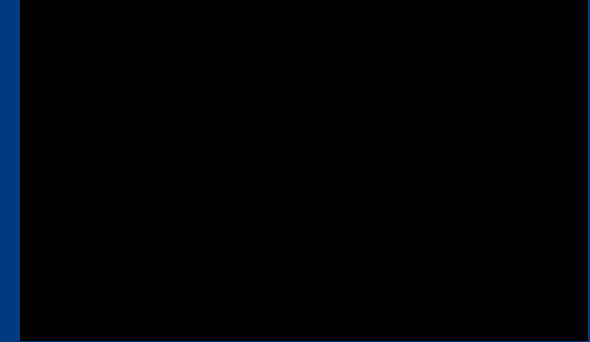




MECKLENBURG COUNTY
North Carolina

Circle of Humanity: Monuments for Unity & Remembrance

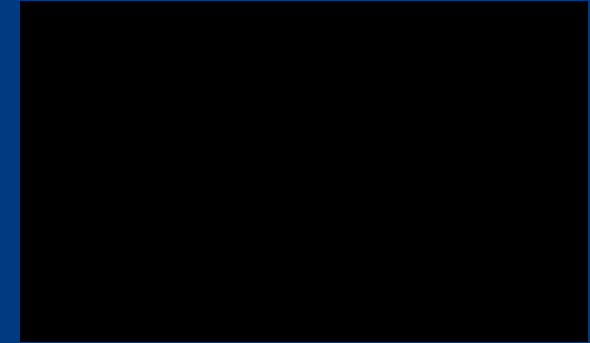
June 16, 2026



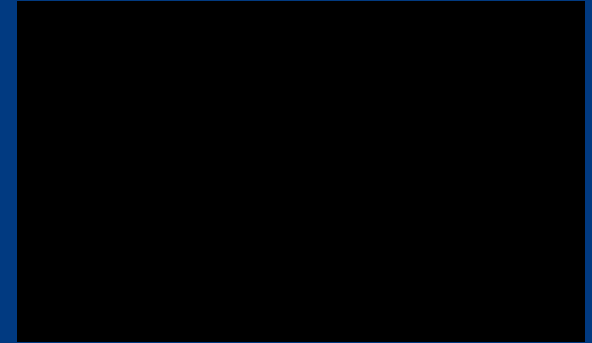
Our Partners

QUEENS
UNIVERSITY CHARLOTTE

THE STAN GREENSPON
HOLOCAUST
EDUCATION CENTER



Shared History



History & Purpose & Vision

- A place to reflect
- A place to educate
- A place to celebrate civil rights gains because of the collaboration



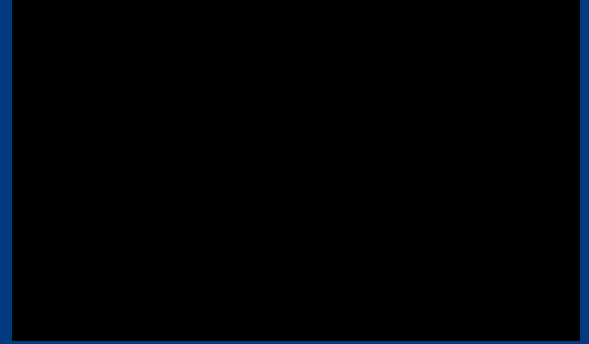
Existing Holocaust Memorial in Marshall Park. Dedicated 1979. Moved to Marshall Park in 1998.



Existing Martin Luther King, Jr. Memorial Statue, Sculptor Dr. Selma Burke, Dedicated 1980



- ▶ June 17, 2025
- ▶ County Commission Vote to Authorize the County Manager to negotiate and execute an MOU
- ▶ Recognize and receive the donation of a new Holocaust Memorial and other site improvements at Marshall Park



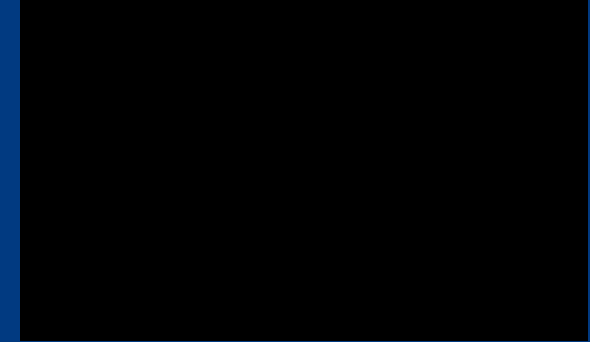
| | |
|--------------------------|--|
| January 14, 2026 | Shalom Park |
| January 22, 2026 | Little Rock AME Zion |
| January 27, 2026 | Queens University (International Holocaust Remembrance Day & MLK Day Event) |
| February 15, 2026 | Temple Beth El Charlotte & Beyond Tribe |
| February 23, 2026 | Johnson C. Smith University |
| February 26, 2026 | New Generation of African American Philanthropy |
| March 15, 2026 | Temple Israel Social Justice Fair |
| March 15, 2026 | Ba'hai Center |
| March 19, 2026 | Pastor's Lunch at Little Rock AME Zion |
| March 25, 2026 | Queens University Lifelong Learning Program |
| March 25, 2026 | Tree Tops and Sun City Jewish Club |
| June 3, 2026 | Temple Beth El Seniors Group |



Community Feedback Sessions

**Twelve community sessions.
Approximately 850 attendees with
overwhelmingly favorable feedback
and positive responses. 103
completed surveys.**

Community Concerns Addressed



**Broad and enthusiastic
community support**



Understanding of purpose
Remembrance + Education +
Unity



**Favor a representational,
emotionally direct
memorial**



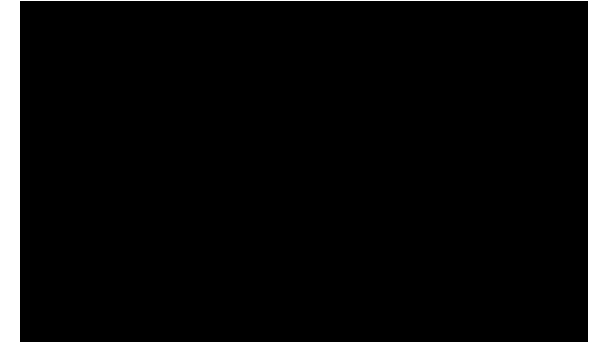
**“In Transit: The Weight of
Absence” chosen by
significant majority**



**Seen as powerful catalyst,
programming is essential**



**Education Essential to
Project’s Success**



Key Takeaways

Note: A small number expressed constructive concerns and not opposition about whether two histories should be combined. They request that we ensure there is historical accuracy, it is accessible, and there is a clear explanation between the histories.

Ben Benson
Architect and Partner
Jenkins Peer Architects



John Small
Professor Industrial
and Systems
Engineering
UNC Charlotte



Urban Design Selection Committee

Bert Lynn
Landscape Architect
Mecklenburg County



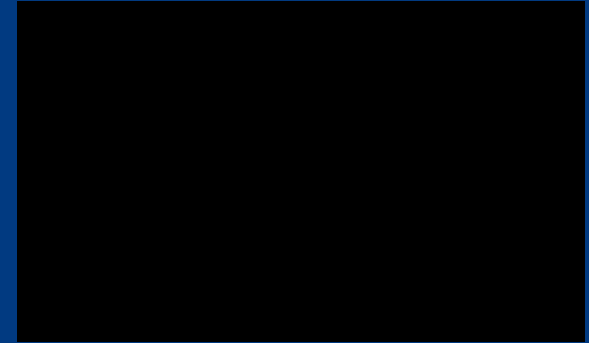
Monique Stubbs
Community Leader and
Executive Director of
the Brooklyn Collective



Stefan Pienkny
Architect

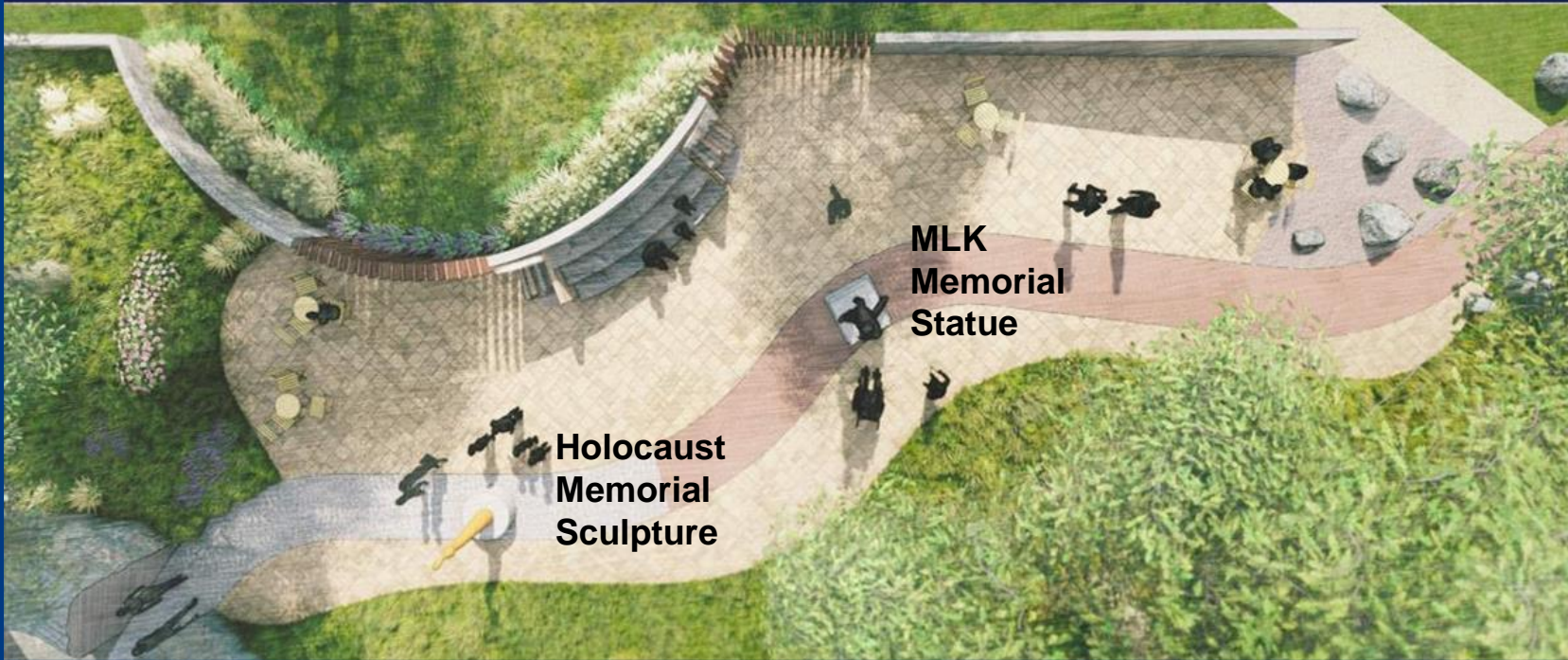


William Haygood
Partner
Boundary Street
Advisors



THE CIRCLE OF HUMANITY

MONUMENTS FOR UNITY AND REMEMBRANCE



Woven Histories Winning Proposal

Urban Design Partners in Collaboration with Groundworks Studio

The Library of Illumination and Reflection



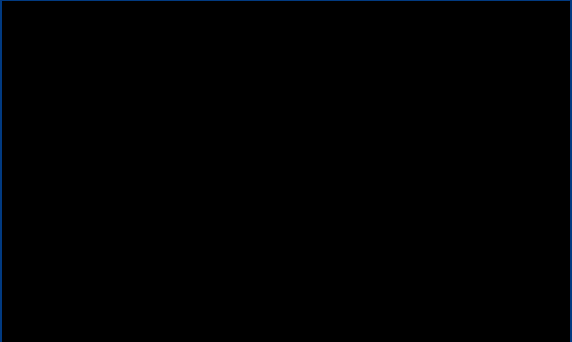
Granite Fabric and Plaid Portal Design (upper)
The Portal (lower)



VIEW ALONG 3RD STREET



VIEW ENTERING AT MEMORIAL PASSAGEWAY



Art Selection Committee

Dr. Siu Challons-Lipton,
Chair, Art, Design &
Music Department,
Queens University



Jill Malino, Corporate
& Residential Art
Consultant, ConsultArt
Inc.



Asa Jackson, President &
CEO, McColl Center



Karen Sutton, Director of
Community Engagement,
Levine Museum of the
New South



Judy LaPietra, Director,
Stan Greenspon Holocaust
Education Center



Mike Wirth, Author,
Muralist, Professor of
Art & Design,
Queens University



A National Search

57 applicants submitted their qualifications

Art committee selected 8 finalists based on:

- **Previous work experience**
 - **Locale**
- **Connection to the topic**
 - **Feasibility**
 - **Artist Diversity**

Two teams were selected to craft concepts

Community submitted their feedback and a finalist was selected



Art Selection Process

Interactive Learning Experiences

Mobile-accessible content that invites visitors to explore stories, history, and personal narratives. Tailored for students, educators, community groups, tourists, etc.

Digital Learning Hub

A companion website offering educational materials, oral histories, curricular resources, and opportunities for deeper engagement.

Exploring Shared Histories

Exhibits and learning opportunities that illuminate the histories of the Civil Rights Movement and the Jewish community, and the partnerships forged in the pursuit of justice.

Highlighting Our Common Humanity, Interwoven Narratives, and Honoring the Full Story

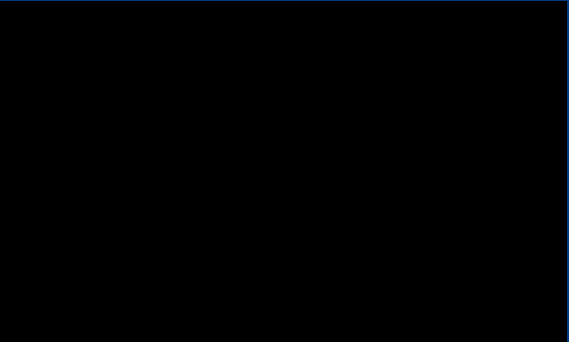
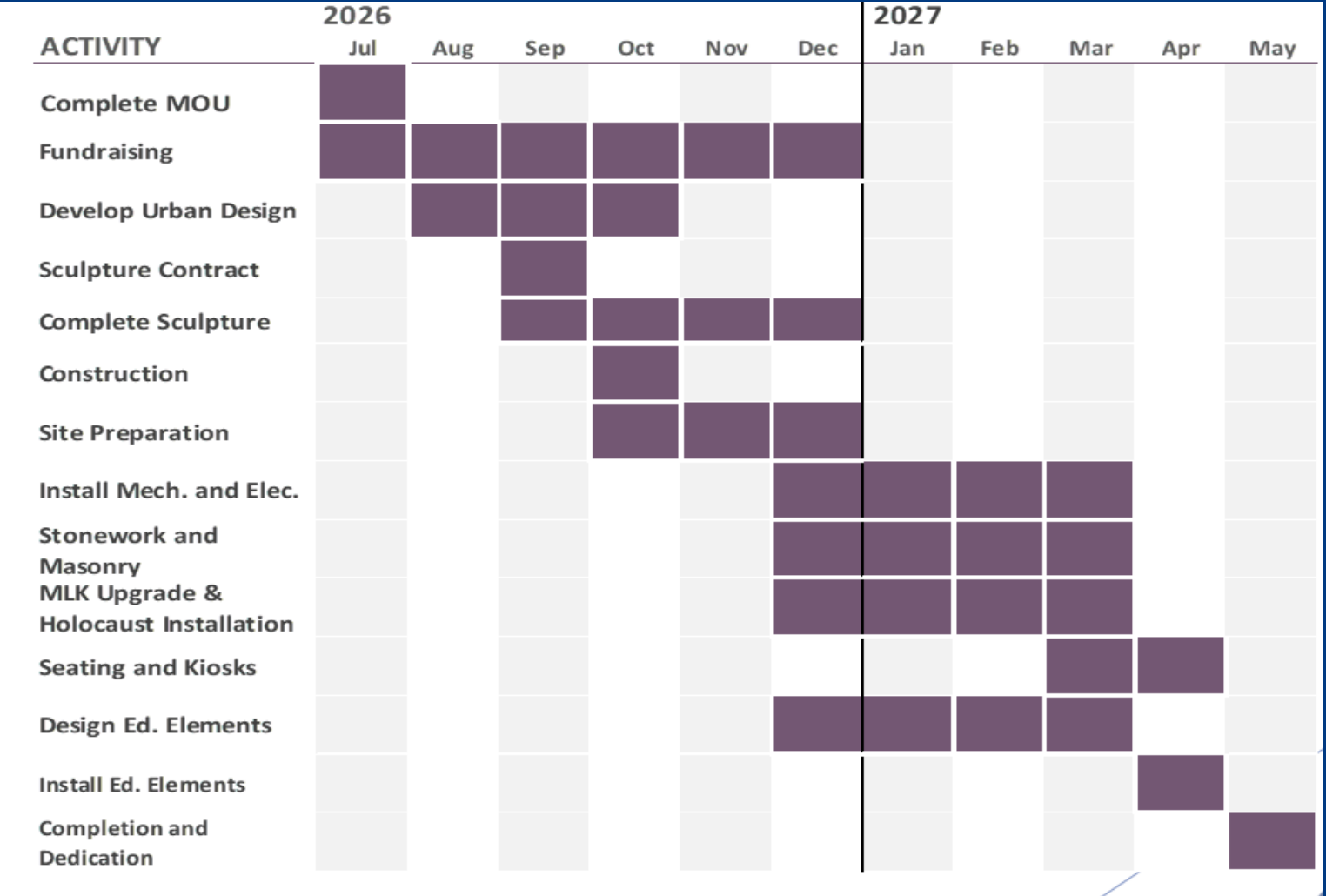


Educational & Programmatic Components

| No. | DESCRIPTION | UNIT PRICE | AMOUNT |
|-----|--|------------|---------------------|
| 1 | Design and Installation of Woven Histories Plaza | L/S | \$445,900.00 |
| 2 | Martin Luther King upgrade and Holocaust Sculpture | L/S | \$250,000.00 |
| 3 | Develop and Install Educational Kiosks | L/S | \$50,000.00 |
| 4 | Installation of Holocaust Sculpture | L/S | \$30,000.00 |
| 5 | Advertising, Fundraising and Opening Event | L/S | \$25,000.00 |
| 6 | Future programming and maintenance endowment | L/S | \$100,000.00 |
| 7 | Contingency, at 10% of total cost | | \$90,090.00 |
| | PROJECT TOTAL | | \$990,990.00 |



**Projected
Budget**



Projected Timeline

Meet the Artist Team

Stephen Hayes & David Wilson



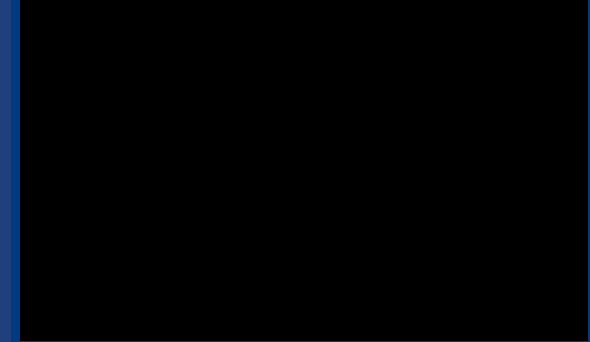
Stephen Hayes

Stephen Hayes is a nationally recognized sculptor, educator, and storyteller whose work confronts histories of racial injustice through materially restrained and emotionally resonant forms. Known for *Cash Crop: The Voyage* at the Equal Justice Initiative's Legacy Museum, Hayes brings deep experience translating complex historical narratives into accessible visual language that fosters reflection, empathy, and understanding. His work connects personal stories to broader historical realities, creating powerful spaces for remembrance and civic dialogue. His memorial practice balances figuration and abstraction to create spaces of dignity, accountability, and learning, helping ensure the ***Circle of Humanity Memorial*** communicates historical truth while supporting remembrance, dialogue, and intergenerational connection.



David Wilson

David Wilson is a public artist, designer, educator, and narrative strategist whose practice centers on memory, place, and community-informed storytelling. Recognized by the **CODAworx CODAwards** as one of the ***Top 50 Public Art Stars of 2025***, Wilson translates complex histories into meaningful spatial experiences that are accessible, emotionally resonant, and grounded in rigorous research. As a public art creative director and project lead, he integrates conceptual development, visual storytelling, and spatial design to create memorials, civic landmarks, and public spaces that balance historical truth, reflection, and dialogue. His experience in memorialization, community engagement, and collaborative public art practice helps support the vision for the ***Circle of Humanity Memorial*** alongside Stephen Hayes.



“In Transit: The Weight of Absence”

Conceptual Description

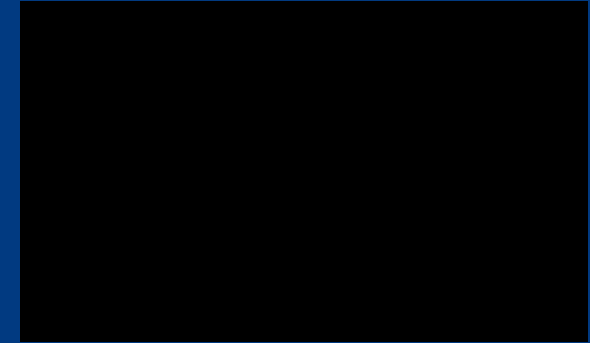
In Transit: The Weight of Absence draws from the Holocaust deportation trains, where countless individuals were stripped of identity, autonomy, and connection long before reaching the camps. The memorial reflects the human consequences of forced movement and displacement.

Rather than recreating a railcar, the work abstracts its form into a monumental bas-relief. Through mass, scale, and compression, visitors encounter the emotional weight of confinement, uncertainty, and loss.

Anchored within the Marshall Park landscape, the memorial maintains a strong vertical presence while inviting reflection through form rather than literal representation.

Form, Scale, and Human Proportion

Measuring approximately 88 inches long, 48 inches deep, and 96 inches high, the memorial is conceived as a monolithic sculptural form that could be realized through a range of fabrication approaches—from traditional cast and fabricated metal, to emerging technologies such as large-scale robotic 3D printing. Regardless of fabrication method, the work is envisioned with the visual character and patinated presence of weathering steel and engineered for permanent outdoor installation, combining durability, low maintenance, and a timeless material expression that reinforces the memorial's historical significance.



Reverse Face – “In Transit: The Weight of Absence – The Aftermath of Passage”

Conceptual Description

The reverse side shifts from the experience of deportation to the lasting consequences of loss and remembrance. Where the primary face conveys compression and confinement, this surface creates space for reflection and contemplation.

Layered imagery, text, and subtle relief elements evoke fragmented histories and lives interrupted. Faint rail motifs, dissolving textures, and changing light patterns suggest memory itself—partial, evolving, and never fully complete.

Together, the two faces create a dialogue between history and remembrance. As visitors move around the memorial, they encounter not only what was endured, but the enduring responsibility to remember.

Form, Scale, and Human Proportion

The memorial embraces restraint over spectacle, inviting close engagement and quiet reflection while remaining respectfully integrated within the broader landscape and adjacent memorial. Informed by the weathered surfaces, riveted construction, and narrow openings of deportation boxcars, these elements are abstracted into a durable material language that carries the presence of time, memory, and human experience.

