



THE RIPPLE EFFECTS

MARTIN LUTHER KING, JR. & CORETTA SCOTT KING MEMORIAL
RESONANCE OF VOICES, HISTORY, LOVE AND ACTION

KRZYSZTOF WODICZKO, JULIAN BONDER, MARYANN THOMPSON , WALTER HOOD



APPROACH

“THE ULTIMATE MEASURE
OF A MAN IS NOT WHERE HE
STANDS IN MOMENTS OF
COMFORT AND CONVENIENCE,
BUT WHERE HE STANDS AT
TIMES OF CHALLENGE AND
CONTROVERSY.”

Martin Luther King, Jr.



Monuments and memorials are our ethical, social, and political companions. Their historic destiny is to preserve the memory of the past, while providing conditions for building a better future. As we renew our commitment to continue the struggle for human and civil rights in the 21st century – in the face of repeated historic traumas, massive human injustices such as present-day mass incarceration, continued oppression and violence against women, LGBTQ communities, minorities, and immigrants – we understand the Martin Luther King Jr and Coretta Scott King Memorial (MLK/CSK Memorial) in Boston as a genuine call for action and proactive engagement for future generations.

Articulating an approach to this project requires facing various artistic, design, site, historical, ethical, and social questions, such as: How can any of these sites in the Boston Common be meaningfully transformed into the Martin Luther King Jr. and Coretta Scott King Memorial? How can their voices, alongside other significant voices, be welcomed into a new kind of public space? How might our proposals contribute to redefine the physical, political, and cultural landscape in Boston? How can this project establish significant ethico-political dialogues with other sites of memory and struggle elsewhere in the world? How can we help frame collective and spontaneous acts of remembrance, as well as demand proactive engagement toward building a better world?

We envision a Martin Luther King Jr and Coretta Scott King Memorial that addresses the unique relationship the Kings had with Boston, the seminal place in where they found themselves as individ-

uals. as a couple, and as partners in an unprecedented journey in American and world History. In this vein, we propose a project not only to celebrate their lives and accomplishments, but to invite present and future generations to grapple with the fundamental lesson articulated by Coretta King: ***“Struggle is a never ending process. Freedom is never really won, you earn it and win it in every generation.”***

Indeed, as new generations of Bostonians and visitors, including new immigrants, will be invited to make of this memorial part of their own inherited and newly created identity, we have challenged ourselves to make our proposal address the political dimension of the long continuing struggle for freedom and civil rights, in Boston, in the U.S., and in the world.

Our proposal thus envisages the creation of a public space and forum for engagement, nested in the Boston Common, that will invite reflection and interconnections, at multiple levels and scales of interaction, in order to foster learning, conversation, debate and action. We believe this should be a public space where the Kings’ call to action will be heard, heeded, debated and acted upon; a space that will welcome civic celebrations and public assembly; and a space that will become a new ground for contemporary activism. As we continue the struggle against the three evils that King spoke about and fought against -poverty, racism, militarism- we hope that this memorial will serve as an affirmation of life, love, fellowship and community, embodying a welcoming message, in and from Boston, for generations to come.

“NOW IS THE ACCEPTED TIME, NOT TOMORROW, NOT SOME MORE CONVENIENT SEASON. IT IS TODAY THAT OUR BEST WORK CAN BE DONE AND NOT SOME FUTURE DAY OR FUTURE YEAR. IT IS TODAY THAT WE FIT OURSELVES FOR THE GREATER USEFULNESS OF TOMORROW. TODAY IS THE SEED TIME, NOW ARE THE HOURS OF WORK, AND TOMORROW COMES THE HARVEST AND THE PLAYTIME.”

W. E. B. Du Bois

ONE IS ASTONISHED IN THE STUDY OF HISTORY AT THE RECURRENCE OF THE IDEA THAT EVIL MUST BE FORGOTTEN, DISTORTED, SKIMMED OVER. WE MUST NOT REMEMBER THAT DANIEL WEBSTER GOT DRUNK BUT ONLY THAT HE WAS A SPLENDID CONSTITUTIONAL LAWYER. WE MUST FORGET THAT GEORGE WASHINGTON WAS A SLAVE OWNER . . . AND SIMPLY REMEMBER THE THINGS WE REGARD AS CREDITABLE AND INSPIRING. THE DIFFICULTY, OF COURSE, WITH THIS PHILOSOPHY IS THAT HISTORY LOSES ITS VALUE AS AN INCENTIVE AND EXAMPLE; IT PAINTS PERFECT MAN AND NOBLE NATIONS, BUT IT DOES NOT TELL THE TRUTH.

Gary Younge

“IF THERE IS NO STRUGGLE, THERE IS NO PROGRESS. POWER CONCEDES NOTHING WITHOUT A DEMAND. IT NEVER DID AND IT NEVER WILL.”

Frederick Douglass

HUNDREDS OF YEARS OF VOICES

“YOUNG PEOPLE HAVE HELPED LEAD ALL OUR GREAT MOVEMENTS. HOW INSPIRING TO SEE IT AGAIN IN SO MANY SMART, FEARLESS STUDENTS STANDING UP FOR THEIR RIGHT TO BE SAFE; MARCHING AND ORGANIZING TO REMAKE THE WORLD AS IT SHOULD BE. WE’VE BEEN WAITING FOR YOU. AND WE’VE GOT YOUR BACKS.

AS AMERICANS, WE RESPECT HUMAN DIGNITY, EVEN WHEN WE’RE THREATENED, WHICH IS WHY [WE] CONDEMN THE PERSECUTION OF WOMEN, OR RELIGIOUS MINORITIES, OR PEOPLE WHO ARE LESBIAN, GAY, BISEXUAL, OR TRANSGENDER. WE DO THESE THINGS NOT ONLY BECAUSE THEY’RE RIGHT, BUT BECAUSE THEY MAKE US SAFER.”

Barack Obama

“I’M NO LONGER ACCEPTING THE THINGS I CANNOT CHANGE... I’M CHANGING THE THINGS I CANNOT ACCEPT.”

Angela Davis

“I WANT OUR YOUNG PEOPLE TO KNOW THAT THEY MATTER, THAT THEY BELONG. SO DON’T BE AFRAID. YOU HEAR ME, YOUNG PEOPLE? DON’T BE AFRAID. BE FOCUSED. BE DETERMINED. BE HOPEFUL. BE EMPOWERED. EMPOWER YOURSELF WITH A GOOD EDUCATION. THEN GET OUT THERE AND USE THAT EDUCATION TO BUILD A COUNTRY WORTHY OF YOUR BOUNDLESS PROMISE. LEAD BY EXAMPLE WITH HOPE; NEVER FEAR.”

Michelle Obama

“NO NATION CAN NOW SHUT ITSELF UP FROM THE SURROUNDING WORLD, AND TROT ROUND IN THE SAME OLD PATH OF ITS FATHERS WITHOUT INTERFERENCE. THE TIME WAS WHEN SUCH COULD BE DONE. LONG ESTABLISHED CUSTOMS OF HURTFUL CHARACTER COULD FORMERLY FENCE THEMSELVES IN, AND DO THEIR EVIL WORK WITH SOCIAL IMPUNITY. KNOWLEDGE WAS THEN CONFINED AND ENJOYED BY THE PRIVILEGED FEW, AND THE MULTITUDE WALKED ON IN MENTAL DARKNESS. BUT A CHANGE HAS NOW COME OVER THE AFFAIRS OF MANKIND. WALLED CITIES AND EMPIRES HAVE BECOME UNFASHIONABLE. THE ARM OF COMMERCE HAS BORNE AWAY THE GATES OF THE STRONG CITY. INTELLIGENCE IS PENETRATING THE DARKEST CORNERS OF THE GLOBE. IT MAKES ITS PATHWAY OVER AND UNDER THE SEA, AS WELL AS ON THE EARTH. WIND, STEAM, AND LIGHTNING ARE ITS CHARTERED AGENTS. OCEANS NO LONGER DIVIDE, BUT LINK NATIONS TOGETHER. FROM BOSTON TO LONDON IS NOW A HOLIDAY EXCURSION. SPACE IS COMPARATIVELY ANNIHILATED. THOUGHTS EXPRESSED ON ONE SIDE OF THE ATLANTIC, ARE DISTINCTLY HEARD ON THE OTHER. THE FAR OFF AND ALMOST FABULOUS PACIFIC ROLLS IN GRANDEUR AT OUR FEET. THE CELESTIAL EMPIRE, THE MYSTERY OF AGES, IS BEING SOLVED. THE FIAT OF THE ALMIGHTY, “LET THERE BE LIGHT,” HAS NOT YET SPENT ITS FORCE. NO ABUSE, NO OUTRAGE WHETHER IN TASTE, SPORT OR AVARICE, CAN NOW HIDE ITSELF FROM THE ALL-PERVADING LIGHT. THE IRON SHOE, AND CRIPPLED FOOT OF CHINA MUST BE SEEN, IN CONTRAST WITH NATURE. AFRICA MUST RISE AND PUT ON HER YET UNWOVEN GARMENT. “ETHIOPIA SHALL STRETCH OUT HER HAND UNTO GOD.” IN THE FERVENT ASPIRATIONS OF WILLIAM LLOYD GARRISON, I SAY, AND LET EVERY HEART JOIN IN SAYING IT.”

Frederick Douglass

THE RIPPLE EFFECTS

Martin Luther King and Coretta King have hoped that their prophetic commitment, powerful words, and calls for action, will not only reach the hearts and minds of great number of people to whom they spoke, but also that these people, in turn, will further spread and disseminate such words among their families, immediate social circles and beyond and turning these words into deeds in larger world and through generations.

The great civil rights movement inspired and led by the Kings, was not only a direct result of the public power of their moral and social philosophy, their words and calls for action, but was also the creation of a “ripple effect” of their ideas, voice and commitment.

Such ripples extend to all aspects of humanity including ripples of voice, love, non-violence, fellowship, community, justice, and action.



**VOICE
LOVE
NON-VIOLENCE
FELLOWSHIP
COMMUNITY
JUSTICE
ACTION**

PROJECT DESCRIPTION



The project has embraced the historic and unique task of creating a monument not to a single hero but to a partnership of two extraordinary people. It is designed as a living thing that must be continually reanimated and repurposed by the people who engage with it.

The ultimate goal of the design scheme is to activate a complex public space in order to inspire learning, dialogue, and activism now and later. It is not only a symbolic ground for public gatherings, cultural activity, individual and group reflection and discussion but also a socially engaging interactive media environment.

The proposal uses the Common to embed this dual monument in a deep history of activism, signaled by the memorial to Shaw and the 54th Massachusetts Infantry, and to carry that meaning and purpose into the future.

The triangular site organized by a mound on the east side is reached by stairs and ramps, and a conjoined pair of sound-light towers, the Beacon Towers, on the west side. The Beacon Towers manifest in a clear form the dual subject of the monument, the partnership of Martin Luther King, Jr and Coretta Scott King. The mutual vibrations of their bells evoke the interplay of these two lives and voices that inspired and shaped each other.

The Beacon Towers are designed to combine symbolism with action. They symbolize the continuing presence and inspiration and impact of the Kings' moral and social leadership, while at the same time — through the sounds of bells and the pulses of light-monitoring — they continually inform the visitors on the current state of the emancipation process, globally, nationally, and in Boston. (Please see the separate description of the workings of the Memorial responsive media system).

Emanating from the Beacon Towers, in the surface texture of the Memorial Ground, are

ripples that evoke the “ripple effect” of the words, actions and leadership of The Kings. The ripples expand across the site and intersect with the ripples coming from the mound that rises above. These ripples and cyphers are expressions of the community's many voices on this new ground for activism. From this ground, The Mound creates a journey “to the mountaintop” culminating in a platform from which to view the paired Beacon Towers and the State House, and to bring into being a public community of engaged visitors. The space at the top can be used for Debates, for speaking to the public, for conversation as well as for contemplation. A grove of trees will be planted to create shade and another kind of environment. The edge of the mound towards the Memorial Ground is designed as an amphitheater with seating areas.

Two richly evocative paths traverse the site and connect it beyond the Common to a broad temporal horizon that stretches from the deep origins of the Kings' struggle to the unfinished work of the future. One is the Freedom Trail that is redirected here to the top of the mound. The other is an elevated walkway or bridge leading from the 54th Memorial across the Common past the bell Beacon Towers rising from below.

While the site is visually unified by the ripples that connect the bell Beacon Towers to the mound, within that framework are distinct zones intended to activate the experience on the ground by creating a variety of scales and experiences of human interaction.

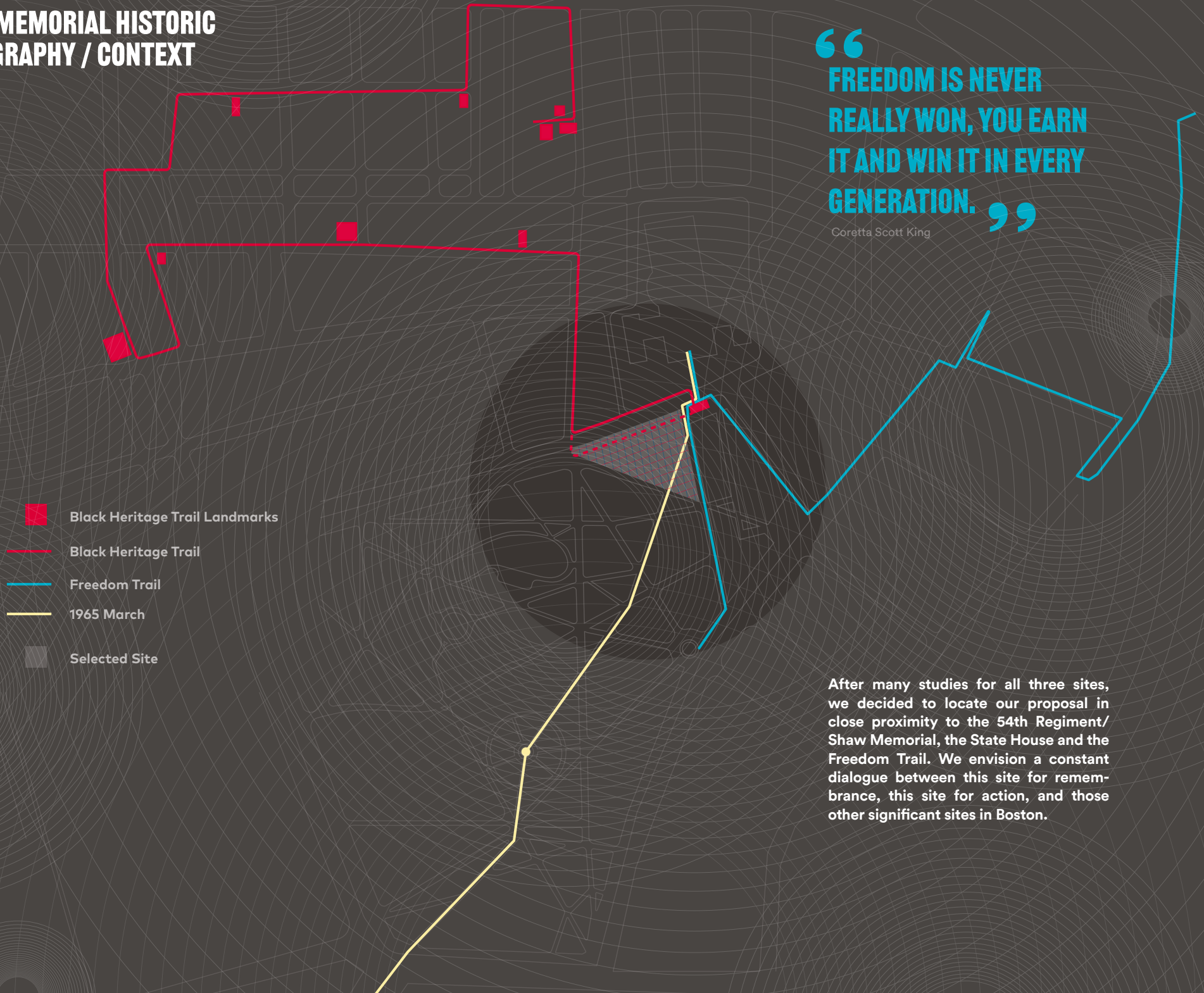
The bridge provides the opportunity to embed in the ground a chronology of moving oratory beginning with abolitionism in the 19th century and leading to the struggles for justice and equality in the 21st century. In this way the Kings' lives are set into a larger story that remains unfinished. Below the

bridge, a glass wall offers a more intimate and self-reflective encounter with written and spoken texts that teach and inspire. The reflective surface of the glass allows for the visitor to see themselves layered onto and within the context of the words., and in the company of ‘others’.....inviting then a personal call to action for each individual who interacts with this glass wall. From the two Beacon Towers an open plaza allows a communal experience of the bells and the ripples of speech emanating from them, while on top of the mound a deliberately empty platform encourages visitors to look outward over the site and the city and inward toward each other in discussion, debate, and compact.

In this way the mutually engaged lives of the two Kings provide both inspiration and model for the mutual engagement of visitors to this memorial. The main idea here is to make the example of the Kings a catalyst for an ongoing process of transformation, in which the monument is continually defined and redefined. Monitoring the emancipation process in Boston, nationally, and in the world, it encourages and inspires experiences, resolutions, and actions of the people who visit it.



THE MEMORIAL HISTORIC GEOGRAPHY / CONTEXT



“
FREEDOM IS NEVER
REALLY WON, YOU EARN
IT AND WIN IT IN EVERY
GENERATION.”

Coretta Scott King

After many studies for all three sites, we decided to locate our proposal in close proximity to the 54th Regiment/Shaw Memorial, the State House and the Freedom Trail. We envision a constant dialogue between this site for remembrance, this site for action, and those other significant sites in Boston.

THE MEMORIAL CONCEPT

THE BRIDGE

THE RIPPLE EFFECT

THE MEMORIAL GROUND

THE BEACON TOWERS

The concentric pattern of the paths and benches along the Memorial grounds are emanating from the two Beacon Towers in large waves while "triggering" a creation of new circles. In this way, the Memorial ground symbolizes the 'ripple effect' of Martin Luther King Jr.'s and Coretta Scott King's words and calls for action on American society and the world at large.

Ripples emanate from the the Beacon Towers and from the Mound (expression of theirs and the community's many voices onto this new ground for activism). Some of the ripples may carry thru the park as shown in the site plan to show the far reaching effects of the kings work.

THE MOUND



STATE HOUSE

THE 54TH REGIMENT
MONUMENT

CONNECTION TO BLACK HERITAGE TRAIL

CONNECTION TO FREEDOM TRAIL

A DIALOGUE BETWEEN HISTORIC AND CONTEMPORARY VOICES OF CHANGE

ORIENTED WITH THE PARK STREET
CHURCH BELL TOWER WHERE WILLIAM
LLOYD GARRISON GAVE HIS ANTISLAVERY
ADDRESS IN 1829

VIEWS FROM MOUND: PARK, STATE
HOUSE AND 54TH MEMORIAL



SITE PLAN

State House

54th Regiment

Park Street Church



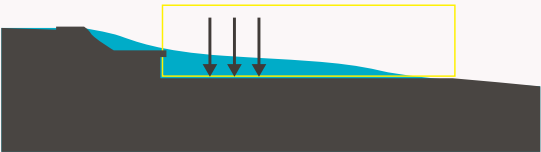
SITE CONCEPT / SECTION

This proposal's design proceeds through two fundamental, complementary gestures: exposure and immersion, which together create a layered, in-depth experience through which visitors will discover, interpret, contemplate, debate, and act. The proposal transforms the ground of the site in the Boston Common, in order to anchor new meanings, stories, and memories, new ripples, in which visitors will find themselves immersed.

SITE TRANSFORMATIONS



ORIGINAL SITE SECTION

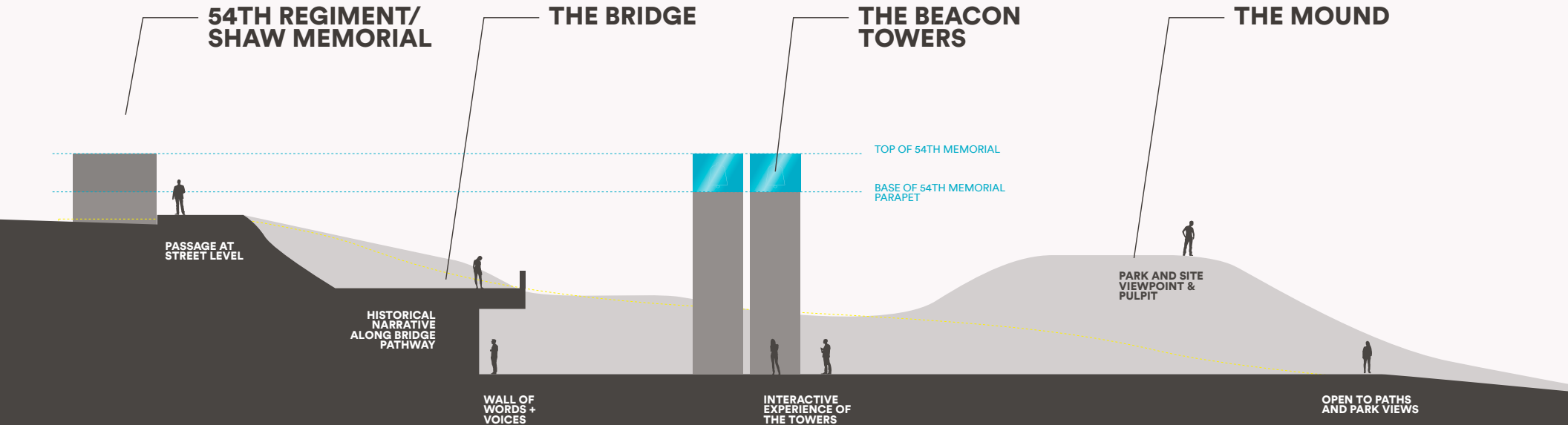


EXCAVATION Cutting into the site, revealing a virtual space for public occupation, education, activism and assembly.



ELEVATING Building up the site to create a mound, a virtual mountain top, creating a natural pulpit for speaking, a space for gathering and vantage point to view the park.

SITE ACTIVATIONS





View to The Memorial Ground, The Beacon Towers, The Mound and
The Bridge, with State House in background



Aerial View from the South





Evening view (The Beacon Towers and ripples)



0' 5' 15' 30' 50'

Section looking at the Mound



View of Wall of Words and the Bridge above towards The Mound

The proposal reveals a 'hidden' ground beneath the surface of Common's designated site in order to anchor new memories into a city and national narrative, itself a fragment of a global historical formation.

DESIGN
Site Plan



THE BRIDGE

THE RIPPLE
EFFECT

THE MOUND

THE BEACON
TOWERS

THE MEMORIAL GROUND

+78' Shaw Memorial

+70' Entrance

+61' Plaza level

+61' Entrance

+61' Entrance

+78'

+51'

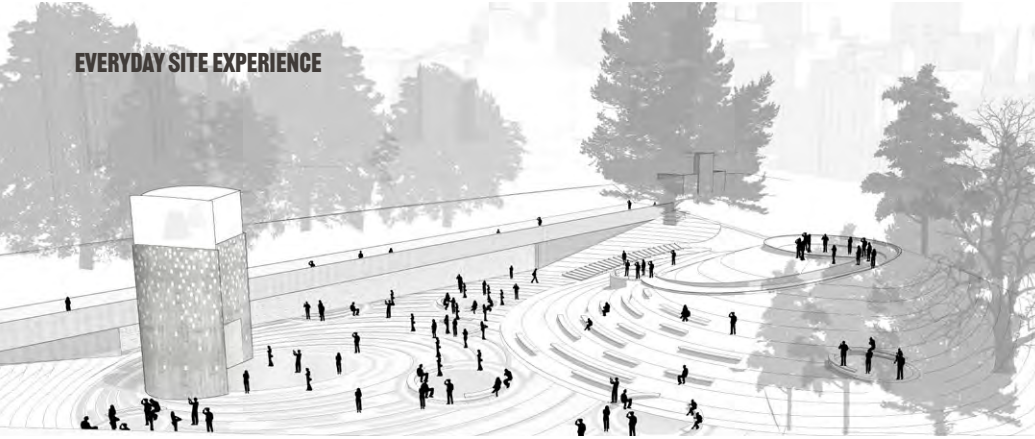
+66'



THE MEMORIAL PUBLIC LIFE

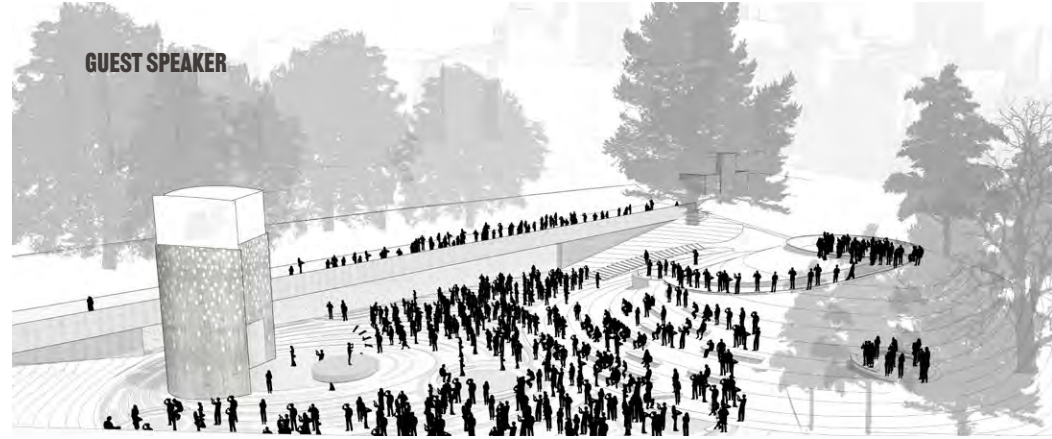
PROGRAMMING + ACTIVATION

EVERYDAY SITE EXPERIENCE

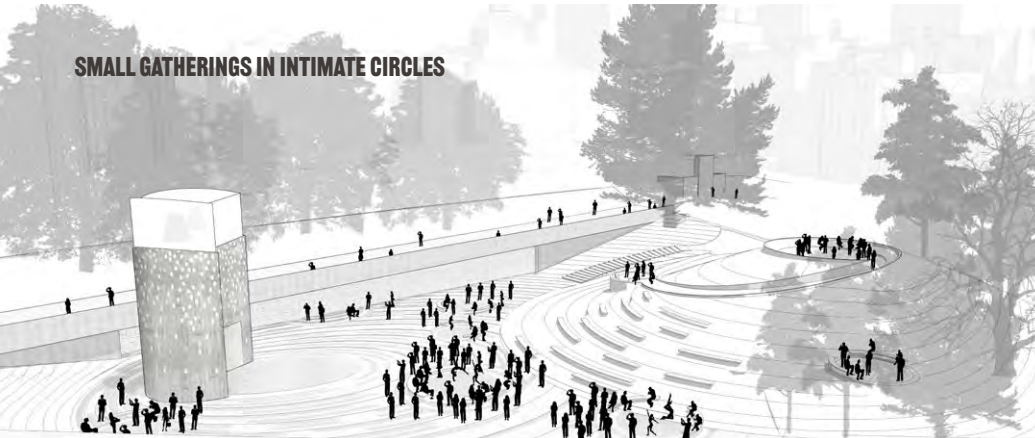


The proposal provides a rich new environment for memory of those who struggled and those who are committed to continue the struggle for civil rights in years to come.

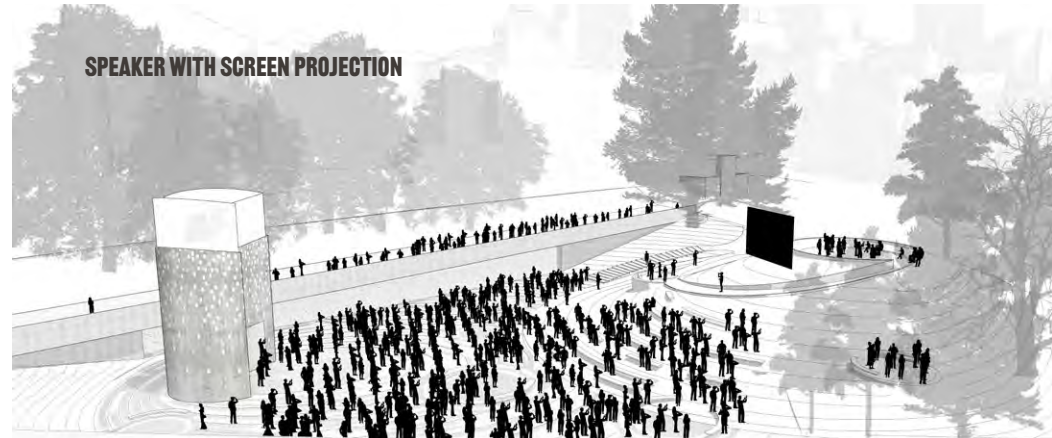
GUEST SPEAKER



SMALL GATHERINGS IN INTIMATE CIRCLES



SPEAKER WITH SCREEN PROJECTION



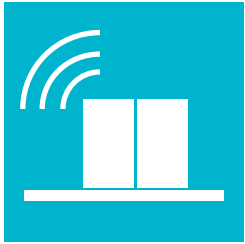
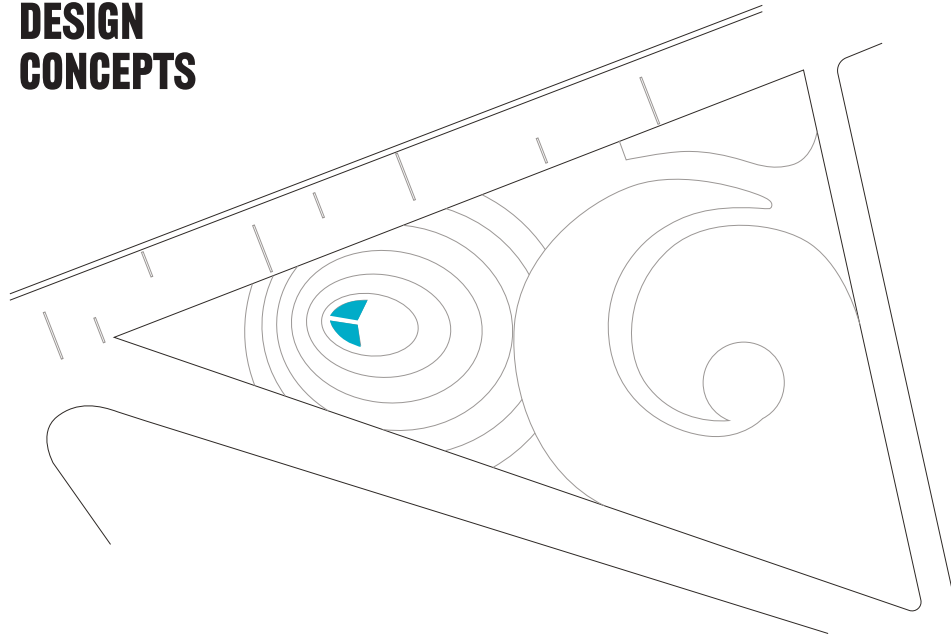
AMPHITHEATER + PERFORMANCE



MARCH OR PROTEST ON BRIDGE



DESIGN CONCEPTS



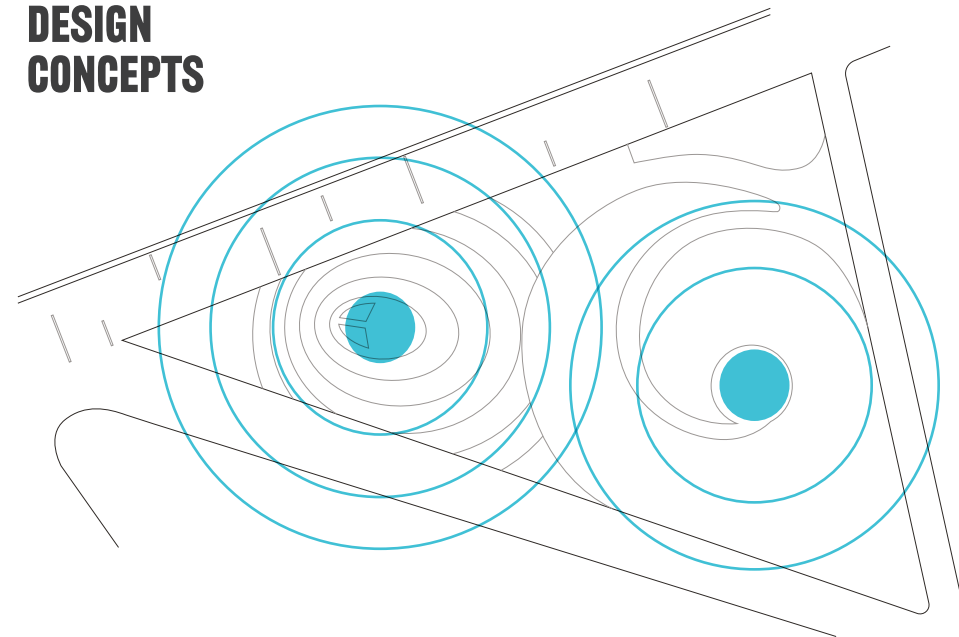
1. THE BEACON TOWERS

Clockwise: Plan Diagram,
View of The Beacon Towers
from The Mound, View of
the Beacon Towers from
above.

THE MEMORY OF A PARTNERSHIP BETWEEN TWO EXTRAORDINARY PEOPLE. The project has embraced the historic and unique task of creating a monument not to a single hero but to two extraordinary people. The key symbolic element of the Memorial, the two standing side by side Beacon Towers, manifest in a clear form the dual subject of the monument, the partnership of Martin Luther King, Jr. and Coretta Scott King.



DESIGN CONCEPTS

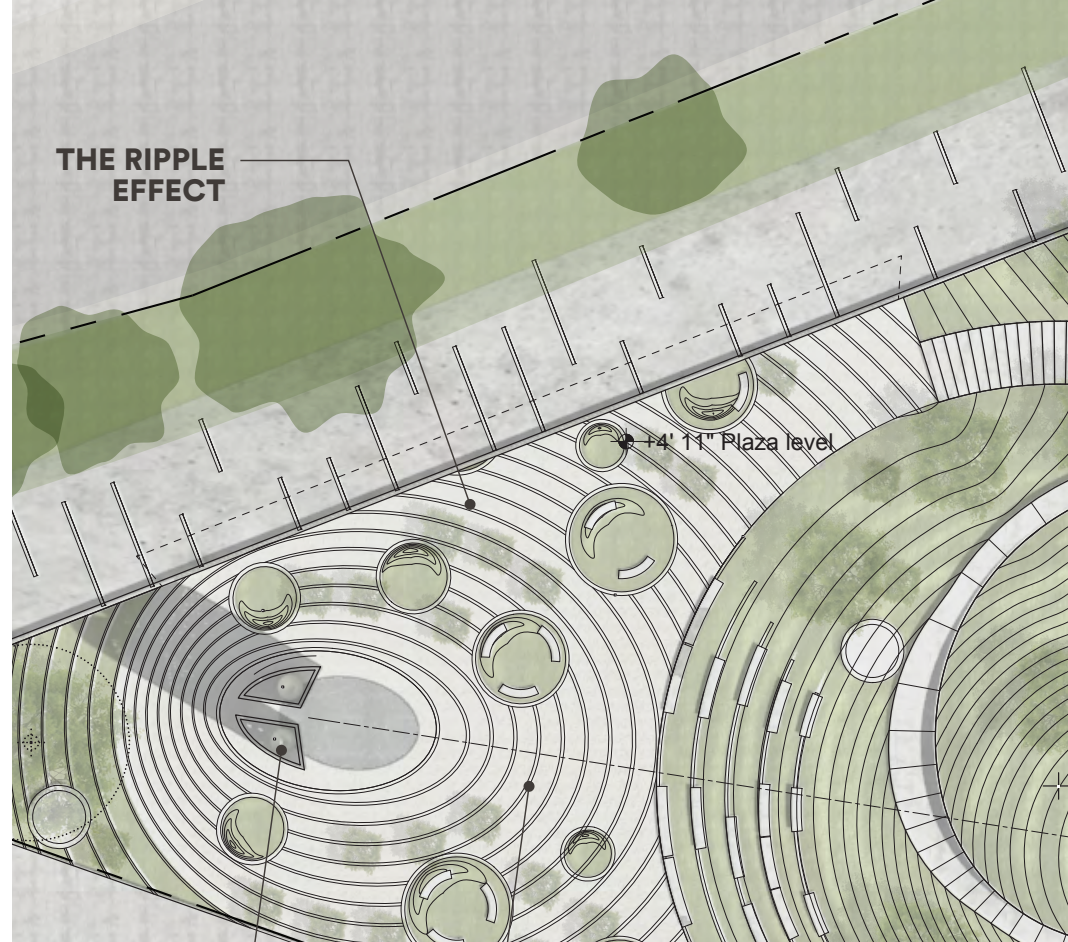


2. THE RIPPLE EFFECT

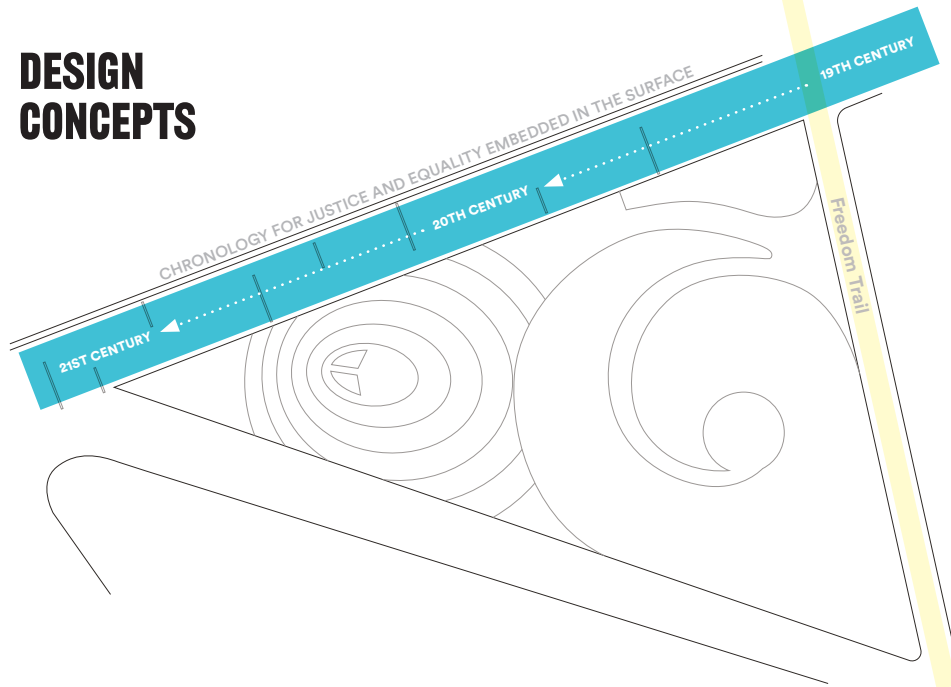
Clockwise: Plan Diagram,
View of ripples from above,
View of the ripples from
south.

Emanating from the Beacon Towers, in the surface texture of the Memorial Ground, are ripples that evoke the “ripple effect” of the words, actions and leadership of The Kings. The ripples expand across the site and intersect with the ripples coming from the mound that rises above. These ripples and cyphers are expressions of the community’s many voices on this new ground for activism. From this ground, The Mound creates a journey “to the mountaintop” culminating in a platform from which to view the paired towers and the State House, and to bring into being a public community of engaged visitors.

While the site is visually unified by the ripples that connect the bell towers to the mound, within that framework are distinct zones intended to activate the experience on the ground by creating a variety of scales and experiences of human interaction.



DESIGN CONCEPTS



3. THE BRIDGE

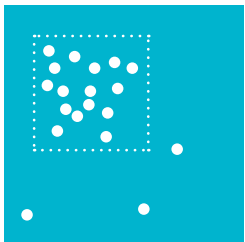
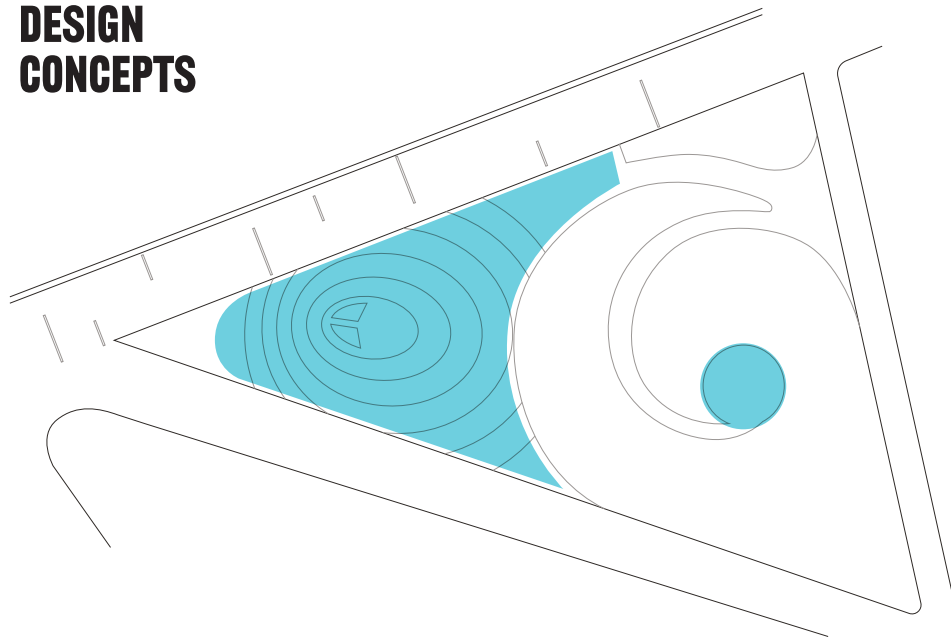
Clockwise: Plan Diagram, View of The Bridge from below, View of The Bridge from the 54th Regiment Memorial.

Two richly evocative paths traverse the site and connect it beyond the Common to a broad temporal horizon that stretches from the deep origins of the Kings' struggle to the unfinished work of the future. One is the Freedom Trail that is redirected here to the top of the mound. The other is an elevated walkway or bridge leading from the 54th Memorial across the Common past the bell towers rising from below. The bridge provides the opportunity to embed in the ground a chronology of moving oratory beginning with abolitionism in the 19th century and leading to the struggles for justice and equality in the 21st century. In this way the Kings' lives are set into a larger story that remains unfinished.

Below the bridge, a glass wall offers a more intimate and self-reflective encounter with written and spoken texts that teach and inspire. The reflective surface of the glass allows for the visitor to see themselves layered onto and within the context of the words., and in the company of 'others'.



DESIGN CONCEPTS



4. THE MEMORIAL GROUND

Clockwise: Plan Diagram,
View of The Beacon Towers
from The Mound, View of
the Beacon Towers from
above.

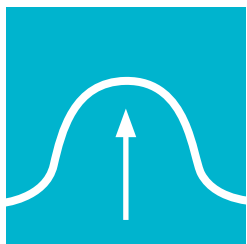
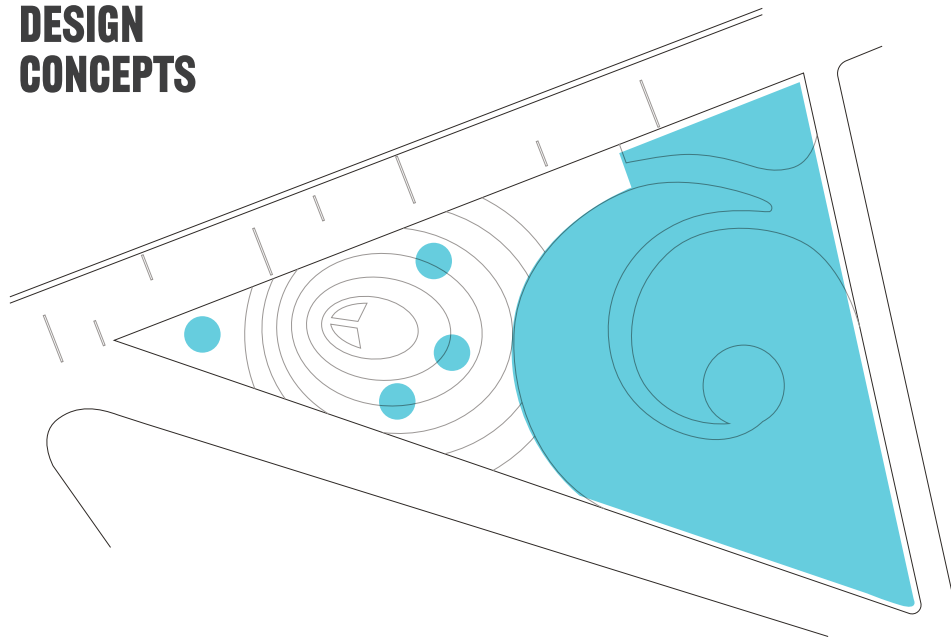
From the Beacon Towers an open plaza allows a communal experience of the bells and the ripples of speech emanating from them, while on top of the mound a deliberately empty platform encourages visitors to look outward over the site and the city and inward toward each other in discussion, debate, and compact.

The spoken words MLK and CK will broadcast by a series of loud speakers installed along the recessed glazed wall of the Memorial.

The cyphers represent fellowship and community interaction that emanate their own ripples. These are designed as places of small group dialog and discourse with in the larger field of activism.



DESIGN CONCEPTS



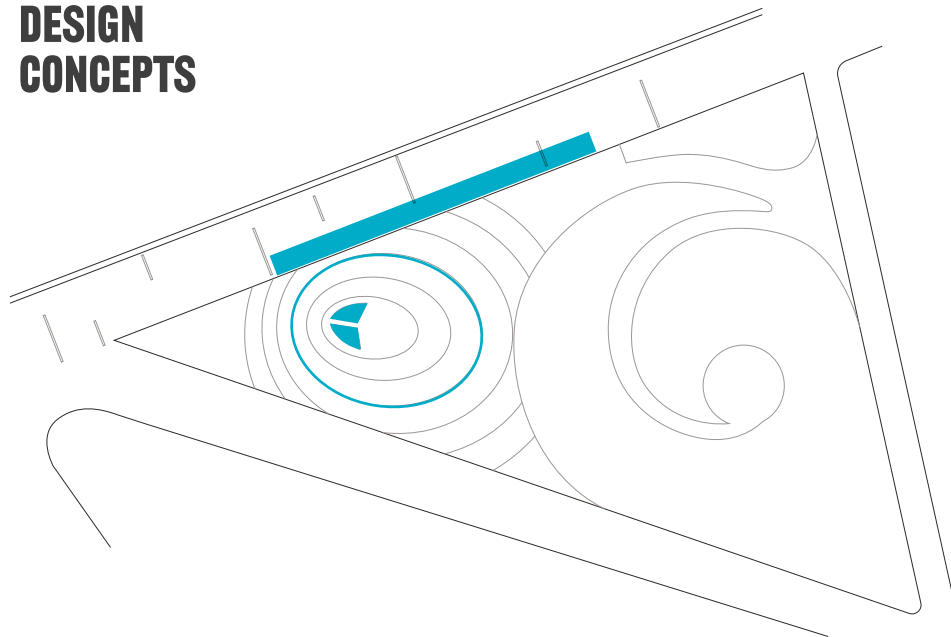
5. THE MOUND

Clockwise: Plan Diagram, View of The Mound from above, View of The Mound from the 54th Regiment Memorial.

The transformation of the site creates a new kind of experience in relation to the ground of the common, and new spatial definition of the area of Freedom trail and the Mall. As visitors move about the site, the mound creates a journey “to the mountaintop” culminating in a space from which to view the paired Beacon Towers and the State House, and to bring into being a public community of engaged visitors. The space at the top can be used for Debates, for speaking to the public, for conversation as well as for contemplation. A grove of trees will be planted to create shade and another kind of environment. The edge of the mound towards the Memorial Ground is designed as an amphitheater with seating areas.



DESIGN CONCEPTS



6. THE RESPONSIVE MEMORIAL

Clockwise: Plan Diagram,
View to Beacon Towers,
The Bridge

The Beacon Towers will be equipped with a dynamic lighting and sonic system activated by the significant emancipatory events and achievements in Boston, US, and globally. Their interface will be algorithmically selecting from the media such events well simultaneously with the influx of information received from social support organizations in greater Boston and Roxbury. The Beacon Towers will emit synchronized pulses of light in three different colors and sounds of bell in three different tones. Such sound and light pulses will respond to the unfolding events that greatly contribute to the decrease of poverty, racial inequality, violence and war.

The lighting system of concentric pattern of the paths and benches along the Memorial grounds will be activated by the visitors' spoken statements, recorded in the testimonial media zones embedded in the ground-level section of the Beacons-Beacon Towers.



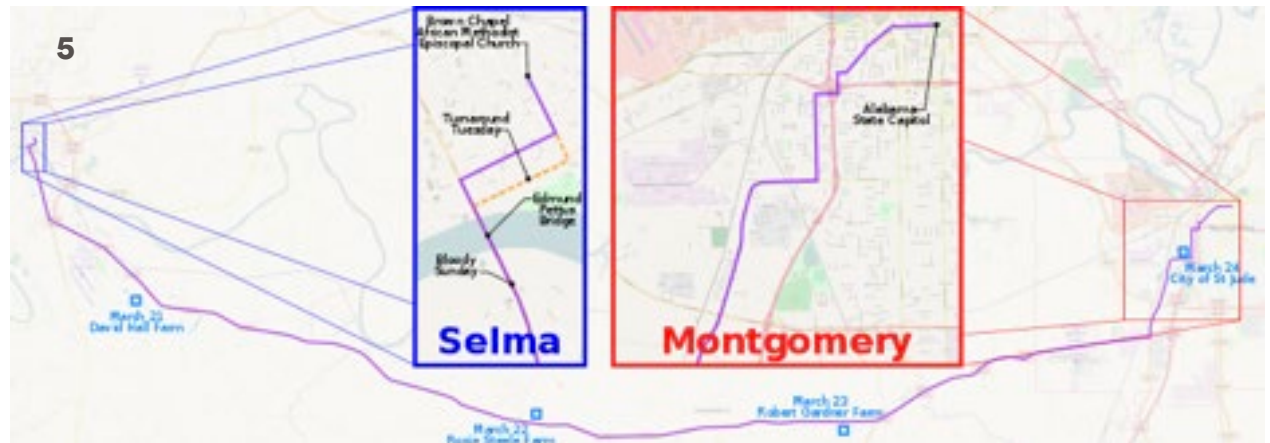
IMMERSIVE EDUCATIONAL EXPERIENCE

Roxbury Classroom

“THERE’S THIS BIG DEBATE THAT GOES ON IN AMERICA ABOUT WHAT RIGHTS ARE: CIVIL RIGHTS, HUMAN RIGHTS, WHAT THEY ARE? IT’S AN ARTIFICIAL DEBATE. BECAUSE EVERYBODY HAS RIGHTS. EVERYBODY HAS RIGHTS - I DON’T CARE WHO YOU ARE, WHAT YOU DO, WHERE YOU COME FROM, HOW YOU WERE BORN, WHAT YOUR RACE OR CREED OR COLOR IS. YOU HAVE RIGHTS. EVERYBODY’S GOT RIGHTS.”

JULIAN BOND

Examples of posters (1,2), Films (3),
Floor Graphics (4,5)



TEAM + CREDITS

We are well aware through our combined past experiences that such project can only be realized through collaborative engagement and genuine dialogue and we are looking forward for receiving an opportunity to join you in this process.

Wodiczko + Bonder / Maryann Thompson Architects with Walter Hood, is an artistic and design partnership with a combined experience that ranges from temporary work such as design of participatory projections on monument and communicative urban equipment to design of residential, cultural and civic buildings, institutes, museums, memorials, landscapes and commemorative public spaces. Our work is based on a profound commitment to the advancement of democratic vitality and cultural and pedagogical value of public space through the creation of new transformative and communicative art, architecture, landscape and design.

Our team is led by artist Krzysztof Wodiczko, architect Julian Bonder, and architect Maryann Thompson, along with landscape architect Walter Hood, as principals. We have included in our team scholars and experts on various fields. We have welcomed to our team: Thomas Long (Idea Collective) as Director of Content Design and Marcyliena Morgan (director of the Hip-Hop Archive and Research Institute at Harvard) for Content conversations and Community Outreach.

We also count with advice from Professor Kirk Savage (William Dietrich II Professor, at Pittsburgh University), who is acclaimed expert on Architecture, History and Monuments, Allen Sayegh (Invivia) as consultant for Media and Elgin Cleckley (mphatic design) to work with us on Roxbury Classroom.

During this process we had also many other conversations, interviews and visits (including a visit by Julian Bonder to the King Center in Atlanta) with scholars activists and thinkers. For our next phases our team will be joined by Malia Lazu (community outreach), Linnaea Tillett (lighting) and Evelyn Brooks Higginbotham as Senior advisor on content and history.

As a team, we are ready to develop and realize an artistic and design project that fully embodies public hopes, commitment and aspirations. Materials included in this presentation attempt to demonstrate that as award-winning firms with notable combined experience in designing and building critical and political art projects, memorial projects, public spaces and institutional buildings that engage the public domain, Wodiczko + Bonder/ Maryann Thompson Architects along with Walter Hood can offer a unique perspective and creative approach to the creation of a Memorial to celebrate Martin Luther King Jr.'s and Coretta Scott King's lives, legacy, works, and words.

Krzysztof Wodiczko, Julian Bonder, Maryann Thompson, Walter Hood

TEAM PRINCIPALS

Maryann Thompson (Maryann Thompson Architects) / GSD Harvard

Julian Bonder (Wodiczko + Bonder)
Roger Williams University

Krzysztof Wodiczko (Wodiczko + Bonder)
GSD Harvard

Walter Hood (Hood Design Studio)
UC Berkeley

ADVISORS

Thomas Long – *Director for Content Design*
Five Colleges Associate Professor of Architecture and Design / Idea Collective

Marcyliena Morgan - *African American Culture* - Professor in the Department of African and African American Studies & Executive Director of the Hip-hop Archive - Harvard University

Kirk Savage – *Senior Advisor - Monuments – History* William Dietrich II Professor - University of Pittsburgh

Allen Sayegh – *Media (Invivia)*
GSD Harvard

Elgin Cleckley – *Roxbury Classroom - (Mphatic design)* University of Virginia

Linnaea Tillett – *Lighting Consultant*
Linnaea Tillett Lighting Design Associates

Malia Lazu – *Senior Community Liaison*

Evelyn Brooks Higginbotham – *Senior Advisor* - Department Chair, Victor S. Thomas Professor of History and of African and African American Studies, Harvard University

Book and Presentation design
Thomas Long (Idea Collective)

CONVERSATIONS

Vince Brown (Charles Warren Professor of History and Professor of African and African American Studies, Harvard University)

Williams Julius Wilson (Lewis P. and Linda L. Geyser University Professor, Harvard University)

Barbara Henderson (King Center, Atlanta)

Reverend Jonathan Walton (Plummer Prof. of Christian Morals, Harvard Faculty of Arts & Sciences
Prof. of Religion & Society, Harvard Divinity School)

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CONCLUSION

Our proposal seeks to illuminate questions and to welcome the presence of others, by making 'room' in Boston's Public Space for echoes and ripples coming from the Kings' voices to be heard in humane an environment created for reflection and dialogue. We see this Memorial as active, responsive and emotionally useful to both present and future generations in the continuing struggle toward the world free from war, organized violence, racial and religious conflict, and free from genocides and injustices. In line with such approach our proposal envisages a participatory and social Memorial, that will become an active agent for culture and dialogue.

Memorial, Memento, Monument, like "Monitor", or a guide, suggest not only commemoration, but also be aware, to mind and remind, warn, advise, and call for action. While addressing a plurality of publics and generations, the MLK-CSK Memorial will become a vessel for evocation and thinking, for democratic and pedagogic discourses, demanding responsibility and eliciting "response-ability" vis a vis the past and the future. Its ethics, esthetics and politics attempt to articulate questioning, discursive, interrogative, pedagogic and emotional potentials. As an affirmation of life, an affirmation of love, fellowship and community, the Martin Luther King Jr. & Coretta Scott King Memorial will become a place from which to engage in action towards a better world.

**“
THE QUESTIONS WHICH ONE
ASKS ONESELF BEGIN, AT LEAST,
TO ILLUMINATE THE WORLD,
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EXPERIENCE OF OTHERS.”**

James A. Baldwin

