The New World Trade Center (6/21/18)

00:00:32 Alice M. Greenwald: Good evening. My name is Alice Greenwald. I'm president and C.E.O. of the 9/11 Memorial & Museum, and it is my pleasure to welcome you this evening to what will be, I think, a wonderful program. I'm also happy to welcome those who are turning in to our live web broadcast at 911memorial.org/live. And as always, I'm delighted to see our museum members in the audience.

00:00:58 We're privileged this evening to have with us Daniel Libeskind, master planner for the World Trade Center redevelopment, and Michael Arad, architect of our very own National September 11 Memorial here at the World Trade Center site. Tonight's program coincides with the American Institute of Architects' 2018 conference on architecture, hosted this year in New York City. And it is a special privilege to welcome architects from around the nation to our exquisite memorial. And we're very grateful for the opportunity to share with you exactly how it came to be.

00:01:34 As I am sure most of you in this room know, Daniel Libeskind is an international figure in the world of architecture and urban design, renowned for his ability to evoke cultural memory. Born in Poland, he emigrated to the United States as a teenager, and settled in the Bronx with his family. After studying music in New York and Israel, he eventually went on to pursue a career in architecture.

00:01:59 Daniel received his professional degree in architecture from the Cooper Union for the Advancement of Science and Art in 1970, and in 1972, a postgraduate degree in the history and theory of architecture from the School of Comparative Studies at Essex University in England. In 1989, after winning the competition to design the Jewish Museum in Berlin,

Daniel established his architectural studio in that city, and in 2003, he moved his headquarters back here to New York City following his selection as the master planner for the World Trade Center's redevelopment project.

00:02:39 Michael Arad's design for the National September 11 Memorial, titled "Reflecting Absence," was selected by the Lower Manhattan Development Corporation from among more than 5,000 entries submitted. In 2004, he joined Handel Architects as a partner, where he worked to realize the memorial's design.

00:03:00 He has since worked on a variety of projects, including a new farmable green roof atop the Robert Simon School complex in the East Village. In addition, he was selected to design a memorial to the victims of the 2015 church massacre at the Mother Emanuel A.M.E. Church in Charleston, South Carolina, a project he is fully engaged in envisioning at this time. And much closer to home, Michael and his partner on the original 9/11 Memorial design-- Peter Walker, landscape architect-- have developed a design concept for the memorial glade located on the southwest quadrant of the memorial outside.

00:03:40 This design has a dual charge-- first, to honor all who are suffering or have died from 9/11-related illnesses caused by exposure to toxins at the World Trade Center site. The second goal, complementary, is to recognize the tremendous capacity of the human spirit, as exemplified during the rescue, recovery, and relief operations at Ground Zero in the aftermath of the 9/11 attacks.

00:04:05 This new design marks a permanent modification, a historic evolution of the memorial itself. And we are once again moved and inspired by the elegant simplicity and poetic symbolism of Michael's vision for this space.

00:04:22 And now that I've provided the requisite biographical background for our guest speakers, I hope you'll indulge my need to take a few more moments at the podium to share some personal reflections about these two individuals. In January 2006, following the announcement of my

appointment as director of the museum project here at the World Trade Center site, literally the very first person to call me and congratulate me was Daniel Libeskind.

00:04:49 I didn't even know Daniel at the time, though of course, I knew of him. But that call marked the beginning of what has become a very special friendship with him and his remarkable wife, Nina. Throughout the process of creating this museum, Daniel was unfailingly supportive and encouraging. And it is to him and his original vision in the master redevelopment plan that we owe the incorporation of what is perhaps the museum's most potent symbol of strength and endurance in the face of adversity-- the monumental slurry wall located in Foundation Hall downstairs.

00:05:24 I am quite certain that you will discover tonight that Daniel Libeskind is an individual blessed not only with an exceptional depth of insight and formidable talent, but with an enormous heart. And Michael Arad. Michael and I are like two old soldiers. We were in the trenches together, and we have our war stories to tell, but we won't tonight.

(laughter)

00:05:48 Alice M. Greenwald: The shared effort to create the memorial and the museum was a journey requiring fortitude and patience, stubbornness and flexibility, sometimes at the very same moment. And certainly a commitment to collaboration and blind faith that our fundamental vision might be realized in the end.

00:06:05 It feels so right to have Michael back here now, envisioning the evolution of the memorial as we strive to fulfill our sacred mission: to tell the complete story of 9/11, including its continuing impacts on individual lives, on families, and on communities.

00:06:23 I want to thank Michael and Daniel for being with us tonight. We are also deeply grateful to the David Berg Foundation for their support of the museum's 2017/2018 public program season. And with that, I hope you will join me in welcoming Michael Arad and Daniel Libeskind in conversation with our executive vice president and deputy director for museum programs, Clifford Chanin. Thank you.

(applause)

00:06:55 Clifford Chanin: Thank you so much, Alice. Welcome, everybody. Gentlemen, before we get started, I want to give you fair warning: I do notice in the audience a very large number of our volunteer docents.

(laughter)

Clifford Chanin: This is the beating heart of our enterprise here, and they are very, very well versed in all of the material of 9/11.

(laughter)

Clifford Chanin: So not only will they hold you to a very high standard here, but they're going to incorporate what you say into the work that they do here. So you have a particularly attentive audience, and then the architects who are here, too. So just beware.

(laughter)

00:07:31 Clifford Chanin: But I want to start by asking you-- and Daniel, you were in Berlin, I believe, on 9/11, Michael, you were, I think, at home in the East Village, watching this from a distance-- so this was your impression of the day. But I'd like to take you each to the first moment you came to the site, the physical place that you would be working, and ask for your

impressions of being here as matched against what you had seen from whatever distance you'd seen it from.

00:08:03 And what that impression of the physicality of what this would be and what you were dealing with, your impression of that. Let me start with Daniel.

Daniel Libeskind: It's true-- I was on 9/11 in Berlin. I lived in Berlin for 12 years to build a Jewish museum. It was not an easy project to realize politically. And believe it or not, September 11, 2001, after 12 years, was the day the Jewish Museum was to open to the public.

00:08:35 And that's the day when I went to the studio, I turned to my wife, Nina, my partners, others, and said, "You know, it's amazing—this is an amazing day, because the first day I don't have to think about German-Jewish history because people can enter the museum, make their own judgment of what it is.

00:08:50 And how ironic, how sad, how tragic, that by about 2:30 Berlin time, we saw the images of the attack on New York, on Washington, and Pennsylvania. And the announcement was made that the Jewish Museum will not open to the public, and it did not open for the next several days. There was such uncertainty. So that was my first, really encounter with those images that I saw.

00:09:20 And I have to tell you, at that very moment, I made up my mind to return to New York. I had no... no reason for it, because I was settled, living in Berlin with my family. But something in those images, in the sense of destruction of a neighborhood I knew well, because my father was a printer on Stone Street, my brother-in-law was an engineer in the Port Authority, working in those buildings.

00:09:50 I didn't consider that this attack happened somewhere over there. It happened to me, to someone who is close to this site. And of course,

when I came first to the site, it was a very sad sight. There were a few people in the evening looking through that grille. It was raining, and... I think there was a depression around Lower Manhattan.

00:10:18 We were looking for offices, pretty much after. And they said, "You know, you can have any offices. You know, nobody's coming back. It's... Companies have moved out." There was a general sense that this was apocalypse, and that nothing would really come back to the liveliness and the sense of community in Lower Manhattan.

00:10:41 But I didn't believe that, and I... You know, interestingly enough-- if I may continue this little anecdote-- some time later I was called by the Lower Manhattan Development Corporation to invite me to be on the jury of the competition. And I was thrilled, you know? What an honor, you know, to be on such an eminent... And I had a conflict. I had a lecture somewhere in the world, and I had called LMDC and said, "May I come an hour later?" And they said, "No, if you cannot come at 9:00 for the meeting, you cannot be on the jury."

00:11:18 And I was totally crestfallen until the voice on the other side of the telephone said, "Well, Mr. Libeskind, if you cannot be on the jury, you can be in the competition."

(laughter)

Daniel Libeskind: And so that's how it... Yeah, so that's how it happened.

(laughter)

Clifford Chanin: Michael?’

00:11:40 Michael Arad: Um... I recall that year that followed the attack. It was a very bad year here in New York. There was a sort of a pall over every street, every building in the city. In your question, you asked about the sort of... Coming to the site as a site of work, and I think for me it was... I recall the day of the attack, of witnessing the attack, coming downtown to find my wife, who was actually already at work two blocks from here.

00:12:15 And walking north on Water Street, at the intersection of Fulton Street, when the first tower collapsed, and being up on the FDR by the Williamsburg Bridge by the time the second one collapsed. So... And living in Lower Manhattan, you know, all of that was essentially cordoned off for the first few days, and... But it was a few weeks later, probably, when I saw the pile, really, from up close, at the very edge of the fence.

00:12:47 And... And in many ways, I could not conceive of actually building or designing anything at this site. And it took me a long time to actually think of building anything here. Which actually propelled me to... towards the Hudson River, a block away from here, to design ideas for what a memorial could be if it was out there. Because building here felt too like a wound that was too raw to touch, too soon to contemplate what might happen.

00:13:26 Clifford Chanin: What... And Daniel, you were the master planner for the site, Michael, of course, the designer of the memorial. And we'll get to the glade addition later in the program. But, you know, what of that physicality in your mind-- as you work on what is a site of destruction-- what are you trying to preserve of that, and what are you trying to remove of that when you're thinking of the grand scale of what each of you did? And I'll come to Daniel again first.

00:13:58 Daniel Libeskind: Well, I will tell you that I was one of the finalists. There were, I think, seven architects, the finalists, and we were in 1 Liberty Plaza, the building that overlooks Ground Zero, with the jury, and with the Port Authority engineers.

Clifford Chanin: And this is the master plan competition.

Daniel Libeskind: This is the master plan competition, the first competition before the competition for the... that Michael won for the memorial. And it was a very rainy day in November, and all the finalists—seven architects, all my... Many of them are my friends and colleagues, well-known, internationally famous architects-- were looking down at the site from great height.

00:14:36 And someone in the Port Authority said, "Would anyone like to go to the site?" And all the architects said, "No, it's much better, we can see it more clearly from up here, in a kind of plan view." But something drove me in the end to say, "I want to go down." And really, that walk down to the site changed my mind-- my life, actually.

00:14:59 It changed my... Everything that I thought about that attack, and everything I thought about New York, changed as I descended in the rain, that 75, you know, foot ramp that took you down to the bedrock. And I stood there, and I was next to this large wall, and the engineer said, "Mr. Libeskind, that's a slurry wall." And even though I studied architecture, I wasn't really clear, you know, what is... And he explained to me, you know, it's a dam, it's a dam. On the one side is the waters of the Hudson River, of the ocean, pressing on, into a wall, the dam that stood there.

00:15:42 And I was touching this wall. It was raining, there was... I didn't have a telephone. And I turned to Nina, my wife, who was with me, I said, "I'm calling my studio in Berlin." And I called Berlin. It was late in Berlin by that time. It was really late at night. Somebody picked up the phone. I said, "Forget everything that you've been doing."

00:16:02 You know, we've been studying traffic, connectivity, heights of buildings, program, density, from the competition. And I said, "Forget everything that we've been doing. It has nothing to do with it. It has to do with something totally different. It has to do with the culture of America, the culture of New York. It's not about buildings and... none of that."

00:16:23 And that's when I had a revelation about the site. That it's not about buildings, that it's not about aesthetics, that it's about the raw sense of what New York and this country stand for, which came to me in my own mind. I saw myself and my family arriving by ship, which I did, you know, when I was, you know, 13 years old, 14 years old.

00:16:47 I came to New York by ship as an immigrant. And I saw those immigrants, I saw those people on that boat from all different countries, and I saw that Statue of Liberty, which at that time, I did not know that Emma Lazarus poem. "Give me your tired, your poor." I didn't know that was written on it.

00:17:04 I just remembered-- and I said, "That's what this site is about. That's what should be inscribed into, into the master plan." That was just my instant kind of revelation what direction to take it. And of course, it took many, many things to develop plans, drawings, and credible ideas that could be built.

00:17:26 But that was certainly my feeling, that it was about the roots of New York. It was about the sense of identity, what is America about? What is freedom? What is the Statue of Liberty representing about immigrants and people coming from all over the world to seek freedom in this country, in this city? That was what the project was about.

Later, of course, we wanted to create buildings and so on, but that was the impetus for seeing kind of a sense of where to begin. Because before I began, like most architects, with plans, drawings, and sections, and all sorts of, you know, technical things that had to do with the functionality...

00:18:13 But this is not about function. This is about the spirit of America and the spirit of New York. And I held onto that. It's not always easy to hold on to that kind of deep longing through the many compromises and through the many, many, many stakeholders that really are part of the site. But I think when I look at the site now, as I walked today and looked at

Michael's beautiful memorial, walked through, looked at the people, I had a sense of place, I felt that it's there, that it's really about that.

00:18:49 That whatever you hear about politically, whatever rhetoric we hear outside, in the newspapers and the television, that site is about liberty, it's about remembrance. And I called the project "Memory Foundations," because I thought the memory of that... of that day, that fateful day, is a foundation for really recollecting what this country really stands for, what this city stands for, which is liberty, freedom, justice, social justice. So that was kind of my, my... My beginning.

00:19:23 Clifford Chanin: Michael, your piece of course, very modern, built out over what had been the emptied site. But yet we need something of what was there before, and... Preserve what was missing.

Michael Arad: And I think that was one of the driving ideas behind the design, was to reflect the absence that was left. To find a way to tie it to the past without creating... You know, there were proposals, for example, to rebuild the towers as they were.

00:19:56 And I think a proposal like that would have satisfied some urges, but it would have erased this notion of emptiness, absence, and of rupture that occurred. And I think what I was hoping the design would do is find a way of communicating what is no longer here, what is missing-- the people, and this enormous void in the skyline-- to people who come to the site today.

00:20:23 And a way to do that in a way that brings people together as a community, okay? And talk about my experiences here in New York in the days that followed the attack. I think if I wasn't... If I didn't witness how New Yorkers supported one another at street corners and in public spaces, I would not have had that sort of emotional understanding of how important it was to allow for that to happen here at this site, to create a place that is truly democratic, and open and welcoming, and brings people together.

00:21:01 And you know, I, unlike Daniel, didn't grow up in New York. I came here when I, after graduate school, and felt a little bit like a stranger in this city. And three years later, when the attacks occurred, that luxury of being able to be a stranger in New York evaporated. That sense of being an outsider, of wanting to be an outsider, just disappeared.

00:21:26 You wanted to belong. I think the days that followed the attack, for me, were the days that made me feel like I was at home for the first time here in New York, and was being able to go to places like Washington Square and Union Square, and standing by that fountain next to a complete stranger and feeling a sense of kinship and affinity that they were supporting me and I was supporting them.

And I wanted to bring that to the site-- that sense of both absence, but also that sense of a public space that brings people together. And so it was very important for me to create something that had that DNA of public spaces in New York, like Washington Square, like Union Square, to this site, to this plaza.

00:22:08 Clifford Chanin: Let me ask, you know, the experiences both of you had with the development of the project and the ups and downs, and you both mentioned sort of the constituencies, the stakeholders, the politics of it. But is there a moment in each of your experiences that you retain that brings you to what the public-- excuse me-- or popular meaning of what you were doing, how that was expressed to you by an encounter you had, or an insight you had, or something you saw?

00:22:40 Whatever the politics were, whatever the money was, whatever, you know, all the machinations in offices were, this was much bigger than that in some way, and those machinations were in some ways constrained by this bigger force, and did back-and-forth battle with it at times. But is there one thing that you could, could signal for us that was in your experience of your project a time where you connected with the sense of what the public really wanted? Let me start with Michael.

00:23:15 Michael Arad: It's... I don't know that there was one thing. I think what came out of that entire process was... And not to kind of... I like the way Alice introduced me earlier as being obstinately flexible or something.

(laughter)

00:23:35 Michael Arad: If we would have put on the table on day one what is outside today, it would have been rejected. There was a process that we had to go through. And everybody had to be engaged in it. And the process was often criticized as being directionless-- that there was no sort of single decision-maker that all decisions flowed to and from, but rather the Port Authority doing this, and Silverstein doing that, and the governor doing this, and the mayor wanting to do that, and this family group...

00:24:08 And... And it was a difficult process, because every... There were so many different agencies having agency over this process. And I think we were incredibly fortunate in that at the end of the day, we have something that we're incredibly proud of and grateful to have been involved in, but... And it could have gone in a very different direction. And you could see it starting to head in different directions and timing, and getting back on board.

00:24:39 But what I would say is, having all those voices, having that wisdom of the crowd, so to speak, influenced the process. Letting all these people influence it, nobody had complete control over it, and many people wished they had more control, and some people certainly had more say than others. It wasn't a democratic process in that sense of one man, one vote.

00:25:01 But I think that process is what, at the end of the day, allowed something that had a clear sense to survive, to hold on to what was essential and to let other things accrete or fall off as they went through the process, as long as the fundamentals of the project could remain there.

00:25:23 And I, I could have seen this memorial go in a very different direction. It could have become a very jingoistic memorial, it could have been a very self-pitying memorial, and those were not things that I saw in New York after the attack. And so for me, having that clarity of how New Yorkers responded to the attack, with a lot of compassion, and a lot of stoicism and perseverance, was a guide.

00:25:47 And you know, if you know what it should evoke as different things came and went, and different demands from different people, we were able to hold onto that. The process made it what it is. It couldn't have come out from a sort of pre-formed... Like Athena springing out of Zeus's forehead. It had to go through this. And so I firmly believe that no matter what would have been put on the table on day one, it could not have remained on the table.

Clifford Chanin: It just had to change.

Michael Arad: It had to, yeah.

Clifford Chanin: Daniel?

00:26:19 Daniel Libeskind: Well, that's absolutely true. That... because it's... You know, the competition for the master plan was what? Eight weeks. How can you digest in eight weeks a project that will be for the future of the city? It's impossible, it's... And I want to tell you that originally, there was no competition for the master plan. It was just a Port Authority exercise to give advice to Port Authority, so it can choose different things from different architects, and make its own melange of things that it wants to do.

00:26:52 But it was the public sense of a momentum-- the public wanted to see something-- that drove the Port Authority away from its own way of dealing with things. They were steered away from their own interests

towards very many different things that they never had any plans to do. And I'll give you an example of it.

During the competition, there were presentations of the seven architects, to the public. I had been in Berlin, I flew in, I was pretty primitive, because I still had slides.

(laughter)

00:27:31 Daniel Libeskind: And they said, "We don't know what slides are." So somebody kindly transformed them into a PowerPoint. Berlin was back in time.

(laughter)

Daniel Libeskind: And there were presentations at the Winter Garden, seven presentations. When I made my presentation, the audience-- mostly, I think, families of the victims-- stood up and applauded—the only one. But to tell you the story, immediately after, there was press. There were people, writers, journalists. I stood alone. The press was with all the other architects.

(laughter)

00:28:14 Daniel Libeskind: And I said, "This is strange." You know, I had a passionate response, they had no response whatsoever, but not a single person came over to me. I learned something about the power of politics and the power of people. That was the moment I realized that I was living in an illusory world, thinking that cause and effect are connected.

(laughter)

00:28:41 Daniel Libeskind: I also want to tell you, those of you who don't know, that when the master plan decision was to be made, I was in a hotel in New York, because I was here from Berlin, and early in the morning, "The New York Times" was put under the door, and it had a huge headline: another team had won the master plan. So, you know, you see it, you think, one does one's best, that's the decision.

00:29:13 A few minutes after I saw that headline early in the morning, maybe 6:30 in the morning, 7:00 in the morning, I had a call from the Lower Manhattan Development Corporation. "Mr. Libeskind, can you come down in the next half an hour? The mayor and the governor would like to see your scheme." So I went, you know, with a taxi. Nina and my collaborators were all asleep.

00:29:34 Michael Arad: You're saying it was fake news?

(laughter)

Daniel Libeskind: It was before fake news. I had a roll of drawings, a roll of drawings, and as I was, you know, sitting in one of those rooms with glass doors, the team that had been announced, that had won the competition, came by and made a gesture-- very, very ugly gesture to me.

(laughter)

Daniel Libeskind: Saying through the glass, I could hear it, "How does it feel to be the loser?"

(laughter)

00:30:06 Daniel Libeskind: In any case, I heard them presenting to the governor and the mayor. I didn't hear what they were saying, but I could see there

was a presentation. Then the door opened, and the mayor and the governor came out and said, "Okay, Mr. Libeskind, what is your scheme about? Tell us about your scheme." So I explained, probably no more than 15 minutes. Governor and mayor said, "Thank you."

00:30:26 I went back to the hotel, and was packing my belongings for our evening flight back to Europe, when, at about 5:30, I had a call from John Whitehead, the head of the LMDC, very eminent person, who said to me, "Hello," and I said, "Hello." He said, "Mr. Libeskind, don't believe everything you read in the news."

(laughter)

00:30:51 Daniel Libeskind: So you know, talking about the complexity that Mike was just... It's... such a project needed a consensus of parties that were often at loggerheads. You know, the developer had totally different ideas, the families of the victims had different ideas, the Port Authority had different ideas. You know, the mayor of New York had different ideas, the governor had different ideas.

00:31:12 So I think the art of this project-- and I concur here-- it is how to navigate and create a consensus. You know, and many people at that time said to me, "Wouldn't you like to live in China, when somebody would just say, 'Do it, ' and the project will be done the next day, and everything would be built just as you wish?"

00:31:31 And I said, "No, I think that's the beauty of democracy, that through these tensions and through these conflicts, you create something that is real, that isn't artificial in the way that the Twin Towers originally were pretty artificial, because they were built top-down, no one was consulted." By the way, I was in the school of architecture when those buildings were being built, here at Cooper Union.

00:31:52 We used to go down to the site to just look at this mega... Nothing of this sort has ever been seen in New York. So for students of architecture, you can imagine just staring at those foundations was kind of... That wasn't done with New Yorkers, that was just an edict. The Port Authority did it-- suddenly the Twin Towers appeared, the plaza, and that was the era. But I'm happy that we live in...

Clifford Chanin: And 12 city blocks were erased.

00:32:19 Daniel Libeskind: 12 city blocks, yes, were destroyed, exactly. Nobody was consulted. So I can only say that we're living in a new time, in a more democratic time, where there is a public interest. And I think, in many ways, the competitions, all the competitions—the memorial, the master plan-- rang a bell of interest among people, regular people, who normally are not interested in architecture.

00:32:44 Actually globally, everywhere in the world, people started saying, "It's our city. It's not their city." You know, the elites sitting somewhere and making decisions. We have a stake in this city. We want to be able communicate what we want." And that's, of course, a different time, and it makes things very interesting, very complex. Because as Michael said, it's not, "Here's a drawing, now build it."

You have to have this large-scale consensus, which I think makes the project so much better than had it been done just by a fiat, a decision of some strong person.

00:33:26 Clifford Chanin: Let me pull back a little bit, because, you know, our experience here since the museum has been operating-- even before in fact-- is that, you know, people from other communities, other countries that have suffered a mass violence, or just a mass loss through a natural disaster, you know, have come here to try to talk to us about, you know, how do you do this?

Both of you have been involved in other memorial projects. We were speaking before, Daniel. You are involved now in a Holocaust museum in the Netherlands, in Amsterdam.

Daniel Libeskind: Memorial-- memorial.

00:33:57 Clifford Chanin: Memorial, excuse me. Michael, the Mother Emanuel memorial that Alice mentioned, but even things that you'd done before. The process that you describe from New York-- sounds very familiar to me now with the exposure that I've had to these other efforts. Is this a characteristic now of this kind of memorial-making, that it is naturally contentious because these things have to work out publicly, that there is no longer, in the places that we're talking about, the top-down approach, even as a possibility? Are we now just in a state where this is what has to happen for a memorial to emerge?

00:34:35 Michael Arad: I think there are two different questions here. One is sort of the broader planning question, which... You do want some structure and some talent to be guiding the process and directing it. Otherwise, you end up with subway systems that don't work, and so on. I think as...

Clifford Chanin: I have no idea what you're talking about.

(laughter)

00:34:56 Michael Arad: Yeah, but as Daniel recounted, a lot of architects lack empathy. And I think empathy is necessary as a first step for any designer—whether they're an architect or not-- in trying to take on the task of creating a memorial, and of engaging with the various groups who are affected, and being able to sort of set themselves aside and hear what... What were the effects of this violence on somebody? How did they react? What are their memories? What are their hopes for any memorial?

00:35:39 And to me, that is a necessary first step, because you begin with a blank page, you begin with... by eliciting something from others. I think it's not the kind of project that you can design in a vacuum. It has to respond, it has to be a reciprocal relationship.

00:36:04 Daniel Libeskind: Well, I think even more than that, I think the process, the difficulty of the process, is part of the healing. The difficulty-- and I learned this in Berlin-- you know, it shouldn't take 12 years for a building to be built-- you know, there's no reason. But the discussion, the pathos, the dialogue itself, is part of the foundations.

00:36:28 And I think it's like it was here in New York, that the discussion and disagreements... You have to remember that the master plan was very contentious for the first two, three years. You know, people were, you know, saying, "No, too much public space, the buildings should be, you know, in the middle, not on the periphery."

00:36:47 But I did everything possible in this project to... Not to look at buildings, not to concentrate on buildings. Put the buildings as far away from Ground Zero as possible, not to build anything in the center. There were many megastructural projects, very talented architects proposed amazing buildings, amazing large-scale buildings, kissing towers of Lord Foster, the megastructures of Steven Holl and Richard Meier, and so on.

00:37:14 I thought that even though no one declared the site to be a sacred site-- no one said it, it's just a piece of real estate, you know, which is very expensive, every square inch costs a lot of money-- but somehow I felt that it was wrong to build where people perished. Just... you couldn't do it. You couldn't build, you know, buildings, and lobbies, and have people working. I thought that it just... it wasn't right.

00:37:42 And of course there were, as Michael said, people wanted to rebuild the Twin Towers just exactly where they were. But I thought that was also not right, because you can't build there because people perished. So...

Michael Arad: You know, I hesitate to be so specific about that, because people perished where Tower 1 or Tower 3 or 4 are built today. The balance of creating... dedicating half the site to a memorial and the other half to rebuilding, I think, was the right message, and I'm certain that there are people who feel that the entirety of the site should have been dedicated to that.

Daniel Libeskind: Yeah, could be, could very well be.

Michael Arad: But I think that this notion of both memorializing but also rebuilding, and weaving the site back into the fabric of Lower Manhattan physically, but also programmatically, was very important.

00:38:31 Daniel Libeskind: Well, it's very important to know that the program, the ten million square feet of office spaces, which I had to provide in the master plan, and five million square feet of cultural and then infrastructure, it's... you have to think of a downtown of American city, think of Denver or Baltimore or something, that's how much is built here on this site, in this 16-acre site.

00:38:52 You could put a major American city... because the buildings are very, very big. Even Tower number 2, which is not yet built, people say, "Oh, that's a smaller tower than Tower number 1," Freedom Tower-- 1776, symbolically. Even the number two is still taller by a lot than Empire State Building. So you can see that there is an immense requirement for density. But I think what drove the design here is not only the memorial, but public space.

00:39:23 You know, New York, Lower Manhattan is full of, you know, dark streets-- Wall Street, dark streets, alleyways. People long for a space that has sun in it, that you can walk, that has, that has something positive in it. Not only in the negative of remembering a tragedy, but also trees, water, a sense of the horizon, you can look away. Transportation, that's also part of it.

00:39:48 And by the way, when I was designing this project, I thought of my parents. You know, my parents were factory workers, you know, like typical New Yorkers. They didn't... I thought to myself, "My parents are never going to be in the lobbies of these buildings. They are never going to be working for, you know, Time Warner, whatever. Where will they be?" They'll be in the subways, they'll be, you know, running on the streets of New York to try to feed their families. What do they get? What am I... what do these people get?

00:40:17 Never mind their glossy, beautiful office buildings. I thought, "What they get is beautiful streets, beautiful vistas, a sense of the beauty of New York, which is ever-present in Lower Manhattan." And so that really was kind of a subtext. Of course, the buildings had to be designed, they had to be beautiful, they had to be positioned in the correct place, but the sense that this is really for the people of New York, for the people of the world, it's a place for working people, it's not just the glory of those who are lucky enough, educated enough, lucky enough to actually work on this site. So that's...

00:40:56 Michael Arad: Dan, you drew a distinction between the memorial and the public space, and in my mind, they're actually completely one and the same. The entire eight acres is the memorial. It's not just the liminal space around the pools, but it's the... It's a space that brings people together.

Daniel Libeskind: And the streets.

Michael Arad: It's about that congregational aspect...

Daniel Libeskind: Exactly.

Michael Arad: ...of any public space, and I think that needs to underpin this.

00:41:26 Daniel Libeskind: Absolutely, but if you walk on Greenwich Street, you'll notice there are big buildings there with lobbies, but there is no retail. There are no stores, there's no advertising. It's sort of a threshold to sense that you're in a special place, not just in a big public space.

00:41:41 Clifford Chanin: Let me ask about specifically, and Michael, particularly the memorial. You know, it has absolutely transformed Lower Manhattan. I mean, this whole complex has now become a magnet, and the shift in sort of the tourism landscape here, and what people come. And of course they come here with a particular attitude, but they also come here as visitors to New York and just tourists.

00:42:01 And what you've described, there's a tension in there, it seems to me, sort of the public place that would just naturally be an attraction, and Daniel's evocation of the landscapes and the vistas and the beauty is all part of it. And that would be naturally appealing to anyone. And yet it has a very specific memorial purpose, too. And do you find a tension in that?

00:42:22 Michael Arad: I think there was always a concern about that throughout the process. That, you know, if we create a space that the people who work in these offices could come down to and sit at lunchtime, would somehow diminish the experience of people who come here to visit the memorial as an American pilgrimage, say.

And I think being in Manhattan, seeing how those public spaces could absorb all of these different uses at different times and different groups, gave me the confidence that that experience would actually be enriched—it would not be less.

00:42:56 It was not a zero-sum game-- if you do something for the residents and the workers and somehow the visitors to the memorial, their experience is less. And I think their experience is actually enriched. When you stand there at the edge of one of those pools and look at the names, and then cast your eye up at a tower or at a bench where people are sitting, the people who we're commemorating are the people who worked in these

towers, or towers like them. They are people who went to work that day, for the most part.

00:43:30 And I think that if you are a tourist here, visiting the memorial, seeing the people who live in the neighborhood, the kids who might be playing here, the people who are rushing to the gym across the plaza, enriches and deepens the experience.

Daniel Libeskind: Well, I think the art of this master plan is how to balance life and memory. You know, it's very easy to have shifted New York to a negative, to a pessimistic register. It's very easy, especially with a memorial which is so large. It's an unprecedented memorial in anything-- in terms of its, just, scale. If you think 16 acres, eight acres are basically the public space and the memorial.

00:44:14 So the art of the master plan is, how do you balance... Not just balance equally, but say in the experience, that it's the victory of life over death? That's the key. That it's not just equal, memory and reality-- that life is victorious over death. That was my task. How do you do that?

Michael Arad: And I think that to some degree, we had a little bit of a disagreement on that, when we began this process.

Daniel Libeskind: Yes, in the beginning, yes, we talked a lot about it.

00:44:50 Michael Arad: Daniel's master plan had essentially taken these eight acres and kept them about 60 feet below the surrounding street level. And we had this back-and-forth of, how do you balance some of the... what I think were the constituent elements of the master plan, the bringing back the Fulton and Greenwich and tying the site back into the urban fabric, yet not making the memorial space feel separated from that. And I think in elevating that site to meet the surrounding streets and sidewalks, we were able to answer both of those needs.

00:45:24 Daniel Libeskind: That's completely correct. You know, it's a very tricky thing how to show a master plan. Because you have to draw a picture. And then when you draw the picture, people say, "Why didn't that building get built? Why doesn't it look the same? We saw the picture-- are you a loser, did you lose control?" No.

I always compare a master plan-- because I used to be a professional musician in my former life-- to a score of music. If you know how, you know, Mozart's, you know, "Magic Flute" looks like, It's many pages-- there are just dots and lines and staffs. It's a code. That code is very precise. Metronomically, mathematically, it has to be played correctly.

00:46:09 But, at the same time, it's given over to people who can read that code, and the music offers interpretive freedom-- otherwise, it would be a machine. So every performance of "The Magic Flute" is different, because you can interpret that code in different ways. That's why the music is the basis for architecture, and architecture and master plan is similar. It's a code.

00:46:32 You know, you have many drawings-- precise, mathematical, geometric-- for experts to read. But they're given over to others to be performed. Let's say Michael's master plan, Michael's memorial. There has to be an interpretive freedom within a master plan to allow people to be creative. Otherwise you get something like Albany in New York.

(laughter)

00:46:56 Michael Arad: Let me give a more concrete example of that. Daniel talked about the... the slurry wall, and how evocative a moment it was for him to stand there and touch that wall. And when I proposed raising that plaza to street level, it meant on some level hiding that wall from the sky. And I could understand, when I saw that slurry wall for the first time, why Daniel was so moved by it. And I thought, "Is there some way to preserve access to that wall? To still let visitors touch that wall, see that wall as it is, but not necessarily as that first iteration of the master plan suggested?"

00:47:35 And so in creating that plaza at street level, we essentially created the West Room here at the museum, where you stand between the North Pool and the slurry wall. And you know, that interpretation got turned over to another architect to turn it into the interior of the museum today. So I think you have that iterative process.

00:47:56 You can trace it back to decisions, to highlighting and emphasizing what one person saw as very important, as necessary to share, and how it got transformed by the changes to the master plan, and then transformed it again by the creation of a more fully fleshed design for the memorial and museum.

00:48:17 Daniel Libeskind: Absolutely, but I think, when it comes to the master plan, I think my biggest fight in the entire project was to keep the space between the ground level of the city and the bedrock not as a commercial space—to keep it as a cultural space. Now, that's not easy, because the Port Authority had plans for parking. They had plans for infrastructure. You know, there's a lot of infrastructure. It's a very expensive place. As I said, every square centimeter, inch, costs an incredible amount of money here-- it's the middle of New York. To keep it pure...

Clifford Chanin: You didn't tell him about the gift store, did you?

(laughter)

00:48:59 Daniel Libeskind: To keep it really open for the public was a struggle. And I often say, you know, to those who don't know much about what is a master plan, because, you know, most people have no idea, I spent many more hours, more days, more... more time arguing with authorities about making a street two inches wider. Now, you think it's obvious-- like, make a... You know, make a street.

00:49:25 But there's so many authorities. There's so many authorities controlling what can be done. You know, the governor of New York and the governor of New Jersey are in charge of the Port Authority. The mayor of New York is in charge of the streets of New York. The PATH authority...

Michael Arad: But not the streets that go through the World Trade Center site.

Daniel Libeskind: Exactly, and then you have PATH authorities that are in charge of the PATH trains, and the subway authorities.

Michael Arad: And the state D.O.T. on route 9.

00:49:40 Daniel Libeskind: Exactly, so you can see how complex. It's not a matter of just drawing something or saying something. You've got different, you know, sovereign organizations that have the authority to say yes or no, and how. And I think the art of this master plan, as I think Michael said it well, is to be able to compromise.

00:50:06 And sometimes when I say that word, people say, "Oh, you know, compromise," you know. But you know, where would we be without compromise in life? If we were just saying, "I want this, and it's going to be done this way, and it's going to be this, and it's going to cost this much money," you're just alone, and you're a fool. So you have to be able to navigate over time, and it takes a long time to resolve many of these issues.

00:50:31 Michael Arad: And not all of them get resolved, not to be Pollyannish. I mean, for example, the resolution of the truck entrances to the vehicle speeding center on the south side of Liberty Street is a disappointment. The way Albany Street kind of turns 90 degrees does not create the urban realm that every other part of the memorial and its integration to the street...

00:50:53 Daniel Libeskind: Look, in the original master plan, my idea was to bridge over so the memorial is on the same level, there is no West Street as a highway dividing you from Hudson River. There's one walking plank from the memorial to the Hudson. With a tunnel that the traffic go under. There's no reason why the traffic... But, believe it or not, there were companies who claimed that if a bomb was to go off in the tunnel, it would ricochet far enough away to destroy a building not really part of Ground Zero.

00:51:32 So let's remember that the project stopped for one full year because of the disagreements about security. Remember, Michael? For one full year, New York police, federal police... Firefighters, authorities of the state, authorities of the nation, disagreed on what is a secure... what is secure. That the project stopped for one full year until they could reconcile the different demands.

00:51:59 Clifford Chanin: It's like you're enumerating the greatest hits when you're coming up with all these agencies.

Michael Arad: Security is an interesting question.

Daniel Libeskind: It's an important question, yeah.

Michael Arad: Because I think it... we can never... I mean, you labor under an illusion if you think that you're secure at any point at any time, right? We know that we aren't. But to assert our desire to live our lives... not unchanged, but not transformed by fear, I think is key.

00:52:29 And so, for example, when... When this memorial opened, it opened before the completion of the streets and sidewalks around us, and there was a whole security screening protocol not unlike the security screening to go into this building.

Clifford Chanin: Exactly.

Michael Arad: But to go onto the plaza. And this notion of... I think many people thought, as I described a plaza that would be open to the surroundings, that you could just walk onto it, is, you know, pie-in-the-sky-- will never happen.

00:52:56 And it didn't happen for the first couple of years because of the reality of the construction site. But it did happen. And that openness that we now have at Ground Zero might disappear and might reappear, but I think you have to build into whatever you build... an optimism about a better future rather than a belief that we will never be able to really congregate again. And I think it took a lot of courage to pick a design that suggested that.

00:53:30 Clifford Chanin: Let me call up, just, because we're going to turn to the audience, also, but I want to briefly go from... to two slides. First to slide number two. We had a whole slide presentation, but it doesn't matter. And this is Daniel's drawing of Memory Foundation.

So take a look at that for a moment. And Daniel, think about those days. And then let's go to slide number ten, which is Michael's drawing of the memorial. And what I want each of you to reflect on is, you know, each of these sketches that you made was of its time and of its place at the very beginning of something.

00:54:09 Michael Arad: Go to 15, actually-- that's the memorial.

Clifford Chanin: Yeah? 15, all right.

Michael Arad: That was when it was in the Hudson River. This is when it migrated to the site.

(laughter)

Clifford Chanin: You know, from there to where we are now, and what it has become, and what it will represent into the indefinite future, I mean, just what are your thoughts about that trajectory for each of you? Starting on paper that way and coming to, you know, the magnificent place that is not just here, but is the entire encompassing area. Daniel?

00:54:48 Daniel Libeskind: If you go back to the drawing.

Clifford Chanin: Back to number two?

Daniel Libeskind: Yeah, the first drawing you showed.

Clifford Chanin: Yeah.

Daniel Libeskind: I think this shows pretty much that the original thoughts have been incorporated to the memorial in very precise ways. That the street grid has been reconciled with a notion that I had that the buildings form a kind of torch around the site, a torch of liberty.

00:55:15 That 1776, Declaration of Independence, it's an important that this is not just the highest building in the world-- because it won't be-- or in New York, or in the future, but a building with a memorable number to it, which is the first document of human rights. And that the memorial site is basically open, that it's really, the buildings are on the periphery. The public space also reaches down to the bedrock, as you see on the right, all the way.

00:55:43 So of course, such a project had to be developed, but it's pretty clear to me that every idea... Plus even more, because I suggested the wedge of

light, which... which in additional public space, you don't see right now. It's a space... maybe I can show the slide of that.

Clifford Chanin: With Calatrava?

Daniel Libeskind: It's...

Clifford Chanin: Not showing, but anyway, keep going.

00:56:09 Daniel Libeskind: I want to show it. Slide number six. Maybe six? Yeah. I created an additional public space which was not in the competition, because I felt that there's a lot of people will be coming from Broadway, from that side of the city, to the memorial. So the kind of entrance which is formed by a geometry of 8:46 a.m., when the first tower was struck, and 10:28, when the second tower collapsed. It's a space and light. If you go to, please, number seven, you'll see the Calatrava station, right? It's standing, really, on the 10:28 line.

00:56:49 And go to the next slide, please. Number eight. That oculus opens... it opened on September 11. It's a very sophisticated mechanism that opens it to the... and light just at that moment falls and forms that space. The Tower number 2, which is not yet built, is the other part of this light phenomenon, in the space of light of New York, the space of that September 11, fateful day.

00:57:17 So not everything is yet visible in the master plan, but I think many of the ideas that were in the original competition are inscribed in the site, and I think the site is a very beautiful one, with the memorial, with the museum, with the beautiful office buildings, with interesting streets, connections to, you know, Chinatown, to Lower Manhattan, to Tribeca, to Battery Park, to Wall Street.

It's, I think, a site that is... Takes time for such a site to fully, fully become, because it's not finished. For example, the performing arts center.

Clifford Chanin: We'll see that in the years coming.

00:57:58 Daniel Libeskind: It's under construction. It was a very critical... it hasn't... You know, it's under construction. Tower number 2, unfortunately not yet there, but I have to say that one of my thoughts in the master plan was that most master plans remain in museums or in archives. They're never constructed. They're just things that you see in exhibits as things that never happened.

00:58:22 Why? Because you know that a master plan will take years and years and years, decades to complete. Not going to be completed next year, the next ten years. Maybe 20 years, 30 years. What I did is, I segmented the site into sites that are easily occupiable by an economic imperative. So the sites are not big. You can build a skyscraper-- you don't need to build megastructures, you don't need to have, you know, fortunes to build very expensive buildings.

00:58:51 So Tower number 1 was built first, right? Tower number 4 was built second. Tower number 3 just opened up. Tower number 2, there's still no taker. But one of the ways to accomplish a master plan is to be very practical about it. You know, to build the support of the transportation in a way. And please remember that all the foundations have to be built now for buildings that we might not see for ten years from now.

00:59:21 And so that's really something that I thought a lot about-- how do you build something that will actually be built? It will not just be on a piece of paper, but the buildings will actually come there. And I think they will. I think if we're lucky, we will see Tower number 2 built. The performing arts center is under construction. People thought it would never be built.

Clifford Chanin: Here we have it. Here we have it. Michael, let's go back to 15. I wanted you to address that same question. You know, where... How do we get from this to where we are?

00:59:50 Michael Arad: My office is two blocks from here, and on my way in, I stopped and took pictures of people standing at the edge of the pool. And it took a few years to get to the point where you could just see how people are interacting with it, and stop obsessing over the... You know, the location of a misplaced joint, or an alignment that is slightly off.

(Libeskind chuckles)

01:00:16 Michael Arad: You know, there is an image in here... I don't know if we could go to slide 21. And for me, this remains a place where you can sort of see the past, see what's no longer here. Even as, you know, we march forward, and we continue to build, and... It still, to me, needs to fundamentally be a place that also is rooted in its past.

01:00:43 Daniel Libeskind: I want to say that I had no nostalgia for the Twin Towers. I thought something better could be done. The public space at the podium of these magnificent totems was often closed in the winter because it was dangerous. There was a sign, "Do not enter the plaza, it's too windy." I thought that the idea is to really try to improve the space, make it more public, more friendly, where people would really want to walk, given how many buildings are on it.

01:01:13 There are many buildings. It was the right idea. And of course, there were many people who wanted to see that image or something totally different, and of course, you cannot satisfy everyone. But I believe that, when I see the numbers of people who have moved to Lower Manhattan-- and you just referred to it-- you know, more than 200,000 people.

01:01:31 Just think about it. Almost a quarter of a million people have moved to Lower Manhattan since 9/11. So it's unfathomable-- schools, residential,

retail, hotels, have moved into this area. It's astonishing. I mean, it's not the area that was here, you know, in 2000-- 2000, 2001. It's a totally different space, and it's attractive.

Michael Arad: I do think we can hold on to the past without trying to reconstruct it.

01:02:02 Daniel Libeskind: Yeah. Well, you have to hold on to the past, of course, and... Exactly, and make it memorable.

Clifford Chanin: Let's see if we can take a question or two. But before we do that, I heard an architecture joke this morning with... based...

(talking at once)

Clifford Chanin: So it's the... so in those days, he says, the towers, those two long, vertical seams, were actually to considered to be the boxes in which the Empire State Building and the Chrysler Building were delivered.

(laughter)

Daniel Libeskind: That's very good.

Clifford Chanin: I mean, you know, I thought you guys... It's an architecture joke, I thought for sure you guys...

Michael Arad: Reduce, reuse, recycle, right?

Daniel Libeskind: I never heard the joke-- that's a good one.

01:02:38 Clifford Chanin: It's a great one, it's a great one. We're going to take a question or two. Gentleman in the back. Please wait for the microphone.

Audience Member: Question for Mr. Arad, and also for Mr. Libeskind, one at a time. Mr. Arad, you have trees that are here. There are small ones in Washington, and in Shanksville-- I was just there-- they're putting a major grove in now.

01:03:06 It's really the only living thing that one has among all the steel and glass and concrete and the rest. It's going to change considerably over time, and it's something that I know that you have addressed in other metiers, but I would ask you to possibly talk about your thoughts of the trees, and what's going with them, and what you expect will be happening over time.

01:03:26 And Mr. Libeskind, my question of you is, you had a tower, which was part of the master plan, and you also inherited Skidmore, Owings, and Merrill and David Childs. And I'm wondering, given the fact that you have an architectural audience, if you might comment on what that meant in terms of the changes to the tower itself.

Clifford Chanin: Michael, you want to start?

Michael Arad: Sure. Can you bring up slide 16, and then follow it up with 17? So this was the original competition entry. And go to 17. And this was a rendering from before the opening. And you can see there's a few more trees on the second one.

(laughter)

01:04:04 Michael Arad: And I think one of the things that I wanted to convey in that first board was these two voids. And it was very important to me graphically to make them instantly graspable-- that you have this sort of

tear to the fabric. Like, you have these two voids in the Hudson River-- that was the genesis of my idea for the memorial here on the plaza, and I was bringing those voids, that, sort of that rupture that occurred in the river, onto the plaza.

01:04:34 And that sense of these empty vessels never filling up, never, never disappearing, despite the passage of time and the flow of water into them. And so the flatness of the plaza was a very key component of that. And working together with Peter Walker, who I brought on board while I was still a finalist for this process, one of eight finalists that the LMDC jury had convened, and getting advice from people with distinguished backgrounds like my mother-in-law, who told me, "A place where people can sit on a bench under the shade of a tree."

(laughter)

01:05:12 Michael Arad: Unsolicited advice that was very sage. I started to think about how we could soften it, but I wasn't... I was very fearful about, how do you do that in a way that you do not erase the clarity of that first gesture, of the, these two voids carved into a flat plane?

01:05:30 And what I ended up with was what we called abacus-like bounds. And when you go out of the museum, I hope you notice them. But as you look east or west, you see the trees lining up in these beautiful long allees. But as you look north or south, that order kind of dissipates, and it has a much more staggered and naturalistic effect.

Because I wanted to come in with something that felt less rigid and ordered than that very first pass, which was the two voids in the plaza. And it took a while to develop the right rhythm and the right look for it, and find the right trees. These are all swamp white oaks. If you've been to Shanksville, you've seen all the sweet gum trees that are there.

01:06:09 And they're going to grow and provide a place for other things to grow. And I think that they're... They're beautiful. And we looked at different trees throughout this period. At some point we had tall eastern white pine trees, which I was very attracted to.

They were sort of described as the giants of the forest. And I just loved that sort of, the verticality of imagining somebody looking up at them. But they were not suited for this environment the way that the swamp white oaks are.

Clifford Chanin: Daniel, One World Trade?

01:06:39 Daniel Libeskind: Yes. Maybe you can show slide number three, which is... is a sketch from the early period, and most recent, I think, rendering, which shows Michael's memorial. The footprint shows the visitor center that you came in through. It shows the...

Michael Arad: Performing arts?

01:07:00 Daniel Libeskind: Performing arts center under construction, the PATH train station, and all the towers that will be there. Tower number 2 is missing. So the question about the building. You know, I had to represent the buildings, fully knowing that I'm not the architect of these buildings, the master planner.

01:07:21 But what was important to me was, how big should these buildings be? You know, to make ten million square feet of density, you can plant the buildings in many different ways. You can make large buildings which are fat and low. You can make very thin building, and many of them. So how do you distribute that density?

I distribute it, as you see it here, into discrete sites, by trying to keep the footprints of the buildings pretty slender. That's a master plan idea-- how

big is the footprint of a building? Is it fat, is it large? I wanted to keep it slender in order to make the site as permeable as possible.

Michael Arad: And extending the street...

01:07:58 Daniel Libeskind: And extending the street, the perspectives, exactly. So you can see through, rather than to be blocked. You know, these are significant buildings. That is what, what has been built. I was very... it was very important for me to have the building reach a certain height, because as you see, it's a kind of a crescendo building, in that Tower number 4 is the shortest building, Tower number 3 is slightly taller, Tower number 2 still taller, 1776 Tower, number 1, the tallest. That was very important.

01:08:27 But beyond the aesthetics of the master plan in terms of buildings, what was important to me in the master plan was the ecological sustainability factors which were to inform all the buildings. We, our office, wrote the criteria for energy consumption of these buildings, and these buildings, not only in terms of security, but in terms of sophistication, are very, very advanced in comparison to any buildings that are built in New York, by all the architects.

01:08:57 So that's, just to answer your question, you know, how does one go from a master plan idea to what you're seeing out in reality. And I think the buildings are pretty nice, you know?

(laughter)

Daniel Libeskind: They're really pretty nice. I mean, maybe I would not have built them exactly in that way, but they're elegant buildings by very good architects. Every one of them is something that I think contributes to the site.

Clifford Chanin: Let me-- one more.

01:09:23 Michael Arad: To me, one of the things about the master plan that I've always found evocative is that, like the plan for Central Park, it's a void in the middle of the city. And this is a void in the middle of Lower Manhattan. And it becomes more and more defined and clearly delineated as these buildings rise up around it.

So, you know, if you can imagine what Central Park looked like before you had a wall of buildings along Fifth Avenue and Central Park West, it felt undifferentiated. But now it's such a reciprocal... such a binary relationship between one and the other, and I think that will become more evident over time.

Clifford Chanin: One more. One more? Right here. Just wait for the mic, please.

01:10:08 Audience Member: So I'm one of the ubiquitous volunteers out here tonight.

Michael Arad: Thank you.

Audience Member: I want to go back to the very first question, because you both blew me away, the... Talking about your sense right after September 11, your seeing the site. The emotion that you shared, I will not forget. I have seen your work, I see, Mr. Libeskind, your words down in the Foundation Hall in front of that slurry wall, many times. But I... you know, that's nice.

01:10:46 I have a whole new appreciation from both of you of the meaning of everything that's here, because of your sharing about your sense of America rising up again, the connectedness of people, the sense of

liberty, democracy, resilience, that really was our experience of the time, and that I hope to be able to keep sharing with visitors.

01:11:12 Because for me, and I think for most of us who interact with visitors, we want them to take away something positive-- you know, that something good happened after the attacks in the way that people responded. And you really gave me that right now, so thank you, thank you so much.

Clifford Chanin: I told you they'd be listening.

(applause)

01:11:38 Clifford Chanin: So we are out of time. I'm going to take a moment for some housekeeping before we thank Daniel and Michael. First, this is the end of our season, so our loyal audience will know that we'll be back in the fall. But I did want to thank everybody, particularly those folks who have been coming with some regularity.

01:11:56 I also want to thank our friends from the PAPD and the NYPD who are just... They make life so much easier for us and the things that we do here, and we really appreciate them. I mentioned before our volunteers and our docents. We have one who is celebrating a special occasion. And I just want to add... John to stand up, John Feder, who's going to be... Today is the day, no? 80 years old.

(applause)

(inaudible)

01:12:30 John Feder: My wife gave me a surprise party. And my docents... My docents gave me this.

Clifford Chanin: There you go.

Daniel Libeskind: Oh, nice.

John Feder: It's my slurry wall.

Daniel Libeskind: Beautiful.

(applause)

Clifford Chanin: Normally I wouldn't think that's the nicest thing anybody could call you...

(laughter)

Clifford Chanin: But in this context, absolutely, it's the highest of compliments. But thank you so much, with all your colleagues, for what you do here.

Michael Arad: A picture next to the pool...

(laughter)

Clifford Chanin: With you, Michael, with you.

Michael Arad: Yes.

01:13:06 Clifford Chanin: Finally, it is the last program, but I want to give a little tease for something we're doing in July. You know the sports exhibition, "Comeback Season," is opening next Wednesday. For those who are members, in particular, you're going to get first notification. So those of you who aren't members should think about becoming members, because we're going to be doing a big public program event here.

I'm even going to tell you the date without telling you what it is, but note, July 24, sports fans, we're going to have a lot going on here, so that... Be aware of future references and notices. But you've got to be a member to note that, so there we go.

01:13:40 But I do want to thank everybody for coming, and now I want to get to thanking Daniel Libeskind and Michael Arad.

(applause)