

thought. It is, however, premature to present a case study of the redevelopment of the site as the timeline for completion now extends to 2011. Given the number of changes that have already taken place in the short period of the scheme's design history, the project's implementation is likely to be subjected to more as unforeseen technical problems arise and political attitudes shift. In addition, many problems, such as dealing with the climatic conditions of Lower Manhattan, have yet to be resolved. The proposal does, however, represent our contemporary concern with the architecture of globalization and individual rights.

The diverse controversies of how best to create what is essentially a large architectural and landscape architectural project in an urban environment displays the multitude and complexity of factors and emotions that come to play at the intersect of the traditional design fields and urban design work. The final product, as a set of buildings, links and places, will be both cluster of individual objects in space and have an impact on its surroundings. The goal is to link the development of the Trade Center site to a series of 'vibrant, mixed-use communities'. Its ultimate catalytic effect is difficult to assess at present.

The design for the site already has a complex history. Max Protech, an art dealer, almost immediately after the destruction of the twin towers took the initiative and asked leading architects to submit proposals. The resulting exhibition drew thousands of visitors and ensured that 'design quality' became an important consideration in any proposal for the site. The Lower Manhattan Development Corporation (LMDC) in partnership with the Port Authority or New York and New Jersey has played a coordinating

role. Their goal has been to have an 'open and inclusive' design process. In July 2002, the LMDC and Port Authority (with Bayer, Blinder, Belle and others as consultants) proposed six initial design elements for the development of the 16-acre (6.5-hectare site): a memorial plaza, a memorial square, a memorial triangle, a memorial garden, a memorial park and a memorial promenade. Two well-attended public hearings, an exhibit and the solicitation of comments resulted in over 12,000 responses. Some respondents wanted to keep the site empty but not rebuilding has not been a seriously considered option (Figure 8.50).

The LMDC and the Port Authority proceeded with selecting firms interested in doing the design for the site. Four hundred and six submissions were received of which seven teams were selected based on their perceived talents and reputations. Their charge was to create a 'soaring vision' for the site. Nine schemes were submitted and publicly exhibited drawing over a million visitors. After both a qualitative and quantitative analysis by the LMDC, the Port Authority and a number of consultants the number was reduced to two (the Memory Foundations scheme of Studio Daniel Libeskind and the World Cultural Center designed by THINK, a team led by Shingeru Ban, Frederick Schwartz, Ken Smith and Rafael Viñoly). The Mayor of New York and the Governor of the State of New York selected the scheme produced by Studio Daniel Libeskind as the winner in February 2003 overruling the jury selection of the THINK team proposal.

THINK proposed a cluster of facilities built around and above the footprints of the Trade Center towers. Two open lattice structures in their design were to have created a