



DC COMMISSION ON THE ARTS & HUMANITIES



METRO MEMORIAL PARK

Presented by:

The DC Commission on the Arts and Humanities

200 I (Eye) Street, SE Suite #1400

and

BARBARA LIOTTA SCULPTOR

HUNT LAUDI STUDIO LLC ARCHITECTURE AND URBAN DESIGN

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Commissioned Project FY2014

- **Applicant:** Hunt Laudi Studios in collaboration with sculptor Barbara Liotta
- **Project Description:** Funds will support the design, fabrication, and installation of artwork within a newly created Memorial Park, situated at the entrance of the Blair Road Community Garden in Ward 4
- **Location:** Intersection of South Dakota Ave and New Hampshire Ave, NW
- **Installation Type:** Permanent
- **Materials:** Nine abstract sculptural forms will be fabricated from grey-black granite, quarried locally, known as Jet Mist
- **Artwork Dimensions:** Each of the nine forms will measure 1" width x 7" depth x 182" in height



June 22, 2009

The spontaneous impulse to commemorate the accident of June 22, 2009 with ribbons and personal notes comes from a very ancient human response to large, violent, and unpredictable forces that throw “time out of joint” and rend the fabric of daily life.

The threads of nine lives were prematurely cut from their natural course by an unforeseen and violent mechanical failure on the day after the summer solstice, an event which threw the lives of their respective families in turmoil.



MEMORIAL HONOREES

PART I: INTRODUCTION

Rain, Steam and Speed

We see a similar response to large and violent forces in J.M.W. Turner's 1844 painting "Rain, Steam and Speed" of a steam train disrupting the long settled landscape of rural England at the beginning of the Industrial Revolution.

Rails began to cut through established paths and communities.

MEMORIAL
PARK

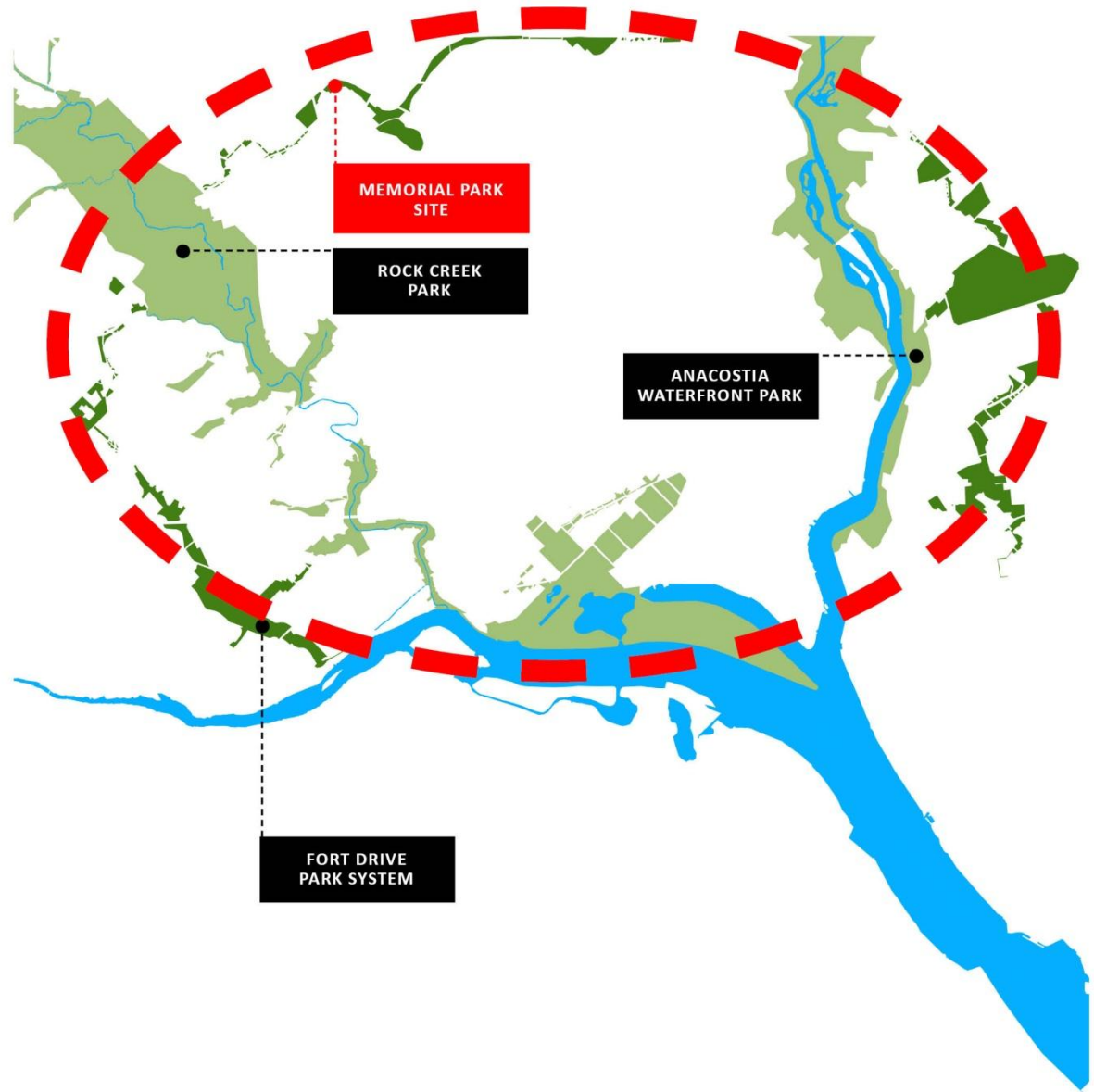
PART I: INTRODUCTION

Expropriations for the “Fort Drive Parkway”

Developed by the McMillan Commission of 1901, “Fort Drive” would have connected the Anacostia Waterfront Park with Rock Creek Park through the arc of old Civil War fortifications.

However, after the expropriation of the lands, no funding was ever procured to build the parkway leaving neighborhoods cut in half, scarred by land emptied of houses, with cut roads leading nowhere. The land was eventually transferred to the National Park System which has always struggled to fund any maintenance.

The site for the Memorial Park occupies a small parcel of this expropriated land.



FEDERAL FORT DRIVE

PART I: INTRODUCTION

NEIGHBORHOOD RESISTANCE

The originally chosen site for the Memorial Park, on a parcel on the south side of New Hampshire Avenue, elicited strong resistance from the immediate neighborhood, long familiar with the neglect of the woodland, resented having a park imposed on them remotely, with no connection to the area except the accident, and fearful that a neglected park could become a gathering place for disruptive and criminal behavior.

Exterior forces like those that had expropriated the land left a ragged edge in the urban fabric of interrupted streets, no man's land, and a neighborhood divided from its natural suburbs by the tracks of the rail system.

A better site was chosen and agreed to near the Greater St. Paul's Baptist Church.



SURROUNDING COMMUNITY

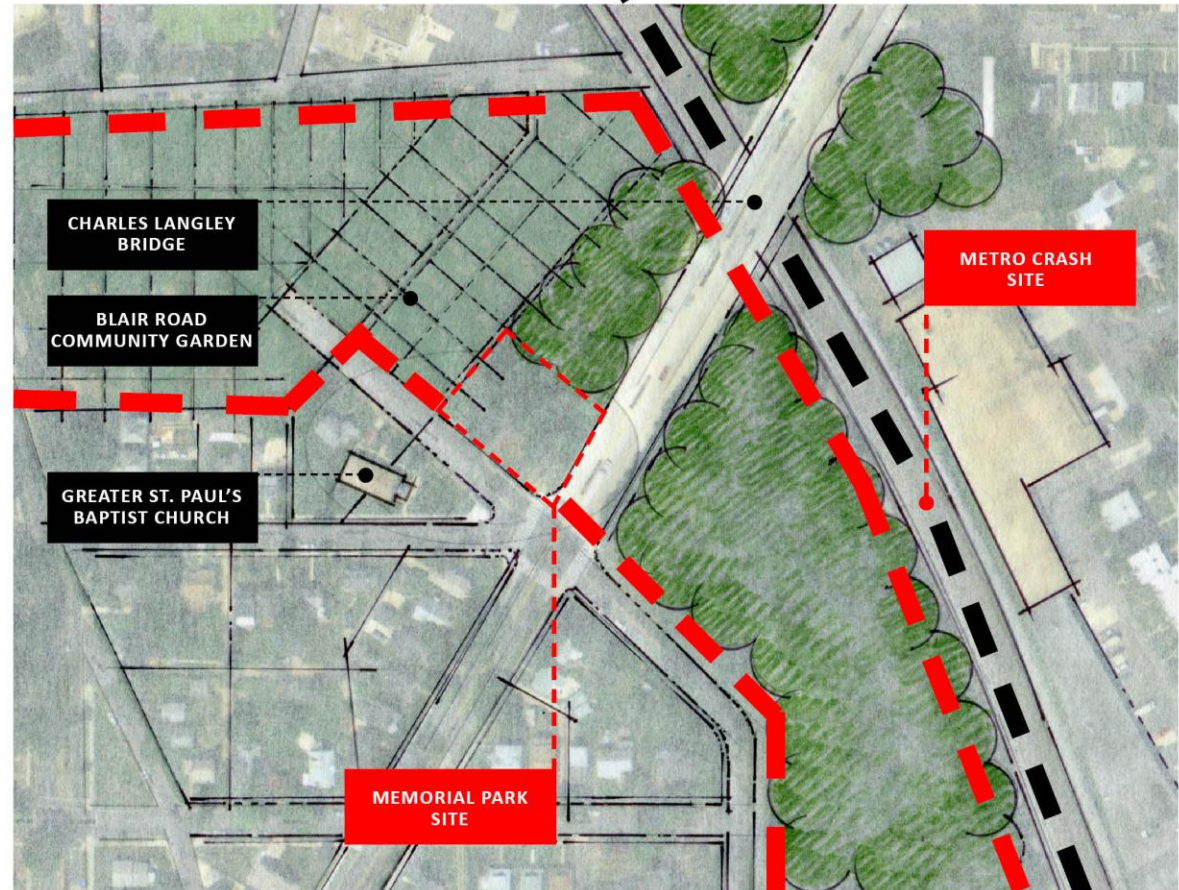
PART I: INTRODUCTION

THE RAGGED EDGE

A swath of expropriation and a swath of track have left a ragged edge in the urban fabric which the church building and the community gardeners have attempted to repair.

The gardeners have given physical order to an abandoned no man's land, and the church has given spiritual order to a community on the edge.

These are the principal facts from which we began our design as an exercise in repairing and tying together these loose threads, the broken threads of the lives of the victims, and the broken threads of the urban fabric.



EXISTING SITE PLAN

PART I: INTRODUCTION

A SACRED GROVE

The ancient impulse to commemorate, is the origin of the sacred grove, where an exceptional event, often long forgotten, becomes transmuted into a destination where succeeding generations can find solace.

As such, we propose a sacred grove to commemorate the nine victims of the accident as a place that can also re-knot these broken threads of the surrounding urban fabric.

But to call it a sacred grove is one thing, to make it so another.



DESIGN CONCEPT

PART I: INTRODUCTION



GREATER ST. PAUL'S
BAPTIST CHURCH



BLAIR ROAD
COMMUNITY GARDEN



MEMORIAL PARK
SITE

EXISTING SITE VIEWS

PART I: INTRODUCTION

**SITE OF
JUNE 22, 2009 CRASH**

A REPAIRED LANDSCAPE

The church overlooks the site as a caretaker.

The garden weaves its pattern into the memorial and makes it part of that labor of gardeners to make the land fruitful.

Together they tie the memorial to people's everyday lives to make it a living and active place.

BLAIR ROAD
COMMUNITY GARDEN

**MEMORIAL PARK
SITE**

GREATER ST. PAUL'S
BAPTIST CHURCH

NEW COMMUNITY
GARDEN PLAZA

EXISTING
WOODLAND

NEW PLANTED
GROVE

NEW HAMPSHIRE AVE NE

NORTH DAKOTA AVE

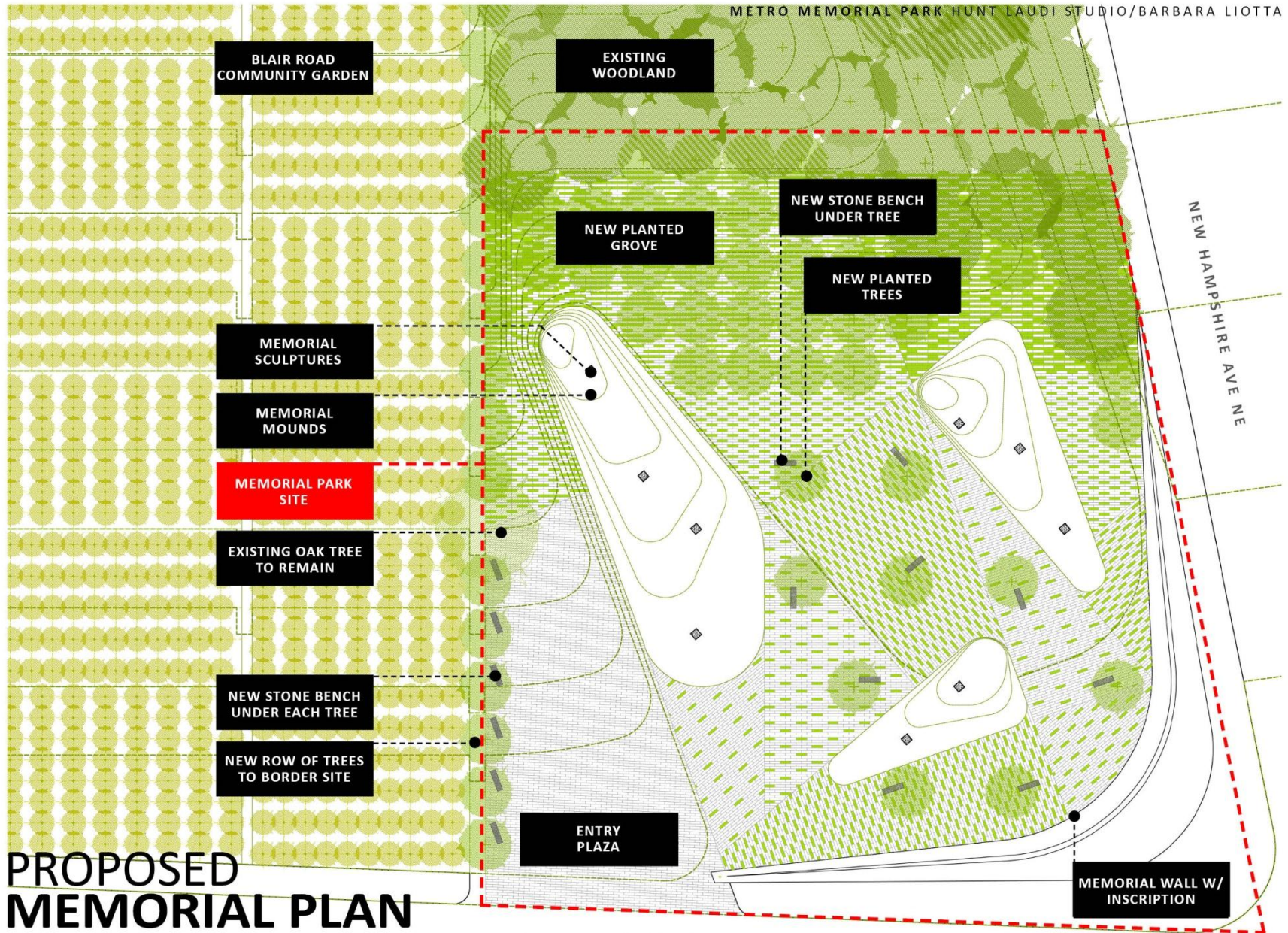
NEW CHURCH ENTRY
STAIR/PLAZA

MCDONALD PL

PROPOSED SITE PLAN

PART II: DESIGN CONCEPT





PROPOSED MEMORIAL PLAN

PART II: DESIGN CONCEPT

NORTH DAKOTA AVE

EXISTING SITE VIEW

PART II: DESIGN CONCEPT



This architectural rendering depicts a proposed park design. The scene is set on a sloping hillside. In the foreground, a wide, paved plaza with a grey stone tile pattern is shown. A person in a red shirt is skateboarding on the left, while a man in a dark shirt pushes a stroller towards the center. To the right, a man in a black t-shirt and jeans is walking. The plaza is bordered by a low, curved concrete wall. Behind the wall, a series of young trees are planted in a row, each accompanied by a tall, slender, light-colored vertical post. The ground around the trees is a mix of green grass and a patterned tile surface. In the background, a dense forest of mature trees covers the upper part of the hill. The sky is blue with some light clouds. The overall atmosphere is bright and sunny.

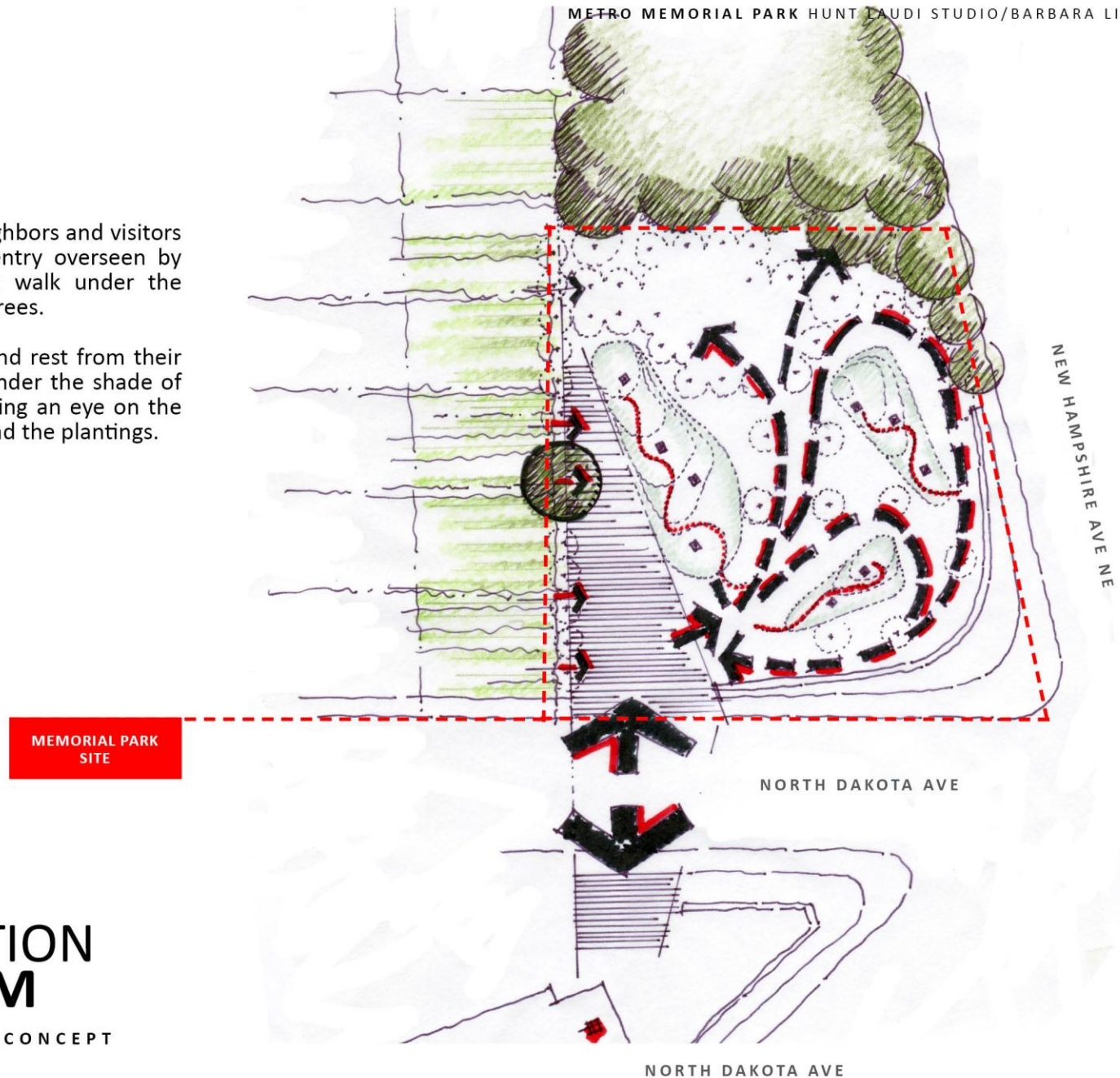
PROPOSED PARK VIEW

PART II: DESIGN CONCEPT

CIRCULATION

The families, the neighbors and visitors find the memorial entry overseen by the church and can walk under the shade of protecting trees.

The gardeners can find rest from their labors on benches under the shade of the trees while keeping an eye on the health of the trees and the plantings.



CIRCULATION DIAGRAM

PART II: DESIGN CONCEPT

PLANTING: TREES

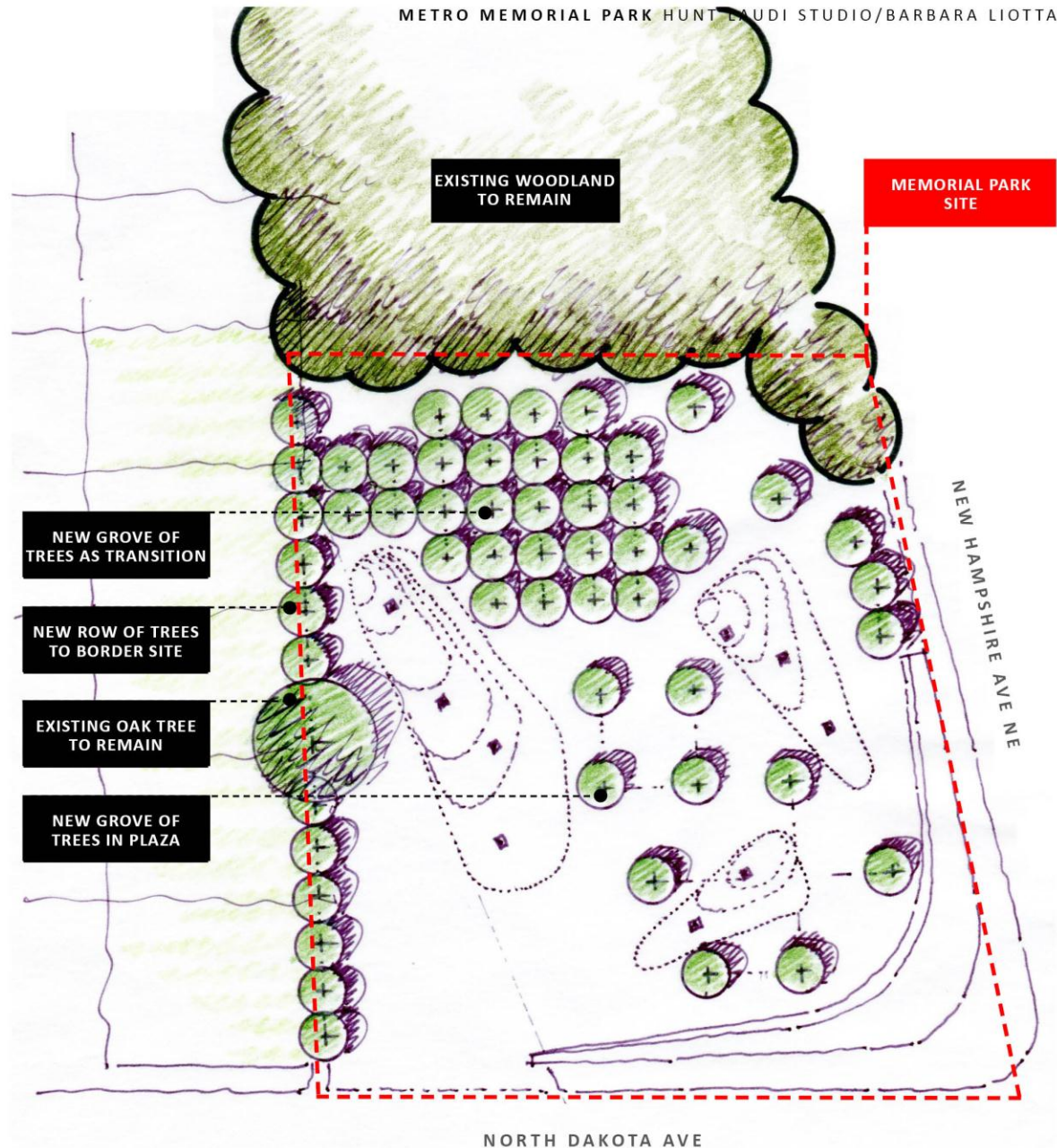
Only one of the original trees on the site, a large, healthy oak on the edge of the site, is worth saving.

The central grove of trees should be Sycamore, a native tree with a mottled trunk that grows very large. These trees can be subject to a type of grafting called “inosculation” which allows grafting across trees to create a continuous sheltering canopy above.

The border trees should be Hornbeam with its densely-packed, dark-leaved enclosing canopy to shelter the memorials edges.

PLANTING DIAGRAM

PART II: DESIGN CONCEPT

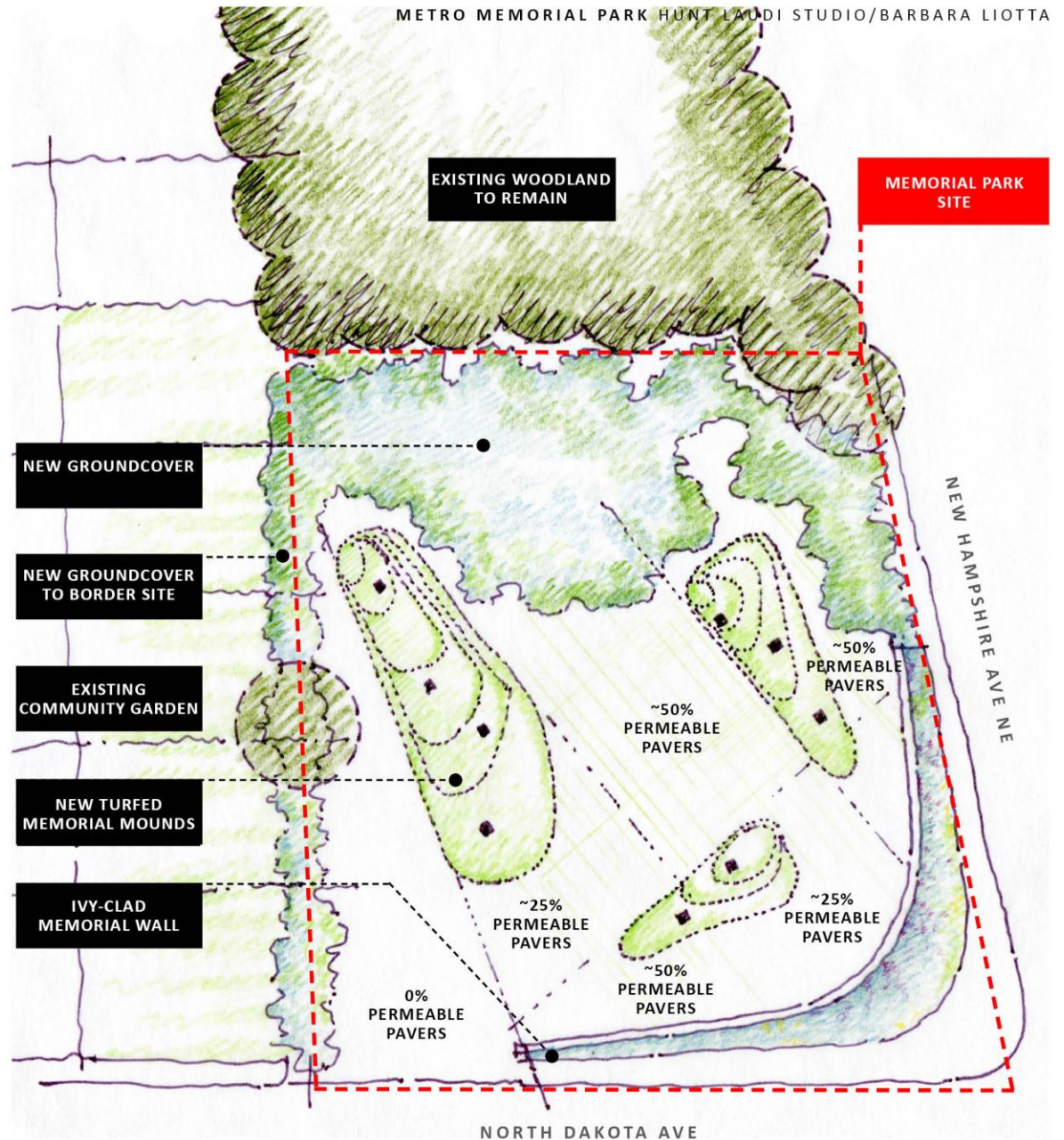


PLANTING: GROUNDCOVER

With new innovations in permeable paving to allow the absorption of rainwater we see the paving patterned with groundcover in addition to the low shrubbery that will infill the space between the ground and the tree canopy and enhance the sense of enclosure.

PLANTING DIAGRAM

PART II: DESIGN CONCEPT



LIGHTING SCHEME

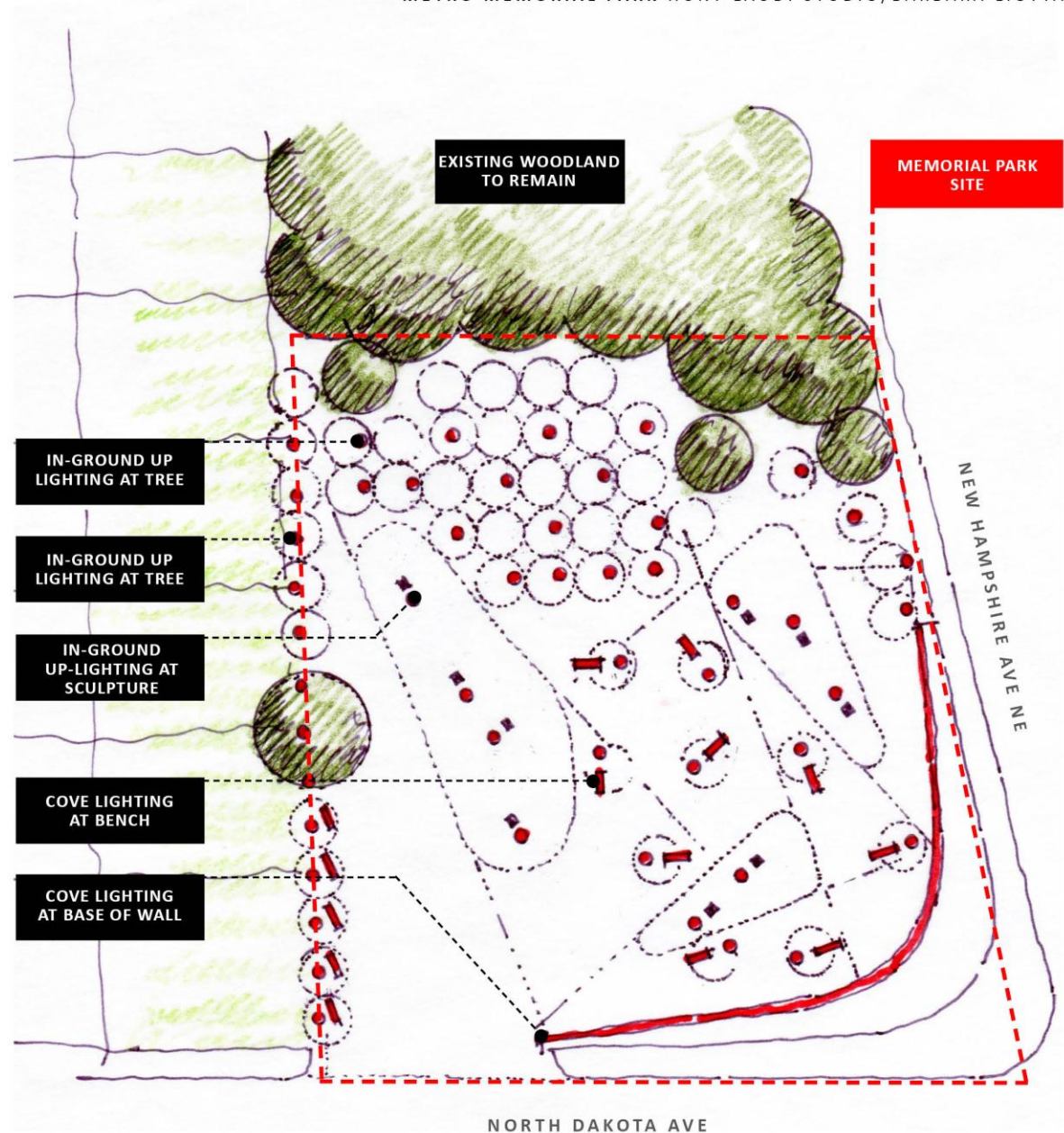
Our research of the latest available solar powered LED lighting suggested that the products were not yet fully tested to be reliable so we have to conclude with a recommendation for conventionally powered lighting.

That said we do not recommend lighting fixtures elevated on poles which we think would distract from the natural character of the sacred grove.

Our proposed lighting scheme includes ambient lighting provided through in-ground light pavers, and concealed cove-lighting at benches and Memorial Wall, while memorial sculptures and trees are emphasized with up-lighting placed on the ground.

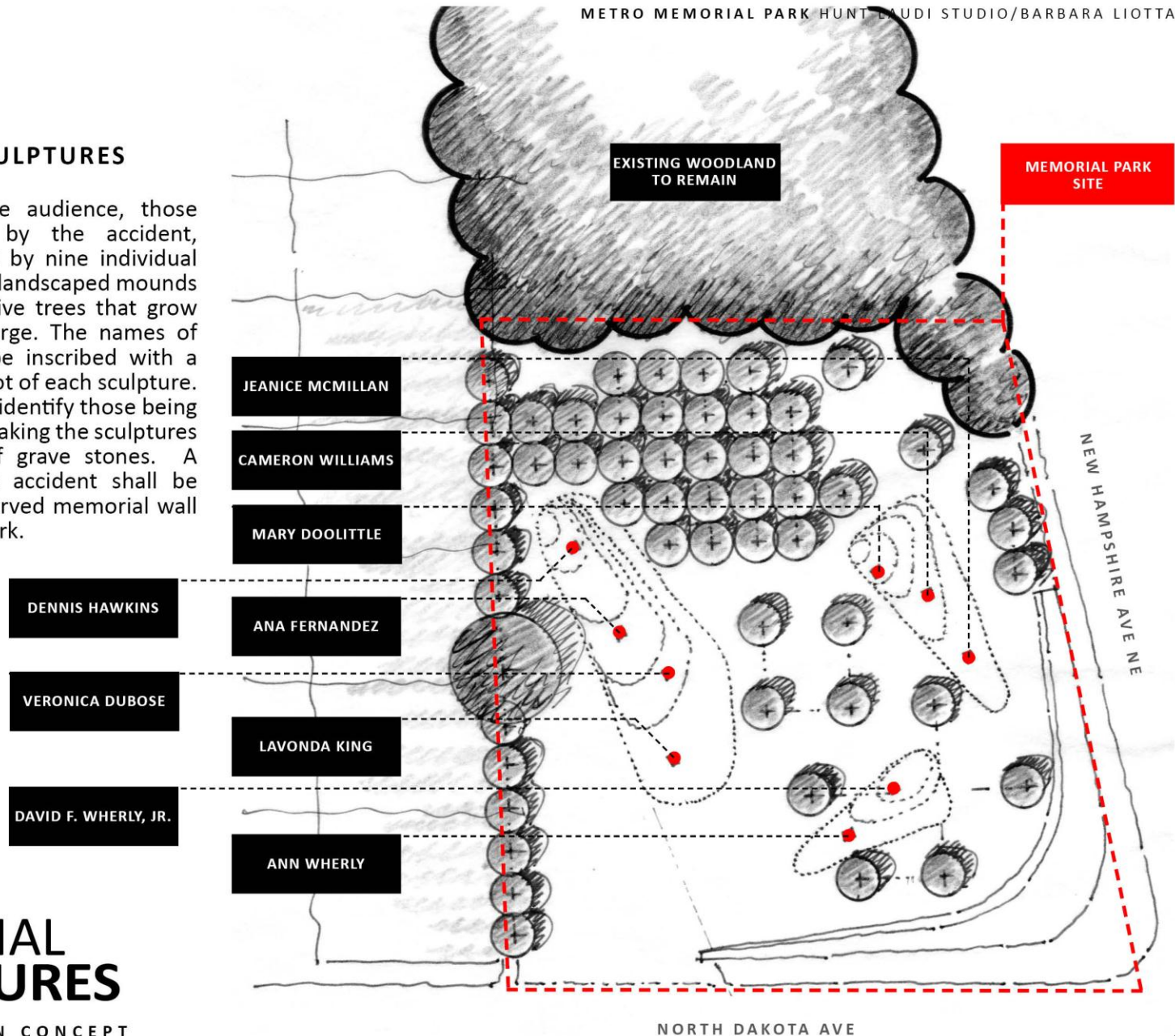
LIGHTING DIAGRAM

PART II: DESIGN CONCEPT



MEMORIAL SCULPTURES

The more intimate audience, those families affected by the accident, shall be addressed by nine individual sculptures sited on landscaped mounds surrounded by native trees that grow characteristically large. The names of the victims shall be inscribed with a small font at the foot of each sculpture. The inscription will identify those being honored without making the sculptures too reminiscent of grave stones. A description of the accident shall be inscribed on the curved memorial wall that shelters the park.



MEMORIAL SCULPTURES

PART II: DESIGN CONCEPT

NORTH DAKOTA AVE

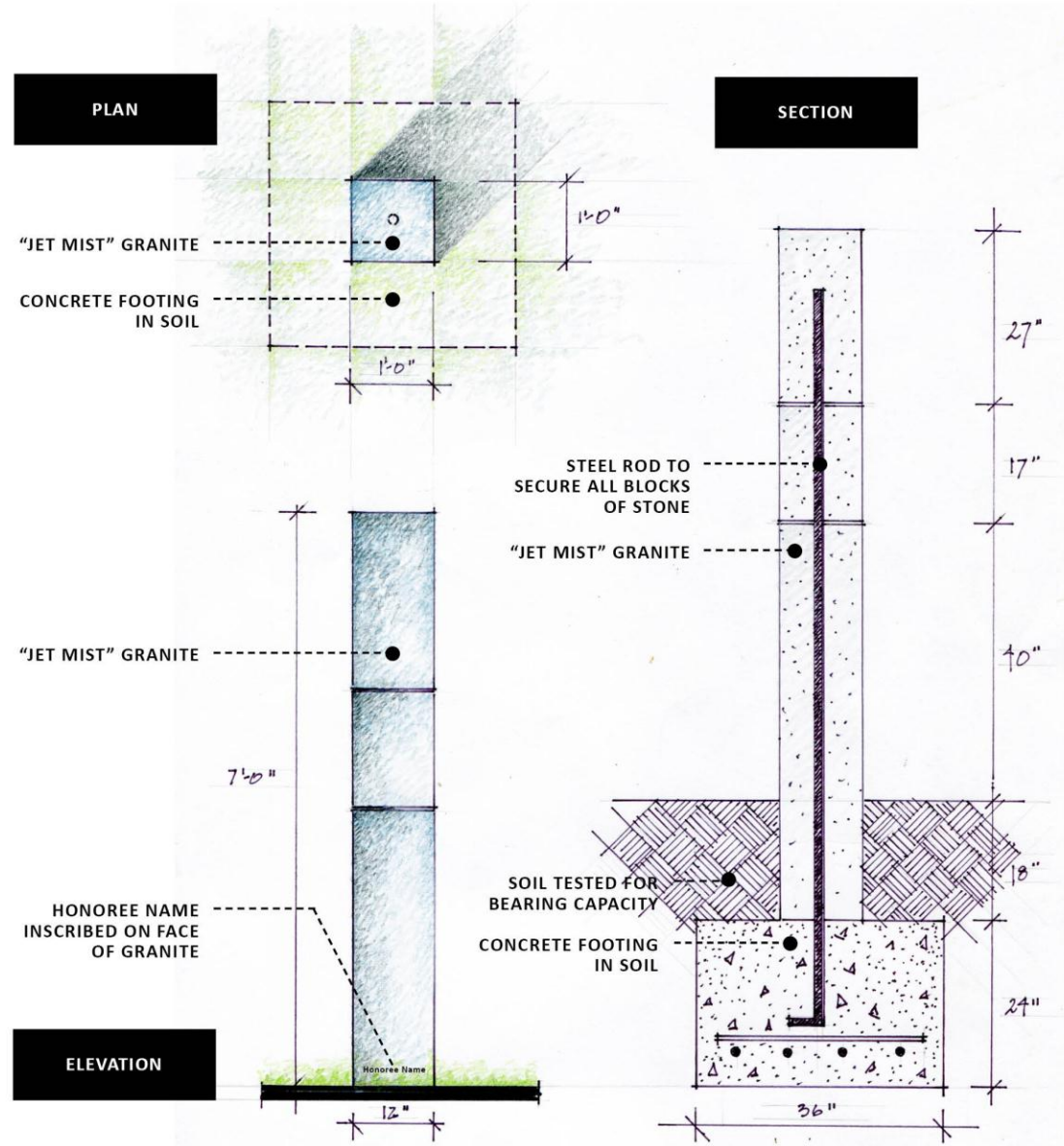
SCULPTURE DETAILS

To honor the victims of the accident, nine singular abstract forms, one each for each victim, would rise, alone in its landscape. The pieces are each made of three blocks of granite. The largest one is on the bottom, the smallest in the middle, and the intermediate piece on top. These monolithic pieces each refer to the human form, standing up stoically, like iconic caryatids.

The blocks of stone, locally quarried, grey-black granite known as "Jet Mist", are approximately 11 inches wide and 7 inches deep. Their lengths would be 40 inches for the bottom, 118 inches for the middle, and 24 inches for the top piece. The pieces are secured with an iron bar running through the center of all three blocks of stone, through a base stone and then deep into the ground to secure their long-term stability.

MEMORIAL SCULPTURES

PART II: DESIGN CONCEPT



EXISTING PARK VIEW

PART III: DESIGN CONCEPT

Let us go in together,
And still your fingers on your lips, I pray.
The time is out of joint

PROPOSED PARK VIEW

PART II: DESIGN CONCEPT

EXISTING PARK VIEW

PART II DESIGN CONCEPT

PROPOSED PARK VIEW

PART II: DESIGN CONCEPT



PROPOSED PARK VIEW

PART II: DESIGN CONCEPT