path, it's the

next exhibit I'll take you through.

This is taking you up to the very eve of the September 11th events.

If you come down that primary path, So Events of the Day and this little box here, Life of the Towers, is part of the lobby, it's something that people can go to that and we see as an intro to the experience.

This is this primary path that I was talking about. And it's trying to call your attention to the Nation and the World Responds. Because what we discovered in going through this material is that there's a real trajectory to stay in the New York story so the gravity of it just draws you right into the story so directly that it's hard for us in the course of going through the slide show to depart to this.

But this is something that will be an optional offshoot during the descent because we certainly feel strongly that how the nation responded to the event is just as important as how the people in New York did.

We also see here views out to the bathtub and footprints and the historic WTC elements at bedrock.

So Life of the Towers as the lobby experience. We see this as not just about the buildings. The idea here is to explain the life that went on here: culturally diverse, international tenant occupancy, Bar Mitzvahs were held here, weddings were held here, Philippe Petit went between the two Towers. There's a lot of cultural and social and political history to this that goes far beyond the architecture and the engineering.

We would also like to use objects and graphics.

Many of you are familiar with the Memorial Wall so we'll recognize that there were poems and things that were written of the experience prior to this.

Interviews with the girls that sold the building, the WTC Girls as they were called that were selling the rental space.

There's a lot of memories to

elicit. We've identified many objects from the collections that touch on this.

We also like to take those that are intimate with the Towers and the life of them, how they came to be what it was like to live there.

What we hear repeatedly is how much people loved these buildings, were dedicated to these buildings and loved working here.

The Events of the Day then is really engaging the primary path.

As I said before, this is something that we had 8 messages we vetted with the LMDC and with our advisory groups. One of which is that there's no way to understand this event without the multiplicity of voices that experienced it as a first-hand eyewitness account.

And this brings in survivors, residents, family members, victims' families, the victims themselves on voice mail. It's this whole first-person voice. And the constant mandate we feel here is take to this back to the human dimension of the story.

So if you have in the events of the day this multiplicity of voice, you can either take the fact-based account or go through an immersive experience. And those who get in the immersive experience who want to bail, obviously you can get into the fact-based track.

The notion is keep this as an immersive experience that you're in the moment experiencing it much in the way the 102 Minutes unfolds as a book, that you're in the Towers, you're in the White House. We're taking you to a number of rounds, and the air traffic control towers. We are very caught up in the chaos of it. It's not a chronology of 10:52 this, 10:58 this happened. It's much more episodic in the way that it unfolded as a chaotic jumble.

And we want to tie all of these things directly back to these artifacts so that the voice, the anecdote, the oral history is tied directly to the object and

directly to the experience.

The more fact-based Events would still take this notion of unveiling the event from a human voice, but it would be somewhat removed. It would be messages that were caught up in voice mails and the text messaging, whatever, and much more recalled from a safer remove, if you will.

We will cover the Pentagon and the Shanksville tragedies fully. We would also suggest that it's always this first-hand experience and it's always tapping back to the people that underwent it.

So tying these artifacts, making these touchstone images to the event and always showing the human dimension is really at the core of our purpose.

At the end of Events of the Day we see an area just devoted to this Day After shock. The notion that the dawn of the next day just revealed the tremendous scale of the devastation of this event and just the way everyone was just staggered to see what it was, you know, so many people said I just wanted to rewind this film.

And of course, the enormity of the loss. As things started to surface many people realized that there just had to be thousands involved in this tragic event.

The Immediate Aftermath obviously involves the families very directly. The idea that the missing posters just transformed the landscape. This whole search for loved ones, search for who has seen my brother, seen my wife, seen my sister, just overtook the whole City and everyone, you know, had to engage in this. There's just a tremendous wealth of material in this regard too.

We'd like to take you after that distant view of the shock and sort of take you through trying to work your way back to Ground Zero as it were, as it was.

So taking you through this Frozen Zone, the area that no one could venture through and immerse you in what happened to the local residents, what happened to local

schools, what happened to local businesses and just the sense that for once New York came to a grinding halt on this day.

This is an area where Hangar 17 has a collection of crushed first responder vehicles: Taxi cabs, NYPD scooters. The New York State Museum that we were out looking at their collections yesterday also has this material.

We see this as an area where you're basically going through the sort of silence of that event towards the wreckage.

This is where we are basically, if I can be bold enough to say, where we're still not quite at bedrock, we're trying to play out the story down the ribbon that Carl described, getting you to an overlook where you can see the super-scale wreckage that we have from Hangar 17 and from the National Institute of Standards and Technology, which I'll call NIST.

This super-scale piece you see to the left is at NIST. This is from the North Tower. It's the column facade panel directly below the point of impact of the plane. So you can put 8:46 on this and 40 seconds and that's the result of it.

It's steel unlike any we saw at Hangar 17. It just looks like sea kelp in the water. It's an amazing thing.

This piece at Hangar 17, the meteorite as it's called, is six, seven floors of World Trade Center collapsed into a ton cube of just magma basically.

Out of this wreckage as you come down and sort of join the pile, you're in this space between the two Towers.

As Carl described, the Towers are emphasized below grade and are indicated as the exterior containers that were the two pools, the two voids. Right between them is where we're envisioning parking this wreckage. And out of this wreckage we want to once again pull out these human scale artifacts and tie them back to survivor stories, to these stories of the

moment, but in this case, from the recovery.

Everyone knows the desperate search and rescue effort ensued and 24/7 people were on the pile, and many volunteers, many uniformed rescue and recovery workers were there. And it was basically a hand tool operation and a bucket brigade.

And so a sense is to come and re-evoke this act of encountering this super-scale destruction with people's hands and garden tools to try and recover whatever they could.

Fresh Kills is another part of this whole operation and we'd like to bring it in. The New York State Museum has an incredible collection of photography and objects from this facility. FBI, NYPD detectives, people scouring this material looking for personal belongings and for human remains.

The Outpourings of Support are almost flowed out of the epicenter of this event. They're obviously the people that just came down right away, crane operators, welders, carpenters, whatever, that just added muscle to the first responders, starting moving material and trying to get the job done.

There's a tremendous core message to all of this that out of the worst acts of inhumanity come the best of people. That's certainly true with this event.

There was also an outpouring of faith and a tremendous sense of trying to deal with the emotional and spiritual, as well as physical damage to people.

Moving a little bit further away from the pile, we have more organized agencies and this tremendous outpouring of just donations from across the country that poured in.

We had FEMA. We had the Red Cross, this all worked at this event pretty well.

We also had the people that pitched in that were just in the immediate

streets of New York. We have a tremendous collection of Nino's Restaurant where we have a section of his bar and a section of the sign out front that we could basically recreate the whole setting that was here of taking care of people that came from across the nation to help the City.

I mean I think one thing that we heard time and again is, "I'm a New Yorker" from an Iowan, or a Kansas Citian, that same thing.

And then further out from the scene was just the City turning out and people across the nation turning out to just cheer on this effort.

There's just countless stories of people saying, "What's all this hubbub about? Oh, it's for me, I'm a recovery worker," with the people turned out and the kids turned out and the support flowed in along with the sympathy material and the wading ankle deep and deeper in this material. And of course the surge in patriotism across the country.

We also have to obviously devote a tremendous part of this project and part of this exhibit to the idea of Grief and Remembrance and the tremendous outpouring of spontaneous memorials that were erected across the City and across the region.

We have 150 pieces of plywood from one viewing stand completely covered with signatures and memorabilia. A fence at Broadway. The Bellevue Wall at the Museum of the City of New York, tremendous things.

Also the honoring and sacrifice. I don't think we should forget the fact that 25,000 or more people were evacuated safely from this tragedy, and that there were lives lost in the process of saving others.

Now, we get back to that Nation and World reaction to the optional path from the primary path and you see beyond the sense of the New York story, is you just want to stay with it.

Here is a place where we can do the simple gestures of just showing how the

entire world the next day was just globally aware of this event.

It was seen by millions, if not billions as it happened when the entire media eye was on it for weeks to come.

But there are also things that we just need to cover in the sense of how the world has changed since this event in the way of heightened security:

The surge of patriotism that we mentioned before;

Tremendous repercussions throughout communities both religious and otherwise across the world;

The links that were found in the 1993 bombing. Direct links to those responsible;

A total upheaval of what we called America's Most Wanted—a whole new list of people;

And as a result of family pressure and family drive, the instituting of the National Commission on Terrorist Act. And the National Institute of Standards and Technology research into why the buildings fell is also a family insistence.

Clearly, New York stands as a real model of strength and resilience, a calamity, and we'd like to capture that in this whole area.

The Rebuilding. It obviously captures the whole process that we're engaged in and the Memorial and the rebuilding of the site.

We see from the wreckage that the one extreme that I mentioned earlier in this area, we're going to take the wreckage and start lifting it, pulling it up into the air and sort of making it part of what you were returning to ground level.

It bears mentioning that the North Tower footprints, both of the footprints at bedrock are accessible to the public through the Memorial Museum. The North Tower footprint is also accessible through the Memorial itself directly with its own elevator or in a way that might, the elevator I

mentioned earlier, the contemplation room in the North Tower is really about this notion of the unidentified remains, what's not known.

You know, nearly half of the victim's families never received any remains from this event. And this notion of Michael Arad's that you look back to the sky, look back up to re-birth and hope from this space.

We have posited for the South Tower footprint that also celebrate or honor and preserve the memory of those that were killed in this event, but in a very different way, here we would talk about what's known about them, their unfinished lives, and a sense there will be a library of memory.

Each person would have a vehicle to be determined, whether it's a book, a shadow box, some other mechanism for getting all of the victims in one room, accessible only to family members—in terms of same content of those volumes of the room accessible to the public. And a way for them to appreciate just the diversity of people that were caught up in this loss.

We also see as part of the exit experience in that slurry wall space that Carl mentioned, an opportunity to really confront this new emotional landscape and deal with it, not only as an artistic response that would be international in scope, but also as a personal response.

Everybody I know and you know knows where they were when this event happened. And there are memories galore of that and reactions and sentiments and we'd like to capture this. And I guess at the core of our belief is the idea that through visitation of this facility, we should really be getting at a creative coral reef of memory and sentiment and commentary on this event, and that this place through visitation becomes richer and more content full.

This has all been describing phase one of the Museum. There's also a phase two aspect which is involving changing exhibit areas, a more fully-fledged education area,

knowledge and resource center and other facilities that will come on-line as the building matures and as some things allow.

So what I'm taking you through right now is our preliminary take on what the exhibits should be, what it should cover and we're hopeful to get your comments.

Thank you.

(Applause.)

MR. HUTTON: Thank you very much.

(Time noted: 7:05 p.m.)