

# WORLD WAR I MEMORIAL DESIGN COMPETITION

Sponsored by the  
World War I Centennial Commission



*To honor the service of  
members of the United  
States armed forces in  
World War I*

## COMPETITION MANUAL

May 21, 2015



THE UNITED STATES  
WORLD WAR  
**ONE**  
CENTENNIAL  
COMMISSION

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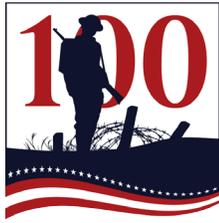
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# THE UNITED STATES WORLD WAR ONE CENTENNIAL COMMISSION

The World War I Centennial Commission is pleased to invite entries to the design competition for a new national World War I memorial to be located on Pennsylvania Avenue in Washington, DC.

World War I is America's forgotten war. Since 1982, we as a nation have erected memorials in the nation's capital to the veterans of the three other great wars of the twentieth century – Vietnam, Korea, and World War II. But there is no such memorial in Washington to the veterans of World War I. This is a lamentable omission, for the soldiers, sailors and marines of that war deserve no less honor than that we have accorded their successors. 116,516 American servicemen and women died during World War I, more than in Korea and Vietnam combined. After our Civil War and World War II, World War I was our country's costliest war, in terms of lives lost.

Our new national World War I memorial will have pride of place on Pennsylvania Avenue, "America's Main Street," one block from the White House and overlooking the Capitol. The memorial will serve as both a dynamic urban space and, more importantly, a fitting memorial to a generation of veterans whose service and sacrifice were no less valorous and heroic than that of the veterans of later wars – the generation that were the fathers and mothers of "the greatest generation."

The twin goals of the World War I Centennial Commission are education and commemoration – goals which go hand in hand. Over the next four years of the centennial period (2014-18) we will be educating the American people about a cataclysmic event in world history that began "the American century," a war that not only shaped the face of the world for the next century to come, but that likewise changed the face of American society. But education is inspired by commemoration, and so the goal of this design competition is to achieve a timeless memorial that will duly honor the service of America's World War I veterans, while inspiring Americans today and tomorrow to better understand this profound event in our nation's history.

*EL Fountain*

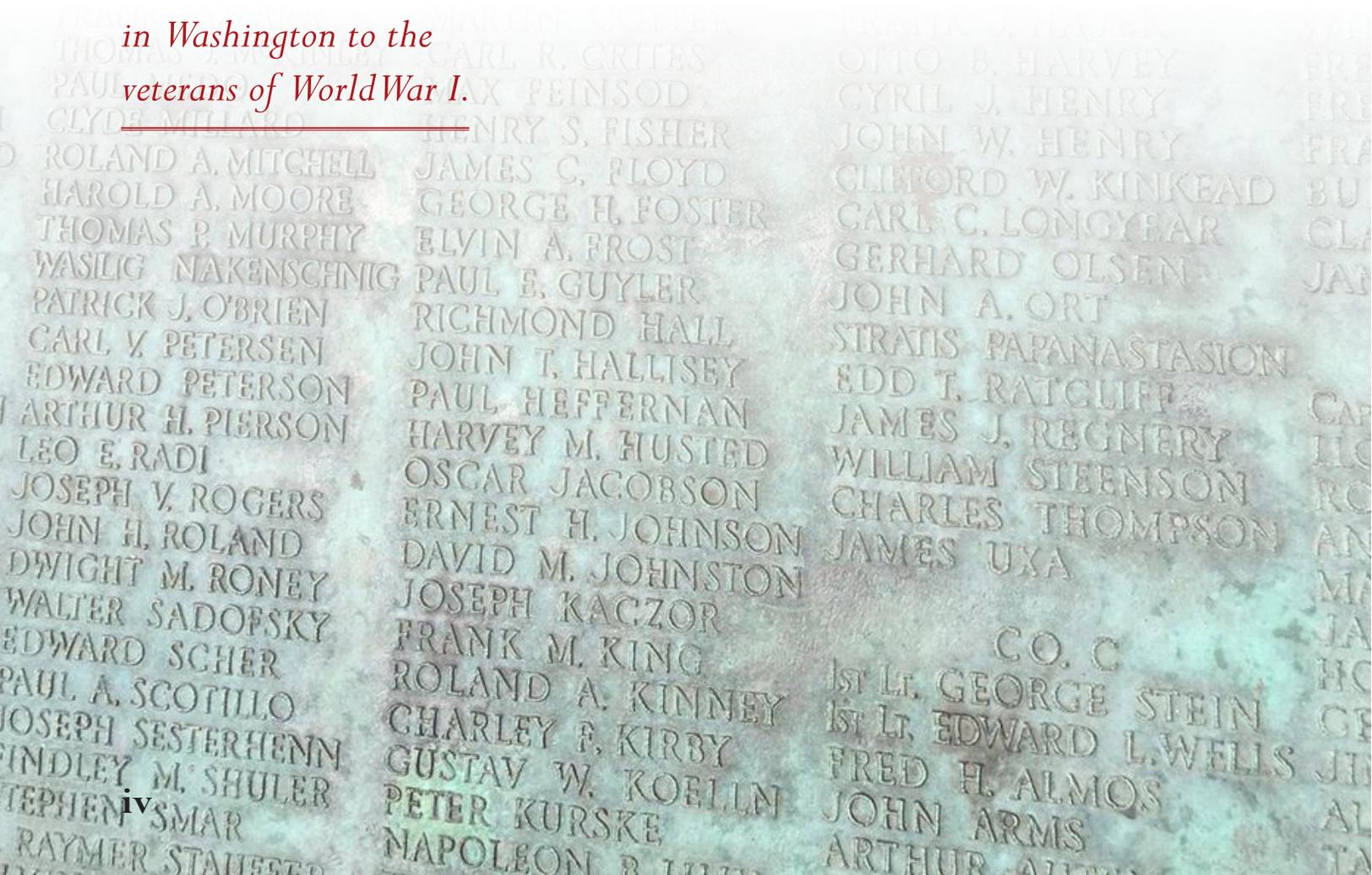
Edwin L. Fountain  
Vice Chair, World War I Centennial Commission



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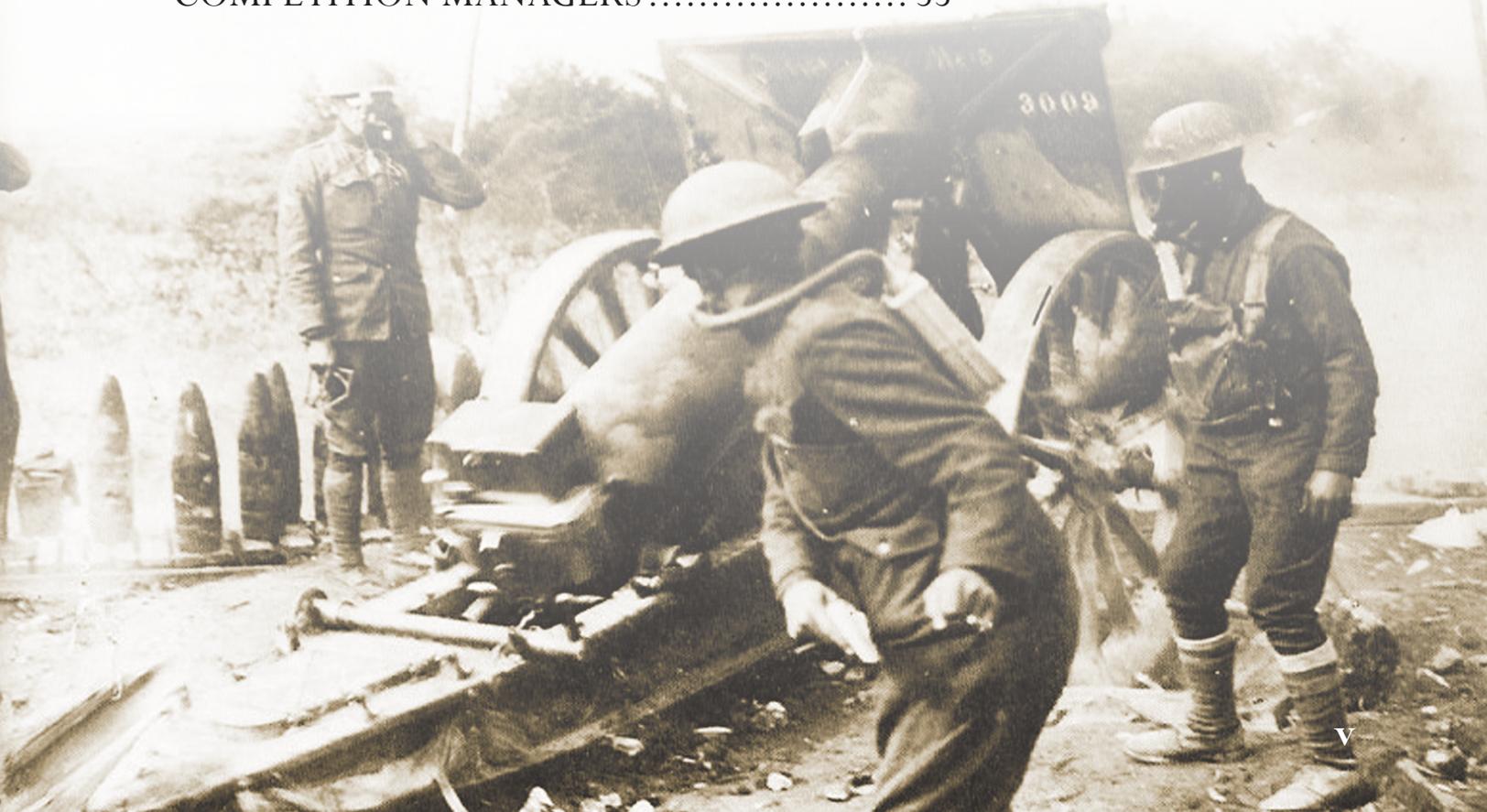
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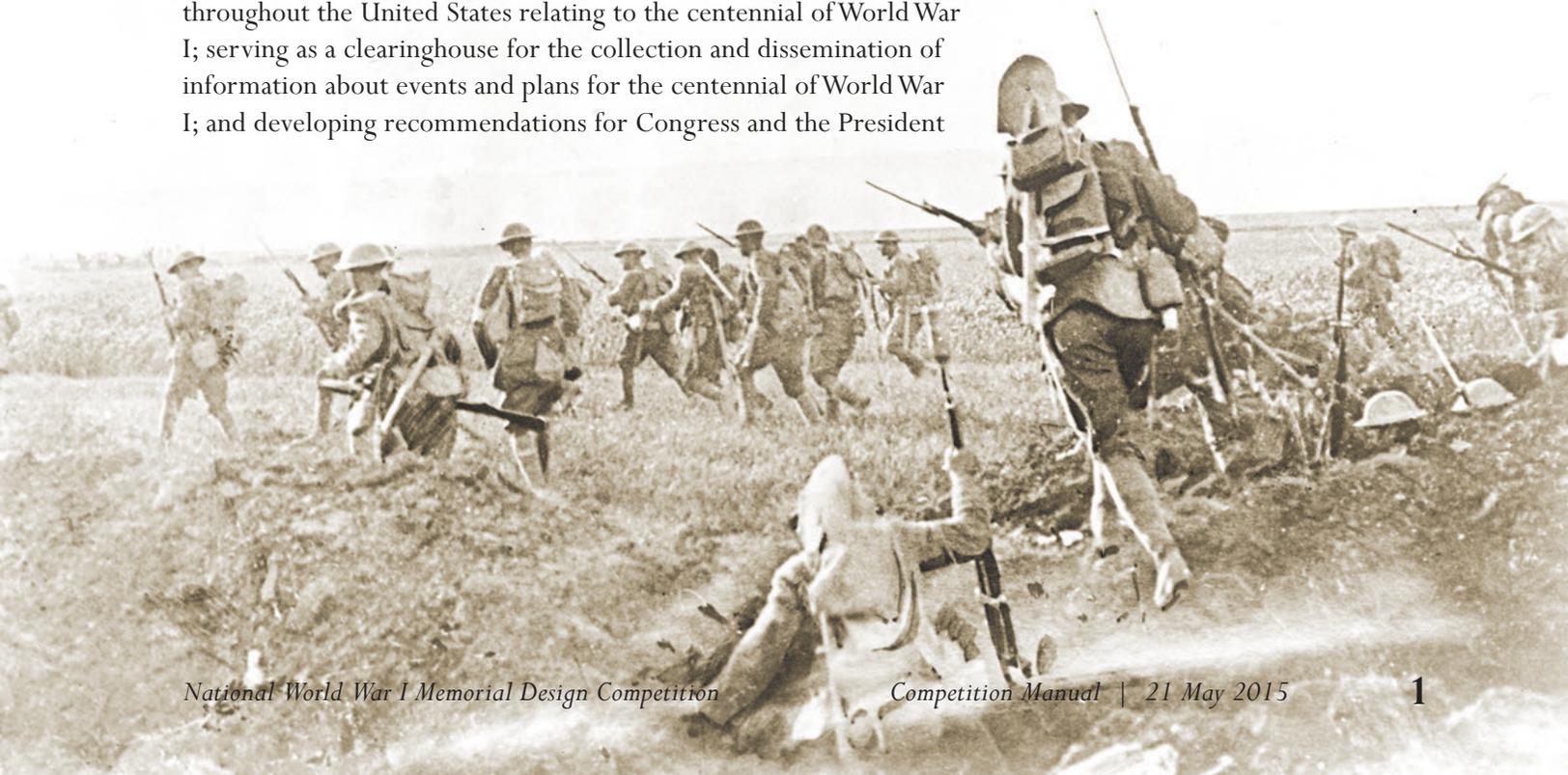
# INTRODUCTION

Alone among the four great wars of the 20th century—the “American century”—there is no national memorial to World War I in our nation’s capital. More American servicemen—116,516—gave their lives in that war than in the Korean and Vietnam wars combined, and 200,000 more came home wounded and maimed. Yet while those who fell in Korea and Vietnam, as well as in World War II, are honored and remembered with memorials on the National Mall, no such recognition is given to the veterans of World War I.

In December 2014, one hundred years after the start of the war, the U.S. Congress passed legislation to redress this omission. Congress authorized the U.S. World War I Centennial Commission to establish a new memorial on Pennsylvania Avenue, one block from the White House and with a commanding view of the Capitol.

## The Sponsor

The sponsor of the World War I Memorial is the World War I Centennial Commission. The Commission was established by the World War I Centennial Commission Act, part of Public Law 112-272 passed by the 112th Congress and signed by the President on January 16, 2013. The Commission is responsible for planning, developing, and executing programs, projects, and activities to commemorate the centennial of World War I; encouraging private organizations and State and local governments to organize and participate in activities commemorating the centennial of World War I; facilitating and coordinating activities throughout the United States relating to the centennial of World War I; serving as a clearinghouse for the collection and dissemination of information about events and plans for the centennial of World War I; and developing recommendations for Congress and the President



for commemorating the centennial of World War I. The twelve Commissioners are appointed by the President, the majority and minority leaders of Congress, the American Legion, Veterans of Foreign Wars, and the National World War I Museum in Kansas City, Missouri.

The Commission has signed a Memorandum of Understanding with the U.S. Foundation for the Commemoration of the World Wars, a 501(c)(3) non-profit organization, to be the principal fundraiser for the Commission.

## The Purpose

Title 30, Section 3091 of the National Defense Authorization Act of 2015 (Pub. L. 113-291), signed by President Obama on December 19, 2014, designates Pershing Park in the District of Columbia, along with the Liberty Memorial in Kansas City, as national World War I memorials. The Act further authorizes the World War I Centennial Commission to honor the service of members of the United States armed forces in World War I by redeveloping Pershing Park with new sculptural and other commemorative elements, including landscaping.

## The Process

The World War I Memorial Design Competition will be conducted in two stages. Stage I will be an open call to submit design concepts for the memorial. The Jury will select three to five finalists. In Stage II, the Participants will evolve their design concepts for the memorial and present their designs to the Jury.

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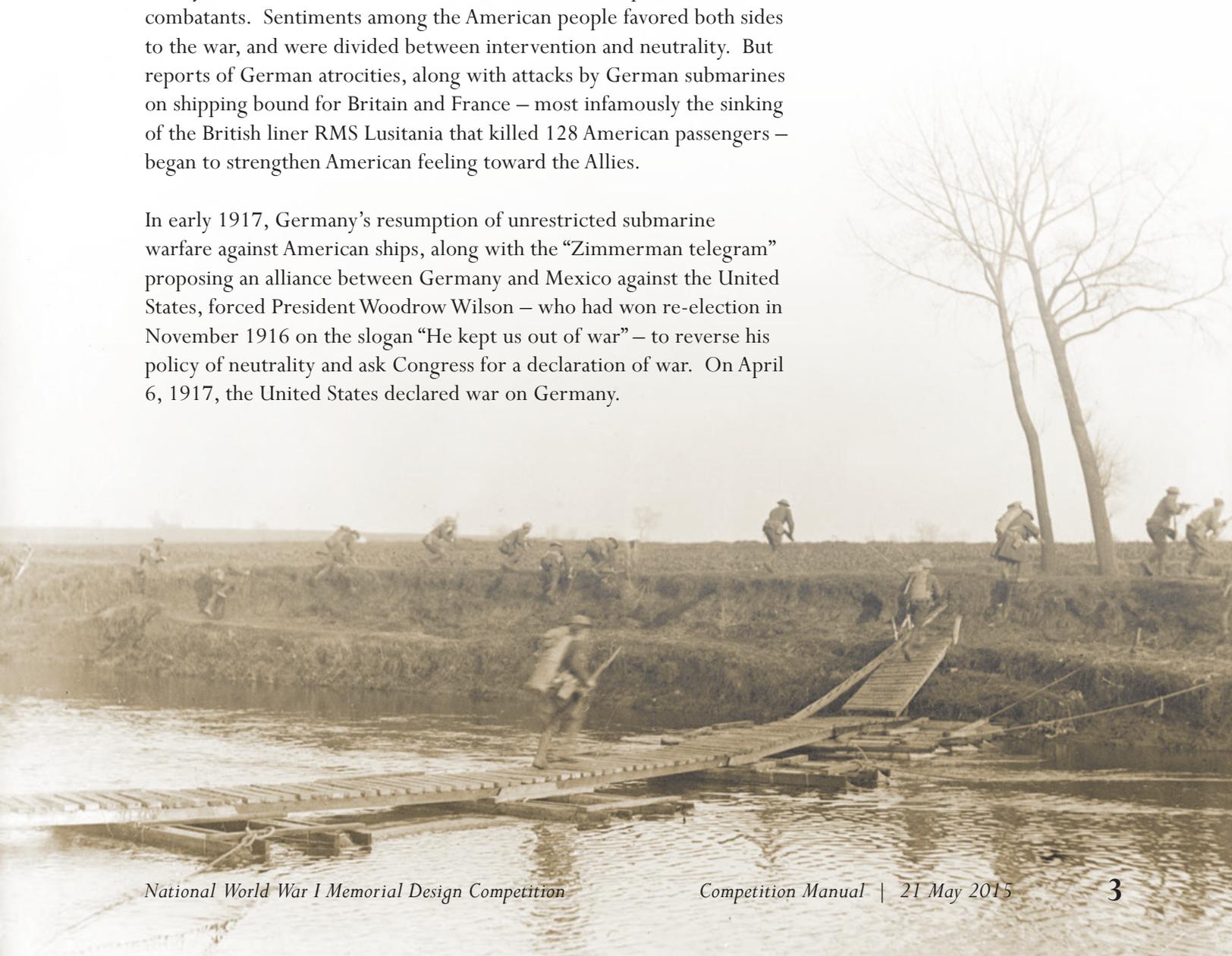
# WORLD WAR I

## America in the War

On June 28, 1914, Archduke Franz Ferdinand, heir apparent of the Austro-Hungarian Empire, was assassinated in Sarajevo by a Serbian nationalist. Within five weeks, the conflict between Austria-Hungary and Serbia had ignited a continental war involving all the major powers of Europe, with the “Central Powers” of Germany, Austria-Hungary and the Ottoman Empire facing the “Allies” of France, Russia and Britain. In time the war would involve dozens of nations and touch every continent and ocean across the globe. By the time an armistice was declared four years later, on November 11, 1918, ten million soldiers and another six million civilians had died.

The United States initially remained neutral, and declared its intention to stay out of the war and to continue trade relationships with all combatants. Sentiments among the American people favored both sides to the war, and were divided between intervention and neutrality. But reports of German atrocities, along with attacks by German submarines on shipping bound for Britain and France – most infamously the sinking of the British liner RMS Lusitania that killed 128 American passengers – began to strengthen American feeling toward the Allies.

In early 1917, Germany’s resumption of unrestricted submarine warfare against American ships, along with the “Zimmerman telegram” proposing an alliance between Germany and Mexico against the United States, forced President Woodrow Wilson – who had won re-election in November 1916 on the slogan “He kept us out of war” – to reverse his policy of neutrality and ask Congress for a declaration of war. On April 6, 1917, the United States declared war on Germany.

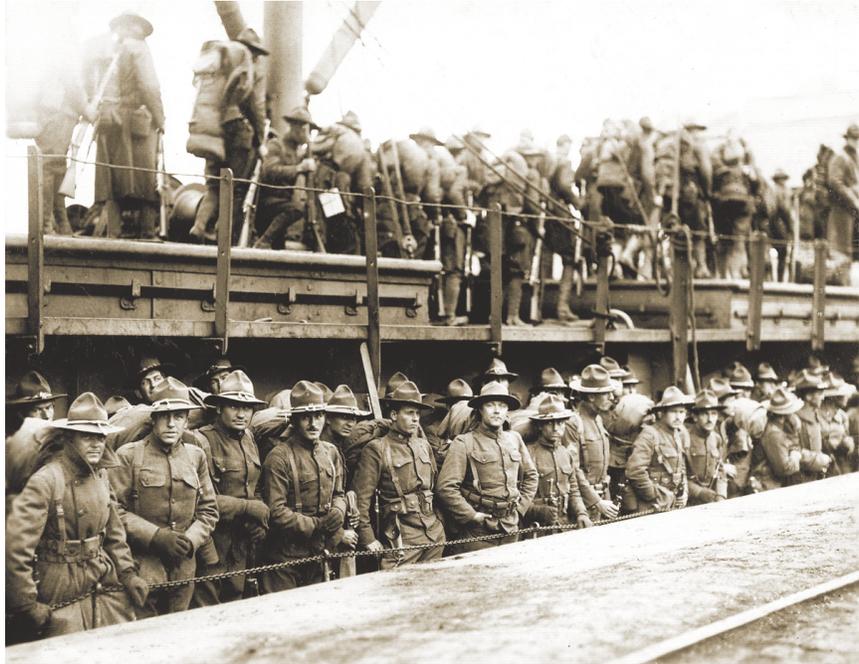


Before the war, the United States had a standing army of only 100,000, supplemented by 120,000 National Guard members. By war's end, 4.7 million American servicemen—and, for the first time, servicewomen—had answered their nation's call and joined the U.S. Army, Navy, or Marine Corps. Never before had the United States entered an international conflict in such force.

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The first American troops landed in France in June 1917. In memory of French aid to the American colonies during the American Revolution, General John J. Pershing, the commander of American troops in Europe, led a delegation to lay a wreath on Lafayette's grave outside Paris, where one of his aides proclaimed, "Lafayette, we are here!"

Another Lafayette reference can be found in the Lafayette Escadrille, a squadron of American aviators who enlisted alongside the French in the years before the United States formally entered the war. Thousands of American men joined the Canadian, British and French forces, with four of them earning the British Victoria Cross. Thousands more men and women flocked to Europe to assist in nursing and other humanitarian relief efforts, most notably future President Herbert Hoover, who chaired the Commission for Relief in Belgium.

The first American troops initially served in primarily defensive positions along the Western Front, while new units underwent training in the U.S. and in France before going to the front. On November 3, 1917, Corporal James Gresham and Privates Thomas Enright and Merle Hay became the first American soldiers to die in the war. American troops conducted their first major offensive action on May 28, 1918, when the U.S. First Division rolled back a German salient at the town of Cantigny and then held it against several German counter-attacks.



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*The U.S. Third Division won the name “Rock of the Marne” for its defense of bridgeheads over the strategically important Marne River.*

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Soon after the victory at Cantigny, American forces were deployed at other points along the line where the Germans, with new troops arriving from the Eastern Front after the Russian Revolution and Russia’s withdrawal from the war, were conducting a major offensive intended to defeat the French and British forces before their reinforcement by an expected two million American soldiers. A number of battles in this campaign have become part of American military lore. At Chateau-Thierry, 50 miles north of Paris, in early June 1918 the U.S. Third Division won the name “Rock of the Marne” for its defense of bridgeheads over the strategically important Marne River. Later that month, the Second and Third Divisions, including a brigade of U.S. Marines, drove German forces out of the Belleau Wood after weeks of savage fighting.



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*U.S. soldiers and marines drove German forces out of the Belleau Wood after weeks of savage fighting.*

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Not only is Belleau Wood seen as the birth of the modern Marine Corps – marking as it did the first use of Marines as a major fighting force on land, rather than as ship-bound defensive and amphibious units – but it yielded two of the great battle cries in American history. After Marines were urged to turn back by retreating French forces, Captain Lloyd W. Williams uttered the now-famous retort “Retreat? Hell, we just got here!” And Gunnery Sergeant Dan Daly, a two-time recipient of the Medal of Honor for actions in China in 1900 and Haiti in 1915, led the men of his company forward with the words: “Come on, you sons of bitches, do you want to live forever?”

Beginning in September 1918, American forces played a key role in the counter-offensive that drove the Germans out of positions they had held since the end of 1914 and eventually compelled the Germans to sign the armistice that ended the war. In the battle of the St. Mihiel Salient, the U.S. pushed German forces out of a bulge in the front line around the town of St. Mihiel, which had blocked communications between the cities of Nancy and Verdun, and which had been the site of repeated fighting during the war. In four days, half a million American troops, supported by the French, took back territory the Germans had held for almost four years.



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*In four days American troops took back the St. Mihiel Salient which the Germans had held for four years.*

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In a feat of logistical planning by then-Colonel George C. Marshall, who would go on to serve as Chief of Staff of the U.S. Army during World War II, the American forces pivoted from St. Mihiel to positions 50 miles away to participate in the Meuse-Argonne Offensive, part of the final Allied offensive of World War I that stretched along the entire Western Front. It was fought from September 26, 1918, until the armistice on November 11, a total of 47 days. The battle was the

largest in United States military history, involving 1.2 million American soldiers. It was in the Meuse-Argonne that Sergeant Alvin York famously captured 132 German soldiers.



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*The Meuse-Argonne  
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The Meuse-Argonne also witnessed the celebrated stand of “the Lost Battalion,” 550 men of the 77th Division, who in October 1918 unknowingly advanced well beyond the allied units to either side of them, and thus found themselves completely cut off and surrounded by German forces. For six days, the men fought off repeated attacks by the Germans. Food and ammunition were short; water was available only by crawling under fire to a nearby stream; and bandages were taken off the dead and re-used on the wounded. In addition to hand-to-hand fighting and mortar and grenade attacks from the Germans, at times the unit was bombarded by shells from their own artillery. Roughly 200 were killed in action and approximately 150 missing or taken prisoner; the remaining 200 men held out until other Allied units broke through the German lines, which forced the Germans to retreat. The Lost Battalion was commanded by Major Charles Whittlesey, who was promoted to lieutenant colonel, received the Medal of Honor, and served as a pallbearer for the Unknown Soldier, but then took his own life in 1921.

In seven weeks in the Meuse-Argonne, more than 26,000 American soldiers died and another 96,000 were wounded – compared to 8,400 American dead in six weeks in the Battle of the Bulge, and almost as many as during the entire three years of the Korean War.

Although the Meuse-Argonne was only part of an offensive along the entire 400 miles of the Western Front, the significant commitment of fresh and eager (albeit inexperienced) American troops signaled a strengthened resolve on the part of the U.S. and its allies and dimmed German hopes for eventual victory. Paul von Hindenburg, the chief of the German general staff, declared that, along with the British food blockade, “the American blow in the Argonne decided the war for the allies.”

## Legacy of the War



World War I profoundly changed America and the world. The war ushered in the era of modern warfare; for the first time, war was waged in the air and under the sea, and new weapons on land gave war an industrial scale and a technological savagery it had never had before. War became “total,” in that all the resources of society supported the war effort, and civilians became victims as never before. At the same time, diplomatic calls for a “league of nations” and for treaties banning war brought forth new aspirations for international cooperation, non-aggression, and peaceful resolution of conflicts.



The war destroyed four empires – the German, Russian, Austro-Hungarian, and Ottoman – and redrew the political map of the world. The creation of new nations and borders after the war sowed the seeds for new conflicts in the Baltics, the Balkans, Africa, and the Middle East, many of which continue to ravage the world today.

More immediately, the aftermath of the war created resentments in Japan and, especially, Germany that helped lead to another world war twenty years later. Indeed, most if not all of American military history throughout the following century can be traced directly or indirectly to World War I. Not only can a straight line be drawn from the first to the second world wars, but the Communist Revolution in Russia in 1917 gave rise to the Soviet Union, and the cold war between the Soviet Union and the United States after World War II led to “hot” wars in Korea and Vietnam. And the creation of arbitrary nation-states in the Middle East such as Iraq and Syria, as well as the establishment of the state of Israel, decisions rooted in the diplomacy of World War I, gave rise to conflicts that are all too current today.

America in 1918 was the world’s strongest industrial and military power, and while it again let its standing army dwindle, it was now a leading player on the world stage. Two million Americans had gone to Europe and returned, and America now looked at the world across the oceans with new eyes. A generation of national leaders emerged from the war: Mitchell, Marshall, MacArthur, Patton, Truman, Eisenhower, Donovan, Dulles.

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*The war ushered in the era of modern warfare.*

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Most importantly, the world no longer doubted the ability of the American fighting man. U.S. forces no longer fought only Native Americans or small armies in Central America, the Philippines and China, but had fought toe-to-toe alongside and against the strongest armies in the world. The courage, heroism, and tenacity that Americans had seen for themselves 50 years earlier, at Shiloh and Gettysburg and a hundred other battles in their civil war, had now been witnessed by the world at Chateau-Thierry and Belleau Wood and in the Meuse-Argonne.

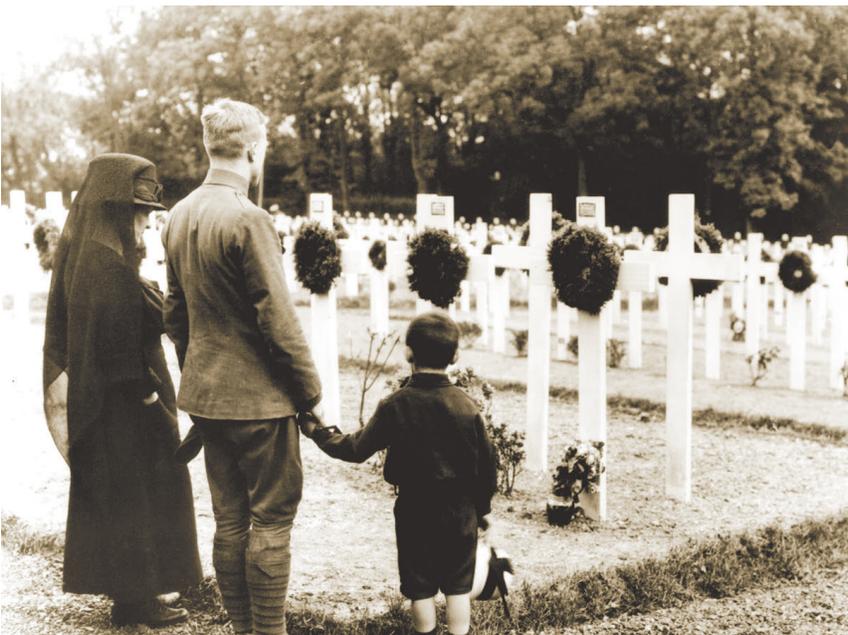


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In all, the U.S. suffered 53,402 battle deaths in World War I, in less than six months of serious fighting – more than in eight years in Vietnam, and a fatality rate half again as high as World War II. Another 63,000 died from accident and disease. After the Civil War and World War II, World War I is the bloodiest war in American history.



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## Additional Resources

For further information on the United States in World War I, participants may wish to review one or more of the following sources:

Edward M. Coffman, *The War to End All Wars: The American Experience in World War I*

John S.D. Eisenhower, *Yanks: The Epic Story of the American Army in World War I*

Jennifer Keene, *Doughboys, the Great War, and the Remaking of America*

David M. Kennedy, *Over Here: The First World War and American Society*

David M. Lubin, *Flags and Faces: The Visual Culture of America's First World War*

Richard Rubin, *The Last of the Doughboys: The Forgotten Generation and Their Forgotten World War*

Laurence Stallings, *The Doughboys: The Story of the AEF*

<http://www.worldwar1.com/dbc/dbc2.htm>

*Liberty Memorial*

*Kansas City Missouri*

*1926 Dedication*



# MEMORIAL CONTEXT

## American War Memorials Before 1982

The concept of “national” war memorials in the United States is a relatively recent one. Washington, DC itself abounds with traffic circles and park squares and other sites with statuary honoring generals, presidents, statesmen and other individuals of distinction. In Washington, this “great man” approach to commemoration focuses on the American Revolution and the Civil War.

Across the country, cities and towns whose residents served in the Civil War typically have erected memorials to those who died in that war. Similarly, there are thousands of memorials to local World War I veterans. In many cases, local memorials to the World War I dead were subsequently expanded with memorial elements for those who died in World War II, Korea, Vietnam, and even September 11 and the war on terror. Many of these memorials list by name the individual soldiers who died.

In Washington there are memorials for the Navy, Marine Corps, and Air Force, but these are not specific to any one war. There are also, in Washington and around the country, memorials to specific units of the armed forces that are identified with a particular locality.

Another set of memorials are those erected and maintained by the American Battle Monuments Commission (ABMC). The ABMC maintains 22 World War I cemeteries, memorials and monuments, all of which are located in Europe. These sites are generally associated with specific battles or other important sites in the war.

There has not been, however, a tradition of memorials that are commonly accepted as the nation’s memorial for all its citizens who died in a particular war. The one notable exception, in fact, is a World War I memorial. Kansas City’s Liberty Memorial was dedicated in 1926 not simply as a memorial to the residents of Kansas City who died in the war, but to all the nation’s World War I veterans, many of whom traveled through Kansas City by rail during their military service.



*Montclair New Jersey  
World War I Memorial*



*Iwo Jima (Marine Corps)  
Memorial*



*Normandy American  
Cemetery*

# The Vietnam Veterans Memorial and Subsequent Memorials

The nation's memorial landscape changed dramatically in 1982, with the dedication of the Vietnam Veterans Memorial in Washington, DC, on the National Mall adjacent to the Lincoln Memorial. This memorial did not honor generals or presidents but rather the common soldier, represented in the famous wall listing the names of all American servicemen and women killed or missing in the war, supplemented by a nearby statue of three soldiers.

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*Recent memorials do not honor generals or presidents but rather the common soldier.*

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Working in reverse chronological order, memorials were subsequently added on the Mall to the veterans of the Korean War (dedicated 1995) and World War II (dedicated 2004). As with the Vietnam Veterans Memorial, these later memorials focus not on generals or statesmen but on the rank and file, represented in the Korean War Veterans Memorial by statues of 19 soldiers and by faces and other images etched on an adjoining wall, and in the World War II Memorial by an array of 4,000 stars, each star representing 100 Americans lost during the war.



Thus of the four great wars fought by the United States in the 20th century, the latter three are commemorated by national war memorials on the Mall in Washington. No such memorial exists for World War I.

## World War I Memorials in Washington, DC

While there is a World War I memorial on the National Mall, it is not a national memorial. The District of Columbia War Memorial is a 47-foot tall circular, domed, Greek-style temple, and was intended for use as a bandstand. Inscribed on the base of the memorial are the names of the 499 District of Columbia citizens who lost their lives in the war, and a cornerstone contains a list of the 26,000 residents who served. The DC War Memorial stood alone when it was dedicated in 1931, but it now stands between the World War II and Korean War memorials and across the Lincoln Reflecting Pool from the Vietnam Veterans Memorial.



*DC War Memorial*

The White House grounds contain memorials to the First and Second Divisions of the U.S. Army. These memorials, like many local war memorials, began as World War I memorials but have been expanded in scope to encompass later wars.

The final significant World War I memorial in Washington is Pershing Park, the site of the proposed national World War I memorial. In 1966 Congress passed Public Law 89-786, titled “An Act to authorize the erection of a memorial in the District of Columbia to General John J. Pershing.” The law provided for “a memorial to the late John J. Pershing, General of the Armies of the United States, and to the officers and men under his command,” to be sited on the parcel of land now known as Pershing Park.



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*Pershing Park may be seen as the last of the “great man” war memorials.*

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As its name suggests, Pershing Park, which was dedicated in 1979, just three years before the Vietnam Veterans Memorial, may be seen as the last of the “great man” war memorials. The central feature of the memorial site is a statue of General Pershing, flanked by two perpendicular stone walls, one of which bears a statement of Pershing commending his troops, while the other sets forth a short history of the participation of American forces in World War I, along with maps of the Western Front and the Meuse-Argonne Offensive.

## Additional Resources

States and local communities, as well as colleges, veterans groups, patriotic organizations, and numerous other civic groups, erected memorials after World War I. Commemoration of the war varied widely. Communities with limited budgets often opted for flagpoles or simple bronze plaques listing the names of those who served or died, often attached to a stone or architectural support, a civic building, or a sculptural base. Hundreds of communities erected stock “doughboy” sculptures, usually featuring a single soldier in an active pose. Others commissioned sculptures or sculptural reliefs, often depicting soldiers in action, or reflecting on the price of war, or aiding a wounded comrade. Several memorials feature allegorical figures (alone or paired with soldiers). Memorials often placed sculptural elements in a modest architectural setting, while other locales opted for purely architectural monuments (such as arches, obelisks, pillars, shafts, colonnades, cenotaphs, gateways, or stele). “Living memorials”—a largely post-World War I development—combined commemorative and utilitarian functions, such as stadiums, auditoriums, hospitals, bridges, schools, or parks.

For further information on the commemoration of World War I in the United States and elsewhere, participants may wish to review one or more of the following sources:

Lisa Budreau, *Bodies of War: World War I and the Politics of Commemoration in America, 1919-1933*

George L. Mosse, *Fallen Soldiers: Reshaping the Memory of the World Wars*

G. Kurt Piehler, *Remembering War the American Way*

Mark A. Snell (ed.), *Unknown Soldiers: The American Expeditionary Forces in Memory & Remembrance*

Steven Trout, *On the Battlefield of Memory: The First World War and American Remembrance*

Jennifer Wingate, *Sculpting Doughboys: Memory, Gender, and Taste in America's World War I Memorials*

Jay Winter, *Sites of Mourning, Sites of Memory: The Great War in European Cultural History*

Commemoration and Remembrance (USA), in 1914-1918-online, International Encyclopedia of the First World War: <http://dx.doi.org/10.15463/ie1418.10314>

<http://www.abmc.gov/cemeteries-memorials>

<http://wwi-inventory.org/>

# VISION

As part of America's commemoration of the centennial of World War I, the United States Congress has authorized an enhanced and expanded World War I Memorial in Washington, DC. The creation of such a memorial in the nation's capital is a daunting but exciting challenge. Sited at Pershing Park on Pennsylvania Avenue, the Memorial will honor the 4.7 million Americans who served in the war, including the 116,516 who died, and will be a fitting addition to the national memorials to the three other great wars of the 20th century, located nearby on the National Mall. At the same time, the Memorial – located on “America's Main Street,” one block from the White House – will be at the confluence of vehicular and pedestrian circulation patterns, as well as commercial and institutional activities, and will continue to serve as a commemorative space, as the front door to adjacent uses, and as a park.

## Design Objective

Congress has authorized the World War I Centennial Commission to enhance the existing Pershing memorial by constructing on Pershing Park “appropriate sculptural and other commemorative elements, including landscaping.” The objective of this design competition is to transform Pershing Park from a park that happens to contain a memorial to a site that is primarily a national World War I memorial, within a revitalized urban park setting with a distinct sense of place that complements the memorial purpose while attracting visitors, workers, and residents of the District of Columbia.

The memorial should honor and commemorate the service of American forces in World War I with sufficient scale and gravity that the memorial takes its place within the larger network of memorials and monuments situated on and around the National Mall. At the same time, designers should forge functional and perceptual linkages to the pathways, streets, and civic spaces and architectural landmarks around the site. Design and landscape elements should contribute to the park composition and strengthen the park's relationship to the larger urban context, while complementing, and not detracting from, the meaning of the commemorative elements (whether new or pre-existing) within the site.

# MEMORIAL SITE



*General John J. Pershing,  
Commander of the  
American Expeditionary  
Forces in World War I*

Pershing Park is the site for the National World War I Memorial in Washington, DC. It is a 1.8 acre parcel bounded by Pennsylvania Avenue NW on the north, 15th Street NW on the west, E Street NW on the south and 14th Street NW on the east.

In its current configuration, Pershing Park is an urban open space that contains commemorative elements as a secondary feature. While the memorial to General Pershing is a contributing element within the Pennsylvania Avenue National Historic Site, the memorial function of Pershing Park as presently designed is diminished because the Pershing commemorative elements, including a 12-foot bronze statue of General Pershing and adjacent granite walls inscribed with maps and text, are located in a small corner of the site; are not well-integrated into the rest of the park; and do not focus on the service and sacrifice of American servicemen and women in the war.

Pershing Park was designed by noted landscape architect M. Paul Friedberg and Partners. The park was constructed by the Pennsylvania Avenue Development Corporation as part of the improvements to Pennsylvania Avenue. Opened to the public in 1981, the park was subsequently assigned to the National Park Service to administer and maintain.



At its inception, the park was an enjoyable urban space. Today, however, enjoyment of the park has been compromised and the park now falls short of its original vision. The central feature of the park design – a large, sunken area containing an ornamental pool in the summer and an ice-skating rink in the winter – is no longer used or maintained for those purposes. As a result, the park landscape is dominated by a flat, concrete square in the center of the site, and by an abandoned concession gazebo, which detract from the site as both a park and a memorial. Equally problematic are the high earthen berms along 14th, 15th and E Streets, and the parked vehicles along the north edge of the site, which make it uninviting and even invisible to passersby, although the berms visually and acoustically shield the park from street traffic and noise, and thus provide a sense of quiet containment.

The southeast corner of the park, at the intersection of E and 14th Streets, includes a memorial to General John J. Pershing, commander of the American Expeditionary Forces in World War I, and to the officers and men under his command, which was authorized by Congressional legislation in 1966. The memorial area, a platform space of granite pavers approximately 70 feet by 60 feet, includes a statue of General Pershing, flanked by two granite walls, perpendicular to each other, inscribed with texts and maps describing American actions in World War I directed by General Pershing.

In recent years, the park has experienced degradation due to failure of mechanical systems for the pool and skating rink, and vegetation growth adversely affecting the perceived security and welcome-ness of the park.



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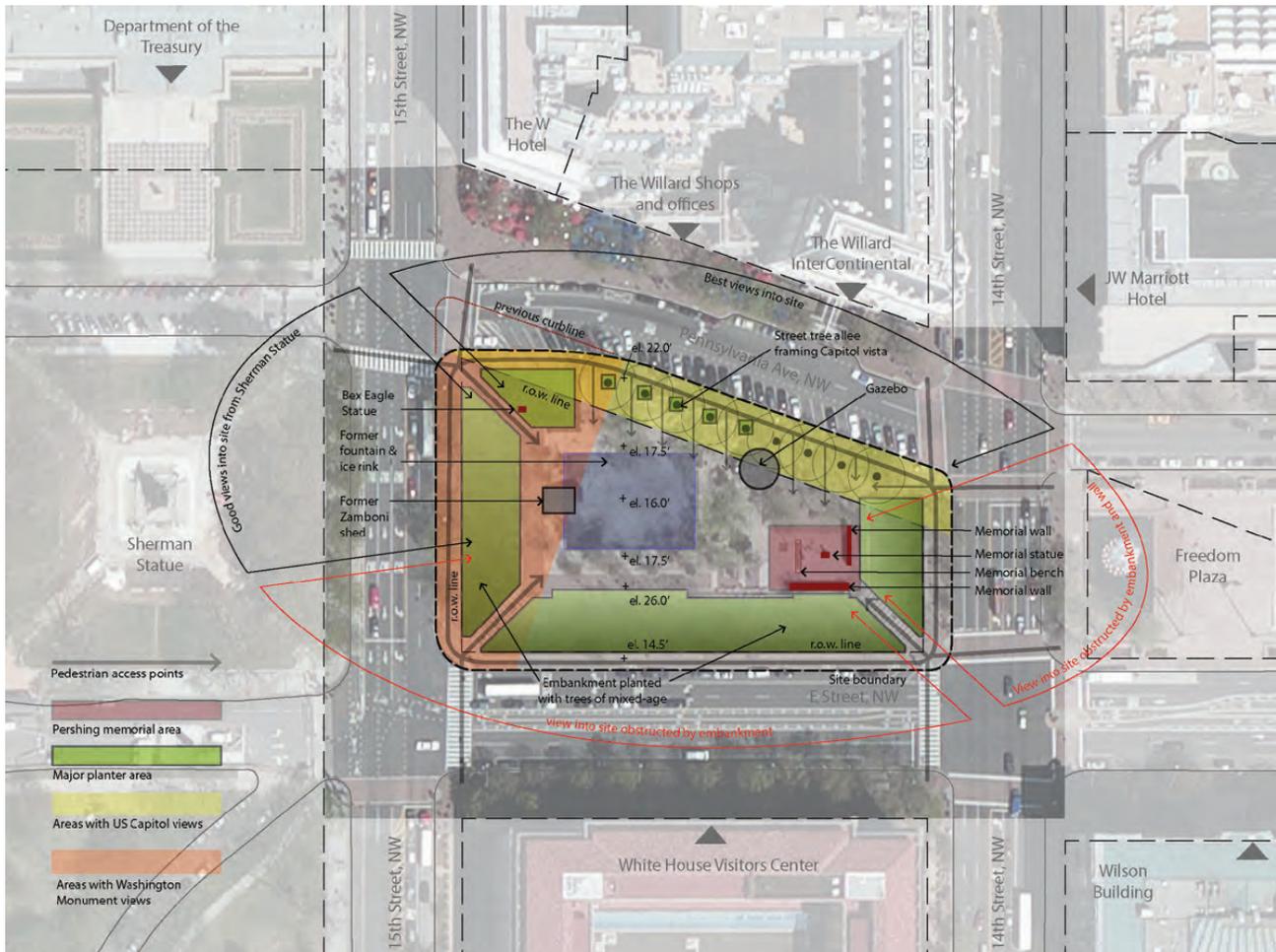
*The southeast corner of the park includes a memorial to General Pershing and to the officers and men under his command, describing American actions in World War I directed by General Pershing.*

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*Additional site information is available on the Competition Website.*

The park's urban context is varied, and has changed significantly since the park's opening. To the west are the White House grounds, including the Ellipse, the Treasury Building, and an equestrian statue of Civil War General William Sherman immediately across 15th Street. To the north, across Pennsylvania Avenue, the historic Willard Hotel and Hotel Washington were redeveloped, and an office building complex built between them, while other office buildings and the J.W. Marriott Hotel were constructed on the block to the northeast. Freedom Plaza, approximately 2 acres of primarily hardscape open space, was built concurrently to the east. A White House Visitor Center was installed in the Department of Commerce Building to the south.

Further description of Pershing Park and its environs may be found in the 2007 National Register of Historic Places Registration for the Pennsylvania Avenue National Historic Site, available on the Competition Website. Other materials are also available on the website, including as-built plans for Pershing Park; photographs of the site in its current condition; a site diagram showing pedestrian movement patterns, site access, and off-site visual connections; and a transportation circulation diagram.



# DESIGN GOALS

The World War I Centennial Commission has established the following Design Goals to inform competition participants and the general public of the aspirations for the World War I Memorial. The selected design will undergo further review by several regulatory and advisory bodies, including the National Capital Memorial Advisory Commission, the U.S. Commission of Fine Arts, the National Capital Planning Commission, and the District of Columbia State Historic Preservation Office.

1. Pershing Park will be a national World War I Memorial, in contrast to today's park that only incidentally includes a small memorial to General Pershing and the American Expeditionary Forces under his command.
2. The Memorial should honor the heroism and valor of the American servicemen and women who served, fought, and died in World War I, and should commemorate the tragedy and magnitude of loss suffered by the United States in the conflict.
3. The Memorial should be timeless and meaningful for future generations, which can be achieved through appropriate interpretive elements including (but not limited to) figurative or other sculpture, traditional monument forms, and relevant quotations or other texts relating to American participation in World War I. The Memorial shall not list names of individual servicemen and women who served or were killed in World War I.
4. The Memorial should balance a sense of enclosure and dignity with openness and visibility that is inviting to passersby.
5. The Memorial should provide open views of the U.S. Capitol Building, respect the Pennsylvania Avenue National Historic Site, the Pennsylvania Avenue viewshed, and be contextual with adjacent sites including Freedom Plaza, the Federal Triangle buildings, Sherman Park, the Treasury Building, the White House Grounds, and the historic Willard and Washington Hotels.
6. The Memorial should recognize and relate to its urban context. Because of its location and its role as both a Memorial and a park, the Memorial should play a part in public and private activity patterns in the immediate area.
7. Pershing Park currently includes a variety of existing elements, including the existing Pershing Memorial, which is a contributing feature of the Pennsylvania Avenue National Historic Site. To generate a visionary design concept for the World War I Memorial, competitors should thoughtfully consider the range of appropriate enhancement strategies and transformation options—preservation, alteration, relocation, demolition—for addressing the Park's physical elements and integrating the existing Pershing Memorial elements and new commemorative features into the site.
8. The Memorial should be designed primarily as open space; buildings or conditioned indoor space such as a ranger contact station, public restrooms, bookstore, or concession pavilion are strongly discouraged.
9. The Memorial should be designed to be constructed at a cost no greater than \$20-25 million, to be operationally sustainable, and to minimize maintenance requirements over time.
10. The Memorial should adhere to principles of Universal Design and environmental sustainability.

# COMPETITION PROCESS

## STAGE I



## STAGE II



# COMPETITION REGULATIONS

These Regulations set forth the rules by which this Design Competition is conducted. Agreement by any Designer or Design Team to participate in any element of the Design Competition requires compliance with all Competition Regulations.

Participants are advised to periodically check the Competition Website for any revisions to these Competition Regulations or to the Design Goals.

## 1. Competition Procedure

- 1.1 Call for Entries:** The advertisement will be distributed widely to national and international websites of the design professions and to other appropriate media. This call for entries will direct individuals or teams interested in participating in the competition to the Competition Website.
- 1.2 Stage I Site Visits:** The site is in the public domain so site visits are at the discretion of the participant.
- 1.3 Question and Answer Period:** During the Competition Period, questions and requests for additional information may be submitted through the Competition Website. All questions will be answered, and copies of all questions and answers will be posted on the Competition Website. The authorship of all questions will remain anonymous.
- 1.4 Entry Fee:** An entry fee of \$100 must be paid for each Design Entry at the time of submittal. Payment must be made through the Competition Website.
- 1.5 Submission of Stage I Design Entries:** All Design Entries must be submitted electronically via the Competition Website, [WorldWar1Centennial.org/design-competition](http://WorldWar1Centennial.org/design-competition), by 3:00 pm Eastern time on the date indicated

on the Competition Schedule. The Design Entry shall conform to the Mandatory Requirements for Stage I Design Entry as stated in Section 3 of these Competition Regulations.

- 1.6 Compliance Check:** Upon receipt of the Design Entries, the Competition Managers will review each Entry for compliance with Mandatory Requirements. All Design Entries found in compliance with the Competition Regulations will be posted to the Competition Website and forwarded to the Jury for evaluation.

Should any Design Entry be found in noncompliance with these Competition Regulations, the Competition Managers will notify the Governance Group of the situation and recommend an action. The Governance Group will make the final decision concerning qualification or disqualification of the Design Entry. If the Entry is disqualified, the Competition Managers will remove it from Competition and notify the entrant of the Governance Group's action. The determination by the Governance Group is final and not subject to appeal. The entrant found in noncompliance will forfeit the \$100 entry fee.

- 1.7 Late Entries:** A Design Entry will be considered late if received after 3:00 pm Eastern time on the day set forth in the Competition Schedule. Entries received after the specified time will not be considered in the Competition.
- 1.8 Stage I Evaluation and Selection:** All Design Entries that are deemed compliant with these Competition Regulations will be exhibited in a format that allows each Design Entry to be viewed and evaluated equally and without prejudice. The Entries will also

be available on the Competition Website for public viewing and comment after the Stage I submission deadline, and comments will be shared with the Jury.

The Jury will be responsible for analyzing and evaluating the Design Entries and selecting a minimum of three (3) and a maximum of five (5) Design Entries to be invited to participate in Stage II of this Design Competition. The Jury may, at its discretion, select a maximum of ten (10) honorable mentions in recognition of exemplary work by the Entrants.

Entrants invited to participate in Stage II will be notified by the Competition Managers, and results of Stage I will be posted on the Competition Website. The Jury will issue a report recording its findings and decision.

**1.9 Stage II Competition Briefing:** The Stage II Participants will be required to attend a mandatory briefing with the Competition Managers, Design Oversight Committee, and representatives of the Sponsor. The Briefing will include clarification of schedule and procedures, Stage II submission requirements, coordination of 3-D models and modeling, expectations of Stage II activities, dissemination of other information that is timely and appropriate, and guided tours of the World War I Memorial site.

**1.10 Question and Answer Period:** The Stage II Participants may submit questions and requests for information through the Competition Website. All questions received from Stage II Participants in accordance with the Competition Schedule will be answered and the questions and responses will be sent simultaneously to all Stage II Participants. The authorship of all questions will remain anonymous.

**1.11 Mid-course Reviews:** Stage II Participants will have two opportunities to participate in Mid-course Reviews per the Competition

Schedule. Mid-course Reviews are private half-day sessions between each Stage II Participant and the Design Oversight Committee to discuss conceptual and technical issues related to the design process.

**1.12 Submission of Stage II Designs:** All Stage II Design Submittals must be received at the designated Competition Address by 3:00 pm Eastern time on the date set forth on the Competition Schedule. The Design Submittal shall conform to the Mandatory Requirements for Stage II Design Submission as stated in Section 4 of these Competition Regulations and finalized at the Competition Briefing for Stage II Participants.

**1.13 Stage II Design Submittal Compliance Check:** Upon receipt of the Design Submittal, the Competition Managers will record such receipt, examine the Submittal for compliance with Mandatory Requirements, catalog the materials submitted, and forward the Submittal for exhibit and evaluation.

If any Design Submittal is found in noncompliance with the Competition Regulations, the Competition Managers will notify the Governance Group of the situation, explain the situation, and offer a recommendation for action. The Governance Group will make the final determination for action concerning qualification or disqualification of the Design Submittal. The Competition Managers will notify the Stage II Participant of the decision of the Governance Group. The decision of the Governance Group is final and not subject to appeal. A finding of disqualification will result in forfeiture of the Competition Honorarium established for that Stage II Participant as described in Section 7 of the Competition Regulations.

**1.14 Stage II Exhibit:** All Stage II Design Submittals deemed compliant with these Competition Regulations will be exhibited in a format that allows all Design Submittals to

be viewed and evaluated equally and without prejudice. The exhibit will be available at scheduled times for public viewing. The public will be given the opportunity to make written comments, which will be shared with the Jury.

#### **1.15 Design Oversight Committee Review:**

The Design Oversight Committee will conduct an individual review of each Design Submittal and provide an advisory report of its findings to the Jury. Each Design Submittal will be evaluated as to how it addresses the established Design Goals for the project. The Design Oversight Committee will not offer a comparison between Submittals, but will provide its evaluation of each Design Submittal separately.

**1.16 Stage II Evaluation and Selection:** The Jury will first analyze each Design Submittal and make a determination as to whether the integrity of the design concept embodied in the Stage I Entry has been maintained in the Stage II Design Submittal. Should the Jury determine that the Participant's Stage II Design Submittal does not build upon, develop, or evolve the Participant's Stage I Design Entry, the Jury will inform the Competition Managers and recommend that the Design Submittal be taken out of the Competition. The Competition Managers will notify the Governance Group of the situation, and present to them the situation and a recommendation for action. The Governance Group will make a final determination concerning qualification or disqualification of the Design Submittal. The Competition Managers will notify the Stage II Participant of the decision of the Governance Group. The decision of the Governance Group is final and not subject to appeal. A finding of disqualification will result in forfeiture of the Competition Honorarium established for that Stage II Participant.

Each Stage II Participant will be given the opportunity to make a presentation to the Jury of the Design Submittal. This presentation

will be open to the public for observation. The purpose of the presentation is to enable and clarify the Jury's understanding of the Design Submittal.

The Jury will be responsible for evaluating the Design Submittals and presentations, and for considering the Design Oversight Committee's advisory report and written comments from the public. The Jury will, through careful analysis and deliberation, select the winning Design Submittal and record the selection in a written report to the Sponsor.

#### **1.17 Sponsor Approval and Adoption:**

The Sponsor will receive the Jury Report, confirm that the Competition Process was accomplished in accordance with the Competition Regulations, and, if appropriate, adopt the findings of the Jury. Upon adoption of the findings, the Sponsor will announce the selected Design Submittal in a public forum.

## **2. Communications**

**2.1 Protocol:** If any Participant desires information of any kind in regard to the Competition, the Competition Regulations, the program, or the site, the Participant shall ask for this information through the Competition Website during the Question and Answer Periods, or at the Stage II Competition Briefing. No Competition Participant or Participant's representative shall communicate with any member of the Design Oversight Committee, the Governance Group, the Sponsor, or the Competition Managers on matters of this Design Competition except as provided in these Design Competition Regulations.

**2.2 Duration:** This Communication Protocol is in effect continuously throughout the duration of the Competition from the Competition kickoff to the announcement of the final selected design.

**2.3. Reporting:** Representatives of the Sponsor, Design Oversight Committee, and Jury shall report any communications from Participants to the Competition Managers, who will bring the matter to the Governance Group.

**2.4. Questions and Answers:** All questions received in accordance with the Competition Schedule will be answered in accordance with the Competition Regulations. Upon publication by the Competition Managers, the Questions and Answers become official addenda to the Competition Manual.

### 3. Mandatory Requirements For Stage I Design Entries

**3.1 Intent:** The Design Entry is intended to provide an explanation, including narrative description and graphic descriptions, of a design concept responding to the Design Goals.

**3.2 Anonymity:** The Design Entry shall bear no name or mark that could serve as a means of identification. The Entrant shall have no contact with the Design Oversight Committee, Governance Group, Sponsor, or Jury regarding the authorship of the Design Entry. It is understood that in submitting a Design Entry, each Participant affirms compliance with the foregoing provisions regarding anonymity and agrees that any violation of them renders the Entry, at the Competition Manager's sole discretion, subject to disqualification from the Competition.

**3.3 Format:** The Design Entry shall be submitted electronically in PDF format per the directions on the Competition Website. The Design Entry PDF file must be formatted as a 30" x 40" document in landscape format. Screen resolution is preferable as entries will be viewed on screen. Entries must include the following information:

- A title and drawing scale (if appropriate) for all drawings;
- Overall site plan with appropriate scale designation containing annotation depicting key elements of the design;
- Sections, elevations, or perspectives as desired to depict any of the key design elements;
- A narrative not exceeding two hundred fifty (250) words to explain how the Design Entry addresses the Design Goals. This narrative shall be in the English language and included on the exhibit side of the Design Entry.

**3.4 Method:** The method of depicting the Design Entry (drawing, color, photography, etc.) shall be at the discretion of the Participant.

### 4. Mandatory Requirements For Stage II Design Submittals

**4.1 Intent:** The intent of Stage II of the Design Competition is to refine the Stage I Design Entry to a level that fully explains the spatial, material, and symbolic attributes of the Design Entry.

**4.2 Format:** Based on the scope and content of the selected Stage I Design Entries, the specific requirements of the Stage II Design Submittal will be refined and specific requirements distributed to the Participants at the Stage II Briefing. Drawing and model scales, media, and presentation composition will be established to best portray the design concepts in an equal and unbiased manner, and to provide the ability for everyone viewing the Stage II Design Submittals to understand and compare the design concepts. The Stage II Participants may be requested to submit the following:

- A maximum of six (6) 36” x 48” boards illustrating the design concept, including plans, sections, elevations, perspectives, narratives, and diagrams to fully explain the design concept in a way that is accessible and understandable;
- A three-dimensional physical model illustrating the design concept;
- Sufficient information on the refined design to allow incorporation of the design concept into a standard computer model of the site (to be prepared by others);
- A full team of professionals to execute design services as required to implement the design; and
- A detailed construction budget appropriate to the design.

## 5. Evaluation Criteria

The Vision, Design Objectives, and Design Goals provide the criteria by which the Jury will evaluate the Stage I Entries and Stage II Submittals.

## 6. Eligibility

Stage I of this Design Competition is an open, international competition, open to any professionals, university-level students, or any other interested participants who register and pay the required submission fee. A participant may be an individual, a team of individuals, or a firm.

Participants in Stage II will be required to have an office located in the United States and a license in architecture or landscape architecture issued by a licensing authority in the United States. Participants who are invited to participate in Stage II who do not hold such a license or U.S. office will be required to associate with a firm or individual who meets these requirements.

No member of the Jury, the Design Oversight Committee, the Governance Group, the Sponsor or

their staff consultants, committees, subcommittees, or task forces shall be eligible to participate in this Design Competition. Persons having served on the aforementioned groups are eligible to compete if they have formally tendered their resignation in writing to the appropriate chairperson or co-chairperson as of 30 days prior to the beginning of Stage I.

## 7. Competition Honoraria and Expenses

Those individuals or teams that are invited to participate in Stage II of this Design Competition become eligible to receive a \$25,000 Honorarium. The Honorarium will be paid upon submission of a design concept in accordance with the Mandatory Requirements for Stage II. There is no compensation for Stage I Participants.

## 8. Disqualification

Disqualification will occur should any Participant commit an act (or acts) that is (are) in conflict with the Design Competition Regulations. The Governance Group has final determination on any and all disqualifications arising during the Competition Procedure. The Competition Managers will forward issues requiring resolution to the Governance Group. The Competition Managers will present the findings to the Governance Group in an expedient and fair manner. The Governance Group will make its decision, and its determination will be final.

## 9. Competition Sponsor

The sponsor of the World War I Memorial is the World War I Centennial Commission. As the Sponsor, the Commission is responsible for retaining and managing the contract for the Competition Managers; funding the Competition, including all expenses and honorariums; and ensuring appropriate involvement in and support of the Competition activities.

## 10. Governance Group

The Governance Group, which is a sub-committee of the Sponsor, is the coordinating and adjudicating authority for the Competition and shall have final decision authority regarding issues arising during the Competition Process. If issues arise, the Governance Group will consider the issue and the Competition Managers' recommendation and render a decision. The decision is not subject to appeal.

## 11. Design Oversight Committee

The Design Oversight Committee (DOC) serves as an advisor to the Jury. DOC members will assist the Jury with the evaluation of the Stage II Design Submittals by providing a technical overview of each. The DOC will participate in the Stage II Briefing and the Mid-course Reviews, providing feedback on the feasibility of proposals. The Design Oversight Committee consists of representatives of the following organizations and agencies including:

National Park Service

National Capital Planning Commission

Commission of Fine Arts

General Services Administration

U.S. Secret Service

American Battle Monuments Commission

District of Columbia Office of Planning

Trust for the National Mall

Mrs. Sandra Pershing

## 12. Jury

The Jury is comprised of individuals representing a broad range of disciplines and including perspective on the military, military history and commemoration, architecture, landscape architecture, urban design and planning, and arts and culture. All members of the Jury are appointed by the Sponsor. The tasks of the Jury are defined in the Competition Regulations.

## 13. Competition Managers

The Competition Managers are retained by the Sponsor to manage the Competition Process. The Competition Managers' role is to be the sole contact of, and representative for, the participants throughout the Competition; organize and coordinate all activities of the Competition to ensure an equitable, open, and clear process leading to decisions by the Jury; facilitate meetings as required for the orderly execution of the Competition; and bring issues regarding non-compliance of the regulations to the Governance Group for review and decision.

## 14. Ownership of Stage I Entries and Stage II Submittals

Any and all materials submitted for any phase or event in this Design Competition will be donated to the project archives, and become the property of the National Park Service. Material will be appropriately archived according to museum standards and be permanently housed in the World War I Memorial archives and collection, National Park Service, U.S. Department of the Interior.

## 15. Exhibition of Entries and Submittals

The Sponsor reserves the right to exhibit all Phase I Entries and Phase II Submittals that are submitted and in compliance with the Competition Procedure. Furthermore, the Sponsor reserves the right to use or display any and all material for educational purposes, publication, documents, videos, or fund-raising purposes at its discretion. The author or authors of any Phase I Entry or Phase II Submittal will retain the copyright for their work. The Sponsor shall give appropriate credit to the author or authors of any material used.

## **16. Agreement between the Sponsor and the Selected Memorial Designer**

Upon selection by the Stage II Jury and adoption of the selection by the Sponsor, the author(s) of the winning Memorial Design will be invited to negotiate a contract with the National Park Service to provide professional services to implement the design selected through the Competition Process. The National Park Service will manage the development of final design and construction drawings, as well as the construction, of the World War I Memorial. The Sponsor will remain involved throughout the process. Since the Design Competition results will be used to solicit and allocate capital improvement funds, and design and construction may be phased as funds become available, the Sponsor reserves the right to request modification in the program or design prior to detailed design and construction documentation. The Sponsor also reserves the right to request design modifications based on directives from design reviewing agencies and for budgetary considerations. At any time, the Sponsor reserves the right not to proceed with the project.

## **17. Competition Address**

All questions or other communications, and all Stage I Design Entries, should be submitted via the Competition Website at:

[WorldWar1Centennial.org/design-competition](http://WorldWar1Centennial.org/design-competition)

## **18. Competition Schedule**

The Design Competition Schedule is hereby appended to, and is part of, the Competition Regulations. It lists the sequence of events and the deadlines in accordance with the Competition Process. Modifications to the Competition Schedule, if made, will be published as addenda.

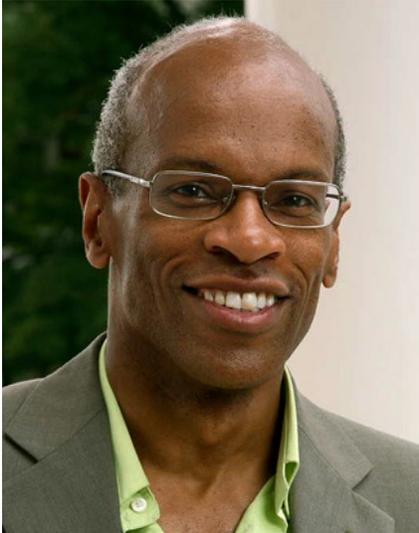
# COMPETITION SCHEDULE

May 4-8, 2015	Public notice of upcoming competition
May 21, 2015	Competition kick-off and release of Competition Manual
July 21, 2015	Stage I Design Entries Due
July 22-24, 2015	Stage I Entry Compliance Review
July 28-30, 2015	Stage I Jury Session
August 4, 2015	Announcement of selected Stage II Participants/Concepts
August 12-13, 2015	Stage II Briefing
September 9-11, 2015	Stage II Mid-course Review 1
October 6-8, 2015	Stage II Mid-course Review 2
December 2, 2015	Stage II Design Submittals Due
December 3-4, 2015	Stage II Submittal Compliance Review
December 5-20, 2015	Public Exhibition of Stage II Design Submittals
January 6-8, 2016	Stage II Jury Session
January 20, 2016	Announcement of Selected Design/Design Team



# COMPETITION JURY

## Maurice Cox, FAIA



Maurice Cox, a nationally respected community designer and leader of the public interest design movement, was recently appointed Planning Director for the City of Detroit. Previously, he served in a dual position as director of the Tulane City Center, a city-based design resource center for New Orleans, and an associate dean for community engagement at the Tulane University School of Architecture, where he facilitated a wide range of partnerships between Tulane University, the New Orleans Redevelopment Authority and the city of New Orleans.

Mr. Cox served as design director of the National Endowment for the Arts in Washington, DC from 2007-2010. In that capacity, he led the Mayor's Institute on City Design, the Governor's Institute on Community Design, and oversaw the award of more than \$2 million a year in NEA design grants across the United States.

He is also a former council member and mayor for Charlottesville, Virginia. Under his leadership, Charlottesville completed several design initiatives, including an award-winning zoning ordinance in support of mixed-use, pedestrian-oriented development; new infill residential neighborhoods and mixed-income, higher-density housing; and the design of a two-mile parkway entrance into the city.

Mr. Cox has received national acclaim for his ability to incorporate active citizen participation into the design process while achieving the highest quality of design excellence, leading *Fast Company* magazine to name him one of America's "20 Masters of Design" for his practice of "democratic design."

## Benjamin Forgey



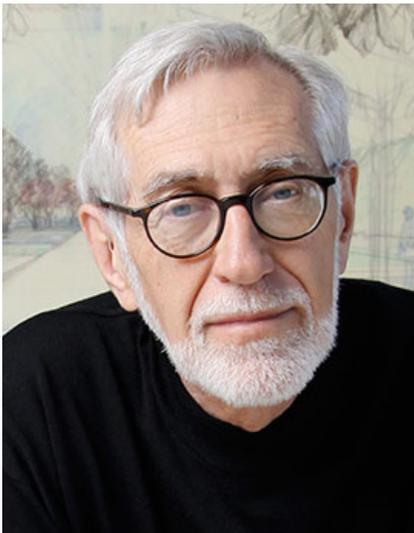
Benjamin Forgey is an independent writer and critic. He was the Architecture Critic for the *Washington Post* from 1981 to his retirement in 2006. Prior to that Mr. Forgey was the Art Critic and unofficial architecture critic for the *Washington Star*. Few people know more about the architecture of Washington D.C. and no one has done more to explain this complex subject to the public. His recent work includes how security issues have impacted the design of buildings and spaces in Washington D.C.

Mr. Forgey is the author of *Washington: Scenes from a Capital City* and is a highly regarded lecturer, interviewer, and panelist as well as juror for national and international architecture, urban design, and awards competitions. He is a member of the Design Review Committee of the DC Preservation League; a board member of the Latrobe Chapter of

the Society of Architectural Historians; and a member of the Governing Committee for the Franz and Virginia Bader Fund.

Mr. Forgey received the 2006 Glenn Brown Award from the Washington Chapter of the American Institute of Architects in recognition of his contributions “to raise public awareness of the built environment and its benefits to society.” He also received the First Award for Cultural Journalism from the American Society of Newspaper Editors and an Institute Honor from the American Institute of Architects for “dedication to and insistence upon quality over expediency in our buildings and environment.”

## Laurie Olin, FASLA



Laurie Olin is a distinguished teacher and author, and one of the most renowned landscape architects practicing today. From vision to realization, he has guided many of OLIN’s signature projects, which span the history of the studio from the Washington Monument Grounds in Washington DC to Bryant Park in New York City. His recent projects include the new Barnes Foundation in Philadelphia and Simon and Helen Director Park in Portland.

Mr. Olin studied civil engineering at the University of Alaska and pursued architecture at the University of Washington, where Richard Haag encouraged him to focus on landscape. He is currently Practice Professor of Landscape Architecture at the University of Pennsylvania, where he has taught for forty years, and is former chair of the Department of Landscape Architecture at Harvard University.

He is a Fellow of the American Academy of Arts and Sciences, a Fellow the American Society of Landscape Architects, and recipient of the 1998 Award in Architecture from the American Academy of Arts and Letters. He is also the recipient of the 2011 American Society of Landscape Architects Medal, the society’s highest award for a landscape architect. In 2013 President Obama bestowed on Olin the 2012 National Medal of Arts, praising him for “his acute sense of harmony and balance between nature and design.” In 2013 the Thomas Jefferson Foundation and the University of Virginia School of Architecture jointly granted him the Thomas Jefferson Foundation Medal in Architecture.

## Harry Robinson, FAIA



Harry G. Robinson, III is Dean Emeritus of the School of Architecture at Howard University. Educated in architecture, city planning and urban design, he is currently the principal of TRGConsultingGlobal and the executive consulting architect for the American Battle Monuments Commission. Mr. Robinson's leadership career in the design disciplines spans practice, teaching, design management and research. For nearly twenty years, Mr. Robinson served as Dean and Professor of Urban Design, School of Architecture and Planning, Howard University. Following this service, he became Vice President for University Administration.

Mr. Robinson was a presidentially appointed commissioner and elected chairman and vice chairman of the United States Commission of Fine Arts. Since 1998, he has served on the historical advisory board of "Washington, DC: America's City," a four-part film series of one hour programs to be broadcast nationally. He was a member of the Committee for the Preservation of the White House and a director of the White House Historical Association. Mr. Robinson also serves on the National Research Council's Committee of High Performance Sustainable Federal Buildings.

Mr. Robinson has received numerous awards in recognition of his professional and civic achievements. Specific to Washington DC, he was awarded the Centennial Medal in 2003 by the Washington Chapter of the AIA and the Architect of the Year award by the DC Council of Engineering and Architecture Societies. Mr. Robinson was inducted into the Washington, DC Hall of Fame in spring 2006.

## Brigadier General John F. Shortal, USA (Ret.)

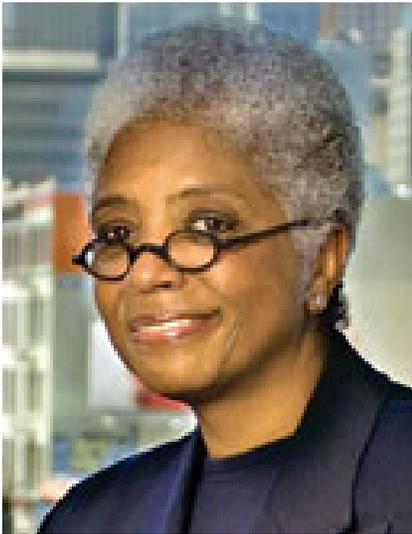
Brigadier General John F. Shortal is the chief historian for the Joint Chiefs of Staff. General Shortal graduated from the United States Military Academy at West Point in 1974 with a degree in engineering, and also holds an M.A. and Ph.D. in history from Temple University. He also completed the Infantry Officer Basic and Advanced Courses, and attended the Command and General Staff College and the National War College. General Shortal has served as an instructor and later assistant professor in the Department of History at West Point.

General Shortal retired from active service on 30 September 2006. Prior to retirement, he held a wide variety of command and staff positions culminating in his assignments as the Assistant Division Commander (Support) for the 2nd Infantry Division in the Republic of Korea and as the Deputy Commanding General of the US Army Recruiting Command at Fort Knox, Kentucky. After his retirement,

he was selected as the Assistant Chief of Military History at the Army's Center for Military History. On 14 September 2009, General Shortal was sworn in as the Director for Joint History for the Joint Chiefs.

General Shortal has received numerous awards and decorations including the Army Distinguished Service Medal, the Defense Superior Service Medal, Legion of Merit (with four Oak Leaf Clusters), Meritorious Service Medal (with seven Oak Leaf Clusters). He also earned the Expert Infantryman's Badge, the Parachute Badge, Air Assault Wings, and the Ranger Tab.

## Allison Williams, FAIA



Allison Williams is the Design Director for AECOM's San Francisco Metro Regional architecture practice and the San Francisco design studio. Prior to AECOM, Ms. Williams led design studios for both Perkins+Will and Skidmore Owings & Merrill. Her collaborative drive and interdisciplinary design approach have generated authentic, relevant buildings and places that bridge between culture, technology, and environment.

Beyond a portfolio of award-winning buildings, her work defines memorable urban spaces that poetically convey the values and traditions of her clients. The August Wilson Center for African American Culture, founded in celebration of an ethnically specific culture, marks a key intersection in Pittsburgh, Pennsylvania's downtown cultural district. The US Port of Entry at Calexico, California is a civic place that will be a third-place phenomenon, a circumstance at the political border where two societies overlap and blur. The Health Science and Research Campus, part of the new Princess Nora Abdulrahman University for 40,000 women in Saudi Arabia, is a delicate intertwining of faith, climate, and gender based customs and rituals.

A Fellow of the American Institute of Architects, Ms. Williams is a current member of the Harvard Graduate School of Design Visiting Committee for Harvard's Board of Overseers and serves on the Board of Directors for the SPUR (San Francisco Planning and Urban Research Association). Ms. Williams was honored as a University of California College of Environmental Design Distinguished Alumnus for 2015 and in 2014 as one of the Bay Area Business Times Most Influential Women.

## Jennifer Wingate



Jennifer Wingate is Associate Professor of Fine Arts at St. Francis College in Brooklyn, New York, where she teaches art history and American studies courses, including Commemorative Practices in the United States, Civil War Past and Present, and the Art of Social Change.

Ms. Wingate held a Smithsonian American Art Museum postdoctoral research fellowship in 2003-2004 that culminated in the publication of the article, “Over the Top: The Doughboy in World War I Memorials and Visual Culture,” in the journal *American Art* (2005). Her other publications on World War I memorial sculpture include “Memorials, Motherhood, and Anti-Militarism: Bashka Paeff’s Sacrifices of War,” for *Woman’s Art Journal* (2008) and “Real Art, War Art, and the Politics of Peace Memorials in the United States after World War I,” in an issue of *Public Art Dialogue* (2012). Ms. Wingate’s book, *Sculpting Doughboys: Memory, Gender, and Taste in America’s World War I Memorials*, was published by Ashgate in 2013.

Since February 2015, Ms. Wingate has served as co-chair of Public Art Dialogue, an affiliated society of the College Art Association. She enjoys teaching in Brooklyn, where she brings classes to public art around New York City, as well as to museums, galleries, and archives. Her new research focuses on representations of the domestic display of Franklin Delano Roosevelt portraits in the work of Gordon Parks, Lewis Hine, Jack Delano, and other artists, photographers, and filmmakers of the 1930s and 40s.



# GOVERNANCE GROUP

## Mary Davidson Cohen



Dr. Mary Davidson Cohen was appointed to the World War I Centennial Commission by the National World War I Museum in Kansas City, Missouri. She previously served as Chair of the Museum Board. After beginning her career as a teacher in Kansas City, Dr. Cohen received a doctorate in education administration from the University of Kansas in 1977, and served as vice president for adult and continuing education and dean of the graduate school at Saint Mary College in Leavenworth, Kansas; as assistant director of the William T. Kemper Foundation; and assistant vice chancellor for academic affairs at the University of Kansas Regents Center. In March 2002, she was appointed as the U.S. Secretary of Education's regional representative for the states of Iowa, Kansas, Missouri, and Nebraska.

## Edwin Fountain



Mr. Edwin Fountain was appointed to the Commission by then-Senate Majority Leader Harry Reid, and serves as the Commission's Vice Chair. He was a partner in the Washington, D.C. office of the international law firm Jones Day until March 2015, when he left to become general counsel of the American Battle Monuments Commission. He is the grandson of two World War I veterans. In 2008 Mr. Fountain co-founded the World War I Memorial Foundation, and he was a member and president of the DC Preservation League board of trustees from 2000 to 2007. In addition to his law degree from the University of Virginia he holds a master's degree in international relations from the London School of Economics.

## Libby O'Connell



Dr. Libby O'Connell was appointed to the Commission by President Barack Obama. She was named Chief Historian and Senior Vice President, Corporate Outreach for A&E Networks in March 2005. Dr. O'Connell serves as historical adviser for HISTORY channel's programming department. In addition, she spearheads all educational and community-based initiatives for A&ETN, including History's Take A Veteran To School Day and the award-winning Save Our History. Dr. O'Connell received her M.A. and Ph.D. in American history from the University of Virginia. Dr. O'Connell serves on the boards of the Center for Folklife and Cultural Heritage; the Civil War Preservation Trust; and National History Day. She is also on the Council of Scholar Advisors for George Washington's home, Mount Vernon.

# COMPETITION MANAGERS

## Donald J. Stastny, FAIA, FAICP, FCIP



Donald Stastny is a practicing architect, urban designer, and process facilitator, rebuilding communities physically and culturally. Using design as a comprehensive and strategic tool, he works toward elevating the public's understanding and expectations of architecture and urban design. Mr. Stastny is recognized as one of the preeminent competition managers in North America. Providing a stewardship role in design competitions, he “designs” opportunities for professionals to create outstanding architecture and places. Among the more than 50 selection processes he has managed are U.S. embassies, national memorials, national museums, and sites on the National Mall. He was awarded the 2006 AIA Northwest and Pacific Region's Medal of Honor and the 2009 AIA Thomas Jefferson Award for Public Architecture.

## Roger K. Lewis, FAIA



Roger K. Lewis is a practicing architect and urban planner; a professor emeritus of architecture at the University of Maryland College Park; and an author and journalist. Prof. Lewis has served as Professional Advisor organizing and guiding a number of significant and successful national and international design competitions that culminated in built projects. Currently president and chair of the Peace Corps Commemorative Foundation, he is leading the effort to create a commemorative work in the nation's capital honoring the 1961 founding of the Peace Corps. In 2013, the Washington Architectural Foundation presented Prof. Lewis its eighth annual John “Wieb” Wiebenson Award for Architecture in the Public Interest, recognizing Prof. Lewis as “A Champion of Design for the Greater Good.”

## Jennifer Mannhard, AICP



Jennifer Mannhard has a passion for creating vital urban communities and engaging public space. Throughout her career in architecture and urban planning she has collaborated on many complex and high-profile design process management projects. She has coordinated and facilitated community visioning, design charrettes, and national design competitions—creating professional environments that enable her collaborators to achieve great levels of success in their assignments. She was part of the competition management team for the National Mall Design Competition, City+Arch+River Design Competition in St. Louis, Transbay Transit Center in San Francisco, California, Flight 93 National Memorial, and most recently, the Connect Kendall Square Open Space Competition in Cambridge, Massachusetts.

[WorldWar1Centennial.org/design-competition](http://WorldWar1Centennial.org/design-competition)



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