THE NATIONAL SEPTEMBER 11 MEMORIAL MUSEUM AT THE WORLD TRADE CENTER HONORED WITH IALD AWARD OF EXCELLENCE
LIGHTING DESIGN BY FISHER MARANTZ STONE

NEW YORK, NY USA, 5 MAY 2015 | Fifteen award winners representing architectural lighting design projects from six countries comprise the winners of the 32nd Annual International Association of Lighting Designers (IALD) International Lighting Design Awards, recognized at a presentation held 5 May at Gotham Hall in Las Vegas, NV USA. Of the fifteen projects recognized, one entry earned a Special Citation, ten earned Awards of Merit and four earned Awards of Excellence.

Accepting the IALD Award of Excellence for THE NATIONAL SEPTEMBER 11 MEMORIAL MUSEUM AT THE WORLD TRADE CENTER were Paul Marantz, FIALD; Carla Ross-Allen; and Tim Huth, Junior Associate IALD, of Fisher Marantz Stone.

Museums devoted to human tragedies—wars, disasters, and this project commemorating the 9/11 attacks on the World Trade Center—necessitate a delicate balance between rationality and emotion. By restraining the impulse to “design in a minor key,” the lighting design team from Fisher Marantz Stone avoided melodrama in this project, allowing visitors of the memorial to develop their own responses and emotions. Dictated by the architecture, the lighting design was developed to preserve a balance between rational and emotional, light and dark, hot and cold.

“This powerful interior design was advanced by equally powerful lighting,” one judge commented on the project. “The scheme created a contemplative and solemn atmosphere for this unique memorial.”

The iconic torqued entrance pavilion frames wrecked steel, providing views and daylight to the museum entry. The long entrance enhances the visitor’s adaptation to the museum’s light levels while permitting them to confront the museum’s subject matter at a personal pace.

Upon entering the museum itself, the visitor travels down a twisting, dark wood ramp with pre-9/11 views on one side and a brilliantly lighted silver wall on the other. This view introduces the major organizing strategy of the museum: two metal volumes in precisely the location and size of the twin towers. Light reflected by these volumes is the main source of general light for the space, recalling the amazing reflections of the sun lighting the towers.

“This vibrant and glowing walls enhance the message of hope of this emblematic memorial,” another judge observed of the project’s design.

Finally, visitors reach an overlook, seeing for the first time the immense West Chamber with surviving slurry wall, a bulwark against the water of the Hudson on their left, and one of the glowing silver volumes on their right. The ramp ends at ground zero, the bedrock upon which the towers were built. The silver volumes provide all of the general light for the space, while careful accent lighting illuminates the objects on display.

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“All the textures and surfaces are enhanced by lighting,” another judge wrote. “The architecture becomes radiant, and feels absolutely natural.”

Primarily designed in 2007 and 2008, this project uses only metal halide and fluorescent sources. All exposed fixtures are organized in linear slots aligned with the visitor routes. Thus, the museum manages to be passionate and dispassionate, light and dark, hot and cold.

The IALD Lighting Design Awards program, established in 1983, honors lighting projects that display high aesthetic achievement backed by technical expertise. Additionally, projects can also be submitted for consideration in the sustainable design award category, which means the project undergoes an additional round of judging keyed solely to the fulfillment of sustainable design principles. A panel of award-winning lighting designers, architects and interior designers review the projects.

The International Association of Lighting Designers (IALD), established in 1969, is an international organization supporting a network of more than 1,200 lighting design professionals who satisfy its rigorous qualification process. Its members are distinguished by a unique blend of aesthetic and technical expertise, and operate at the highest level of integrity to create a better world through leadership and excellence in lighting design; to cultivate the universal acknowledgement and appreciation of the Power of Light in human life.

END OF ITEM

32nd ANNUAL INTERNATIONAL ASSOCIATION OF LIGHTING DESIGNERS AWARDS PROJECT CREDITS

THE NATIONAL SEPTEMBER 11 MEMORIAL MUSEUM AT THE WORLD TRADE CENTER
NEW YORK, NY USA

LIGHTING DESIGN
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ZACK ZANOLLI
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ADDITIONAL CREDITS
ARCHITECTURE
DAVIS BRODY BOND

EXHIBIT DESIGN
THINC DESIGN

ELECTRICAL + MECHANICAL ENGINEERING
JB&B

STRUCTURAL ENGINEERING
WSP GLOBAL

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