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# Addressing the Nation: The Use of Design Competitions in Interpreting Historic Sites

## **Abstract**

Design competitions are regularly used for the creation of monuments and structures in the United States. Pursuing this method to develop the interpretation of a historic site or monument, encompassing more than the design of the site and its structures, however, is a rarer and more recent phenomenon. This thesis evaluates the use of design competitions in the design and interpretation of historic sites that could be considered recent sites of conscience. This type of site is especially difficult to interpret, given its sometimes controversial status. The interpretation and design of a historic site significantly impacts a visitor's perception of an event, a people, or the history of a location. It is responsible for creating what the visitor takes with them. A process this important must be carefully pursued and evaluated, especially when the content requires the designer to address the nation. The sites evaluated in this thesis (Women's Rights National Historical Site, Little Bighorn Battlefield National Monument, and Flight 93 National Memorial) represent different stages of the process, ranging from a site that opened in 1980 (Women's Rights) to a site currently undergoing the construction of its chosen design (Flight 93). These design competitions, in response to a call for interpretation of a historic site marred by national and regional trauma or upheaval, reveal the lessons learned from the event and stimulate the next steps to occur on the site. They additionally allow opportunities for a variety of viewpoints to be expressed and considered in a juried atmosphere.

## **Keywords**

national park service, nps, memory, memorialization, commemoration

## **Disciplines**

Historic Preservation and Conservation

## **Comments**

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ADDRESSING THE NATION:  
THE USE OF DESIGN COMPETITIONS IN INTERPRETING HISTORIC SITES

Collette Rachel Kinane

A THESIS

in

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Presented to the Faculties of the University of Pennsylvania in  
Partial Fulfillment of the Requirements of the Degree of

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2012

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We build monuments to remember, we build memorials to never forget.

This work is dedicated to all those who help  
to provide and create places for us to remember  
events, ideas, tragedies, and celebrations.

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## INTRODUCTION

“Our interpretations, more than “facts,” shape our understanding of the past, our orientation in the present, and our models for addressing the future.”<sup>1</sup>

Design competitions have been used to determine the implementation of monuments and structures in the United States since very early in the country’s history. Using a competition to develop the interpretation of a historic site or monument, encompassing more than the design of the site and its structures, however, is a more recent phenomenon. The first interpretation based competition encouraged by the National Park Service occurred in 1980 and has been repeated only a few times since. As a whole, design competitions are viewed as the most accessible and democratic method for selecting an artist or designer for a public work; but, in the realm of interpretation, does a design competition result in the best possible portrayal of an event? The quote by Edward Linenthal at the beginning of this chapter is applicable to the importance of this question. The interpretation and design of a historic site significantly impacts a visitor’s perception of an event, a people, or the history of a location. It is responsible for creating what the visitor takes with them. A process this important must be carefully pursued and evaluated, especially when the content requires the designer to address the nation.

This thesis will evaluate the use of design competitions in the design and interpretation of historic sites that could be considered recent sites of conscience. This type of site is often especially difficult to interpret, given its sometimes controversial status. A just and conscientious interpretation of the site’s history that additionally takes into careful consideration the memory and emotions of those directly affected by the history being

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<sup>1</sup> Edward Linenthal, *Changing Images of the Warrior Hero in America: A History of Popular Symbolism*, (New York: Edwin Mellen Press, 1982), viii.



presented must be implemented. Although a number of sites that have utilized competitions exist around the world, the scope of this thesis will be limited to those sites in the United States. Some scholarly work on this topic has considered the political ramifications of design competitions while many others have discussed interpretation itself and the exhibition of sites that memorialize recent events in our national memory. However, few works have attempted to evaluate the success and longevity of the interpretation and design that stems from a competition. This thesis will seek to evaluate a few examples and provide a broader context of what this may mean for the impact and usefulness of design competitions.

The sites chosen to be evaluated represent different stages of the process, ranging from a site that opened in 1980 to a site currently undergoing the construction of its chosen design. The successes and re-evaluations of those sites that have been open for an extended period of time will be discussed; while the review of the newer site will focus on the planning and implementation of the competition and chosen design. Given available data and resources, it would also be interesting to discover if large scale national tragedy, like the events of September 11, 2001, and the rapid transmission of information through new technologies have altered or changed the process of determining interpretation through design competition. It seems that the memorialization of sites occurs at a much more accelerated pace than occurred at sites in the past.

Chapter One will review the available scholarly research on memorialization, public memory, design competitions, and interpretation in National Park Service sites. The specific topic of design competitions in the interpretation of historic sites has been covered before, but in a limited scope—focusing on the lack of information or solely on the design of

the structures and landscape. The nearest work found thus far to broach the subject determined by this thesis was edited by Catherine Malmberg—“The Politics of Design: Competitions for Public Projects.” Other sources to be consulted are works focusing on creating and planning memorials, reviews of the competition process, and works detailing the interpretation of memorial sites. One work that will be particularly useful is “Design Competitions: For Whose Benefit Now?” by Roger L. Schluntz. Although focusing primarily on building competitions, Schluntz wonders if optimal design is created in a competition atmosphere and how the relationship between architect or competition entrant and the client is affected by the competition.

Certainly a design competition can lead to the creation of ideas beyond the scope of just one firm or person. Additionally, in response to a call for interpretation of a historic site marred by national or regional trauma, design competition can reveal the lessons learned from the event and stimulate the healing process. A design competition is an important process in interpreting and planning monuments and structures for sites of traumatic significance. They allow opportunities for a variety of viewpoints to be expressed and considered in a juried atmosphere. The competition can also provide a clearer perspective of the facts to be interpreted or demonstrate the range of emotion and views being experienced by the nation.

Additional works such as “Symbols of Collective Memory: The Social Process of Memorializing” (specifically about Kent State University), “Collective Memory in a Global Age: Learning How and What to Remember,” and The Future of Memory (each by Gregory, Misztal, and Crownshaw respectively) will help to outline the public process of grieving or recovering from the event to be memorialized and the changing notion of memory in the

late twentieth and twenty-first centuries. Works by Edward Linenthal on memorials and their changing perceptions in America will also be used as a reference, especially American Sacred Space and Changing Images of the Warrior Hero in America.

Chapter Two examines design competitions themselves; outlining the typical process that a competition follows and discussing the average timeline, strategies, and procedures. The roles of those typically involved in a design competition are detailed, including the unique responsibilities and roles of the many stakeholders in a historic site. This section addresses how design competitions for a wide, public audience with limited budgets differ from those organized and funded by private institutions or donors with a defined audience. It will also be determined whether competitions for a government owned national historic site, memorial, or park have additional restrictions unique from competitions for a privately owned structure. Due to the historic sites selected and limitations of this thesis, a special focus covers the process and procedures of design competitions organized by the National Park Service.

In considering design competitions for historic sites, a point of analysis specifically considers the stakeholders. The impact of a large number of diverse stakeholders on the level of design and innovation is discussed. Answered in this chapter is the question that asks how to define the primary stakeholder when all citizens are the audience, or to question whether all citizens are the intended audience in historic sites such as these. Furthermore, in the contention and controversy that results in some of these locations, should all citizens –regardless of belief, age, or race, etc. somehow be engaged, informed, and provoked by the site’s design, interpretation, and explanation or should these sites

focus first on commemorating victims and providing space for families to grieve.<sup>2</sup> Accommodating a variety of diverse cultures and beliefs can be restrictive, but also can allow room for innovation and creativity. It is also examined whether open competitions generate more public support for a project, as they tend to do in standard building competitions, in these sites that may already have a generous amount of public investment or does the controversial nature of the site cause more contention over idea generation in the design process?<sup>3</sup>

Chapter Three begins a case study evaluation of three commemorative historic sites that utilized design competitions. Each of the sites selected have an important interpretive impact: they are a few of our sites of conscience, contention, or national tragedy. There are many stakeholders and opinions. Entrants in these design competitions had to address the entire nation and honor those injured, killed, or affected by the momentous occasion that occurred on the site. The sites selected range from one of the first to use a design competition, the Women's Rights Memorial in Seneca Falls, NY, to a project currently implementing phase two of its design, the Flight 93 National Memorial in Shanksville, Pennsylvania. The other site to be fully evaluated is the Little Bighorn Battlefield and Custer National Cemetery in Crow Agency, Montana.

Each of these sites has a unique situation and story that had to be addressed, but each also has similarities. The impact on the nation and the public reaction to the activity each impact the manner in which the competition was held and also affect the resulting

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<sup>2</sup> For example: considering the Flight 93 Memorial and the inclusion or exclusion of the terrorists in the passenger count, or the Little Bighorn Battlefield National Memorial and the changing attitudes over the past century on the Native American and American portrayal in the battle.

<sup>3</sup> Catherine Malmberg, *Politics of Design: competitions for public projects*, (Princeton: Policy Research Institute, 2006), 8.

interpretation of the site. The factor of time (in the case of Women's Rights National Historical Park and Little Bighorn Battlefield National Monument) will also be a means of comparison to determine how passage of time changes the public's sentiment about the site. It is hypothesized that the passage of time results in a much more comprehensive interpretation and analysis of the historic site (identifying why the event happened, what the impact was, and what was learned from the event), while interpretation resulting soon after the event is much more emotionally driven and focuses on remembering, coming to terms with the event, and emotional or societal recovery. This evaluation will, ideally, reveal the usefulness and success of using a design competition for an interpreted public site. The success of these competitions, or the lack thereof, will be a good indicator of the design process or how the process should be changed.

Design competitions for the design and interpretation of historic sites influence the visitor and their impression of the site and its history. The resulting product of these design influences the visitor to shape their understanding of the past, current orientation in the present, and their method for addressing the future. The controversial nature of some of these sites can provide additional difficulties in the process of establishing the site. Despite these difficulties and without any further investigative research, it would appear that using a design competition for a commemorative site is a productive and successful method for establishing site design and interpretation, especially when public comment and participation is utilized.

## **CHAPTER ONE –LITERATURE REVIEW**

The creation of a monument requires many steps and processes. There must be something to memorialize, a people who want to remember it, the finances to support it, and the artistic sensibilities to create and design the memorial. In the past fifteen years, cataclysmic events with impact on a wide range and number of people have been followed by a memorialization process that begins almost immediately. These “reaction memorials” begin as impromptu collections of flowers, photographs and mementos, but quickly escalate as a process to establish a more permanent record. The groups of people that desire a professional or permanent memorial for these events have regularly chosen to pursue the memorial's design through a design competition. Design competitions are chosen for many possible reasons. Perhaps the large amount of interest in a memorial or the vast number of stakeholder opinions stipulating its design, content, and placement are reasons to invite a broad range of design responses and leave a jury of representatives to decide. Or it could be the general opinion that design competitions are the most democratic route to pursue for these sites that are often thought to be destined to be sites of national interest or ownership. Regardless of the reasons, a design competition determines the physical form of how a cataclysmic event will be memorialized, in hopes of influencing how current and future visitors will interpret and understand what occurred.

This literature review surveys the existing scholarly dialogue on memorialization, public memory, interpretation, and the use of design competitions.

## MONUMENTS, MEMORIALIZATION, and PUBLIC MEMORY

The sites under case study review in this thesis used design competitions to aid or create the memorialization of a cataclysmic event, using the broad definition of cataclysm: a momentous event that brings about great changes or upheaval. This definition encompasses sites marking a violent and destructive event, like Flight 93 National Memorial, and sites that mark a political or social upheaval, like Women’s Rights National Historical Park. This thesis will follow the definitions for *memorial* and *monument* that were established by Paul Williams. *Memorial* is to be regarded as an “umbrella term for anything that serves in remembrance of a person or event.”<sup>4</sup> This includes non-material forms of remembrance—a holiday, a performance, or a demonstration. A *monument* is a specific form of memorial; it is “a sculpture, structure, or physical marker designed to memorialize.”<sup>5</sup> Williams also notes that politically, a “memorial often signifies mourning and loss, whereas monument signifies greatness or valor,” and it is possible to “see measures of both in any single structure.”<sup>6</sup> Although the second definition has merit, the former will be the definition utilized in this thesis.

Memory and the act of remembrance are crucial components of commemorative historic sites. As the main medium through which “meanings and identities are constituted,” memory allows for the development of a collective consciousness.<sup>7</sup> This collective consciousness, or social remembering, encourages the emergence of commemorative historic sites; sites that act as “places of collection—of the material and

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<sup>4</sup> Paul Williams, *Memorial Museums: The Global Rush to Commemorate Atrocities*. Gordonsville, VA: Berg, 2007. 8.

<sup>5</sup> Williams, 8.

<sup>6</sup> *Ibid.*, 8.

<sup>7</sup> Barbara A. Misztal, “Collective Memory in a Global Age: learning how and what to remember.” *Current Sociology*, 58:1, 2010, pp. 28, 29.

visual culture of tragedy and of the public—places for recollecting memories and reconstructing historicities.”<sup>8</sup> These memorial museums have a very specific objective: “to illuminate, commemorate, and educate about a particular, bounded, and vivid historic event.”<sup>9</sup> Due to the nature of these locations and the events they commemorate, these historic sites are often both museums and cemeteries. Edward Linenthal cites the U.S.S. Arizona as a prime example of this. Many visitors do not visit Pearl Harbor to be educated; they come to pay respects to fallen soldiers and family members, they come to remember the terrible attack that happened there and the years following the attack.<sup>10</sup> To fit this dual purpose, a balance must be established between “the commemorative voice and the detached historical voice.”<sup>11</sup> Balance can be found by bringing life into the memorial’s design. To fulfill this balance, James E. Young states that a memorial for a cataclysmic event must have established in the design:

“the capacity for both remembrance and reconstruction, space for both memories of past destruction and for present life and its regeneration. [It] must be an integrative design, a complex that meshes memory with life, embeds memory in life, and which balances our need for memory with the present needs of the living. Our commemorations must not be allowed to disable life or take its place; rather, they must inspire life, regenerate it, and provide for it. We must animate and reinvigorate [the] site, not paralyze it, with memory.”

The creation of a memorial for a historic site is a social process and requires the collaboration of many different stakeholders. These stakeholders are brought together by the cataclysmic event, whether or not they share the same opinions on it. As the act of

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<sup>8</sup> Joy Sather-Wagstaff, 2011. “The Material Culture of Violence and Commemoration in Public Display.” *Heritage that Hurts: Tourists in the Memoriscapes of September 11*. Walnut Creek, California: Left Coast Press, Inc., pp. 151.

<sup>9</sup> Williams, 25.

<sup>10</sup> Edward Tabor Linenthal, “Committing History in Public.” *The Journal of American History*. December 1994). pp 989.

<sup>11</sup> Linenthal, “Committing History in Public,” 989.



creating the memorial is a form of symbolic expression and community building, stakeholders may never reach a full consensus on the site's design and interpretation. Thus, the resulting site will not likely feature a collective social memory, but rather a compromised "collected memory."<sup>12</sup> The final product will serve to represent several facets of a community's collective history and simply its existence will serve "to crystallize consensus and solidarity."<sup>13</sup>

The modern reaction to destruction—natural or manmade—is to create a bookmark of sorts to preserve the moment of the event and to create a reference point for what happened almost immediately after an event happens. Barbara Misztal, in her study on modern collective memory, recalls the debates that occurred in the weeks following the terrorist attacks of September 11 in an attempt to determine an "appropriate monument for the victims."<sup>14</sup> These impulsive monuments or "reaction memorials" mark the collective memory of the group of people affected. Sert, Giedion, and Leger described monuments in their 1945 work "Nine Points on Monumentality" as

"human landmarks, which men have created as symbols for their ideals, for their aims, and for their actions. They are intended to outlive the period which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future."<sup>15</sup>

Their definition certainly describes the rationale of these stakeholders, who want to ensure that the event is remembered and could serve as a reminder to future visitors.

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<sup>12</sup> David Glassberg, "Public History and the Study of Memory." *The Public Historian*. Volume 18, Number 2. (Spring, 1996). pp. 14.

<sup>13</sup> Stanford W. Gregory and Jerry M. Lewis, "Symbols of Collective Memory: the social process of memorializing May 4, 1970 at Kent State University." *Symbolic Interaction*. Volume 11, number 2. Fall 1988. pp. 213.

<sup>14</sup> Misztal, 25.

<sup>15</sup> Josep Luis Sert, F. Leger, and S. Giedion, "Nine Points on Monumentality." *Associacao Portuguesa de Historiadores Da Arte*. (December 2003; originally published 1945) [accessed December 12, 2011]. Available from: <http://www.apha.pt/boletim/boletim1/anexos.htm>

However, Sert, Giedion, and Leger also state that the creation of lasting monuments can only be possible “in periods in which a unifying consciousness and unifying culture exists.”<sup>16</sup> They further state that the monuments created during fleeting periods of unification do not survive. In this essay, the authors do not give examples or references to what monuments were created and lost under this type of circumstance. It is also not noted the intention of their words, or whether the monuments were literally physically demolished or figuratively, therefore meaning that the monuments had no impact or influence. Citing Lewis Mumford, James E. Young writes in The Future of Memory, that this collective memory is becoming a far less likely source for creating monuments. Mumford states,

“in an age that denies universal values, there can also be no universal symbols, the kind that monuments once represented. The monument is a declaration of love and admiration attached to the higher purposes men hold in common...An age that has deflated its values and lost sight of its purposes will not procure convincing monuments.”<sup>17</sup>

A recent example of the phenomenon described by Sert, Giedion, and Leger can be found in the push for a memorial to honor the Space Shuttle Columbia disaster. The disaster, in 2003, encouraged many to self-organize in honor and remembrance of the astronauts who lost their lives. A design competition was held and, by December 2004, an architecture firm and design were selected.<sup>18</sup> However, the months began to pass, fundraising stalled, several natural disasters occurred, and seven years later the project has largely been forgotten. Julie Beckman, one of the memorial’s designers, feels that the design

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<sup>16</sup> Sert.

<sup>17</sup> Richard Crownshaw, Jane Kilby, and Antony Rowland, *The future of memory*. New York: Berghahn Books, 2010. page 79.

<sup>18</sup> Emily Taravella, “Shuttle memorial firm begins design state.” *The Daily Sentinel*. December 19, 2004. accessible from: [www.newsbank.com](http://www.newsbank.com).

created by her firm and the memorial itself are still applicable to and necessary for members of the community, but she also recognizes that the relevancy and urgency are beginning to fade.<sup>19</sup> American society today can quickly rally and become passionate about a cause, only to absorb or “dissolve” those memories and passion as quickly the next cause appears.<sup>20</sup> This is the nature of forgetting and the loss that memorials are in many ways intended to counteract.

Causes or agents for collective memories occur fairly frequently. Natural disasters, human rights issues, political events, and various types of terrorism each powerfully impact American citizens and become the focus of dedication and discussions for a time. In 2011 alone there occurred several of these events, but as the year passed each event was eclipsed by the next and the relevancy began to fade. For example, the year began with the assassination attempt on Representative Gabrielle Giffords (Arizona) and the death of six of her constituents.<sup>21</sup> The public rallied to support Representative Giffords and those wounded and to remember those who were killed. Yet, after recovering from the shock of event, the American public’s interest began to wane. In May, Joplin Missouri was affected by a deadly tornado, which killed at least 140 people and destroyed a large portion of the city.<sup>22</sup> The American public collected numerous donations—monetary and material—to show support. But by September the American public found the Occupy Movement of Wall

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<sup>19</sup> Julie Beckman, Interview. December 01, 2011.

<sup>20</sup> Misztal, 25.

<sup>21</sup> Marc Lacey and David M. Herszenhorn. “In attack’s wake, political repercussions.” *The New York Times*. January 8, 2011. Accessible from: [www.nytimes.com](http://www.nytimes.com).

<sup>22</sup> “Storm toll in Joplin hits 116.” *Northwest Arkansas Times*. May 24, 2011. accessible from: [www.nwaonline.com](http://www.nwaonline.com).

Street as the cause of concern and similar groups mobilized in cities across the nation.<sup>23</sup> These were fleeting moments of unification. These events do not necessarily require an associated design competition or formal site on a national scale, but may be memorialized through some means in their respective communities, demarking the location and what occurred.

Society today is, with the help of technology, constantly connected. Myszal writes that this fixed connection can cause an overflow of information and make “forgetting...all the more necessary.” This, in turn, causes the “decline in the role of national memories as stable sources of identity” and helps to provide a reason as to why some memorials fade.<sup>24</sup> The number of events that occur each year, like those described above, would overwhelm collective memory if they were held on to along with every other ensuing event. However, even the elements that society chooses to forget comprise elements of the shared history and experience at a memorial. David Glassberg quotes Benedict Anderson as stating that

“a shared history—elements of a past remembered in common as well as elements forgotten in common—is the crucial element in the construction of an ‘imagined community’ through which disparate individuals and groups envision themselves as members of a collective with a common present and future.”<sup>25</sup>

Although cataclysmic events today often receive some form of memorialization almost instantaneously or “while the ground is still burning,” more permanent monuments traditionally take time to implement.<sup>26</sup> Compared to past monuments, those that are created today are implemented overall much more rapidly; but the element of time still

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<sup>23</sup> T.J. Winick, “Occupy Wall Street protesters: we are Americans.” *ABCNews*. October 2, 2011. accessible from: [www.abcnews.go.com](http://www.abcnews.go.com).

<sup>24</sup> Myszal, 26.

<sup>25</sup> Glassberg, 12.

<sup>26</sup> Mark Schaming, Lecture. “From the Sacred to the Historical: Ten Years after 9/11.” October 12, 2011. University of Pennsylvania.

allows for some degree of forgetting. This social process is necessary for the creation of memorials, though, and it is this active process that allows “sense making through time,” reconstructing “past experiences in such a way as to make them meaningful for the present.”<sup>27</sup> Here Misztal seems to indicate that memorials are best constructed after a sufficient amount of time and reflection have passed. Similar to Misztal, Aileen Saarinen commented that public conceptions of events “must reach a maturity before memorialization can even be considered.” This maturity can be reached solely through the passage of time, which “nurtures reflection and provides maturity for memory invoking a perspective that situates experience within an appropriate context.”<sup>28</sup>

The passage of time, however, can implement strains of nostalgia into collective memory. Although this has occurred throughout time, as a people we have fondly looked back on the ‘good old days,’ which were always the years of our ancestors. Particularly the 1990s saw a huge retrospective nostalgic influence on historic sites. Sites that were added to the National Park system showcased and sparked discussions about those groups that were previously “on the margins” (Manzanar National Historic Site (NHS), Brown vs. Board of Education NHS, Tuskegee Airmen NHS, and Cane River Creole National Historical Park, among others, were added in the 1990s).<sup>29</sup> None of these sites were driven by nostalgia for the events they illustrate, but perhaps for some of the ideals and values they demonstrate. These sites helped to broaden the educational expanse of the National Park Service, but nostalgia can be a dangerous influence. The danger of nostalgia is that it “has a tendency to distort the past by idealizing it, the sentimentality of communal memory can reduce its role

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<sup>27</sup> Misztal, 28.

<sup>28</sup> Gregory, 217.

<sup>29</sup> Michael Kammen, “Public History and National Identity in the United States.” *Amerikastudien/American Studies*. Volume 44, Number 4. (1999). pp. 461.

as a source of truth.”<sup>30</sup> This is not to say that any of these sites are created as a result of nostalgia, but often the facts and stories interpreted turn to nostalgia over time.

## HISTORIC SITES AS A TOURIST DESTINATION

Cataclysmic public events transform places and provide an attraction to visitors.<sup>31</sup> Like pilgrims, their motives will be hopes for recovery, closure, or simply a desire to be where action (and likely, controversy) is occurring. These sites, many beginning as sacred ground, become tourist destinations. Although Joy Sather-Wagstaff, an associate professor of anthropology at North Dakota State University, states that the involvement of commemorative sites in tourism, economics, and development is “profane,” she also states that it is important to consider the future role of these enterprises, especially tourists and tourism.<sup>32</sup> Acknowledging their role is necessary because of “the controversies over what...will be included in the memorial...and the unfortunate fact that tragedies of scale will continue to occur, many of which will result in the creation of commemorative sites.”<sup>33</sup> The histories and artifacts that public and private institutions choose to preserve to facilitate a collective memory of the past help to reinforce a sense of “shared historical consciousness” for tourists.<sup>34</sup> Robert M. Utley, historian for the National Park Service, states that commemoration is the most powerful motive for preserving or establishing a historic site.

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<sup>30</sup> Misztal, 31.

<sup>31</sup> Edward Tabor Linenthal, 1991. *Sacred ground: Americans and their battlefields*. Urbana: University of Illinois Press, 3.

<sup>32</sup> Sather-Wagstaff, 151.

<sup>33</sup> *Ibid.*, 151.

<sup>34</sup> Diane F. Britton, “Public History and Public Memory.” *The Public Historian*. Volume 19, Number 3. (Summer, 1997). pp. 19.

He writes that “people approach these places not only as vestiges of the past, as vehicles for enlightenment, but also as shrines, as temples for veneration.”<sup>35</sup>

Although the living memories of cataclysmic events diminish with time, Sather-Wagstaff indicates that forgetting does not affect the impact of memorials. Using visitation to Holocaust museums as an example, she writes: “the emotional impact on others—decades into the future—is unlikely to wane.”<sup>36</sup> Although Holocaust museums continue to have a powerful impact over sixty years after the end of the war and liberation of the camps, the problems with comparing cataclysmic historic sites to Holocaust museums are the very different natures of the events and the fact that one is a museum while the other is an *in situ* site. A Holocaust museum is more similar to a military war museum in that they serve as a receptacle for artifacts and memories for the events which they commemorate and are largely seen as similar in content and interpretation.<sup>37</sup> Each of the case studies selected for this thesis will be located at the site of the event which they memorialize.

These museums are similar to some cataclysmic historic sites in that the information presented and the event itself are more often learned by visitors than they were experienced. Sather-Wagstaff describes visitation to commemorative landscapes as “a necessary act of witnessing, which will then enable remembrance, reverence, and reflection on the event and its many victims.”<sup>38</sup> The creation of these museums are a “deliberate act of remembrance, a declaration *that memory must be created for the next generation*, and not

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<sup>35</sup> Linenthal, *Sacred ground*, x.

<sup>36</sup> Sather-Wagstaff, 164.

<sup>37</sup> Barry Mackintosh, “The National Park Service Moves into Historical Interpretation.” *The Public Historian*. Volume 9, Number 2. (Spring 1987). pp. 52.

<sup>38</sup> Sather-Wagstaff, 153.

only preserved.”<sup>39</sup> Visitors come to these sites to experience “the place where a great event in our history occurred.” But, for the average visitor, these sites may be beyond their knowledge or experience. To compensate for this potential lack of connection to the site, former Superintendent John R. White of Sequoia National Park stated that, in planning and interpreting, “it is necessary to compress the event into a comprehensive whole and if possible to color and dramatize it to create interest and make lasting impressions.”<sup>40</sup>

The education and consumption of these sites plays a large role in their formation and purpose. These sites often have mission statements that include promoting awareness of the event and the lessons learned to future generations. The mission of the Oklahoma City National Memorial specifically mentions educating visitors on the “impact of violence,” but first identifies itself as a place for remembrance.<sup>41</sup> By educating visitors who may not know of the event, the memorial broadens the number of visitors who come to remember, even if they remember through “prosthetic” or simulated memories.<sup>42</sup>

## THE NATIONAL PARK SERVICE and INTERPRETATION

The National Park Service (NPS) began to change its interpretive program in the 1960s when it began to assume a role as “public mediator of American history.”<sup>43</sup> This change was initially encouraged by Horace M. Albright, director of the National Park Service from 1929 to 1933, who lobbied to make historical areas a major component of the park

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<sup>39</sup> Crownshaw, 84.

<sup>40</sup> Mackintosh, 52.

<sup>41</sup> Sather-Wagstaff, 153.

<sup>42</sup> *Ibid.*, 164.

<sup>43</sup> Linenthal. “Committing History in Public.” 986-987.



system, as opposed to solely natural areas.<sup>44</sup> Verne Chatelain, a professor of history at the University of Maryland, also regarded the interpretive potential of historic sites as “paramount in selecting historical additions to the National Park system” and creating a more complete picture of American history.<sup>45</sup> This transition included the concept that “sites should be interpretively accessible to *all* Americans,” not simply those that studied or were connected to the site.<sup>46</sup> The new voice and interpretive position of the National Park Service allowed visitors to become a part of the site’s history, “helping them understand that their presence and reaction were a continuing part of the history of the site.”<sup>47</sup> Robert M. Utley recalls that in making these transitions, Park historians were wary of memorialization. They felt that memorialization was too likely to involve “homage that approached worship,” which created an unhistorical approach.<sup>48</sup> Instead the focus became “education over veneration” in the 1960s.<sup>49</sup>

Although the new interpretive program was successful, especially in expanding the content areas of National Park units, there were some controversies that resulted from the ‘mediator’ role. A notable example of this regards the discussions that were held during the NPS’s planning process for Manzanar National Historic Site.<sup>50</sup> Linenthal writes that the NPS is often the agency responsible for “transforming ‘shrines’ into historic sites, with all that

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<sup>44</sup> Mackintosh, 51.

<sup>45</sup> *Ibid.*, 53.

<sup>46</sup> Linenthal. “Committing History in Public,” 987.

<sup>47</sup> *Ibid.* 987.

<sup>48</sup> Linenthal, *Sacred ground*, x.

<sup>49</sup> *Ibid.*, x.

<sup>50</sup> Frank Hays writes that the majority of citizens agreed with the National Park Service’s “role as social conscience,” but as discussions dared to suggest that Manzanar NHS could be something different, the NPS was referred to as “a groveling sycophant.” Hays, Frank. “The National Park Service: Groveling Sycophant or Social Conscience: Telling the Story of Mountains, Valleys, and Barbed Wire at Manzanar National Historic Site,” *The Public Historian*, Fall 2003, pp. 74.

entails: interpretive changes in programs, literature, and museum displays; and a profound shift from the commemorative voice to the more detached didactic historical voice.”<sup>51</sup> This revision of purpose for historic sites is entirely apparent in cases like Women’s Rights National Historical Park and Little Bighorn Battlefield National Monument, but today the Park Service is also responsible for Flight 93 National Memorial, which, thus far, is entirely commemorative. There is an element of literature and museum display at Flight 93, but the raw emotion still associated with the site causes commemoration to be the main intent.

## THE USE OF DESIGN COMPETITIONS

Design competitions exist in a few different types. Of these, there are two main categories of competition: open and closed (often called invited). Specific details of each type and their subtypes will be outlined in a following chapter. In the United States, design competitions were frequently held events in the United States until the first decade of the twentieth century. The competitions, mostly architectural in nature, determined many major public and private structures. However, for nearly fifty years, “not a single competition was held for an American public building...until the city of Boston announced a competition for a new city hall in 1960.”<sup>52</sup> Competitions for commemorative historic sites were an even rarer occurrence until the 1980s when Women’s Rights National Historical Park held the first design competition for an interpreted site and began a series of other competitions.

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<sup>51</sup> Linenthal. “Committing History in Public,” 986-987.

<sup>52</sup> Malmberg, 33.

Edward Linenthal states that one of the primary functions of a monument is to “make it worthwhile to be a descendant,” but this also calls for the engagement of multiple groups of descendants.<sup>53</sup> These stakeholders, each with their own opinion as to how their memorial should be established and presented, often cause controversies in discussions regarding the design and placement. Each stakeholder wants their influence and memory to dominate and endure. These different stakeholders are often the reason a design competition is pursued. Passing off the decision to a jury comprised of stakeholder representatives and un-biased citizens bring an element of democracy to the decision.

In addition to satisfying stakeholders, the use of a design competition “carries widespread appeal from a civic point of view, and also gives public officials many different creative solutions to the proposed design problem for very little upfront cost.”<sup>54</sup> Anthony Shorris describes competitions as a clash of architects and planners vying for the same major public project, but also as “channels for billions of dollars in public money, [and] lenses through which we envision the future of our cities and towns.”<sup>55</sup> Despite the competitions’ effect on those who enter it, the use of a design competition for a historic site can garner public support or perpetuate the community of supporters that already exists.<sup>56</sup> Lynne Sagalyn summarizes the benefits of an open competition process best in stating:

“There is something very open, civic-minded, and public spirited about a design competition. It catches the fancy of lay citizens, draws the attention of the news and engages the interests of potential donors and philanthropists, stimulates young designers to devote their creative talents to developing innovative ideas, and so on.”<sup>57</sup>

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<sup>53</sup> Linenthal, *Sacred ground*, 4.

<sup>54</sup> Malmberg, 3.

<sup>55</sup> *Ibid.*, 1.

<sup>56</sup> *Ibid.*, 3.

<sup>57</sup> *Ibid.* 34.

Stanford Gregory and Jerry M. Lewis' social process theory of collective memory can be applied to the initial stages and implementation of a competition. The theory occurs in three stages: "socialization of the community to the building of the memorial, making a case for the building of the memorial by significant personalities and groups, and the part played by the powerful community institutions (bureaucracies associated with the art world)."<sup>58</sup> These stages facilitate the memorial's conception; and when combined with the activity generated after construction help to create the meaning of the memorial.<sup>59</sup>

John Stilgoe writes that the competition process works best when those who enter the competition and "their sponsors have a clear knowledge of the *needs* of the proposed structure of space and a sure understanding for the role of the designer."<sup>60</sup> The winning entry of a design competition must result in an "appropriate physical artifact that analogically links past community events with the present, establishing meaning for the collective memory, and thus enhancing community moral unity."<sup>61</sup> The monument itself, however, cannot provide the meaning for the thing it memorializes. The desire for a memorial in the first place hints at the significance of the event in the overall context of a community's history, however, "the event, itself incarnate as with all experiences remembered and forgotten, has no intrinsically imbedded meaning. The meaning must be established."<sup>62</sup>

The majority of modern design for commemorative historic sites focuses on education and emotion—the healing, recovery, or reconciliation that is often necessary after

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<sup>58</sup> Gregory, 216.

<sup>59</sup> *Ibid.*, 217.

<sup>60</sup> John R. Stilgoe, "Modern Design Competitions: three case studies." *JAE*. Volume 35, Number 4. Design Competitions (Summer, 1982). pp. 22.

<sup>61</sup> Gregory, 216.

<sup>62</sup> *Ibid.*, 218.

a cataclysmic event. However, James E. Young thinks differently about memorial architecture. He states that a feeling of instability in memorials will “help visitors resist an impulse towards closure in the memorial act and heighten one’s role in anchoring memory in oneself.”<sup>63</sup> Young uses provocation as a means of furthering the education and awareness of the event being memorialized. This strategy would certainly ward off the potential for society to forget, but begs the question about the purpose of memorial architecture. Should a memorial help provide closure or continue to provoke?

Despite public perception of design competitions, some scholars look negatively on their use for commemorative sites. Edward Wyatt, a business writer for the *New York Times*, wrote a highly critical article on the design competition for the World Trade Center memorial. His criticisms revolve around the use of an open competition for the memorial, which he felt invited a large number of inexperienced and non-professional designs to be submitted. This participation causes “many of the world’s most esteemed artists and architects [to avoid] such competitions altogether, given the cost of their time and the extremely long odds against winning. They typically prefer invited competitions, where the entrants are limited to those with professional expertise.”<sup>64</sup>

Before the well-publicized competitions that stemmed from the September 11<sup>th</sup> memorials, Jack Nasar criticized competitions, stating that “too often, design competitions and signature architecture result in costly eyesores that do not work.”<sup>65</sup> The resulting structures are unable to convey significant meaning to the people who visit them. Similarly,

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<sup>63</sup> Crownshaw, 84-85.

<sup>64</sup> Edward Wyatt, “There’s nothing so closed as an open competition.” *New York Times*. 2003. [Accessed October 22, 2011]. Available from: [www.nytimes.com](http://www.nytimes.com).

<sup>65</sup> Jack L. Nasar, *Design by competition: making design competition work*. Cambridge: Cambridge University Press, 1999, 1.

Sert, Leger, and Giedion, in their “Nine Points on Monumentality,” warn that “the so-called monuments of recent date have, with rare exceptions, become empty shells. They in no way represent the spirit or the collective feeling of modern times.”<sup>66</sup> However, it is important to note here that they were writing in 1945 and witnessing monuments created under a heavy Classical influence.

Since their writing, memorial design has changed radically. Described as “the intersection between ‘public art and political memory,’” memorials in the modern era have a tendency to reflect the cultural and political fabric of the moment.<sup>67</sup> Although some new memorials show the influence of Classical elements, most modern memorials utilize abstract and natural elements that provide a greater range of symbolic meaning and emotion than the more stoic Classical style. James E. Young, Chair of the Department of Judaic and Near Eastern Studies at the University of Massachusetts Amherst, states that the result of this intersection has recreated the monument

“from the heroic, self-aggrandizing figurative icons of the nineteenth century celebrating national ideals and triumphs to the antiheroic, often ironic and self-effacing conceptual installations marking the national ambivalence and uncertainty of late twentieth-century postmodernism.”<sup>68</sup>

Sather-Wagstaff credits Maya Lin’s Vietnam Veterans Memorial for this change.<sup>69</sup>

Maya Lin’s successful monument is exactly the type that Edward Wyatt blamed for excluding “esteemed architects.” Lin was an architecture student when she submitted her entry to the Vietnam Veterans Memorial’s open competition. She submitted a design that had been created for a class project. Wyatt states that Lin’s success in the competition and

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<sup>66</sup> Sert.

<sup>67</sup> Crownshaw, 78.

<sup>68</sup> *Ibid.*, 78.

<sup>69</sup> Sather-Wagstaff, 154.

the potential for future sites to similarly succeed has made open competitions the “gold standard in selecting a design for a public memorial.”<sup>70</sup> Lin’s Vietnam Veteran’s Memorial achieved Aileen Saarinen’s requirement of maturity of collective memory before memorialization on a “somewhat accelerated basis,” while still deeply controversial.<sup>71</sup> The reason for this could be due to the fact that the Vietnam War was an extended conflict. Rather than an event that occurred singularly, the Vietnam War constantly captured the public’s attention for many years.

Although the memorial’s design, as realized in its construction, is the record that lasts, the design is not usually the reason for commissioning a competition. Political agendas tend to drive competitions, whether due to the need “to create or cultivate a strong constituency” or to “garner the necessary resources to advance a desired project.”<sup>72</sup> Young holds governments and public agencies responsible for the competing meanings present at commemorative historic sites. He states that as governments and public agencies press for memorials, the artists selected to commission them “increasingly plant in [the memorial] the seeds of self-doubt and impermanence” and in turn create sites that are more likely to be sites of “cultural conflict than of shared national values and ideals.”<sup>73</sup>

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<sup>70</sup> Wyatt.

<sup>71</sup> Gregory, 217.

<sup>72</sup> Malmberg, 29.

<sup>73</sup> Crownshaw, 78.

## LITERATURE CONCLUSION

Commemorative historic sites are transformed symbolically, and often physically, by the events that transpired there. They are “physical links to events, places for remembrance” as well as places for discussion and education.<sup>74</sup> Visitors to these sites come to seek closure, healing, knowledge, or patriotic inspiration.<sup>75</sup> Those who survived or experienced the event view the memorial as “memorial insurance that lessons...would not be forgotten and that the [event] would be a prominent memory, guiding the actions of individuals and communities for generations to come.”<sup>76</sup> Serving the dual purpose of a memorial site and a tourist destination, commemorative historic sites are common spaces where the public can remember and experience together.<sup>77</sup> Due to the often grave matter that accompanies these sites, a design competition is the best format to select a designer without showing favoritism to a particular group of stakeholders or connections.<sup>78</sup>

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<sup>74</sup> Sather-Wagstaff, 150-151.

<sup>75</sup> Linenthal, *Sacred ground*, 3.

<sup>76</sup> Edward Tabor Linenthal, “The Contested Landscape of American Memorialization: Levinson’s *Written in Stone*.” *Law & Social Inquiry*. Volume 25, Number 1. (Winter, 2000). pp. 249.

<sup>77</sup> Crownshaw, 80.

<sup>78</sup> Malmberg, 29.



## CHAPTER TWO –DESIGN COMPETITIONS

Design competitions have been utilized for centuries for many types of projects. The first recorded design competition dates to 448 B.C., when a design was sought for a war memorial on the Acropolis in Athens.<sup>79</sup> This competition, and those that may have come before it, set a precedent for the creation of public symbols and memorials. Patrons decided how the Persian disaster would be publicly remembered in that first competition in 448 B.C. and, regardless of project type, design competitions in the twentieth and twenty-first centuries tend to follow a broadly similar model.<sup>80</sup>

Simply put, a design competition is a process that enables the selection of a designer (and often the design) for a stated goal—either to build something or to explore hypothetical ideas.<sup>81</sup> The entrants to the competition compete by responding to the same problem and following a set of rules and regulations, established by the competition’s sponsor. The submissions created as a solution to the problem are judged and evaluated by a panel of experts selected specifically for their knowledge of or investment in the problem.<sup>82</sup> This process can be applied to a variety of projects –architectural, artistic, industrial, graphic, or landscape.

A design competition is often used as a method to find a design of quality or to find multiple viable solutions to a particularly difficult design problem, as well as a method to find the right design team to accomplish the project. Through a jury, the sponsor is able to

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<sup>79</sup> Jack L. Nasar, *Design By Competition: Making Design Competition Work*, Cambridge, Cambridge University Press: 1999. 29.

<sup>80</sup> Sam Hall Kaplan. “Competitions: risk and rivalry.” *Los Angeles Times*. December 04, 1988. Accessed: February 04, 2012. Accessible from: [articles.latimes.com](http://articles.latimes.com)

<sup>81</sup> Eve M. Kahn. *Landscape Architecture*. August 1993. 49.

<sup>82</sup> Nasar, 22.

preview a broad range of solutions, either in public or privately, before committing to a designer. A sponsor that is seeking a very specific response to a design solution is not an ideal candidate for a competition. The type of project that is most appropriate for a design competition is one that is “best served by addressing the problem to a wide range of talent that will submit a broad array of design concepts for evaluation by recognized experts.”<sup>83</sup> Catherine Malmberg describes design competitions as “lenses through which we envision the future of our cities and towns.” They are

“among our best opportunities for wide-ranging debates on what kind of environments, and societies we want to build for ourselves. And the process by which they operate teach us other important lessons about the workings of our own public sector and civil society.”<sup>84</sup>

Design competitions are often used for public projects due to their democratic selection process and their ability to spark debate and discussion about a community’s needs, but it is their reputation for achieving successful design causes a competition to be pursued for many private commissions. Public or private, design competitions bring a greater public awareness and presence to a project through the competition’s associated publicity. Jack Nasar states that this public awareness is greatest and most influential when the competition is for a public structure. He says, “public bodies often sponsor competitions; the resulting buildings often occupy prominent public sites; and public money often pays for them. Because competition architecture often involves large public

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<sup>83</sup> Competitions Task Group of the AIA Committee on Design. *Handbook of Architectural Design Competitions*. Washington, DC: The American Institute of Architects, 1988. 1.

<sup>84</sup> Malmberg, 5.

buildings, it entails a significant public cost.”<sup>85</sup> This public cost includes financial and cultural expenses.

In a competition for a public historic site, the design selection should be sensitive to the history that occurred on the site and encourage public ‘enlightenment.’<sup>86</sup> These design competitions tend to require a program that addresses building or landscape architecture influenced features. Because of this, these competitions are typically formed based on architectural competition guidelines. Within this standardized model, there are a series of options that the competition organizer can choose from to tailor the competition to receive appropriate results.

A successful competition stems from it being well-run and organized. These competitions have

“a conscientious sponsor, a competent professional adviser, a thorough and carefully written program, complete graphics and other illustrative material, fair and precise competition rules, clearly stated submission requirements, a realistic schedule, a qualified jury, appropriate prizes, arrangements for publicizing the winning design.”<sup>87</sup>

Many of these requirements can be accomplished through preparing the documentation given to entrants, which would include the program, illustrative material, rules, requirements, and schedule. Taking the time to thoughtfully plan all of these components can only increase the number of benefits the sponsor can expect to receive following the competition’s close. Some of these benefits include:

“a means of attaining an outstanding design by stimulating a range of exploration within the profession on [their] behalf, sound and experienced judgment and advice from the jury evaluating the different submissions, the instructive discipline of

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<sup>85</sup> Nasar, 21.

<sup>86</sup> Ibid, 2.

<sup>87</sup> Competitions Task Group of the AIA Committee on Design, v.

having to prepare a comprehensive and realistic building program, and public attention for [themselves] and the project.”<sup>88</sup>

## COMPETITION FORMATS

As a process, the design competition has become fairly standardized, especially in the public realm. However, the manner in which a design is obtained is adaptable to the design problem and the sponsor’s needs. As projects have become more specialized, competitions have evolved into a few established formats.<sup>89</sup>

In determining which competition format to use, the first question to be addressed is: what is the desired end result of the competition? From this question, the basic division is between competitions for projects that are to be built or manufactured and competitions for exploring design ideas.<sup>90</sup> Project competitions are the most common. This competition results in the erection of a specific design on a site. The sponsor selects the best design solution from its competition entrants. In choosing the design, the sponsor also chooses the designer that will develop and complete the design. An idea competition is held to facilitate thinking through a design problem or issue. The American Institute of Architects states that idea competitions can be useful in stimulating “interest in untried possibilities in such areas as memorials, symbolic architecture, city planning and urban design.”<sup>91</sup> The AIA also states that designers are “likely to be wary of entering idea competitions that promote or advance

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<sup>88</sup> Competitions Task Group of the AIA Committee on Design, 6.

<sup>89</sup> *Ibid.*, 3.

<sup>90</sup> *Ibid.*, 2.

<sup>91</sup> *Ibid.*, 2.

a narrow interest, that fail to benefit either the public or the profession, or whose benefits are limited because the ideas cannot be applied or realized.”<sup>92</sup>

The second question to be answered is: who is the desired entrant? There are two basic formats –open and limited (or closed)—and subcategories of these types. The most common format for a design competition for a public work or space is an open competition. Although the differences in competition type are slight, there are a number of opinions on which works best and the proper uses for each type. Eve M. Kahn states this best by saying that “no one has yet proven which option creates the best work or the fewest ruffled feelings.”<sup>93</sup>

## OPEN COMPETITIONS

An open competition operates exactly how it is named—open to any qualified designer to enter. This includes students, artists, architects, designers, and landscape architects.<sup>94</sup> Some of these competitions, like the one for the Flight 93 National Memorial, have gone beyond this to be open to all people regardless of age, qualifications, or citizenship. This type of competition is ideal in situations where the project problem may require the widest possible exploration of potential solutions or in a project where “all [entrants] have an equal opportunity to be selected on the basis of design merit.”<sup>95</sup> The competition may be open to international entrants as well as the entire host nation. Some of these competitions may allow entrants from the non-design community, some may

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<sup>92</sup> Competitions Task Group of the AIA Committee on Design, 2.

<sup>93</sup> Kahn, 49.

<sup>94</sup> Nasar, 22; Kahn, 49.

<sup>95</sup> Competitions Task Group of the AIA Committee on Design, 2-3.

accept entries that are created by a non-designer but endorsed by an architect, while others may only accept entries from those in the professional design community.<sup>96</sup> Endorsement by a professional designer is encouraged of non-professional entries, to ensure the sponsor that “the design concept being offered in a project competition ...can be realized should it be selected.”<sup>97</sup> Often, the type of open competition that allows non-professional entries are idea or product based.<sup>98</sup>

The Vietnam Veterans Memorial is regarded as one of the most successful open design competitions. Limited to residents of the United States, the competition occurred less than ten years after the close of the Vietnam War. A design competition was considered the best way to approach memorializing the veterans and casualties of a war so saturated with controversy, especially in such a highly charged location as the National Mall in Washington, D.C. Reed Dillingham, in an article on design competitions, says that an open design competition seems “to respond to democratic and populist ideas appropriate for a national symbol.”<sup>99</sup> He further states that he believes an “open competition would bring in a wide variety of ideas, perhaps even a ‘big idea’ so magnificent that approvals and funding would fall into place.”<sup>100</sup> Eve M. Kahn surmises that open competitions especially suit

“landmarks like memorials and crucial issues like environmental sensitivity and affordable housing; [and] that [they] break through the old-boy network of invited competitions; and that [they] work especially well for complex programs, if run in two stages.”<sup>101</sup>

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<sup>96</sup> Competitions Task Group of the AIA Committee on Design, 2.

<sup>97</sup> *Ibid.*, 2.

<sup>98</sup> *Ibid.*, 2.

<sup>99</sup> Reed Dillingham. “Lessons from the Peace Garden.” *Landscape Architecture*. August 1993. 112.

<sup>100</sup> Dillingham, 112.

<sup>101</sup> Kahn, 49.

However, the number of entrants and ideas that an open competition can attract are also a point of contention for those against open competition. These opponents believe that open competitions often appeal “to sponsors wallowing in indecision, [leaving] juries no time for reflection, [attracting] too many wacky proposals and [scaring] away serious contenders who have no time or need to play absurd odds.”<sup>102</sup>

## CLOSED COMPETITIONS

An invited, or closed, competition occurs when the sponsor pre-selects the designers that will compete in the competition. The sponsor might identify potential designers through reputation or interest, and then based on their submissions or interviews choose one for the project.<sup>103</sup> The firms selected in an invited competition are often paid a fee to cover the cost of the design creation. This type of competition often results in entries that are developed to a “greater degree of detail” than entries to an open competition due to the greater visibility of the firm’s work and the closer degree of competition.<sup>104</sup> The closed competition is sometimes preceded by a “RFQ,” or “Request for Qualifications.” This request can enable a process with a longer initial list of designers, from which the invitees are selected.

Jack Nasar tends to recommend one-stage invited competitions to sponsors, especially if their design problem is a complicated one. Nasar prefers this method because the sponsors have a high level of control. The sponsors do “research and [hold] talks with

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<sup>102</sup> Kahn, 49.

<sup>103</sup> Nasar, 22.

<sup>104</sup> *Handbook of Architectural Design Competitions*. Washington, DC: The American Institute of Architects, 1988. 3.

various firms to select participants.”<sup>105</sup> He also recommends that, if a client chooses to invite national firms, a procedure be set up that pairs local and national firms to ensure the submitted designs meet local codes and construction practices.<sup>106</sup> Nasar considers the program to be especially important in invited competitions. The smaller number of entrants requires more detailed, comprehensive designs that are tailored to the design problem. A well prepared and specific program can “improve the fit of the designer to the building purpose.”<sup>107</sup>

#### LIMITED COMPETITION

Either an open or closed competition can be limited. In this type of competition, the entrants are restricted by specific factors. These factors can require that they might live in a certain region, hold a specific profession or association, or that they meet other requirements.

A sponsor might choose to limit their competition due to “budget restrictions, a desire to make use of local talent, an awareness of and sensitivity to local or regional styles and concerns or a small-scale project that requires a site inspection.”<sup>108</sup>

A design competition can also feature a charette component, in which all competitors are invited to visit the site (or a neutral location) to meet the sponsor and begin to develop their ideas. This component is particularly useful in design competitions for

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<sup>105</sup> Nasar, 22.

<sup>106</sup> *Ibid.*, 22.

<sup>107</sup> *Ibid.*, 22.

<sup>108</sup> *Handbook of Architectural Design Competitions*. Washington, DC: The American Institute of Architects, 1988. 3.



memorials because it allows the entrants to see the site and learn more intimately about the incident or persons being memorialized. A charette can also be used as a method of facilitating a quicker result. Eve M. Kahn gives a hypothetical example of a number of teams who worked in charette format for three days in a convention center and, at the end of three days; the winning design was announced at a press conference.<sup>109</sup>

## TWO-STAGE COMPETITION

A two-stage competition occurs in two parts and generally takes longer as a process than a one-stage competition. This type of competition is “an outgrowth of the 18<sup>th</sup>-century French educational system of *esquisse-rendu*, where finalists are asked to refine designs and resubmit.”<sup>110</sup> Typically, a two-stage competition begins as an open competition. From the entrants, the jury invites a number of designers to participate in a second round. In well-funded competitions, those entrants that are invited to participate in the second stage may receive compensation as a reward for their first stage design and also as payment for the time that will be spent on improving the design for the second submission.<sup>111</sup>

These competitions allow entrants a chance to further develop the ideas submitted in the initial design. Sometimes this re-submittal occurs after receiving comments or suggestions from the jury or the sponsor. Two-stage competitions are ideal for complex projects, because they can allow entrants to “undertake a broad exploration for general

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<sup>109</sup> Kahn, 49.

<sup>110</sup> *Ibid.* 49.

<sup>111</sup> Competitions Task Group of the AIA Committee on Design, 3.

design concepts in the first stage, while requiring detailed design elaboration in the second.”<sup>112</sup>

Michael John Pittas, a competition adviser, says of two-stage competitions, “after the first stage, you see where your goals have holes, you can amend your mission statement and try anew with people totally familiar with the problem.”<sup>113</sup> W. Kent Cooper, an architect who took over the Korean War Veterans Memorial project from the originally selected designer, endorsed two-stage competitions saying, “if we’d had two stages, we wouldn’t be in this mess.”<sup>114</sup> The initial one-step competition had resulted in a lawsuit after a city review board desired changes to be made to the initial design. A second stage could have facilitated their participation and better involved the review board in the decision process.

The American Institute of Architects lists a number of benefits of a two-stage competition. These advantages include:

“[reducing] the amount of work required in the original first-stage submission, thus attracting more entries,... selecting promising concepts in the first stage that can be further developed in the second, [providing] the opportunity for comments by the sponsor and jury before the start of the second stage so that suggestions can be transmitted to the competitors before they refine their designs [and permitting] a further level of judgment on the part of the jury, since in the first stage, only concepts are sought, while in the second, the detailed development of these concepts can be rigorously examined.”<sup>115</sup>

A two-stage competition can be used to facilitate an invited competition. If a sponsor is unsure of whom to invite to enter, they can first organize an open competition to evaluate and preview design possibilities and ideas. This route will cost the sponsor more and extend the overall duration of the competition, but might attract a larger variety of

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<sup>112</sup> Competitions Task Group of the AIA Committee on Design, 3.

<sup>113</sup> Kahn, 49.

<sup>114</sup> Ibid. 49.

<sup>115</sup> Competitions Task Group of the AIA Committee on Design, 3.

entries and ideas, and the additional stage will allow for feedback from the sponsor and the jury resulting in a more tailored and relevant final product.<sup>116</sup> In a different strain of two-stage competition, a 'Request for Qualifications' process can be utilized as they would at the start of a limited or closed competition.<sup>117</sup> In 'RFQ' format, the entrant submits a resume or portfolio. From these qualifications, the sponsor will choose which entrants to invite to compete in the design competition.

## OTHER COMPETITIONS

Product, prototype, developer, and student are a few additional types of highly specialized competition. These competitions are often sponsored by a corporation or business and result in new or furthered ideas for their products.

A product competition is often sponsored by a manufacturer or distributor who is interested in the promotion of a type or brand of building material or product. The competition might require that the entrants use the product to test the uses or creativity of the product. The American Institute of Architects states that designers are often reluctant to enter this type of competition because there are often few benefits to the entrants. The AIA encourages manufacturers to "give careful thought to serving the public concern (and through it their own interests) by sponsoring competitions for subjects of significant public concern rather than holding narrowly defined product competitions."<sup>118</sup>

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<sup>116</sup> Nasar, 152.

<sup>117</sup> Kahn, 49.

<sup>118</sup> Competitions Task Group of the AIA Committee on Design, 3.

Prototype competitions are similar to a product competition in that they are both sponsored by a corporation or manufacturer. Prototype competitions are held to test the “prefabrication of various kinds of structures.”<sup>119</sup> The AIA warns that sponsors of a prototype competition should be willing to appropriately award the winning designers and offer protective copyrights to features that may be patented.<sup>120</sup> Developer/Architect Competitions are a competition for a particular parcel of land. In this type of competition, design is one of factors “deserving consideration by a public agency in choosing a development scheme, often at a guaranteed price, for a particular parcel of land.”<sup>121</sup> Fairly managing and judging a competition of this type is a key factor, as well as maintaining that all other components of the design selection are kept independent.

Any of these competition types may additionally be a student competition. This type limits entrants to those that are currently enrolled in a school. These competitions often result in a scholarship or internship being awarded to the winning entrant.

## PROBLEMS WITH COMPETITIONS

Design competitions are often considered controversial. From selection of the jury members to the selection of the winning design, it can be very easy to find fault or contention in the process. Often these controversies stem from a lack of transparency in the competition process. In cases of memorial sites, a winning design is chosen for the public, who are expected to trust that the best design was chosen on their behalf. Jack Nasar states that design competitions often result in a design that

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<sup>119</sup> Competitions Task Group of the AIA Committee on Design, 3.

<sup>120</sup> *Ibid.*, 3.

<sup>121</sup> *Ibid.*, 3.

“leaves the typical observer baffled and disappointed...The reaction highlights a split between two kinds of meanings: the high-brow artistic statement intended for the appreciation of other artists and the everyday meanings seen by the public and occupants...”<sup>122</sup>

However, design competitions, if run well, *can* lead to a popular success. However, if a competition lacks sufficient dialogue between the stakeholders—client, users, public, and architect—it may lead to flawed design.<sup>123</sup>

Nasar also states that any evidence pointing to whether competitions are a good or bad venue for design is largely anecdotal and incapable of supporting a true representation of the success or failure of competitions overall. He says, “those who support or oppose competitions can selectively marshal anecdotes to bolster their point of view.”<sup>124</sup> Nasar calls for the creation of a system that could be used to evaluate the merits of competitions, but gives no advice or thoughts on a possible solution. Seemingly, in an effort to present multiple viewpoints on competitions, Nasar has collected an assortment of quotes from competition participants, advisors, and sponsors. These quotes are largely negative:

There’s no assurance that the best design is going to be chosen. – Cesar Pelli, architect<sup>125</sup>

You can get a very mixed, mediocre result...I’m not sure that competitions are the best way to select an architect. – Michael Graves, architect<sup>126</sup>

In a competition, architects are pressed to do their best work...It is very different working to win than when an architect already has a commission...The client is like the dealer: He cannot lose. He gets a design, models, drawings, and publicity. – Peter Eisenman, architect and designer of the Holocaust Memorial in Berlin<sup>127</sup>

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<sup>122</sup> Nasar, 1-2.

<sup>123</sup> *Ibid.*, 44.

<sup>124</sup> *Ibid.*, 44.

<sup>125</sup> *Ibid.*, 2.

<sup>126</sup> *Ibid.*, 2.

<sup>127</sup> *Ibid.*, 20.

So, in all these (competitions)..., the building has been a disappointment to the owners and the public – and the jury escaped unscathed. – Arthur Erickson, architect<sup>128</sup>

“Paul Spreiregen lists several competition benefits, which can be condensed into three: *discovering unrecognized talent, producing new solutions, and bringing attention to or publicizing architecture.* Two of these – discovering new talent and publicizing architecture – have more to do with the architectural profession than with clients or occupants.”<sup>129</sup>

The alternative to a design competition is to procure a design through the direct selection of an architect or architecture firm. The design can be attained through collaboration with the designer from the inception of the project or through refinement of a relatively complete design or sketch. The process begins with programming, determining the function and main design schematics of the desired structure. As programming is established, the next phase focuses on the further development of the design and creation of definite plans and diagrammatic plans. This planning process leads to schematic drawings from which the design can be constructed.

## PROGRAM DEVELOPMENT

The program, the brief detailing the competition, is the most important part of establishing a competition. The program contains information on the site—its history, the client’s needs and plans—and design requirements. In the AIA’s handbook on design competitions, they agree that “the success of an architectural competition depends largely on the care with which its program is formulated and written.”<sup>130</sup> A complete and clear program can better facilitate a thorough design and should guide the judging process.

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<sup>128</sup> Nasar, 20.

<sup>129</sup> *Ibid.*, 24.

<sup>130</sup> *Ibid.*, 147.

The program should address the building purposes of the site. For a memorial project, the program should explain these plans in terms of the project's history –why and how this memorial is to be created-, the history and influence of the sponsor, the environmental aspects of the site, and the surrounding social context.<sup>131</sup> The program should also address any programmatic considerations that the sponsor has in mind – if a site is to have a museum or visitors' center, the sponsor should outline in the program what types of activity might occur there. These considerations might also include design or architectural character requirements, possibly defining the structure's "harmony with neighboring structures, the surrounding topography and vegetation or the general character or a region."<sup>132</sup>

The program should be received by those participants entering the competition and the jurors evaluating the entries well in advance. By having adequate time to review the program, both groups will be able to use its information in a beneficial way. Regarding the program, Jack Nasar states, "by laying out the expectations and sticking to those expectations, the client may reduce [the] potential problem" of receiving or selecting an entry that does not satisfy the design problem.<sup>133</sup>

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<sup>131</sup> Competitions Task Group of the AIA Committee on Design, 25.

<sup>132</sup> Ibid., 25.

<sup>133</sup> Nasar, 151.

## JURY PROCESS

After the creation of the program, the jury selection is the most important part of the design competition. Steven Izenour claims that selecting members of the jury in effect chooses the architect due to the jurors' own personal and design preferences.<sup>134</sup> In addition, the British Secretary of the Royal Fine Arts asserts,

“The crucial decision is to appoint the jury. If you want a Classical building set up a jury that is likely to award it to a Classicist and those people will apply. Of course, the opposite is much easier, because most architects are modernists.”<sup>135</sup>

Jury members should be selected based on their knowledge about the site and intended program and should be representative of the site's intention.<sup>136</sup> This is an especially important factor in memorial sites as different stakeholders should be represented in the jury. Stakeholders can range from family members of victims and local residents from near the site location, to local politicians or future users of the site. As well as representing these stakeholders, the jury should also have representatives from those fields that relate to the design of the site, fields such as architecture, landscape architecture, interior design, or mechanical or engineering specialists.

The AIA encourages juries to be left undisturbed during their deliberations. The Handbook on Architectural Design Competitions states, “No one other than the jury, the professional adviser, and the adviser's official assistants should be admitted to the room.”<sup>137</sup> However, in certain government sponsored competitions, this suggestion may often be inappropriate due to ‘sunshine laws’ enacted in some states. Stemming from the Freedom

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<sup>134</sup> Nasar, 152.

<sup>135</sup> Ibid. 153.

<sup>136</sup> Competitions Task Group of the AIA Committee on Design, 14.

<sup>137</sup> Ibid., 16.



of Information Act (1966), these laws require open access to government meetings and records.<sup>138</sup> ‘Sunshine laws’ can sometimes be interpreted “as requiring that adequate space be set aside so that interested members of the public may observe the jury’s proceedings.”<sup>139</sup> Although the public is allowed to view the deliberations, restrictions can be put in place that allow the jury to deliberate in an undisturbed setting. Some states also may allow the publication of taped or written records of the jury deliberations and, if they occur, the design presentations as satisfying ‘sunshine law’ requirements.

## MUSEUM DESIGN

Paul von Naredi-Rainer, an expert on museum construction, emphasizes that there are no generally applicable rules for museum or memorial architecture.<sup>140</sup> The rules stem from functional requirements and each museum functions in a different way. This is especially true of memorials of cataclysmic sites. Some of these sites may have little left in the way of structures and artifacts; some may have been substantially altered over time, while others, like the Little Bighorn Battlefield, are largely landscapes where buildings may disturb the visitation experience. von Naredi-Rainer states

“The claim on the one hand to represent a place in which special things from the past will be shown and conserved for the future, and on the other hand, to adequately represent the present in an ambience unique in each case requires a specific amount of inventiveness per se, one that goes beyond the limits of that which can be regulated.”<sup>141</sup>

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<sup>138</sup> “The Sunshine Review: Bringing State & Local Government to Light.” Accessed: 10 February 2012. Accessed from: [http://sunshinereview.org/index.php/United\\_States](http://sunshinereview.org/index.php/United_States)

<sup>139</sup> Competitions Task Group of the AIA Committee on Design, 16.

<sup>140</sup> von Naredi-Rainer, Paul. *A Design Manual: Museum Buildings*. Basel, Germany: Birkhauser – Publishers for Architecture, 2004. 9.

<sup>141</sup> von Naredi-Rainer, 9.

These sites act as a receptacle for the history and stories of the events that occurred there. They are destined to be a “living form of memory” and seek to “address the question as to how the experiences contained in them can be made useable for use, and even more, how the present can be measured against that which is timeless.”<sup>142</sup> This challenge is accepted by each designer that enters a competition for a memorial site.

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<sup>142</sup> von Naredi-Rainer, 18.

**CHAPTER 4**  
**WOMENS RIGHTS NATIONAL HISTORICAL PARK**  
**:the genesis of interpretation by competition**

The design competition for Women’s Rights National Historical Park has the distinction of marking many “firsts.” It was the first open, federally sponsored competition occurring in the United States since the 1920s, it was the first project that featured a partnership of the National Park Service and the National Endowment for the Arts, it was one of the first competitions to open the jury proceedings to public viewing, and it was one of the first to involve the retention and treatment of historic fabric. The design competition occurred as a result of the movement to create the park and a search for a conceptual design for the site. This site is unique from the others explored in this thesis due to its commemoration of a radical (at its inception) idea as opposed to a specific event.

Women’s Rights National Historical Park, located in Seneca Falls, New York, celebrates the women’s rights movement and women’s history in the United States. It specifically focuses on commemorating the first women’s rights convention held in the United States in Seneca Falls in 1848.<sup>143</sup> This women’s rights convention was organized by Elizabeth Cady Stanton and Elizabeth and Mary Ann McClintock to discuss the “social, civil, and religious rights and duties of women.”<sup>144</sup> One of the most influential outcomes of the convention was the writing of the “Declaration of Sentiments,” a document that described the disenfranchisement of women and their lack of rights compared to their male counterparts.

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<sup>143</sup> Gail Lee Dubrow and Jennifer B. Goodman. Restoring Women’s History through Historic Preservation. Baltimore, MD: The Johns Hopkins University Press, 2003. 230. (Judith Wellman)

<sup>144</sup> Dubrow, 231.

The convention took place on July 19<sup>th</sup> and 20<sup>th</sup> in the Wesleyan Methodist Chapel. Three hundred women and men participated in the two day event.<sup>145</sup> On July 19<sup>th</sup> the convention opened with a series of speeches and a reading and discussion of the Declaration of Sentiments. The day ended with a speech by Lucretia Mott on reform movements. The second day of the convention featured prominent speakers –Elizabeth Cady Stanton, Thomas McClintock, Mary Ann McClintock, Frederick Douglass, and Lucretia Mott. The Declaration was a key point of discussion and during the day it was brought to a vote. One-hundred of the conference attendees, out of the three-hundred total attending, signed the Declaration, thirty-two of the signers were men.<sup>146</sup>

This convention was the beginning of the organization of the women’s rights movement. Following the 1848 convention, a national convention addressing women’s rights would be held almost every year for the next decade.<sup>147</sup> The vision for equal rights and opportunities for women spread across the nation. Seneca Falls continued to serve as the location for events held to further the women’s rights discussion and movement and to celebrate the city’s use for the first convention. Most notably, in 1908, the 60<sup>th</sup> anniversary of the Women’s Rights Convention was celebrated. In 1915, the 100<sup>th</sup> birthday of Elizabeth Cady Stanton was observed.<sup>148</sup> Although small events continued to celebrate what had occurred in Seneca Falls throughout the twentieth-century, changes were made that greatly impacted the physical remains of the Chapel in which the convention had occurred. The

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<sup>145</sup> Judy Hart. “A Vision Realized: Women’s Rights National Historical Park Design Competition.” 11.

<sup>146</sup> Hart, 12.

<sup>147</sup> *Ibid.*, 14.

<sup>148</sup> *Ibid.*, 14.

Wesleyan Chapel was sold by the congregation in the 1870s and severely altered to fit many different uses over the next hundred years, one use being a laundromat.<sup>149</sup>

In the 1970s, the Elizabeth Cady Stanton Foundation (ECSF) was created to save Stanton's house and to begin to interpret and promote Stanton as a radical thinker.<sup>150</sup> The formation of this organization in combination with contemporary women's rights issues of the time began to draw attention to Seneca Falls' history and the preservation of sites relating to the city's involvement in the women's rights movement. Coincidentally, at the time the National Park Service was in the process of identifying and surveying new potential sites, specifically those that related to women and people of color.<sup>151</sup> This expansion of meaning and representation in the sites offered by the National Park Service would help to create a system representative of many aspects and tangents in American history and more reflective of the diverse population of the American people.

By 1979, the ECSF and National Park Service had raised enough awareness about the site that three important actions occurred. First, the National Park Service recommended to Congress that a new national park devoted to the theme of women's rights be created in Seneca Falls. Second, the action for which the ECSF had been formed, to save Stanton's house, made major progress when Ralph Peters, a Seneca Falls resident, purchased the Stanton house and agreed to hold it until the ECSF could raise sufficient funds to buy it from him. And, finally, a conference on women's history was held in Seneca Falls. Hosted by the Regional Conference of Historical Agencies, the conference was expected to draw only an audience of about one hundred, but four hundred people

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<sup>149</sup> Sharon Brown. "Historic Structures Report: Wesleyan Chapel Women's Rights National Historical Park." April 1987. Accessed on: 20 February, 2012. Accessible from: [www.nps.gov/wori](http://www.nps.gov/wori). xv.

<sup>150</sup> Dubrow, 234.

<sup>151</sup> Ibid, 236.

attended.<sup>152</sup> These three events reinforced the support for commemoration of the 1848 women's rights convention. In 1980, Representatives Gary Lee (R-NY), Johnathan Bingham (D-NY), and Phillip Burton (D-Calif) introduced legislation into the House (HR 5407) to create a women's rights park in Seneca Falls. In the Senate, Senators Jacob Javits (R-NY) and Daniel Patrick Moynihan (D-NY) introduced identical legislation (S 2263).<sup>153</sup> An accompanying packet of information introduced with the legislation outlined possible alternatives for achieving success as a park in Seneca Falls.

On December 28, 1980, President Carter, in one of his last official acts, signed into law the establishment of Women's Rights National Historical Park in Seneca Falls, only two and a half years after the Elizabeth Cady Stanton Foundation began campaigning for the site.<sup>154</sup> The park quickly began to form. Judy Hart was first appointed as park coordinator and was responsible for planning summer programming and the park formation process.<sup>155</sup> To supplement the small park's initial budget, residents of Seneca Falls formed a Historic District Committee and sought funding from the state of New York on behalf of an "Urban Cultural Park."<sup>156</sup>

In December 1981, the Elizabeth Cady Stanton Foundation finally had accumulated enough funds to purchase the Stanton house from Ralph Peters. Soon after the purchase, Judy Hart was appointed superintendent of the park and received enough funding to hire a secretary, historian, and two summer rangers. There was also funding for stabilization of

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<sup>152</sup> Dubrow, 236.

<sup>153</sup> *Ibid.*, 238.

<sup>154</sup> *Ibid.*, 238-239.

<sup>155</sup> *Ibid.*, 240.

<sup>156</sup> *Ibid.*, 240.

the Stanton house and preservation planning.<sup>157</sup> This preservation planning process resulted in the encouragement of pursuing a design competition for the treatment and interpretation of the site. The head of the Denver Service Center Park Service planning team, Bonnie Campbell, “suggested the idea of a design competition to resolve the challenges of transforming the Wesleyan Chapel remains into a place of inspiration.”<sup>158</sup>

The park’s management plan was completed in 1985 and included the plan for an open, national design competition that would be used to determine the interpretation and treatment of the Wesleyan Chapel.<sup>159</sup> Very little of the Chapel as it had existed during the 1848 convention remained, and the extant fabric was comprised only of portions of the side walls and portions of the roof. Finding a solution for this structure was one of the most challenging planning aspects in the discussions for the park. The design competition focused on three objectives:

“to share the creation and selection of the design for the preservation of the Wesleyan Chapel with all American citizens, carrying through the spirit of the first 1848 convention; to promote awareness of the Park among the public; and to obtain an inspiring design for the preservation of the Wesleyan Chapel.”<sup>160</sup>

The competition was announced in March, 1987 and officially opened on April 22. Competition entrance cost \$45. The first registration check was submitted at the opening ceremony by Rhoda Jenkins, an architect and the great-granddaughter of Elizabeth Cady Stanton.<sup>161</sup> Seven-hundred and fifty-one total people registered for the design competition, representing forty-eight states and United States citizens living in three foreign countries.

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<sup>157</sup> Dubrow, 243.

<sup>158</sup> Hart, 5.

<sup>159</sup> *Ibid.*, 3.

<sup>160</sup> *Ibid.*, 5.

<sup>161</sup> *Ibid.*, 5.

Despite this large registration number, by the October submission deadline, only two-hundred and twelve submissions were received.<sup>162</sup>

The seven member jury selected to review the submissions represented several disciplines, including architecture, landscape architecture, planning and history. Each of these fields were present in the design problem at hand. The program received by the competition entrants outlined the major tenets of the design problem:

“to preserve the 1848 architectural remains of the Wesleyan Chapel; to create a sense of the 1848 convention; to increase public awareness of the 1848 convention and its importance in the women’s rights movement and finally, to crease a focus for the Women’s Rights National Historical Park at the competition site.”<sup>163</sup>

Although ‘preservation’ of the site is a key component of the stated design problem, the jury lacked representatives from the professional field of Historic Preservation. This missing voice and direction would later prove detrimental to the design selection and the longevity of imposed treatment of the site. The program additionally included the intent that the park should be a place that “celebrates the historic vision and struggle of women for equal rights [and] provides inspiration for the visitor and a place for reflection and inquiry.”<sup>164</sup> The ambitious goal of the competition program was that the Wesleyan Chapel would become a landmark.<sup>165</sup>

The jury process was open entirely to the public. This unusual and previously unheard of decision was an attempt to continue public participation and engagement in the development of the site. For the three days of deliberation, there was an audience. Additionally, the proceedings were taped and transcribed. The process began with an

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<sup>162</sup> Hart, 4.

<sup>163</sup> Ibid., 16.

<sup>164</sup> Ibid., 16.

<sup>165</sup> Not a landmark in the regulatory sense, but as a national destination and place of inspiration.



individual review of all anonymously identified two-hundred and twelve boards. The jury was instructed to debate and discuss the “appropriateness, feasibility and attractiveness” of the designs.<sup>166</sup> Gerald D. Patten, Associate Director of Planning and Development for the National Park Service, also instructed the jury to make sure place-making was a required component in the winning designs, ensuring that the entries selected were designs that complemented the large scale themes of the sites with the history of the site and the city and fit the streetscape.<sup>167</sup> Sixty-four boards were selected for discussion, then narrowed to forty-six, then sixteen. Finally, the twelve winners –a first and second prize, and ten honorable mentions- were chosen.

In planning the competition and creating the design program, the team created a hypothetical example of the average entrant. In the example, the average entrant was a “high school art teacher living in the Midwest. The hypothetical teacher would have knowledge of design principles and knowledge of graphic presentation, but would not have architectural training and expertise.”<sup>168</sup> The organizers of the program sought to ensure that sufficient information was available so that even the most inexperienced of the entrants could “easily copy the...drawings as the basis for their design submissions” and submit a design without ever having visited Seneca Falls.<sup>169</sup> However, despite this planning, the hypothetical example did not prove to be accurate. The majority of entries represented professional entrants in disciplines such as architecture, history, graphic design, and landscape architecture. Organizing a design competition with such a hypothetical example—in a site seeking solutions for the preservation and treatment of a historic

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<sup>166</sup> Hart, 28.

<sup>167</sup> *Ibid.*, 21-22.

<sup>168</sup> *Ibid.*, 8.

<sup>169</sup> *Ibid.*, 8-9.

property in retrospect seems disastrous. Although preservation is the stated priority, publicity and public interest seem to be the true motivating factors in the competition's organization and design selection. Many entrants also chose to enter as a team—with a cross-disciplinary approach.<sup>170</sup> The winning submission was from a team comprised of Ann Willis Marshall and Ray Kinoshita, both architects.

The design challenge was for entrants to create a place of education, commemoration, and remembrance from the minimal remains of Wesleyan Chapel. Ann Willis Marshall and Ray Kinoshita's design was described as breaking "new ground in the field of preservation."<sup>171</sup> The designers were able to create a monument by focusing on the remaining elements of the Chapel and by creating a visual reminder of the result of the convention—the Declaration of Sentiments carved into stone [See Figure 1 & 2.] Ann Willis Marshall stated that the intent for the entire site was to create a "place of meeting" and reflection, mimicking the focus of the site, the 1848 meeting and reflection on women in society.<sup>172</sup> Although the site now had a design, the interpretive approach was yet to be determined. These approaches were planned to include "audio presentation, special effects lighting, other innovative approaches and lectures" and set to be organized while the site was under construction.<sup>173</sup> Construction and development of the site took four years and \$12,000,000, opening to the public in July 1992.<sup>174</sup>

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<sup>170</sup> Hart, 9.

<sup>171</sup> *Ibid.*, 4.

<sup>172</sup> *Ibid.*, 34.

<sup>173</sup> *Ibid.*, 18.

<sup>174</sup> Dubrow, 243.; Hart, 7.



Figure 1: Ann Marshall and Ray Kinoshita's Treatment of the Chapel. [www.nps.gov](http://www.nps.gov)



Figure 2: Declaration of Sentiments Water Wall. [www.nps.gov](http://www.nps.gov)

The winning design competition was evocative and respectful to the site and its mission; however, the Chapel was left open to the elements and exposed to constant weathering. This caused an immediate loss of historic fabric. The National Park Service found a temporary solution for some of the historic fabric by covering some areas of exposed plaster and wall paper remains with ultraviolet filtering Plexiglas sheets.<sup>175</sup> The brick was more difficult to protect and began to quickly deteriorate. As a result of the crumbling brick, an environmental assessment was conducted to determine if coating or replacement in kind would be least damaging to the remaining historic fabric.

As Women's Rights N.H.P. developed after opening, additional conflicts with the treatment of the Chapel were realized. The open design of the Chapel was difficult to interpret and confusing to visitors, who often had to ask more questions about the interpreted design to understand the Chapel's significance in the Women's Rights story. Ranger-led programs had to plan to explain what the Chapel would have looked like and how it would have been laid out. Programming at the site was complicated by noise from the roads surrounding the site. A thoroughfare located in front of the Chapel caused a lot of intrusive truck traffic noise to permeate the park. The intended contemplative atmosphere was constantly disrupted.

In 2010, the Park Service, having recognized the impossibility of preserving the remaining original fabric of the Chapel in the open and unprotected presentation that had resulted from the competition, completely rethought the site. The result was a reconstruction of the Wesleyan Chapel in which the Chapel was reconstructed as it may have appeared in 1848 [See Figure 3]. Reconstruction was an idea that was strongly

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<sup>175</sup> Steven Spaulding. Interview with author. 12 March 2012



Figure 3: Reconstructed Wesleyan Chapel. [www.nps.gov](http://www.nps.gov)



Figure 4: Exposed rafters in Chapel. [www.nps.gov](http://www.nps.gov)

opposed at the time of the park's creation and during the design competition. Many design submissions that enclosed or attempted to recreate elements of the Chapel were considered inappropriate. The jury stated that the program "called for the Wesleyan Chapel remains to become a "landmark," not for a building which encased the remains to be the landmark."<sup>176</sup> In the jury's introduction of the winning design, they had celebrated the depiction of the Chapel as a ruin, stating that it was "left exposed and accessible" making the remains the object of landmark status, not the designed components of the site.<sup>177</sup> The jury also disliked those submissions that used the Chapel remains as a teaching platform for architectural and construction history (which is now described through the reconstruction).<sup>178</sup> This approach, uninformed in the practice and treatment of historic structures, led to the further destruction of a sensitive resource and failed one of the main tenets of the National Park Service's Organic Act, to conserve historic objects in such a manner as will leave them "unimpaired for the enjoyment of future generations."<sup>179</sup> Left exposed to the elements, the brick and plaster quickly began to deteriorate.

Restoration and reconstruction were not pursued in the initial design of the site because the available research was insufficient. In a statement on the winning design Senator Daniel Patrick Moynihan stated that "the suggestion of a design competition to dispense with [the lack of useful research to support reconstruction] in an artistic manner was like a jumpstart for the Park. The design competition marked a major challenge to the Park's supporters and staff which was successfully met."<sup>180</sup> Judy Hart states that with the

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<sup>176</sup> Hart, 9.

<sup>177</sup> *Ibid.*, 30.

<sup>178</sup> *Ibid.*, 10.

<sup>179</sup> "National Park Service Organic Act." August 25, 1916.

<sup>180</sup> Hart, 36.

design competition, “the hope was that that a new approach to preservation would emerge, such as the work done by Venturi, Rauch and Scott Brown at Franklin Court in Philadelphia.”<sup>181</sup>

The reconstruction of the Wesleyan Chapel attempted to return the volume of the structure, but not the structure itself. Through minimal conjecture about the layout or construction of the original Chapel, the architects decided to construct a form that could make the Chapel clearer to visitors but could clearly show what was reconstructed [See Figure 4.]. The reconstruction mimicked some of the submissions from the design competition. Marshall and Kinoshita’s design called for the demolition of all that was not historic and the construction of a steel and concrete masonry unit structure to support the remaining historic fabric. The work in 2009 matched the style of work done in the 1980s and used a different color of brick to distinguish the portions of the building that were newly constructed (new material is yellow, original brick is red). Added to the building was minimal heating to help maintain the interior temperature during the winter months, as well as a fire detection and suppression system.<sup>182</sup>

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<sup>181</sup> Hart, 8.

<sup>182</sup> Spaulding, Steven. Interview with author. 12 March 2012

## CHAPTER 4:

### LITTLE BIGHORN BATTLEFIELD NATIONAL MONUMENT

#### :the impact of time and interpretation on a historic site

The design competition for Little Bighorn Battlefield National Monument was the result of decades of controversy and contention. The site, located in south-east Montana, memorializes the ground where ‘Custer’s Last Stand’ occurred in 1876. Since 1876 the site has transformed from a sacred shrine dedicated to the Seventh Cavalry to a diverse historic site that explains both sides and histories of the battle. This transformation was made through the voices of visitors, Native Americans, and descendants of the Seventh Cavalry; and has made the site more accessible to all Americans and visitors. It is fitting that the most dramatic transformation, the addition of an “Indian memorial” to the battlefield, was made through an open, national design competition.

On June 24 and 25, 1876, 262 soldiers of the U.S. Seventh Cavalry, their personnel, and Crow and Arikara scouts, were defeated by Sioux, Cheyenne, and Arapahoe warriors. Lieutenant Colonel George Armstrong Custer and every man he commanded were among the battle’s dead, as well as some Indian men, women, and children.<sup>183</sup> The battle of the Little Bighorn was the “greatest single triumph” for the Sioux and Cheyenne in their attempt to resist assimilation to white civilization.<sup>184</sup> It took weeks for the East coast to hear details about the result of the battle. On July 12, 1876, the *New York Herald* declared that “the story that comes to us to-day with so much horror, with so much pathos, will become a part of our

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<sup>183</sup> National Design Competition For An Indian Memorial: Little Bighorn Battlefield National Memorial. 1.

<sup>184</sup> Edward Tabor Linenthal. 1991. *Sacred Ground: Americans and their battlefields*. Urbana, Illinois: University of Illinois Press. 128.



national life.”<sup>185</sup> The paper’s declaration was entirely accurate—the story would influence the relationship with and perception of Native Americans and American culture for decades to come. Custer and his men became revered American heroes and martyrs, victims of a massacre, and, although the Sioux and Cheyenne were victorious against Custer, the Great Plains Indians were ultimately forced to succumb to assimilation and placement in reservations. In an attempt to permanently alter the interpretation of the Battlefield and repair the relationship between those loyal to Custer and the Seventh Cavalry and the descendants of the Great Plains tribes, a competition for an Indian memorial was held in 1996.

In the months following the battle, Frederick Whittaker published the first biography of General George Armstrong Custer. In this work Whittaker encouraged the rise and elevation of reverence for Custer by describing his heroic acts on the battlefield. As a result of this biography, the accepted cultural memory of the battle began to shift from simply an Indian victory to a massacre of the Seventh Cavalry.<sup>186</sup> Whittaker’s portrayal of Custer and the Seventh Cavalry cemented the perception of the battlefield and encouraged its memorialization.

Memorialization at the site itself occurred quickly. The first memorialization of sorts on the battlefield occurred just three days after the battle. On June 28<sup>th</sup>, the remains of Cavalry soldiers were hastily buried and marked. The surviving troops, led by Major Marcus Reno, faced the task of burying their comrades with few appropriate tools and little

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<sup>185</sup> Linenthal, *Sacred Ground*. 128.

<sup>186</sup> *Ibid.*. 132.

time, as most of the focus was on transporting the wounded to a waiting steamboat.<sup>187</sup> They buried the Seventh Cavalry dead in shallow graves or simply with a covering of sagebrush. These rudimentary graves were marked with stakes and identified by cartridge shells containing the interred soldier's name on a slip of paper, which were driven into the top of the stake.<sup>188</sup> A few weeks after the battle, on July 11, the *New York Herald*, reported that plans were made to form a "Custer Monument Association." In addition to a monument, the group sought to establish an official cemetery at the battlefield, as the shallow graves of the soldiers at the time were easily accessible to animals and relic hunters and were in overall too poor a condition for the "martyrs" that were buried there.<sup>189</sup>

Changes to the memorial site occurred quickly. The reaction memorial, the memorialization that occurred in the days and months following the battle, was hastily done and lacked the honor many felt was deserved by the Cavalry and Indian warriors. This began to be repaired in 1877 when enlisted men were more properly reburied on the battlefield, while officers' remains were exhumed and reinterred in different locations around the nation.<sup>190</sup> In particular, Custer's remains were transported to the United States Military Academy at West Point. For the next few years, burying parties would frequently be sent from nearby Fort Custer to collect remains and bone fragments and rebury them.<sup>191</sup> The repeated exhumation was blamed on prairie wolves and coyotes and created a macabre

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<sup>187</sup> Linenthal, *Sacred Ground*. 133.

<sup>188</sup> Green, Jerome A. 2008. *Stricken Field: Little Bighorn since 1876*. Norman, Oklahoma: University of Oklahoma Press. 20.

<sup>189</sup> Linenthal. *Sacred Ground*. 132.

<sup>190</sup> *Ibid.*. 133.

<sup>191</sup> Green, Jerome A, 22-23; Linenthal. *Sacred Ground*. 133.

scene for visitors. Although still a ghastly scene, tourists were able to employ guides from Fort Custer to take them on tours.<sup>192</sup>

The site's creation and evolution continued in 1879 when the Headquarters of the Army designated a portion of the battlefield as a national cemetery in 1879.<sup>193</sup> Army casualties from Indian conflicts across the nation, and eventually from many American wars, were brought to the cemetery for burial.<sup>194</sup> Although a permanent monument had been authorized by the Army, this detail erected a temporary log memorial on top of Custer Hill, which they filled with horse bones that had been scattered around the battlefield.<sup>195</sup> These early memorial acts demonstrate that perhaps the rate of memorialization occurs at a speed proportional to the impact of the event. Popular thought today believes that memorialization occurs at a much more rapid pace than even a decade ago. This is true to the extent that news of an event can spread in the seconds after the event occurs due to modern technology, but the creation of a physical memorial at an event's location still takes time. Based on the technology available in 1876, the battlefield's early memorialization occurred at a rate similar to Flight 93 today. The results of the battle were so unexpected and the impact on society so great that the creation of a memorial was necessary for moving forward, for coping.

The professionalization of the site officially began in 1881 when the permanent, granite monument was created by the Mt. Auburn Marble and Granite Works of Cambridge, Massachusetts and arrived on the battlefield [See Figure 5]. It replaced the wooden

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<sup>192</sup> Linenthal. *Sacred Ground*. 150.

<sup>193</sup> "Little Bighorn Battlefield National Monument and Bighorn Canyon National Recreation Area Enhancement Act of 2005: Draft." March 9, 2005. Accessed on: March 8, 2012. Accessible from: <http://www.friendslittlebighorn.com/LegBill0392005.pdf>. 1.

<sup>194</sup> Linenthal. *Sacred Ground*. 133.

<sup>195</sup> *Ibid.*. 133.

structure dominating the ridge atop Last Stand Hill.<sup>196</sup> The remains of the soldiers buried on the battlefield were collected and placed in a common grave at the base of the monument.<sup>197</sup> The location of each former gravesite was marked with a stake so that “future visitors could see where the men actually fell.”<sup>198</sup> About ten years later, in 1890, each of these stakes was replaced with white marble headstones.

In December 1886, President Grover Cleveland signed an executive order expanding the boundary of the National Cemetery to create the “National Cemetery of Custer’s Battlefield Reservation” that included one square mile of the battlefield. This executive order additionally stated that the cemetery existed to “commemorate this engagement and perpetuate the memory of those gallant men who fought valiantly against tremendous odds.”<sup>199</sup> The War Department arranged for a cemetery superintendent to begin living on the battlefield in 1893. The superintendent’s duties included protection of the site from relic hunters and serving as a guide for interested visitors, especially during commemorative events.<sup>200</sup>

Although the Indian Wars were still occurring and the focus of the site was the sacrifice of Custer and his cavalymen, commemorative events included Native Americans as participants and spectators early on. The ten year anniversary of the battle featured a formal ceremony, beginning on the morning of June 25, 1886 when a skirmish line of troops fired a tribute to Custer. Under the War Department, in addition to anniversary events, Memorial Day and re-internment ceremonies were frequent occurrences, as well as

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<sup>196</sup> National Design Competition For An Indian Memorial: Little Bighorn Battlefield National. 1.; Linenthal. *Sacred Ground*. 133.

<sup>197</sup> Linenthal. *Sacred Ground*. 133.

<sup>198</sup> *Ibid.*, 133.

<sup>199</sup> *Ibid.*, 151.

<sup>200</sup> *Ibid.*, 151.

reenactments in surrounding cities. One notable reenactment occurred in 1909, on the battlefield itself. A movie company from Chicago was present for the event and caught the reenacted battle on film.<sup>201</sup>

The War Department planned and widely publicized anniversary events. The fortieth, fiftieth and sixtieth anniversaries each brought thousands of visitors to the site and typically included “processions, parades, sports events, speeches, and the memorial ceremonies on Custer Ridge.”<sup>202</sup> For the fiftieth anniversary Edward Linenthal describes that additionally,

“A brochure from the Montana Department of Agriculture, Labor, and Industry, entitled *Carrying on for 50 Years with the Courage of Custer*, declared that the state owed its prosperity to Custer’s sacrifice in an “age of savagery.” As a reminder of the human face of such savagery, tourists were informed that “warlike Sioux and Cheyenne [will] have a part in the commemoration of the battle in which their people made a last and vicious stand,” after which they were soon “herded back to their reservations.” The battle, however, should not be seen as a “massacre,” for “various representatives of the white race died fighting with weapons in their hands.”<sup>203</sup>

These events continued to encourage the public perception of the battle, highlighting the valor of Custer and the Seventh Cavalry while degrading Native Americans. Although these events brought attention and publicity to the battlefield, in addition to maintaining the public memory of the battle, the foot, horse, and automobile traffic on the site likely seriously jeopardized the landscape as a resource. The War Department’s management of the site verged on exploitation, through overuse of and lack of preservation of the resources and a theme park-like telling of the battle’s story.

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<sup>201</sup> Linenthal. *Sacred Ground*. 135.

<sup>202</sup> *Ibid.*, 135.

<sup>203</sup> *Ibid.*, 135.

In 1940 the battlefield was transferred from the War Department to the National Park Service.<sup>204</sup> One of the most significant changes that occurred due to the transfer was the halt on reenactments at the site. The National Park Service discontinued the popular events due to potential irreversible danger to the battleground and natural resources.<sup>205</sup> While ensuring the protection of the natural resources and the condition of the battlefield, the first National Park Service superintendent of the battlefield also facilitated the creation of a museum on the site. The creation of a museum was one of Elizabeth Bacon Custer's (General Custer's widow) wishes for the site.<sup>206</sup> Beginning in the 1920s, Mrs. Custer encouraged the construction of a "memorial hall," where books, objects, artifacts, and weaponry would be preserved and add dimension to the battlefield's story. The War Department did not feel that the construction of such a structure was in their purview and despite lobbying many Congressmen Mrs. Custer never saw her efforts come to fruition.<sup>207</sup> The museum constructed by the National Park Service provided an exhibition area for artifacts and interpretation, visitor facilities, and offices for the park's administration.<sup>208</sup> Located between the Seventh Cavalry monument and the national cemetery, the museum was constructed directly atop battlefield resources.

The construction of the museum enabled the National Park Service to begin addressing the Indian history and affiliation with the site. In advance of the centennial celebration, and to bring Native American perspective to the site, a quotation was prominently installed on the wall of the visitor center. The quote was from a Sioux battle

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<sup>204</sup> Mackintosh, Barry. *The Park Service Moves into Historical Interpretation*, 60.

<sup>205</sup> Linenthal. *Sacred Ground*. 139.

<sup>206</sup> *Ibid.*. 152.

<sup>207</sup> Greene, 70-71.

<sup>208</sup> *Ibid.*, 82.

participant and stated, “Know the power that is peace.”<sup>209</sup> Ironically, many warnings of violence came with the approach of the centennial commemoration and the National Park Service decided to move the official centennial services to from June 25 to June 24. Suggestions that “peace” be continued as the theme for the centennial and that the centennial publicity focus on the historic nature of the Battle, rather than the racial conflict, were made in hopes of decreasing the controversy of the event.<sup>210</sup>

As a result of the changes only around eight hundred people attended the event, a striking difference from the thousands that once attended anniversary celebrations.<sup>211</sup> It is unclear how these slight changes would so greatly impact attendance. Yet, the fears of violence and bloodshed were unfounded, and the centennial passed without any physical violence. There were, however, multiple demonstrations by different Native American tribes. A group of Sioux met at the Seventh Cavalry memorial and sang “Custer Died for Your Sins” while holding American flags upside down.<sup>212</sup> Members of the Lakota tribe organized a “spiritual gathering” to honor the Indian warriors who died in battle.<sup>213</sup>

At the centennial the park superintendent, Richard Hart, announced that the commemoration was intended to honor all who died in battle, arguing that the National Monument was “not designed to be divisive but to help members of both races ‘grope together...in our own separate ways, for a better common future.’”<sup>214</sup> The concerns for protest and violence, though, caught the attention of President Richard Nixon’s staff, one of whom remarked that it would be “an unusually good time to recapitulate the whole new

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<sup>209</sup> Greene, 152; Mackintosh, 59.

<sup>210</sup> Linenthal. *Sacred Ground*. 142.

<sup>211</sup> *Ibid.* 143.

<sup>212</sup> *Ibid.* 143.

<sup>213</sup> *Ibid.* 144.

<sup>214</sup> Greene, 152-153; Linenthal. *Sacred Ground*. 143.

direction in Indian policy since 1876.”<sup>215</sup> The centennial also created a discussion about the name of the battlefield and whether it should be changed. Under the name Custer Battlefield National Monument, the battlefield was limited in interpretation and intent. A name change would “open the symbol of the Custer Battlefield to diverse interpretations.”<sup>216</sup> William Harris, the superintendent of the park in the 1970s, believed the name of the park contributed to “an inappropriate fixation on Custer.” He proposed that the name be changed to Little Bighorn National Battlefield to “demonstrate that the National Park Service, the Federal Government, and the American public recognize both sides of the issue equally. The site commemorates the event[;] the name of the area should reflect that attitude.”<sup>217</sup>

Although many felt that a name change would be appropriate, serious discussion did not occur until 1987. The National Park Service planned to standardize the names of all battlefields in its system. Under this plan, Custer Battlefield National Monument would be renamed Custer National Battlefield.<sup>218</sup> Jerry Russell, a battlefield preservationist, wrote to William Penn Mott, Jr., Director of the National Park Service from 1985-1989, to argue that if the battlefield were to be named for a person, it should be named for Sitting Bull, because it “goes against the grain of historical accuracy to name any battlefield for the losing commander.” Russell further stated that “Little Bighorn (or Bighorn) National Battlefield would be a much more appropriate designation.”<sup>219</sup>

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<sup>215</sup> Linenthal. *Sacred Ground*. 142.

<sup>216</sup> *Ibid.*, 146.

<sup>217</sup> *Ibid.*, 146.

<sup>218</sup> *Ibid.*, 148.

<sup>219</sup> *Ibid.*, 147-148.



Along with the movement to change the name, the push for a memorial to the Native American warriors in the battle intensified. Although the first effort for an official Indian memorial had begun in 1925, the strongest drive occurred in 1976. In 1925, members of the Northern Cheyenne tribe attempted to have a memorial erected on site, but were unsuccessful.<sup>220</sup> Various attempts after 1940 elicited similar responses from the National Park Service, mostly that the battlefield was already a “memorial to the participants of both sides” and erecting an additional monument would “diminish the historical integrity of the site and...lessen the honor done to the victorious Indians and the defeated Cavalrymen and Indian scouts.”<sup>221</sup> With the battlefield named after Custer and a monument dedicated to the Seventh Cavalry, it is difficult to see how the battlefield represented a memorial to “both sides.” This response satisfied few, and least of all members of the American Indian Movement (AIM), an activist group that focused on Native American relations and issues. During the centennial celebration of the battle, the AIM publicly challenged the meaning and interpretation of the battlefield. Linenthal describes that “the centennial commemoration at the Little Bighorn became a singular opportunity for Native Americans to intentionally dramatize their dissatisfaction with the current situation.”<sup>222</sup>

Despite this growing pressure for the National Park Service to recognize the Indian component at the site, little progress was made until 1988. That year, during the 112<sup>th</sup> anniversary, Russell Means, a leader in the American Indian Movement, spoke in front of the Seventh Cavalry monument. While he was speaking, members of the AIM dug up a portion of the grassy area in front of the Seventh Cavalry monument, filled the hole with concrete,

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<sup>220</sup> National Design Competition For An Indian Memorial. 1.; Greene 226.

<sup>221</sup> Greene, 227; Linenthal. *Sacred Ground*. 159.

<sup>222</sup> Linenthal. *Sacred Ground*. 141.

and placed a plaque that championed the “Indian patriots who fought and defeated the U.S Cavalry.”<sup>223</sup> The plaque remained in front of the monument for a few days before the National Park Service removed it to the visitor’s center museum. There it was placed with a description of the conflict and described the “evolution of interest in an Indian memorial.”<sup>224</sup> Dennis Ditmanson, the park’s superintendent, wrote that by placing the plaque and its context in the visitors center it would serve as “a temporary symbol of our intent to develop a memorial that will represent the shared perspectives of the tribes involved in the battle.”<sup>225</sup> The open discussion of the controversy allowed for public participation and comment—a factor that had not previously been utilized in the site.

Soon after the incident, the National Park Service continued the dialogue by publishing an informational brochure on the proposed Indian memorial that included potential themes. These themes ranged from simply memorializing the Indians who died in the battle to addressing the “Native American perspectives in the ‘Conflicts of Cultures’ ...which culminated in the Battle of the Little Bighorn. The National Park Service organized a planning committee tasked with selecting a theme for the monument, planning a national design competition, and determining an appropriate location for the monument on the battlefield.<sup>226</sup> The task force determined that the theme of the monument should be “peace through unity,” and express this sentiment.<sup>227</sup>

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<sup>223</sup> Greene, 157; Linenthal. *Sacred Ground*. 159.; Linenthal, Edward T., *The Contested Landscape of American Memorialization: Levinson’s Written in Stone*. 259; Linenthal. *Committing History in Public*, 987

<sup>224</sup> Linenthal. *The Contested Landscape*. 258.

<sup>225</sup> Linenthal. *Sacred Ground*. 161.

<sup>226</sup> *Ibid.*. 162.

<sup>227</sup> National Design Competition 2.

Finally, in 1991, President George H.W. Bush signed a bill that officially renamed Custer Battlefield National Monument as Little Bighorn Battlefield National Monument.<sup>228</sup> Included in this legislation was the order for “the design, construction, and maintenance of a memorial to recognize the Indians who fought to preserve their land and culture in the Battle of Little Bighorn.”<sup>229</sup> The task force was replaced by a formal Advisory Committee in 1994, which chose to ratify and accept the work the task force had completed, including the theme.<sup>230</sup> The eleven-member Advisory Committee (six of whom were tribal representatives) also began the creation of an official program for the design, which was completed in time for the competition to begin in 1996.

The goals of the memorial stated in the design program focused on providing a powerful and dignified location where American Indians can “celebrate and honor the memory of their relatives” and where visitors can begin to understand the role of Plains Indians in the battle.<sup>231</sup> The program was designed to inform the entrant and aid in design preparation. The program offered a brief history of the site and the contention surrounding it, as well as quotes and statements from members of the Native American community. The statement that was most direct and explicit about the memorial design was located in the preamble to the design competition program. Arthur Amiotte, an educator and member of the Lakota tribe, wrote about the diversity in Native American processes of memorializing and memory and also stated his thoughts on the intention of the future memorial. Amiotte stated:

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<sup>228</sup> Greene, 158; National Design Competition. 1.

<sup>229</sup> National Design Competition. 1.

<sup>230</sup> Greene, 231; National Design Competition. 2.

<sup>231</sup> National Design Competition. 3.

“In the past we did not build monuments with the exception of rock cairns and surface configurations now referred to as medicine wheels. These were not necessarily built to commemorate victory over opposition but were for reconciliation and establishing harmony with the cosmos. Our monuments and memorials to great people and events existed and still do as epic stories and oratory; warrior society performances and annual celebrations; victory songs; honoring songs; praise songs; dance and liberal distribution of wealth to commemorate a great accomplishment or deed. The memory of some events existed as epic paintings on hide and later on canvas, muslin, and paper. Of utmost importance were landmarks and shrine-like places where significant events occurred. These were held sacred and sometimes were marked with petroglyphs and pictographs. These places were known and respected as long as the people remembered the events associated with these places. Today we wish to have a living memorial where these native forms of honor and remembrance may coexist with a monument to forever mark this special place. We wish for a place where one can contemplate, reflect upon, and learn about Native people, past and present, a place where one can experience the land as close to its original condition as can be retained and maintained. We want a place where the Native descendants can feel welcome, look about and feel good for at least a moment and believe that he or she and one’s people had done a courageous and good thing that the people may live. It is, after all, this place which not only symbolizes but is an actual historic place where a pivotal event occurred which sealed the fates of both sides and forever changed the complexion of all life on the Northern Plains.”<sup>232</sup>

Although the sentiments expressed by Amiotte were descriptive and direct, the program encouraged each entrant to visit the site to come to their own conclusions. A symposium for entrants was organized by the Advisory Committee to “add perspective, credence, and insight, through oral and written traditions, to the Indian and military accounts of the events before, during, and after the battle.”<sup>233</sup> Attendance at the symposium was optional, but if an entrant was unable to attend the symposium and still wished to visit an independent tour could be arranged.

The single-stage design competition was open to all citizens of the United States regardless of any professional qualifications, with the exception of those who were affiliated with the site. Citizens under the age of eighteen were allowed to register if they were

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<sup>232</sup> National Design Competition. 2.

<sup>233</sup> *Ibid.*, 8.; Greene, 231.

represented by an adult.<sup>234</sup> Registration for the competition cost \$25.00. The registration fee and form were required to be submitted before the registration deadline of September 24, 1996. Additionally, these items were required before an entrant could receive the design program.<sup>235</sup> Submissions were anonymous until the winning entries were selected. The winners were slated to receive \$30,000 for first place, \$15,000 for second, and \$5,000 for third. Additionally, six honorable mentions would be selected.<sup>236</sup>

The jury was comprised of seven members of the memorial Advisory Committee, the majority of who were tribal leaders and National Park Service personnel.<sup>237</sup> Unlike the competition at Women's Rights, the jury deliberations and discussions were not open to the public. However, at the close of the competition a jury report was published with their findings and reasons for the winning entries. The program indicated that each submission would be evaluated based on the "artistic merit of the design," "the extent to which the goals of the memorial have been fulfilled," "the extent to which competition rules and submission requirements have been followed," and "the design feasibility and constructability."<sup>238</sup>

The submitted designs were required to show, in a "compelling presentation [that] will convey the visual and spiritual quality of a design as it would be experienced by a visitor," the general site plan, the design in relation to the Seventh Cavalry monument and

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<sup>234</sup> National Design Competition, 5.

<sup>235</sup> *Ibid.*, 4-5.

<sup>236</sup> Greene, 231.

<sup>237</sup> Charles Rankin. "An Indian Memorial for the Little Bighorn." *Montana: The Magazine of Western History*. Montana Historical Society. Volume 7, Number 2. Summer 1997. 58.

<sup>238</sup> National Design Competition. 3.

other structures on the site, details of the Indian memorial design (in elevation and perspective formats), and a specific site plan of the Indian memorial.<sup>239</sup>

By the submission deadline on January 13, 1997, 550 entries had been received, and by February 17 the winning entries were selected. First place went to a team from Philadelphia, Pennsylvania, John R. Collins and Allison J. Towers.<sup>240</sup> Funding stalled the construction of the memorial, but the winning design was finally unveiled on June 25, 2003 at the 127<sup>th</sup> anniversary of the battle.<sup>241</sup> The dedication ceremony was attended by four thousand people. The memorial, titled “Spirit Warriors,” featured a circle defined by a low earth and stone wall.<sup>242</sup> On the north edge of the circle, three Spirit Warriors ride across the prairie, commemorating the ghosts of the riders that defended their way of life in 1876 at the Battle of Little Bighorn [See Figure 6]. The bronze wire construction of the Spirit Warriors allows for visitors to attach prayer ties, sage bundles, and offerings to the memory of their ancestors. This approach allows for the memorial to be recreated as unique to each visitor that leaves an offering, without endangering or threatening the battlefield’s resources.

Many of the wishes expressed by Arthur Amiotte in the preamble of the design program exist in the “Spirit Warriors” memorial. The memorial provides a place of

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<sup>239</sup> National Design Competition, 7.

<sup>240</sup> Associated Press. “Design Chosen for memorial at Little Bighorn Battlefield.” The Spokesman Review. February 18, 1997. Accessed March 22, 2012. Accessible from news.google.com.

<sup>241</sup> Greene, 233; [http://www.custermuseum.org/indian\\_memorial.htm](http://www.custermuseum.org/indian_memorial.htm)

<sup>242</sup> Richard Pyle. “New Indian memorial honors true victors at Little Bighorn.” Associated Press. 07/30/2003 <http://www.usatoday.com/travel/news/features/2003/07-29-littlebighorn.htm>



Figure 5: Seventh Cavalry Monument, [www.nps.gov](http://www.nps.gov)



Figure 6: "Spirit Warriors." Bob Reece. [www.flickr.com](http://www.flickr.com)



Figure 7: View from inside the Indian Memorial. [www.nps.gov](http://www.nps.gov)



reflection and learning, as well as an experience that leaves “the land as close to its original condition as can be retained and maintained.”<sup>243</sup> The circle symbology that is present in the memorial draws from the belief of many tribes that a circle is sacred, providing a symbolic place that also reflects on the historic nature of the event it memorializes. While visitors are inside the circle of the Indian memorial, they can stand at a “Weeping Wall” in the center of the space and can also view the Seventh Cavalry monument through a “spirit gate” window [See Figure 7]. This feature “welcomes the Cavalry dead symbolically into the memorial’s circle.”<sup>244</sup> By allowing for communication between the two memorials, neither monument is isolated even though they are about seventy-five yards apart. The inner wall of the circle features the names of the members of each tribe (Sioux, Cheyenne, Arapaho, Crow, and Arikara) that died in the battle, as well as quotes and information about each tribe.<sup>245</sup>

Richard Alan Borkovetz’s second place design utilized stainless steel poles that formed a tipi-like shape. As the wind and elements impacted the poles, they would produce musical, flute-like sounds.<sup>246</sup> Robert Lundgren’s design focused on the concept of “story stones.”<sup>247</sup> The memorial uses three thirty-five to forty foot tall arched stone plinths to shape a circular entity that mimics tribal council rings. Lundgren evolved this concept from the notion that obtaining knowledge from stories and history can in turn build unity and

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<sup>243</sup> National Design Competition, 2.

<sup>244</sup> National Park Service. “The Indian Memorial Peace Through Unity.” <http://www.nps.gov/libi/the-indian-memorial-peace-through-unity.htm>

<sup>245</sup> Nancy Hendrickson. Indian Memorial Little Bighorn Battlefield. October 7, 2011 <http://www.frontiertraveler.com/montana/indian-memorial-little-bighorn-battlefield/>; Perrottet, Tony. “Little Bighorn Reborn.” Smithsonian magazine April 2005 [http://www.smithsonianmag.com/travel/des\\_bighorn.html](http://www.smithsonianmag.com/travel/des_bighorn.html)

<sup>246</sup> Associated Press. “Little Bighorn memorial design is selected.” Beaver County Times. February 17, 1997. Accessed March 22, 2012. Accessible from news.google.com.

<sup>247</sup> “Penn’s Bob Lundgren and Custer’s Last Stand.” University of Pennsylvania Almanac. Volume 43. Number 25. March 11, 1997. 4.

peace. The story stones are inscribed with images that reflect on the stories, beliefs, and customs of the tribes involved in the battle.

The use of an open, national design competition allowed for the input of all, even the previously underrepresented populations at the battlefield. The competition also brought a new preservation perspective to the site. For a portion of the battlefield's existence as a managed site, the preservation of cultural resources was disregarded. The War Department hosted events and reenactments, altered gravesites, built structures, and created roads and parking lots. The National Park Service was far more protective of the resources, but in such a way as to entirely prevent change. This management style proved to be restrictive and detrimental to expanding the meaning and interpretation of the battlefield. By approaching the Indian memorial with the intent of improving visitor understanding of the site as well as preserving and protecting cultural resources, the design of the memorial is sensitive to the battlefield landscape and also to the pre-existing Seventh Cavalry monument, but it is not subordinate to it. The thoughtful writing and explanation in the program and the insurance that the designer understood the purpose of the site helped to facilitate the creation of a design that will last. "Spirit Warriors" permanently alters the nature of the Little Bighorn Battlefield National Monument, as it can longer be viewed only as a testament to Custer and the Seventh Cavalry.

**CHAPTER 5:  
FLIGHT 93 NATIONAL MEMORIAL**

**: the use of public participation as a design tool**

The design competition for Flight 93 combined the memorialization of a site with the site's creation as a formal location. The competition uniquely and unprecedentedly combined collaborative community participation and an open, two-stage international design competition to design an entire national park site. The site was an ordinary farming and strip mining field until September 11, 2001, when it was changed instantaneously into a cemetery and memorial landscape.

On September 11, 2001 four hijackers took control of Flight 93, an aircraft bound from Boston's Logan International Airport to Los Angeles.<sup>248</sup> The flight took off from the Logan International Airfield at 8:42 A.M. A few minutes later, unbeknownst to the passengers and crew, another plane was hijacked and flown directly into the World Trade Center in New York City. This action at the World Trade Center would be followed by another and an additional aircraft hijacking that crashed into the Pentagon. At 9:23 A.M., the pilots of Flight 93 received a warning from United Airlines stating that the other hijackings had occurred and the pilots should be wary of possible cockpit intrusion.<sup>249</sup> Moments later, four men aboard Flight 93 would successfully take over the cockpit and turn the plane towards Washington, D.C. Through conversations on GTE Airphones, the passengers on board Flight 93 slowly learned about the World Trade Center and Pentagon attacks and, realizing that the hijacking occurring on board their own flight likely had a

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<sup>248</sup> Rowland Morgan. 2006. *Flight 93 Revealed*. New York: Carroll & Graf Publishers. 1.

<sup>249</sup> National Park Service. 2004. "Flight 93 National Memorial: a design competition for a new national memorial – DRAFT." 4; Morgan, 2.

similar target, decided to do something.<sup>250</sup> Many of the passengers felt a need to react, beginning by making phone calls to family members and authorities. About thirty phone calls total were reported. Many of these conversations stated what the hijackers were wearing and the weaponry they were using. Five conversations expressed that the passengers had decided to fight against the hijackers, one conversation described that the passengers had arrived to this decision by vote.<sup>251</sup> The passengers rushed the cockpit to reclaim the plane and, through a struggle, crashed the plane into the field in Shanksville, Pennsylvania. The plane exploded on impact, leaving no survivors and little evidence of the plane.<sup>252</sup>

Site visitation and national reverence for the crash site began with the realization of what had occurred. The status and importance of the land was elevated to sacred ground immediately and with this came the intent to memorialize. Soon after the crash, a temporary memorial was created by local officials in Somerset and community volunteers on a hilltop that overlooked the crash site. This memorial featured a forty foot long fence to which visitors could attach mementos of tribute—handwritten messages, flags, flowers, artwork [See Figure 8].<sup>253</sup> Nearby to this fence, a collection of other memorials stood: forty wooden angels, a granite marker, and wooden benches inscribed with the victims' names [See Figure 9]. Each memorial reflected a different perception or idea, stemming from its creator.

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<sup>250</sup> Lynn Spencer. 2008. *Touching History: the untold story of the drama that unfolded in the skies over American on 9/11*. New York: Free Press, 221.

<sup>251</sup> Morgan, 3.

<sup>252</sup> *Ibid.* 4.

<sup>253</sup> Albrecht Powell. "Flight 93 National Memorial." Accessed March 08, 2012. Accessible via: [Pittsburgh.about.com](http://Pittsburgh.about.com)



Figure 8: Memorial Fence. [www.pittsburgh.about.com](http://www.pittsburgh.about.com)



Figure 9: Slate Angels. [www.pittsburgh.about.com](http://www.pittsburgh.about.com)

This informal memorialization continued to occur in the year following the crash (and still continues today in a manner similar to the tokens left at the Vietnam Veterans Memorial in Washington, D.C.) Although the memorial was developing informally and through the influence of those who came to visit the site, on September 24, 2002, just one year after the flight crashed, Congress passed the Flight 93 Memorial Act.<sup>254</sup> This legislation would begin to professionalize the site by establishing the crash site as a National Memorial to honor “the heroism, courage, and enduring sacrifice of the forty passengers and crew members of Flight 93...who sacrificed their lives to thwart an attack on our nation’s capital.”<sup>255</sup>

The professional planning of the site began with the development of a mission statement. The mission would direct future planning and define the purpose of the memorial, most specifically the content and feeling conveyed on site. Due to the worldwide impact of the event and the immense number of stakeholders involved, a collaborative approach was thought to be best. The Memorial Ideas Planning Committee, co-chaired by Jerry Spangler, a Somerset County District Attorney, and Esther Heymann, a Flight 93 family member, organized the mission statement development and reached out to many stakeholders for input.<sup>256</sup> Flight 93 family members, commission members, the site’s first responders, and Shanksville residents (as well as some members of the general public) all sent in comments and opinions on what should direct the site’s evolution into a professional memorial. Those surveyed were asked to answer questions about the memorial—why it

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<sup>254</sup> “Flight 93 National Memorial Design Competition Goes Public.” July 1, 2005. accessed March 08, 2012. Accessible via: [www.knightfoundation.org](http://www.knightfoundation.org).

<sup>255</sup> National Park Foundation. “Flight 93 Memorial Design Announced.” 2005. Accessible from: [www.nationalparks.org](http://www.nationalparks.org).

<sup>256</sup> Brian Schrock. “Flight 93 National Memorial Mission Statement Revealed.” *Daily American*. May 14, 2004. Accessed: March 08, 2012. Accessible via: [articles.dailyamerican.com](http://articles.dailyamerican.com)

should be created, what made it important to them, and what key ideas and concepts it should convey. They were also asked questions about the site and the upcoming process—how would they envision a future visit to the site and what were their biggest fears or concerns about the memorialization process.<sup>257</sup>

The Memorial Ideas Planning Committee, formed to provide local input throughout the planning process, used the responses to develop a mission statement, which was then refined through eleven collaborative editing meetings. Jerry Spangler, in an interview, stated that although he “did the original draft...very little of that draft is in existence anymore. No single person should take credit for this. It was a collaborative effort.”<sup>258</sup> The representation of multiple voices and collaboration is evident in that a quote was chosen to begin the statement. The mission statement begins with a quote by Captain Stephen Ruda, a firefighter from the Los Angeles City Fire Department. Captain Ruda, in a memorial quilt square that was sent to the site, wrote “A common field one day. A field of honor forever.”<sup>259</sup> This quilt was received while the mission statement was in development. Jeff Reinbold, the lead competition coordinator for the National Park Service and later superintendent of the site, stated that the committee was struggling to find the correct words to “succinctly describe the effort [to create the site,]” and when the quilt was received the committee unanimously knew that the words were perfect and should be included as part of the statement.<sup>260</sup> The mission statement continues with:

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<sup>257</sup> Schrock. “Flight 93 National Memorial Mission Statement Revealed.”

<sup>258</sup> Ibid.

<sup>259</sup> Neighborhood America. “Flight 93 Memorial Project.” [www.ingagenetworks.com](http://www.ingagenetworks.com)

<sup>260</sup> The competition was also advised by Don Stastny, an architect who specializes in competitions, and Helene Fried, who has interpretive and educational experience. These advisors had previously worked together on the Oklahoma City National Memorial competition.; Neighborhood America.

May all who visit this place remember the collective acts of courage and sacrifice of the passengers and crew, revere this hallowed ground as the final resting place of those heroes, and reflect on the power of individuals who choose to make a difference.”<sup>261</sup>

As an addendum, the mission statement includes seven guidelines for potential memorial designers that further details the purpose of the memorial. These guidelines are broad concepts that begin with the directives: honor, remember, celebrate, revere, express, educate, and offer.<sup>262</sup> In addition to existing wholly to honor Flight 93 and the events of September 11, 2001, the mission statement also encourages that the site be seen as a place where gratitude, comfort, hope, and inspiration can be found. Although the working draft of the mission statement was released to the public in May 2004, the document faced review by the family members of Flight 93 victims, a professional writer, and even the Federal Bureau of Investigation to ensure that the statement was accurate, concise, and representative of their input.<sup>263</sup>

The competition began on September 11, 2004, the third anniversary of the crash, open to participants from around the world and of all ages for a \$25 fee. The entrants were given the opportunity to visit the site with the competition’s advisors and Project Partners. If the entrants were unable to tour the site in person, extensive photographic documentation and filmed versions of the site tour were posted on the competition’s website. Additionally, all registered entrants were mailed a compact disk containing the video tour and interviews with local residents to ensure sufficient access to the site for

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<sup>261</sup> Wagstaff. 153.

<sup>262</sup> “Mission Statement.” <http://www.nps.gov/flni/parkmgmt/missionstatement.htm>. See Appendix 4 for full text.

<sup>263</sup> Schrock. “Flight 93 National Memorial Mission Statement Revealed.”



design development, as well as maps and aerial photography of the site.<sup>264</sup> The results of a formal question and answer period were also posted on the competition website for all entrants to view. The deadline for submission was January 11, 2005.<sup>265</sup>

Stage I received 1,011 concept submissions, representing a range of approaches and ideas.<sup>266</sup> These submissions represented over fifteen countries, including Israel, Japan, France, and South Korea.<sup>267</sup> These submissions were examined by the Stage I jury for adherence to and interpretation of the mission statement. The ten member Stage I jury was comprised of three Flight 93 family members, two landscape architects, one design journalist, two design related educators, one arts and cultural planning consultant, and one National Park Service representative (one family member was a non-voting recorder). Many of these jurors had additional valuable experience as architects, historic preservationists, and planning. The youngest juror was a high school student.<sup>268</sup>

Entries were received from design professionals, as well as young schoolchildren and entrants without a design background.<sup>269</sup> Donald Stastny, one of the competition's advisors, stated that, because the terrorist alert was still high while submissions were being received, he wore a mask and full-body protective suit while opening each entry.<sup>270</sup> Each

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<sup>264</sup> Brian Schrock. "A memorial expression-Designers flocking to detail Flight 93 National Memorial." *Daily American*. October 23, 2004. Accessed March 20, 2012. Accessible via: [articles.dailyamerican.com](http://articles.dailyamerican.com); <http://www.nps.gov/flni/parkmgmt/intldesigncomp.htm>

<sup>265</sup> National Park Service. "International Design Competition." <http://www.nps.gov/flni/parkmgmt/intldesigncomp.htm>

<sup>266</sup> National Parks Foundation. "International Design Competition Finalists Announced." 2005. Accessed March 08, 2012. Accessible from: [www.nationalparks.org](http://www.nationalparks.org).

<sup>267</sup> Schrock. "A memorial expression-Designers flocking to detail Flight 93 National Memorial."

<sup>268</sup> "Flight 93 National Memorial Design Competition – Stage 1 Jury." Accessed 09 March 2012. Accessible from: [www.nps.gov/flni](http://www.nps.gov/flni).

<sup>269</sup> Angela Webber. "Portland architect managed design competition for Flight 93 memorial." *Daily Journal of Commerce*. September 08, 2011. Accessed March 08, 2012. Accessible via: [djcoregon.com](http://djcoregon.com)

<sup>270</sup> Webber.

design was photographed and posted on a website created for the memorial competition. The entries that complied with the competition's guidelines were exhibited for public viewing in nearby Somerset. This allowed interested parties worldwide to view the submitted designs and submit comments. While deliberating, the jury took these comments into consideration, while also keeping in mind the mission statement, competition guidelines, and understanding of the landscape of the site.<sup>271</sup>

Due to the large number of submissions, the jury developed a strategy for allowing multiple jurors to review each design in a timely fashion. Each member of the jury reviewed a set of one-hundred anonymous submissions and discussed concepts and impressions of the submissions overall.<sup>272</sup> After gleaning first impressions from each submission, the jury divided into three groups to closely evaluate slightly over three-hundred submissions per group. This process led to a collaborative discussion among the three groups to determine which of the three-hundred entries each individual group should present to the full jury. By the end of the first day of review, the jury had developed a short list of twenty-six entries that merited closer evaluation and discussion.

The second day of jury deliberation and evaluation began with a tour of the site itself. This visit placed the site's context and potential at the forefront of the deliberations. The deliberation continued after the site visit with detailed discussion of thirty-three designs (seven additional submissions had been selected for evaluation and added to the previous day's twenty-six).<sup>273</sup> Each member of the jury was asked to select five preferred submissions that best reflected the mission statement. This narrowing down led to further

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<sup>271</sup> National Park Service. "International Design Competition."

<sup>272</sup> Stage I Jury. "Design Concept Compliance Review: Stage I Jury." June 23, 2005. 2.

<sup>273</sup> Stage I Jury. 3.

group discussion and the deliberation ended with a list of eight entries to consider. The final day of jury deliberation focused on the eight entries. All components—positive and negative—of each submission were discussed.

The Stage I jury selected five design submissions that should advance to further development in Stage II, in addition to nine honorable mentions that would be recognized, but not participate in Stage II. The jury’s description of the five designs selected stated that the designs had a “common thread”—“that each provides a ‘memorial expression’ while considering and respecting the land.”<sup>274</sup> The five designs each had a strong emphasis on the design of landscape and utilizing the terrain as it occurred naturally. The winning designers and teams were from locations across North America: Leor Lovinger and Gilat Lovinger (Berkeley, California), Ken Lum (Toronto, Ontario, Canada), Laurel McSherry and Terry Surjan (Columbus, Ohio), Paul Murdoch (Los Angeles, California), and Frederick Steiner, Karen Lewis, Jason Kentner, and E. Lynn Miller (Austin, Texas).<sup>275</sup>

Each of the five finalists was awarded \$25,000 to further develop their design and create a three-dimensional model for Stage II.<sup>276</sup> The competitors for Stage II also were invited to participate in a “Master Planning Workshop,” to be held in Somerset, a city neighboring the site. The workshop took place February 24 and 25, 2005 and was organized to help the designers create master plans for the memorial site as they designed it—to “create planning frameworks for the site that provide an appropriate context and site

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<sup>274</sup> National Parks Foundation. “International Design Competition Finalists Announced.” 2005. Accessed March 08, 2012. Accessible from: [www.nationalparks.org](http://www.nationalparks.org).

<sup>275</sup> National Parks Foundation. “International Design Competition Finalists Announced.”

<sup>276</sup> National Parks Foundation. “International Design Competition Finalists Announced.”

structure.”<sup>277</sup> The designers were given four months to develop their design concepts and three-dimensional models, before the June 15 presentation deadline.

The final designs presented were:

Disturbed Harmony (by Leor and Gilat Lovenger, with the Office of Lawrence Halprin, a landscape architecture firm): Disturbed Harmony was developed from the emotional impact the designers felt while visiting the town of Somerset and the crash site. The Lovengers sought a design that would “help heal the community.”<sup>278</sup> The focus of this design is the “Bravery Wall,” described by the designers as the “thread around which everything happens and all is organized.”<sup>279</sup> The wall is five feet wide, two and a half miles long, and of varying height. It guides the visitor through the site and changes in function depending on the location. The Stage I jury felt that the concept gave “real opportunity for a memorable experience in ‘the relationship between the site and the visitor, and the site and the wall;’” however, the Stage I jury also felt that the concept of the wall lacked articulation and complexity and the recognition of the forty passengers was too far understated.<sup>280</sup>

(F)Light-A Luminous Roofscape (by Ken Lum, with Dennis Fanti, Yvonne Lam, and Ivan Ilic): (F)Light utilizes the physical impact of the crash and refers to the “scarred landscape” to mimic the “scarred feelings of the family members.” Lum’s intention for the design was to “capture the courage and the sense of sacrifice that transpired” while people

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<sup>277</sup> National Parks Foundation. “International Design Competition Finalists Announced.”

<sup>278</sup> Mary Pickles. “Flight 93 memorial designers speak.” *Tribune-Review*. April 17, 2005. Accessed March 08, 2012. Accessible via [www.pittsburghlive.com](http://www.pittsburghlive.com).

<sup>279</sup> Stage I Jury. 6.

<sup>280</sup> *Ibid.*, 7.

were onboard the plane.<sup>281</sup> The design features a series of courtyards and terraces called the ‘Luminous Roofscape,’ a “landscape artifact sculptured to invoke a physical and spiritual experience of awe, inspiration, and hope through the recollection of events that unfolded on Flight 93.”<sup>282</sup> The courtyard is lined with forty empty tables, each etched with the names of the victims, and paired with a newly planted tree. The Stage I jury appreciated the sensitive treatment of the access to the crash site, stating that the visitor would be prepared processionally and emotionally for the Sacred Ground, but felt that the designers had not considered the experience of how the visitors will leave the site.<sup>283</sup>

Fields, Forests, Fences (by Lauren McSherry, Terry Surjan with Luke Kautz, Marita Roos, Teresa Durkin, and Randall Mason): This design focuses on three elements that distinguish the site: the field where the site exists and those fields that surround the crash site, the forests that lay in between fields and show growth, and the fences that divide the fields but that also have served as a temporary memorial. The key component of this design is a birch grove that lies near the Sacred Ground. Within the grove, forty stone markers, each engraved with a victim’s name, hometown, and date of birth, serve as a memorial final resting place.<sup>284</sup> This entry also included the use of “forestry tags,” small markers on which visitors may write their thoughts or memories.<sup>285</sup> This component was inspired by the notes and mementos that visitors were leaving at the temporary memorial. The Stage I jury felt that this entry was compelling due to its use of time to constantly change and evolve the site’s formation (through forest and plant growth, changing seasons, and the impact of the

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<sup>281</sup> Pickels.

<sup>282</sup> Stage I Jury, 10.

<sup>283</sup> *Ibid.*, 11.

<sup>284</sup> *Ibid.*, 14.

<sup>285</sup> Pickels.

visitors themselves). However, the jury also determined that this submission too subtly addressed the forty victims and the visitor's (specifically family members') potential emotional response.<sup>286</sup>

Crescent of Embrace (by Paul Murdoch Architects with Nelson Bryd Waltz): Paul Murdoch's intent was to create "simply a beautiful place...that's remembered on anybody's terms" and will invoke healing.<sup>287</sup> The design has multiple parts that reflect different aspects of the landscape and topography. The main focus of the design uses clusters of forty red maples in a crescent shape that highlights the topography of the land where the plane hit the ground and came to rest. The open mouth of the crescent "embraces" the "Sacred Ground" where the plane crashed.<sup>288</sup> The clusters of red maples are organized to show the passengers' journey from being random strangers and seatmates to partners in a fight against terrorists. One of the most visible components of the design program is the Tower of Voices, a 93 foot tall open chapel and tower that contains forty wind chimes--evoking the forty passengers and their unique "voices."<sup>289</sup> Other features include an open field, pedestrian trails, a road leading to a visitors center, and the actual crash site where a memorial plaza would exist with a white marble wall inscribed with the victims' names.<sup>290</sup> The Stage I jury determined that, although the design created a "sensitive and necessary accommodation for public remembrances and personal memorial gestures," an alternative

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<sup>286</sup> Stage I Jury, 15.

<sup>287</sup> Pickels.

<sup>288</sup> Wagstaff. 156

<sup>289</sup> National Park Service. "The Design." 04 April, 2011. Accessed March 17, 2012. Accessible from: [www.nps.gov/flni](http://www.nps.gov/flni).

<sup>290</sup> Kirk Swauger. "Flight 93 design provokes uproar." *Tribune-Democrat*. September 15, 2005. Accessed March 08, 2012. Accessible via: [tribune-democrat.com](http://tribune-democrat.com).

for passenger representation (other than forty red maples) should be considered.<sup>291</sup> In addition to the concern for passenger representation through the red maples and design shape, the jury should have encouraged more thoughtful use of the word ‘crescent’ in a site so charged with fear and suspicion of terrorists and Middle Eastern iconography.

Memorial Trail (by Jason Kentner, Karen Lewis, E. Lynn Miller, FALSA, and Frederick Steiner, FASA): The design intent of Memory Trail is to honor the journey of the passengers of Flight 93 and to create a journey through the site for visitors. The journey begins with an Information Center before leading to a ridge overlooking the crash site and then the crash site itself. The path separates into two—one for family members and another for visitors—that allows different experiences and intimacy with the Sacred Ground.<sup>292</sup> The trail leaves the Sacred Ground to approach a lake and forest of white oaks and ends at an archival center, where visitors can view the memorabilia that has been left behind or choose to leave behind something of their own. Frederick Steiner described his team’s approach to the site as a reaction to the transition that occurred there. He said that the memorial location was “a very typical, ordinary landscape. Something very foreign happened there, something very sad and tragic.”<sup>293</sup> The jury determined that this design offered good vantage points for viewing both the natural and manmade site elements, but that the positioning of the structures should be reevaluated and better integrated into the site design.<sup>294</sup>

The finalist’s submissions were first put on public display, likely to collect comments from the community and online viewers, before the jury officially deliberated. Stage II featured a new group of jurors. Fifteen people were selected to provide a variety of

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<sup>291</sup> Stage I Jury, 19.

<sup>292</sup> *Ibid.*, 21.

<sup>293</sup> Pickels.

<sup>294</sup> Stage I Jury, 22.

opinions: seven Flight 93 family members, three community residents, three landscape architects, one writer, one museum director, and one representative of the National Park Service (Jonathan Jarvis, who, in 2009, would become Director of the National Park Service).<sup>295</sup> The decision to include local residents on the jury was made by Don Stastny and Helene Fried, the competition's advisors. Fried stated that because "we live in a democracy...having a variety of voices...as well as the top professionals, was the best way to go."<sup>296</sup> The jurors additionally heard the opinions of the Memorial Ideas Planning Committee, who worked to determine how each of the final design would impact the local community.<sup>297</sup> The Stage II jury voted democratically on the final designs and unanimously agreed to fully support the design with the majority vote, even if every jury member had not initially voted for it.<sup>298</sup> On September 7, 2005, the Flight 93 Advisory Commission officially determined Paul Murdoch to be the competition's winner.<sup>299</sup>

Although the process was open and the designs publicly presented in multiple formats, the final selection and wide-spread publication of Paul Murdoch's design caused many citizens to react in anger. Many felt that the "Crescent of Embrace" portion of the design, with its crescent shape and red coloring (through the use of red maples), was a direct symbolical attack and entirely too similar to the crescent used in Islamic symbology [See Figure 10]. The outcry over these perceived meanings was largely led by Mr. Alec Rawls, a conservative blogger, and propagated further by a collection of bloggers and media

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<sup>295</sup> Pickels.

<sup>296</sup> Ibid.

<sup>297</sup> Schrock. "Flight 93 National Memorial Mission Statement Revealed."

<sup>298</sup> Flight 93 National Memorial Project Partners. "White Paper." August 19, 2007. Accessed: March 08, 2012. Accessible via: [www.crescentofbetrayal.com/WhitePaper.htm](http://www.crescentofbetrayal.com/WhitePaper.htm).

<sup>299</sup> Flight 93 National Memorial Project Partners. "White Paper."



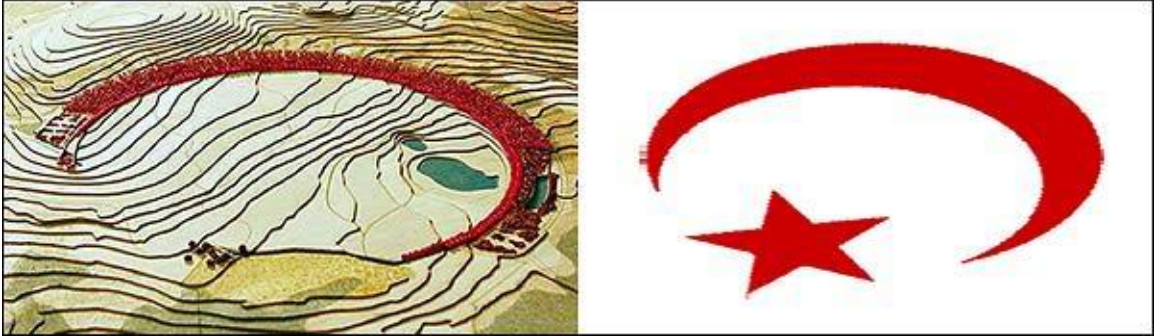


Figure 10: The Image Circulated by Mr. Rawls 'proving' the Conspiracy Theory. Alec Rawls. [www.crescentofbetrayal.com](http://www.crescentofbetrayal.com) [Mr. Rawl's personal website.]



Figure 11: Rendering of the Crescent and Bowl. Biolinia and Paul Murdoch Architects. [www.nps.gov](http://www.nps.gov)

outlets.<sup>300</sup> In response to the allegations and outcry, the Flight 93 Project Partners (comprised of the National Park Service, the Flight 93 Federal Advisory Commission, the Flight 93 Memorial Task Force, and the Families of Flight 93) issued a document simply titled “The White Paper.”<sup>301</sup> The paper was written to address the “Islamic conspiracy theory,” as Mr. Rawls described it, and outlined the inaccuracies in Mr. Rawls’ argument.<sup>302</sup>

Additionally, the paper documented the design competition process and why the winning design was selected. The writers stressed the inclusive, open process used throughout the selection—from the international competition to the two separate juries and open submission displays. During the competition, many opportunities for public comment, online and in-person, were presented and these comments were taken into consideration by each jury’s selection.<sup>303</sup> The mission of the planning and competition was to find a way to memorialize the site in a way the surpassed memorializing the victims—to include the impact to and response of the American people to the event.<sup>304</sup>

The Flight 93 Project Partners and Paul Murdoch’s design team defended the design, stating that “the memorial is reflective of the landform, which follows the surrounding ridgeline, and intends to symbolically embrace the topography to point [the visitor’s] attention to the true memorial—the sacred ground where the heroes of Flight 93 rest

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<sup>300</sup> Paula Reed Ward. “Flight 93 memorial draws a new round of criticism.” *Pittsburgh Post-Gazette*. 18 August 2007. Accessed March 20, 2012. Accessible via: [old.post-gazette.com](http://old.post-gazette.com); Wagstaff. 157

<sup>301</sup> Historically, a “white paper” is a federal document that attempts to solve a problem through reasoning and education. It is simply a tool the government can use to express an opinion on an issue that is not legislative in nature.

<sup>302</sup> Flight 93 National Memorial Project Partners. “White Paper.”

<sup>303</sup> *Ibid.*

<sup>304</sup> Webber.

today.”<sup>305</sup> The White Paper also explains that neither the designer nor the Project Partners wish for Mr. Rawls’ allegations to taint the design. Because of this and the fact that the design was evolving as plans for actual implementation were being made, the designers “explored refinements” to further negate Mr. Rawls’ claims and any perceived Islamic symbolism.<sup>306</sup> The most noticeable change to the design occurred in the ‘Crescent.’ The designers extended the arc to form a “broken circle,” the breaks occurring symbolically where the flight path passed through the “bowl” topography.<sup>307</sup> Mr. Murdoch also was willing to change the name of the feature from “Crescent of Embrace” to “Arc of Embrace.”<sup>308</sup> He explained that the design team chose to call it a ‘crescent’ simply because “it was a curving land form” and it symbolically gestured an embrace of the place and crash site.<sup>309</sup> The Project Partners felt that these refinements clarified the design and would satisfy skeptics who believed Mr. Rawls’ conspiracy theory position.

The paper states that multiple communication attempts were made by many members of the Project Partners to explain the design to Mr. Rawls and to have Mr. Rawls better explain his position, however, these attempts failed to successfully resolve the complaints. Although Mr. Rawls could not be encouraged to support the design, the Flight 93 Advisory Commission decided on July 28, 2007 to officially end the formal planning process and endorse the ratification of the winning memorial design.<sup>310</sup>

In addition to clarifying and explaining the design intention, the years between the selection of the winning design and design construction were focused on land acquisition

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<sup>305</sup> Flight 93 National Memorial Project Partners. “White Paper.”

<sup>306</sup> Ibid.

<sup>307</sup> Ibid.

<sup>308</sup> Swauger. “Flight 93 design provokes uproar.”

<sup>309</sup> Ibid.

<sup>310</sup> Flight 93 National Memorial Project Partners. “White Paper.”

and fundraising. In November, 2008, the Flight 93 Advisory Commission and Task Force announced that the land surrounding the crash site was officially to be purchased. With the announcement of this key acquisition, the Partners also announced that, at the time, \$30 million of the estimated \$58 million dollars budgeted for the project had been pledged by private sources.<sup>311</sup> The construction of the memorial has been divided into three phases. The first phase consists of three sub-phases and includes the majority of the site's elements. Phase one was completed in 2011 in time for the tenth anniversary of the crash. This phase included some major design elements (the Memorial Plaza, Wall of Names, and Gateway), as well as elements necessary for site management and maintenance (the visitor's center and facilities, ring road, and approach road). Phases two and three, slated for future construction, contain the Tower of Voices and Allee/Walkway and return road, trails, and reforestation, respectively.<sup>312</sup>

While Phase I of the winning design was under construction in 2010, the previous memorials were moved to a new location called the "Western Overlook." There a temporary visitors center was constructed that featured interpretive exhibits focusing on the Flight 93 story, the investigation that followed the crash, and the memorial's design competition.<sup>313</sup> Although visitors could continue to leave tributes at the fence, a wall was also constructed that could be used to receive written messages or memories.

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<sup>311</sup> Bob Janiske. "Update: Land Acquisition Moves Flight 93 National Memorial Closer to Completion Target." *The National Parks Traveler*. November 03, 2008. Accessed March 23, 2012. Accessible via: [www.nationalparkstraveler.com](http://www.nationalparkstraveler.com).

<sup>312</sup> National Park Service. "Design and Construction Updates." September 30, 2011. Accessed March 08, 2012. Accessible via: [www.nps.gov/flni](http://www.nps.gov/flni).

<sup>313</sup> Albrecht Powell. "Flight 93 National Memorial." Accessed March 08, 2012. Accessible via: [Pittsburgh.about.com](http://Pittsburgh.about.com)

The design competition process—from creation to winning submission selection—took only two years. The use of technology added an entirely new dimension to the design competition: the public voice. Although public viewers could voice their opinion about previous competitions and the design selection, the Flight 93 memorial competition gave public opinion serious consideration. This is unlike any previous design competition attempted by the National Park Service, which typically follow the architectural or artistic design competition formula. Flight 93 was, and continues to be an emotional site with high significance and relevance to community members and citizens. Involving stakeholders in a deeper way would enhance the design selection process and help the transition from crash site to professional commemoration. Through the use of images and video footage, stakeholders from around the world could participate in the competition by submitting comments or questions and receive feedback quickly.

The open dissemination of information allowed the competition to truly be an inclusive process. The Flight 93 family members and other stakeholders could easily become involved if they so desired and their comments on the designs had weight in the jury's deliberations. The design of the memorial was not entirely dependent on the opinions of a panel of jury members. In addition to creating a public planning process, the use of technology facilitated the immediate creation of an electronic historical record that could be used and referenced in the future.<sup>314</sup> This is an approach that Donald Stastny has previously utilized in his involvement in the design competition for the Oklahoma City National Memorial. Although that competition did not utilize public participation through

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<sup>314</sup> Neighborhood America.

internet or public comments, Stastny did use the site as an experiment in stakeholder participation on the jury, which he continued in the Flight 93 competition.<sup>315</sup>

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<sup>315</sup> Webber.

## CHAPTER SIX: CONCLUSION

While institutions often utilize competitions to find out what design firms are thinking about a concept or trend, national parks are more likely to use competitions to determine the public's sentiment or desires for a place as a key component of a broader planning process. The interpretation and design of a historic site significantly impacts a visitor's perception of an event, a people, or the history of a location. It is responsible for enriching both the knowledge and the questions that the visitor takes with them. A process this important must be carefully pursued and evaluated, especially when the content requires the designer to address the nation in a commemorative or memorial site.

The National Park Service's continued focus on acknowledging the complicated events and ideas in our nation's history causes a need for creative design solutions that can provide an avenue for memorialization and remembering and, in the creation of a park or dialogue, provocation. This allows all visitors to share in the meaning and reexamine their own philosophies or beliefs. These emotionally charged locations spark the public spirit, encouraging the support of a whole, unified country, and inspire a turn to the familiar, masses of people seeking comfort and meaning in their values and relationships. The creation of a memorial allows a person or body of people to register recognition that an event occurred. There is a great challenge in creating these memorial sites. The challenge lies in designing a site that remembers the spark of an idea or captures the lives and emotions of victims, without necessarily celebrating the event itself. The idea and memory must be channeled in a memorial that will sufficiently honor what occurred and explain the importance of what occurred to future visitors.

The uniqueness of these sites, their powerful impact on the nation, and the public reaction to the event determines the manner in which the design competition is held and also affects the resulting interpretation of the site. For example, although Women’s Rights National Historical Park emphasizes an idea that drastically changed the United States and American society, the interest in the site initially stemmed from a niche group. The number of submissions received was disproportional to the number of entries in the design competition, indicating that the content matter or site mission was difficult for designers to visualize, or that overall interest in the site quickly waned or was not fully realized. Contention does not necessarily lead to successful design, but the struggle itself can clearly identify the direction a site should take. In contrast, the decades-long dialogue about the formation of an Indian Memorial at Little Bighorn Battlefield Monument focused the desires and intent of the competition for the potential memorial. The competition design program and mission statement were clear and specific about what themes and ideas the winning design should convey without limiting the creativity or scope of the designers.

The events that occurred at these commemorative sites transformed the landscape into a historical destination. A design competition helps to find a way to bridge this change—to explain the ‘why’ and ‘what’ of the event while facilitating a dialogue about the ‘what next.’ For the National Park Service, simply selecting an architect for the monumental task of creating a professional commemorative site rather than relying on a competition to do so dismisses the valuable motivation of cultural influence, and removes the symbolic selection of one design from many possibilities.

A design competition is a necessary route for these sites because the routine act of telling the interpretive story through text on a wall or plaque or even through personal



interaction (such as guided site tours or talks) is perceived as being insufficiently emotional or evocative. A designed landscape and democratic process are better approaches that help to broaden and understand the mission of these sites and the necessity for memorialization. In a historic site of national or regional trauma, a design competition can reveal the lessons learned from the event and stimulate the healing process. Lastly, competitions also leave an interpretive role for art, which goes beyond what all other traditional interpretive devices can do.

A design competition is an important process in interpreting and planning monuments and structures for sites of traumatic significance. They allow opportunities for a variety of viewpoints to be expressed and considered in a juried atmosphere. The competition can also provide a clearer perspective of the facts to be interpreted or demonstrate the range of emotion and views being experienced by the nation. However, in order to remain relevant and truly flourish it is also important that each site proactively updates and changes its interpretive program as new evidence and research surfaces.

The unappreciated value of a design competition (especially one that is open to all entrants) in these commemorative sites is the increased sense of public ownership that accompanies them. While undergoing the planning process for a commemorative site, the facilitators of the process should recognize the responsibility to utilize the public voice as a tool. These sites are often situated on public lands (or land that the public comes to claim – psychologically, if not physically after an event occurs). The importance of these sites and the public's expectation of them can help to dictate the direction and interpretation pursued by the planning process. Public participation in the process plays the dual roles of providing publicity and acting as a public coping or understanding mechanism.

Although the use of public participation and engagement previously was considered a risky path to follow – potentially leading to solutions that could endanger sensitive cultural resources, even if they have not yet officially been designated as such—new technologies and approaches to public participation and historic preservation have significantly improved the outcomes. The missteps in the competition for a design solution at Women’s Rights N.H.P. stemmed from misdirected priorities and a lack of jury expertise on the technical requirements of preserving cultural resources that had already been seriously compromised. The National Park Service today routinely encourages diverse juries with a variety of professional and technical backgrounds and follows guidelines for sensitively treating historic and cultural properties and landscapes.

The competition for Flight 93 National Memorial should be viewed as a precedent for conducting a design competition for a commemorative site and utilizing public interaction and participation as a tool in the modern era. The use of new technologies to transmit information and updates changed the competition process—enabling all citizens and international stakeholders to have access to the process as well as the power to provide their opinions and have them heard. The design and interpretation at Flight 93 is a direct result of the public involvement in the process facilitated by the vision and practice of a landscape architect. Due to the fact that the site is still incomplete, it is premature to determine the site’s success. However, current visitation has far surpassed any predicted amounts – so much that the site’s visitor capacity has on occasion been exceeded.

A design competition determines the physical form of how a cataclysmic event will be memorialized, in turn influencing how current and future visitors will interpret and understand what occurred. The resulting product of these design competitions allows the

visitor to shape their understanding of the past, current orientation in the present, and their method for addressing the future. Although honorary in intent, the memorial site is a place to be used by visitors. This consumption leads to the propagation, rather than destruction, of the site through visitor referrals and repetition. The mission and history of the site also proliferates through visitation, further increasing the commemoration and life of the event. The inclusion of informal memorial features—tokens, mementos, items left behind by visitors—in these sites integrates public remembrance with very personal individual memory, creating depth and a community of visitors who share the site in a similar way.

There is room for future research on the impact of time on these monuments. Public sentiment and environmental factors alter the site as generations and new information arise. A sufficient amount of time has not passed for any of the case studies in this thesis to determine the impact of time on changes in interpretation and approach. Each site should continually moving towards an approach that focuses more on explanation and discussion and further from a grieving or remembering place, as generations and visitors become farther removed from the event. Similarly, additional research should focus on the instantaneous reaction memorials that occur after an event and their evolution to a permanent monument. Whether a site can survive on the progression of a reaction memorial or if it must, or should, be formalized through a permanent structure is an avenue worth exploring, especially as these reaction memorials occur more frequently for varying events.

Today it seems to be becoming the norm that any memorial is designed through a competition rather than through the traditional direct selection of an architect by committee or sponsor. To be successful these competitions need to ensure that the

competition focuses on the whole site. Even if the competition is just to determine one component, like that of Little Bighorn Battlefield National Monument, creating that component in a holistic view of the entire site ensures that the place itself is held sacred and that interventions over the course of the site's existence are integrated, rather than competing, in dialogue and context. This ensures that the site does not result in a singular monument or sculpture *and* a National Park Service managed site, but a work that is wholly incorporated into the management and planning of the site. Focusing on the site as a whole also ensures that the design is about the location and could not easily or logically be transferred to another city, emphasizing the value of place and the event that occurred there.

The challenge of memorial sites is that memory is fleeting and the memories created by visitation are evoked—they are a result of the design and interpretation, not the event itself. The designed nature of these places increases the sense of commemoration by creating a place that provides a safe and secure feeling environment. Visitors should be allowed and encouraged to become a part of the history of these sites, and they should be able to leave their own small memorial or token of memory. Designers should not be wary of memorialization or commemorating a specific moment or life in history. Each site can and should be approached in a manner that educates and remembers, as opposed to veneration and ritualistic worship.

These sites are a receptacle for the history and stories of the events that occurred there. They are destined to be a living, evolving form of memory.

A competition should have the foresight to take this evolution into consideration and create a site capable of changing over time to meet the needs of its visitors,

simultaneously meeting the immediate need and the planned need to remember, while ensuring meaningful engagement of the past.

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**SUBCHAPTER LIX-J - WOMEN'S RIGHTS NATIONAL HISTORICAL PARK**

Sec. 410ll. Establishment

Congressional declaration of findings

The Congress finds that -

The Women's Rights Convention held at the Wesleyan Methodist Chapel in Seneca Falls, New York, in 1848 was an event of major importance in the history of the United States because it marked the formal beginning of the struggle of women for their equal rights.

The Declaration of Sentiments approved by the 1848 Women's Rights Convention is a document of enduring relevance, which expresses the goal that equality and justice should be extended to all people without regard to sex.

There are nine sites located in Seneca Falls and Waterloo, New York, associated with the nineteenth century women's rights movement which should be recognized, preserved, and interpreted for the benefit of the public.

Statement of purposes

It is the purpose of this section to preserve and interpret for the education, inspiration, and benefit of present and future generations the nationally significant historical and cultural sites and structures associated with the struggle for equal rights for women and to cooperate with State and local entities to preserve the character and historic setting of such sites and structures.

Establishment

To carry out the purposes of this section there is hereby established the Women's Rights National Historical Park (hereinafter in this section referred to as the "park"). The park shall consist of the following designated sites in Seneca Falls and Waterloo, New York:

- (1) Stanton House, 32 Washington Street, Seneca Falls;
- (2) dwelling, 30 Washington Street, Seneca Falls;
- (3) dwelling, 34 Washington Street, Seneca Falls;
- (4) lot, 26-28 Washington Street, Seneca Falls;
- (5) former Wesleyan Chapel, 126 Fall Street, Seneca Falls;
- (6) theater, 128 Fall Street, Seneca Falls;
- (7) McClintock House, 16 East Williams Street, Waterloo;
- (8) Hunt House, 401 East Main Street, Waterloo;
- (9) not to exceed 1 acre, plus improvements, as determined by the Secretary, in Seneca Falls for development of a maintenance facility;
- (10) dwelling, 1 Seneca Street, Seneca Falls;
- (11) dwelling, 10 Seneca Street, Seneca Falls;
- (12) parcels adjacent to Wesleyan Chapel Block, including Clinton Street, Fall Street, and Mynderse Street, Seneca Falls; and
- (13) dwelling, 12 East Williams Street, Waterloo.

(d) Acquisition of lands and interests

The Secretary is authorized to acquire by donation, purchase with donated or appropriated funds, transfer from any other Federal agency, or exchange lands and interests therein within sites

designated as part of the park. Lands and interests therein owned by a State or political subdivision thereof may be acquired only by donation.

(e) Cooperative agreements

The Secretary is authorized to enter into cooperative agreements with the owners of properties designated as part of the park, pursuant to which the Secretary may mark, interpret, improve, restore, and provide technical assistance with respect to the preservation and interpretation of such properties. Such agreements shall contain, but need not be limited to, provisions that the Secretary shall have the right of access at reasonable times to public portions of the property for interpretative and other purposes, and that no changes or alterations shall be made in the property except by mutual agreement.

(f) State and local participation; financial assistance

The Secretary shall encourage State and local governmental agencies to develop and implement plans for the preservation and rehabilitation of sites designated as part of the park and their immediate environs, in order to preserve the historic character of the setting in which such sites are located. The Secretary may provide technical and financial assistance to such agencies in the development and implementation of such plans, but financial assistance may not exceed 50 per centum of the cost thereof.

(g) Administration

The Secretary shall administer the park in accordance with the provisions of this section and the provisions of law generally applicable to the administration of units of the National Park System, including sections 1, 2, 3, and 4 of this title and sections 461 to 467 of this title.

(h) Women's Rights National Historical Park Advisory Commission; membership; Chair; compensation and expenses; function; consultation; termination

(1) There is hereby established the Women's Rights National Historical Park Advisory Commission (hereinafter referred to as the "Commission"). The Commission shall consist of eleven members, each appointed by the Secretary for a term of five years as follows:

(A) One member appointed from recommendations submitted by the Elizabeth Cady Stanton Foundation;

(B) One member appointed from recommendations submitted by the Women's Hall of Fame;

(C) Two members appointed from recommendations submitted by the Governor of New York;

(D) One member appointed from recommendations submitted by the village of Seneca Falls;

(E) One member appointed from recommendations submitted by the town of Seneca Falls; and

(F) Five members appointed by the Secretary, at least one of whom shall represent an institution of higher learning and at least two of whom shall represent national women's rights organizations.

(2) The Secretary shall designate one member to be the Chair of the Commission. Any vacancy on the Commission shall be filled in the same manner in which the original appointment was made.

(3) Members of the Commission shall serve without compensation as such, but the Secretary may pay the expenses reasonably incurred by the Commission and its members in carrying out their responsibilities under this section upon presentation of vouchers signed by the Chair of the Commission.

(4) The function of the Commission shall be to advise the Secretary with respect to matters relating to the administration of the park and the carrying out of the provisions of this section. The Secretary shall consult with the Commission from time to time with respect to his responsibilities and authorities under this section.

(5) The Commission shall terminate ten years from the effective date of this section.

(i) Authorization of appropriations

(1) There are authorized to be appropriated such sums as may be necessary to carry out the provisions of this section, but not to exceed \$700,000 for acquisition, and \$500,000 for development.

(2) In addition to those sums appropriated prior to November 12, 1996, for land acquisition and development, there is hereby authorized to be appropriated an additional \$2,000,000.

#### AMENDMENTS

2000 - Subsec. (c)(8). Pub. L. 106-258, Sec. 1(b), substituted "Main" for "Williams".

Subsec. (d). Pub. L. 106-258, Sec. 1(a), in first sentence struck out before period at end ", except that the Secretary may not acquire the fee simple title to the land comprising the sites designated in paragraphs (7) and (9) of subsection (c) of this section" and struck out last sentence which read as follows: "Within two years of the acquisition of the property listed in subsection (c)(8) of this section the Secretary shall have removed all structures from the property that are not relevant to the historic integrity of the McClintock House."

1996 - Subsec. (c). Pub. L. 104-333, Sec. 505(a), inserted heading and amended text generally. Prior to amendment, text read as follows: "To carry out the purpose of this section there is hereby established the Women's Rights National Historical Park (hereinafter in this section referred to as the 'park'). The park shall consist initially of the following designated sites in Seneca Falls and Waterloo, New York:

"(1) Stanton House, 32 Washington Street, Seneca Falls; "(2) dwelling, 30 Washington Street, Seneca Falls; "(3) dwelling, 34 Washington Street, Seneca Falls; "(4) lot, 26-28 Washington Street, Seneca Falls; "(5) former Wesleyan Chapel, 126 Fall Street, Seneca Falls; "(6) theater, 128 Fall Street, Seneca Falls; "(7) Bloomer House, 53 East Bayard Street; "(8) McClintock House and related structures, 14 and 16 East Williams Street, Waterloo; and

"(9) Hunt House, 401 East Main Street, Waterloo." Subsec. (i). Pub. L. 104-333, Sec. 505(b), designated existing provisions as par. (1) and added par. (2).

1988 - Subsec. (i). Pub. L. 100-475 substituted "\$700,000" for "\$490,000".

1984 - Subsec. (c)(8). Pub. L. 98-402, Sec. 1(a), substituted "McClintock House and related structures, 14 and 16 East Williams Street" for "McClintock House, 16 East Williams Street".

Subsec. (d). Pub. L. 98-402, Sec. 1(b), substituted "paragraphs (7) and (9)" for "paragraphs (7)



through (9)", and inserted "Within two years of the acquisition of the property listed in subsection (c)(8) of this section the Secretary shall have removed all structures from the property that are not relevant to the historic integrity of the McClintock House."

GENERAL MANAGEMENT PLANS; SUBMITTAL TO CONGRESSIONAL COMMITTEES Section 501 of Pub. L. 96-607 directed Secretary of the Interior, within three complete fiscal years from Dec. 28, 1980, to submit to Committee on Interior and Insular Affairs of the House of Representatives and the Committee on Energy and Natural Resources of the Senate, comprehensive general management plans for the areas established pursuant to titles XII and XVI of Pub. L. 96-607, pursuant to the provisions of section 1a-7(b) of this title.

**APPENDIX 2**

H.R.848 -- To authorize the establishment of a memorial at Custer Battlefield National Monument to honor the Indians who fought in the Battle of the Little Bighorn, and for other purposes. (Introduced in House - IH)

HR 848 IH

102d CONGRESS

1st Session  
848

H. R.

To authorize the establishment of a memorial at Custer Battlefield National Monument to honor the Indians who fought in the Battle of the Little Bighorn, and for other purposes.

IN THE HOUSE OF REPRESENTATIVES

February 6, 1991

Mr. CAMPBELL of Colorado introduced the following bill; which was referred to the Committee on Interior and Insular Affairs

---

A BILL

To authorize the establishment of a memorial at Custer Battlefield National Monument to honor the Indians who fought in the Battle of the Little Bighorn, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. FINDINGS.

The Congress finds that--

(1) a monument was erected in 1881 at Last Stand Hill to commemorate the soldiers, scouts, and civilians attached to the 7th United States Cavalry who fell in the Battle of the Little Bighorn;

(2) while many members of the Cheyenne, Sioux, and other Indian Nations gave their lives defending their families and traditional lifestyle and livelihood, nothing stands at the battlefield to commemorate those individuals; and

(3) the public interest will best be served by establishing a memorial at the Custer National Battlefield to honor the Indian participants in the battle.

SEC. 2. AUTHORIZATION FOR ESTABLISHMENT OF MEMORIAL.

In order to honor and recognize the Indians who fought to preserve their land and culture in the Battle of the Little Bighorn, to provide visitors with an improved understanding of the events leading up to and the consequences of the fateful battle, and to encourage peace and brotherhood among people of all races, the Secretary of the Interior (hereafter in this Act referred to as the 'Secretary') may design, construct, and maintain a memorial at the Custer Battlefield National Monument.

### SEC. 3. ADVISORY COMMITTEE.

The Secretary shall establish an advisory committee under the Federal Advisory Committee Act (5 U.S.C. App.) which--

- (1) shall be known as the Committee for a Native American Memorial at Custer National Monument (referred to as the 'advisory committee');
- (2) shall be comprised of at least 10 interested persons appointed by the Secretary; and
- (3) shall advise the Secretary in the performance of the Secretary's duties under this Act.

### SEC. 4. SITE, DESIGN, AND PLANS FOR MEMORIAL.

(a) SITE- (1) The Secretary, in consultation with the advisory committee, shall select a suitable area for the memorial authorized by section 2.

(2) The area for the memorial area shall be located on the ridge in the part of the Little Bighorn Battlefield that is in the vicinity of the 7th United States Cavalry Monument, as generally depicted on a map entitled 'Custer Battlefield National Monument General Development Map', dated and numbered.

(b) DESIGN AND PLANS- (1) The advisory committee may hold a competition to select a design for the memorial authorized by section 2 that is compatible with existing and planned structures in the area.

(2) At the conclusion of the competition, if the advisory committee decides to recommend acceptance of any of the designs, the committee shall rank the competing designs in order of preference and submit the designs and plans and the committee's comments and recommendations to the Secretary for acceptance of one of the designs.

(3)(A) Not later than 90 days after receiving the advisory committee's recommendations, the Secretary shall accept one of the designs entered in the competition or submit to the advisory committee specific objections to the designs that, in the opinion of the Secretary, preclude acceptance of any of the designs.

(B) If the Secretary fails to accept one of the designs or submit objections to the advisory committee within the time stated in subparagraph (A), the first ranked design recommended for acceptance by the advisory committee shall be deemed to have been accepted by the Secretary.

### SEC. 5. DONATIONS OF FUNDS, PROPERTY, AND SERVICES.

Notwithstanding any other law, the Secretary may accept and expend donations of funds, property, or services from individuals, foundations, corporations, or public entities for the purpose of providing for the memorial authorized by section 2.

### SEC. 6. AUTHORIZATION OF APPROPRIATIONS.

There are authorized to be appropriated such sums as are necessary to carry out this Act.

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Accessible from: <http://thomas.loc.gov/cgi-bin/query/D?c102:1:./temp/~c102j5ZRCW::>

PUBLIC LAW 107-226—SEPT. 24, 2002

116 STAT. 1345

Public Law 107-226  
107th Congress

An Act

To authorize a national memorial to commemorate the passengers and crew of Flight 93 who, on September 11, 2001, courageously gave their lives thereby thwarting a planned attack on our Nation's Capital, and for other purposes.

Sept. 24, 2002  
[H.R. 3917]

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,*

Flight 93  
National  
Memorial Act.  
16 USC 431 note.

**SECTION 1. SHORT TITLE.**

This Act may be cited as the "Flight 93 National Memorial Act".

**SEC. 2. FINDINGS AND PURPOSES.**

(a) **FINDINGS.**—Congress finds the following:

(1) Passengers and crewmembers of United Airlines Flight 93 of September 11, 2001, courageously gave their lives, thereby thwarting a planned attack on our Nation's Capital.

(2) In the months since the historic events of September 11, thousands of people have visited the Flight 93 site, drawn by the heroic action and sacrifice of the passengers and crew aboard Flight 93.

(3) Many are profoundly concerned about the future disposition of the crash site, including grieving families of the passengers and crew, the people of the region who are the current stewards of the site, and a broad spectrum of citizens across the United States. Many of these people are forming the Flight 93 Task Force as a broad, inclusive organization to provide a voice for all interested and concerned parties.

(4) The crash site commemorates Flight 93 and is a profound symbol of American patriotism and spontaneous leadership of citizen-heroes. The determination of appropriate recognition at the crash site of Flight 93 will be a slowly unfolding process in order to address the interests and concerns of all interested parties. Appropriate national assistance and recognition must give ample opportunity for those involved to voice these broad concerns.

(5) It is appropriate that the crash site of Flight 93 be designated a unit of the National Park System.

(b) **PURPOSES.**—The purposes of this Act are as follows:

(1) To establish a national memorial to honor the passengers and crew of United Airlines Flight 93 of September 11, 2001.

(2) To establish the Flight 93 Advisory Commission to assist with consideration and formulation of plans for a permanent memorial to the passengers and crew of Flight 93, including its nature, design, and construction.

(3) To authorize the Secretary of the Interior (hereinafter referred to as the "Secretary") to coordinate and facilitate the activities of the Flight 93 Advisory Commission, provide technical and financial assistance to the Flight 93 Task Force, and to administer a Flight 93 memorial.

Pennsylvania. **SEC. 3. MEMORIAL TO HONOR THE PASSENGERS AND CREWMEMBERS OF FLIGHT 93.**

There is established a memorial at the September 11, 2001, crash site of United Airlines Flight 93 in the Stonycreek Township, Somerset County, Pennsylvania, to honor the passengers and crew of Flight 93.

**SEC. 4. FLIGHT 93 ADVISORY COMMISSION.**

(a) **ESTABLISHMENT.**—There is established a commission to be known as the "Flight 93 Advisory Commission" (hereafter in this Act referred to as the "Commission").

(b) **MEMBERSHIP.**—The Commission shall consist of 15 members, including the Director of the National Park Service, or the Director's designee, and 14 members appointed by the Secretary from recommendations of the Flight 93 Task Force.

(c) **TERM.**—The term of the members of the Commission shall be for the life of the Commission.

(d) **CHAIR.**—The members of the Commission shall select the Chair of the Commission.

(e) **VACANCIES.**—Any vacancy in the Commission shall not affect its powers if a quorum is present, but shall be filled in the same manner as the original appointment.

Notice.  
Newspapers.  
Federal Register,  
publication.

(f) **MEETINGS.**—The Commission shall meet at the call of the Chairperson or a majority of the members, but not less often than quarterly. Notice of the Commission meetings and agendas for the meetings shall be published in local newspapers in the vicinity of Somerset County and in the Federal Register. Meetings of the Commission shall be subject to section 552b of title 5, United States Code (relating to open meetings).

(g) **QUORUM.**—A majority of the members serving on the Commission shall constitute a quorum for the transaction of any business.

(h) **NO COMPENSATION.**—Members of the Commission shall serve without compensation, but may be reimbursed for expenses incurred in carrying out the duties of the Commission.

Deadline.  
Reports.

(i) **DUTIES.**—The duties of the Commission shall be as follow:

(1) Not later than 3 years after the date of the enactment of this Act, the Commission shall submit to the Secretary and Congress a report containing recommendations for the planning, design, construction, and long-term management of a permanent memorial at the crash site.

(2) The Commission shall advise the Secretary on the boundaries of the memorial site.

(3) The Commission shall advise the Secretary in the development of a management plan for the memorial site.

(4) The Commission shall consult and coordinate closely with the Flight 93 Task Force, the Commonwealth of Pennsylvania, and other interested parties, as appropriate, to support and not supplant the efforts of the Flight 93 Task Force on and before the date of the enactment of this Act to commemorate Flight 93.

(5) The Commission shall provide significant opportunities for public participation in the planning and design of the memorial.

(j) **POWERS.**—The Commission may—

(1) make such expenditures for services and materials for the purpose of carrying out this Act as the Commission considers advisable from funds appropriated or received as gifts for that purpose;

(2) subject to approval by the Secretary, solicit and accept donations of funds and gifts, personal property, supplies, or services from individuals, foundations, corporations, and other private or public entities to be used in connection with the construction or other expenses of the memorial;

(3) hold hearings, enter into contracts for personal services and otherwise;

(4) do such other things as are necessary to carry out this Act; and

(5) by a vote of the majority of the Commission, delegate such of its duties as it determines appropriate to employees of the National Park Service.

(k) **TERMINATION.**—The Commission shall terminate upon dedication of the completed memorial.

#### **SEC. 5. DUTIES OF THE SECRETARY.**

The Secretary is authorized to—

(1) provide assistance to the Commission, including advice on collections, storage, and archives;

(2) consult and assist the Commission in providing information, interpretation, and the conduct of oral history interviews;

(3) provide assistance in conducting public meetings and forums held by the Commission;

(4) provide project management assistance to the Commission for planning, design, and construction activities;

(5) provide programming and design assistance to the Commission for possible memorial exhibits, collections, or activities;

(6) provide staff assistance and support to the Commission and the Flight 93 Task Force;

(7) participate in the formulation of plans for the design of the memorial, to accept funds raised by the Commission for construction of the memorial, and to construct the memorial;

(8) acquire from willing sellers the land or interests in land for the memorial site by donation, purchase with donated or appropriated funds, or exchange; and

(9) to administer the Flight 93 memorial as a unit of the National Park System in accordance with this Act and with the laws generally applicable to units of the National Park System such as the Act of August 25, 1916 (39 Stat. 585).



**SEC. 6. CLARIFICATION OF PASSENGERS AND CREW.**

For the purposes of this Act, the terrorists on United Airlines Flight 93 on September 11, 2001, shall not be considered passengers or crew of that flight.

Approved September 24, 2002.

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**LEGISLATIVE HISTORY—H.R. 3917:**

HOUSE REPORTS: No. 107-597 (Comm. on Resources).

CONGRESSIONAL RECORD, Vol. 148 (2002):

July 22, considered and passed House.

Sept. 10, considered and passed Senate.



Flight 93 National Memorial Mission Statement

PREAMBLE

A common field one day. A field of honor forever.

May all who visit this place remember the collective acts of courage and sacrifice of the passengers and crew, revere this hallowed ground as the final resting place of those heroes, and reflect on the power of individuals who choose to make a difference.

OVERVIEW

The purpose of this document is to lay the foundation for the planning and development of the Flight 93 National Memorial. These words and ideas have been developed through the collaborative efforts of the families of the passengers and crew of Flight 93, local residents, national leaders, the National Park Service and the general public. This partnership and framework of principles will ensure that the design of Flight 93 National Memorial and future development and management decisions are consistent with the fundamental reasons this National Memorial is being created. We acknowledge that the details of what took place on board Flight 93 will never be fully known. And only the passage of time will give us the perspective to fully comprehend the importance of the event and of this hallowed place.

CONTEXT

The events of September 11th, 2001, are forever etched into the hearts and souls of the family members and loved ones of those who died, the nation and the world. The United States experienced the worst incident of terrorism in the nation's history. The coordinated hijacking of four commercial airliners, the planned attack on symbolic targets, the murder of innocent people, were all tragic and shocking events. However, we also remember the extraordinary responses of those individuals involved and the challenges they faced that day. Those heroic actions were awe-inspiring and are worthy of remembrance.

On that day, two commercial airliners, American Airlines Flight 11 carrying 92 passengers and crew, and United Airlines Flight 175 carrying 65 passengers and crew, were hijacked shortly after departure from Boston. Both planes were deliberately flown into the twin towers of the World Trade Center in New York City, resulting in the loss of all on board and 2,635 rescue workers and occupants of the World Trade Center and other innocent bystanders. A third plane, American Airlines Flight 77 was hijacked after departure from Washington, D.C. and flown into the Pentagon in Arlington, Virginia, taking the lives of 64 passengers and crew and 125 in the building. The fourth plane, United Airlines Flight 93, was delayed in its scheduled departure from Newark, New Jersey to San Francisco, California. About 45 minutes into the flight, as the Boeing 757 was nearing Cleveland, Ohio, it abruptly changed course, heading southeast in the direction of the nation's capital, Washington, D.C. Shortly before 10:00 a.m. it was observed flying low and erratically over southwestern Pennsylvania. Just after 10:00 a.m., the plane crashed at a cruising speed estimated at more than 500 miles per hour into a reclaimed strip mine at the edge of a wooded area in Somerset County, Pennsylvania. Emergency responders, arriving at the scene minutes after the crash, found no survivors. All thirty-three passengers, seven crew members and the four hijackers were killed.

In the hours and days that followed, an astounding story about what happened on board Flight 93 was revealed. When the terrorists took over the plane, passengers and crew were able to



telephone family members, friends and emergency dispatchers to report the hijacking. Through these conversations, those on board Flight 93 learned about the horrific events unfolding at the World Trade Center and at the Pentagon.

As their phone conversations revealed, the passengers and crew of Flight 93 realized that their plane was also part of the planned attack. This realization led to a collective decision by the passengers and crew to stop the terrorists from achieving their goal. The story of the heroic actions of the passengers and crew of Flight 93 later was confirmed when the contents of the many telephone conversations and the cockpit voice recorder were reviewed. All 40 of the passengers and crew have been recognized as heroes.

While the nation mourned the loss of life on that day, the selfless actions of the passengers and crew of Flight 93 evoked respect and appreciation from people around the world. In the days and weeks following the tragedy, our nation experienced a rekindled sense of unity, strength and resolve. Actions intended to divide and demoralize the nation had the opposite effect, and the crash of Flight 93 became a symbol of human courage and freedom in the face of adversity and death. The site of the crash became a place of impromptu gathering where the public memorialized and commemorated these events while they struggled to comprehend their meaning.

Following an exhaustive field investigation and recovery effort during the autumn of 2001, the crash site was reclaimed. The crater was backfilled and the area was planted with grass and wildflowers. The site was also fenced and security was posted. At the same time, county and regional leaders, members of the local community, the families of the passengers and crew of Flight 93 and representatives from the National Park Service began to realize the importance of the crash site as a place of honor and of the need to preserve and protect it. On March 7, 2002, federal legislators introduced legislation [H.B. 3917] "to authorize a national memorial to commemorate the passengers and crew of Flight 93 who, on September 11, 2001, courageously gave their lives thereby thwarting a planned attack on our Nation's Capital." The four principal partners identified in the legislation and charged with the planning process to design, construct and manage the national memorial are the Families of Flight 93, Inc., the Flight 93 Advisory Commission, the Flight 93 Memorial Task Force and the National Park Service.

#### PURPOSE

On September 24, 2002, the Flight 93 National Memorial Act (P.L. 10-226) was passed by Congress and signed by President George W. Bush, creating Flight 93 National Memorial. The following statements represent shared understandings about the purposes for creating Flight 93 National Memorial:

Honor the passengers and crew members of Flight 93 who courageously gave their lives thereby thwarting a planned attack on our Nation's Capital, Washington, D.C.

Allow the public to visit the site and express their feelings about the event and the passengers and crew of Flight 93.

Preserve the open, rural landscape and the solemn and tranquil setting of the crash site of Flight 93.

#### SIGNIFICANCE OF THE SITE

The events of September 11th and the crash of Flight 93 have had a profound impact on the nation and the world. The following statements summarize why this place is so important that it has been established as a unit of the National Park System.

The crash site is the final resting place of the passengers and crew of Flight 93.

The heroic actions of the passengers and crew of Flight 93 ending here were a part of the transformational events in the world that resulted from the September 11th, 2001 terrorist attacks on America.

#### INTERPRETIVE THEMES

Flight 93 National Memorial will be a place for individuals to learn about the events of September 11th and seek personal meaning from their experience. In the future, interpretive media and programs will be developed around the key stories and ideas that illustrate the significance of the Memorial and help to place the Memorial in its national and international contexts. The primary interpretive themes for Flight 93 National Memorial are:

- Flight 93 was the only hijacked plane on September 11th that failed to hit its intended target. The crash of Flight 93, only 20 minutes from Washington, D.C., was the direct result of the actions of the passengers and crew who gave their lives to prevent a larger disaster at the center of American government.
- The events of September 11th, 2001, revealed the extraordinary bravery of ordinary men and women who, when challenged, responded with spontaneous leadership and collective acts of courage, sacrifice and heroism.
- The events of September 11th including the actions of the passengers and crew of Flight 93 led to a stronger sense of pride, patriotism and resolve, and a reaffirmation of the value of human life.
- The first responders, the community, and those individuals and organizations that provided assistance in the recovery and investigation demonstrated compassion and exemplary service.
- Unfolding knowledge of the events surrounding September 11th can contribute to a realization of the impact of intolerance, hatred and violence.

#### THE MISSION

The mission of the Flight 93 National Memorial is to:

- honor the heroism, courage and enduring sacrifice of the passengers and crew of Flight 93;
- remember and commemorate the events of September 11, 2001;
- celebrate the lives of the passengers and crew on Flight 93;
- revere this hallowed ground as the final resting place of heroes who sacrificed their lives so that others would be spared;
- express the appreciation of a grateful nation forever changed by the events of September 11th;
- educate visitors about the context of the events of September 11th; and
- offer a place of comfort, hope and inspiration.

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Accessible from: <http://www.nps.gov/flni/parkmgmt/missionstatement.htm>

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