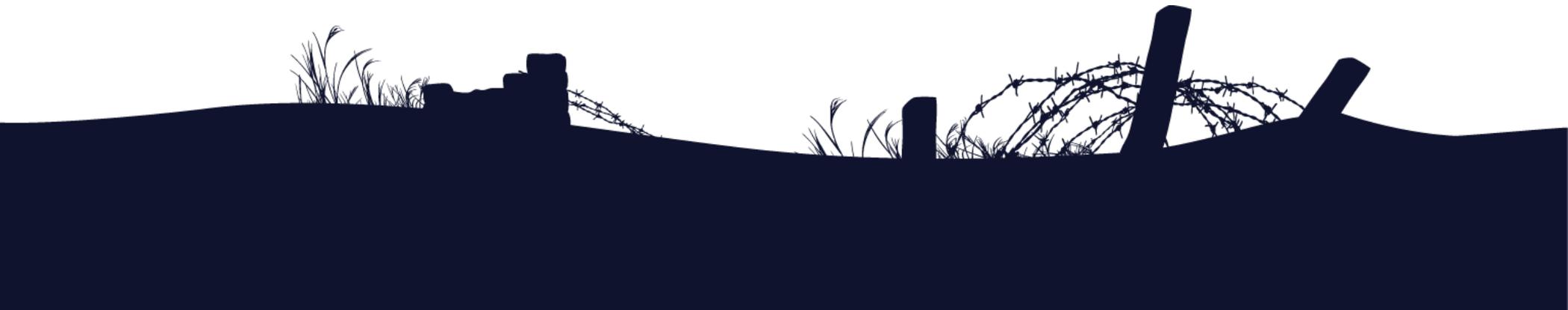


World War I Memorial

Section 106 Consultation

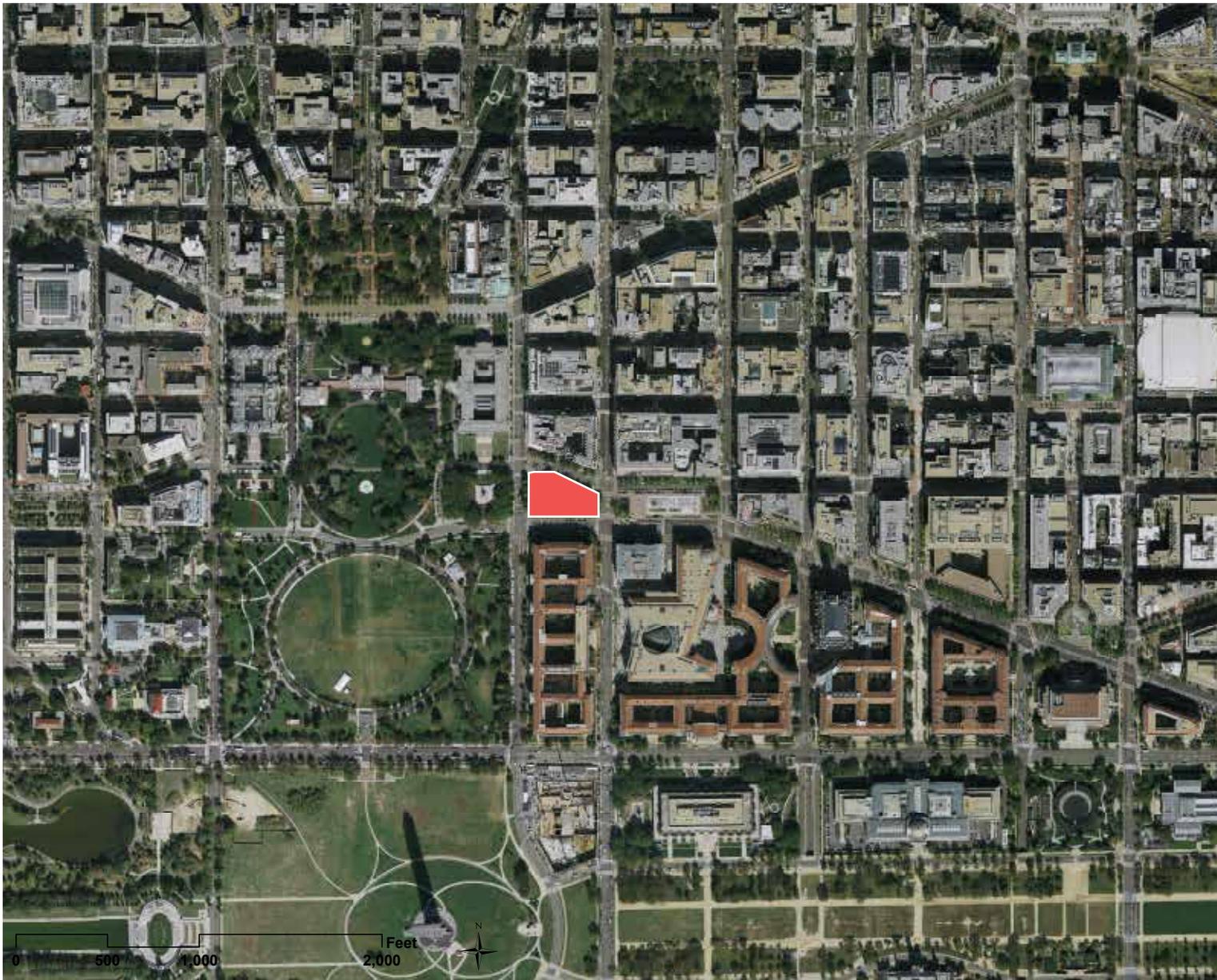
December 16, 2015



Agenda

- **Introductions**
- **Overview of Undertaking**
- **Site History**
- **Review of Draft Area of Potential Effect**
- **Design Considerations**
- **Review of Competition Finalists' Designs**
- **Discussion**
- **Next Steps**

Site Context



-Located between President's Park South to the west, Freedom Plaza to the east, the Willard Continental Hotel to the north, and the Herbert Hoover Building (including the White House Visitor Center) to the south

-Along the Pennsylvania Avenue axis connecting the White House to the U.S. Capitol

-Part of the Pennsylvania Avenue National Historic Site

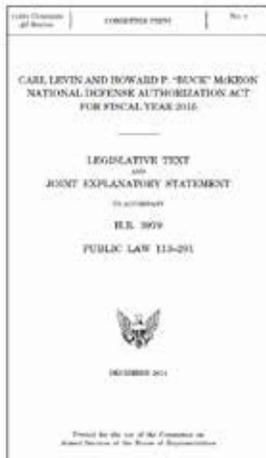
Overview of Undertaking:

To further honor the service members of the U.S. Armed Forces in World War I by enhancing the General Pershing Commemorative Work as a World War I Memorial, as provided within Public Law 113-291.

Need for the Memorial:

To fulfill the Congressional mandate for the establishment of a World War I Memorial in Pershing Park.

Authorizing Legislation:



SEC. 3091. COMMEMORATION OF CENTENNIAL OF WORLD WAR I. (a) LIBERTY MEMORIAL AS WORLD WAR I MUSEUM AND MEMORIAL.—

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- (1) DESIGNATION OF LIBERTY MEMORIAL.—The Liberty Memorial of Kansas City at America's National World War I Museum in Kansas City, Missouri, is hereby designated as a "World War I Museum and Memorial".
- (2) CEREMONIES.—The World War I Centennial Commission (in this section referred to as the "Commission") may plan, develop, and execute ceremonies to recognize the designation of the Liberty Memorial of Kansas City as a World War I Museum and Memorial.
- (b) PERSHING PARK AS WORLD WAR I MEMORIAL.—
- (1) DESIGNATION OF PERSHING PARK.—Pershing Park in the District of Columbia is hereby redesignated as a "World War I Memorial".
- (2) CEREMONIES.—The Commission may plan, develop, and execute ceremonies for the rededication of Pershing Park, as it approaches its 50th anniversary, as a World War I Memorial and for the enhancement of the General Pershing Commemorative Work as authorized by paragraph (3).
- (3) AUTHORITY TO ENHANCE COMMEMORATIVE WORK.—
- (A) IN GENERAL.—The Commission may enhance the General Pershing Commemorative Work by constructing on the land designated by paragraph (1) as a World War I Memorial appropriate sculptural and other commemorative elements, including landscaping, to further honor the service of members of the United States Armed Forces in World War I.
- (B) GENERAL PERSHING COMMEMORATIVE WORK DEFINED.—In this subsection, the term "General Pershing Commemorative Work" means the memorial to the late John J. Pershing, General of the Armies of the United States, who commanded the American Expeditionary Forces in World War I, and to the officers and men under his command, as authorized by Public Law 89-786 (80 Stat. 1377).
- (4) COMPLIANCE WITH STANDARDS FOR COMMEMORATIVE WORKS.—
- (A) IN GENERAL.—Except as provided in subparagraph (B), chapter 89 of title 40, United States Code, applies to the enhancement of the General Pershing Commemorative Work under this subsection.
- (B) WAIVER OF CERTAIN REQUIREMENTS.—
- (i) SITE SELECTION FOR MEMORIAL.—Section 8905 of such title does not apply with respect to the selection of the site for the World War I Memorial.
- (ii) CERTAIN CONDITIONS.—Section 8908(b) of such title does not apply to this subsection.
- (c) NO INFRINGEMENT UPON EXISTING MEMORIAL.—The World War I Memorial designated by paragraph (1) may not interfere with or encroach on the District of Columbia War Memorial.
- (6) DEPOSIT OF EXCESS FUNDS.—
- (A) USE FOR OTHER WORLD WAR I COMMEMORATIVE ACTIVITIES.—If, upon payment of all expenses for the enhancement of the General Pershing Commemorative Work under this subsection (including the maintenance and preserva-

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- tion amount required by section 8909(b)(1) of title 40, United States Code, there remains a balance of funds received for such purpose, the Commission may use the amount of the balance for other commemorative activities authorized under the World War I Centennial Commission Act (Public Law 112-272; 126 Stat. 2448).
- (B) USE FOR OTHER COMMEMORATIVE WORKS.—If the authority for enhancement of the General Pershing Commemorative Work and the authority of the Commission to plan and conduct commemorative activities under the World War I Centennial Commission Act have expired and there remains a balance of funds received for the enhancement of the General Pershing Commemorative Work, the Commission shall transmit the amount of the balance to a separate account with the National Park Foundation, to be available to the Secretary of the Interior following the process provided in section 8906(b)(4) of title 40, United States Code, for accounts established under section 8909(b)(1) of such title, except that funds in such account may only be obligated subject to appropriation.
- (7) AUTHORIZATION TO COMPLETE CONSTRUCTION AFTER TERMINATION OF COMMISSION.—Section 8 of the World War I Centennial Commission Act (Public Law 112-272) is amended:—
- (A) in subsection (a), by striking "The Centennial Commission" and inserting "Except as provided in subsection (c), the Centennial Commission"; and
- (B) by adding at the end the following new subsection:
- "(c) EXCEPTION FOR COMPLETION OF WORLD WAR I MEMORIAL.—The Centennial Commission may perform such work as is necessary to complete the rededication of a World War I Memorial and enhancement of the General Pershing Commemorative Work under section 3091(b) of the National Defense Authorization Act for Fiscal Year 2015, subject to section 8903 of title 40, United States Code."
- (c) ADDITIONAL AMENDMENTS TO WORLD WAR I CENTENNIAL COMMISSION ACT.—
- (1) EX OFFICIO AND OTHER ADVISORY MEMBERS.—Section 4 of the World War I Centennial Commission Act (Public Law 112-272; 126 Stat. 2449) is amended by adding at the end the following new subsection:
- "(c) EX OFFICIO AND OTHER ADVISORY MEMBERS.—
- "(1) POWERS.—The individuals listed in paragraphs (2) and (3), or their designated representative, shall serve on the Centennial Commission solely to provide advice and information to the members of the Centennial Commission appointed pursuant to subsection (b)(1), and shall not be considered members for purposes of any other provision of this Act.
- "(2) EX OFFICIO MEMBERS.—The following individuals shall serve as ex officio members:
- "(A) The Archivist of the United States.
- "(B) The Librarian of Congress.
- "(C) The Secretary of the Smithsonian Institution.
- "(D) The Secretary of Education.
- "(E) The Secretary of State.
- "(F) The Secretary of Veterans Affairs.

581

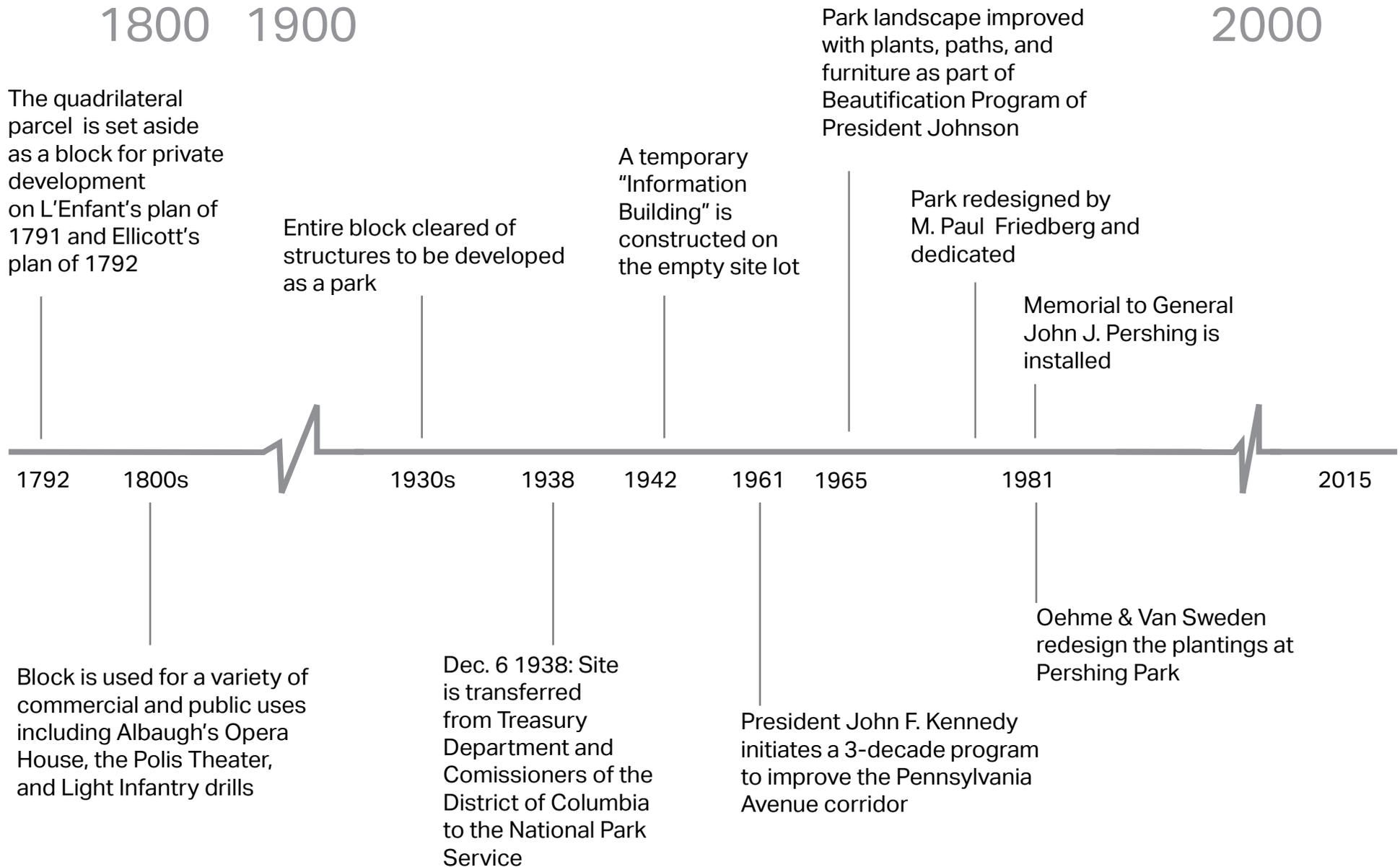
- "(G) The Administrator of General Services.
- "(2) OTHER ADVISORY MEMBERS.—The following individuals shall serve as other advisory members:
- "(A) Four members appointed by the Secretary of Defense in the following manner: One from the Navy, one from the Marine Corps, one from the Army, and one from the Air Force.
- "(B) Two members appointed by the Secretary of Homeland Security in the following manner: One from the Coast Guard and one from the United States Secret Service.
- "(C) Two members appointed by the Secretary of the Interior, including one from the National Parks Service.
- "(4) VACANCIES.—A vacancy in a member position under paragraph (2) shall be filled in the same manner in which the original appointment was made."
- (2) PAYABLE RATE OF STAFF.—Section 7(c)(2) of the World War I Centennial Commission Act (Public Law 112-272; 126 Stat. 2451) is amended:—
- (A) in subparagraph (A), by striking the period at the end and inserting ", without regard to the provisions of chapter 51 and subchapter III of chapter 53 of title 5, United States Code, relating to classification and General Schedule pay rates."; and
- (B) in subparagraph (B), by striking "level IV" and inserting "level II".
- (3) LIMITATION ON OBLIGATION OF FEDERAL FUNDS.—
- (A) LIMITATION.—Section 9 of the World War I Centennial Commission Act (Public Law 112-272; 126 Stat. 2453) is amended to read as follows:
- "SEC. 9. LIMITATION ON OBLIGATION OF FEDERAL FUNDS.
- "No Federal funds may be obligated or expended for the designation, establishment, or enhancement of a memorial or commemorative work by the World War I Centennial Commission."
- (B) CONFORMING AMENDMENT.—Section 7(f) of the World War I Centennial Commission Act (Public Law 112-272; 126 Stat. 2452) is repealed.
- (C) CLERICAL AMENDMENT.—The item relating to section 9 in the table of contents of the World War I Centennial Commission Act (Public Law 112-272; 126 Stat. 2448) is amended to read as follows:
- "Sec. 9. Limitation on obligation of Federal funds."

Site History



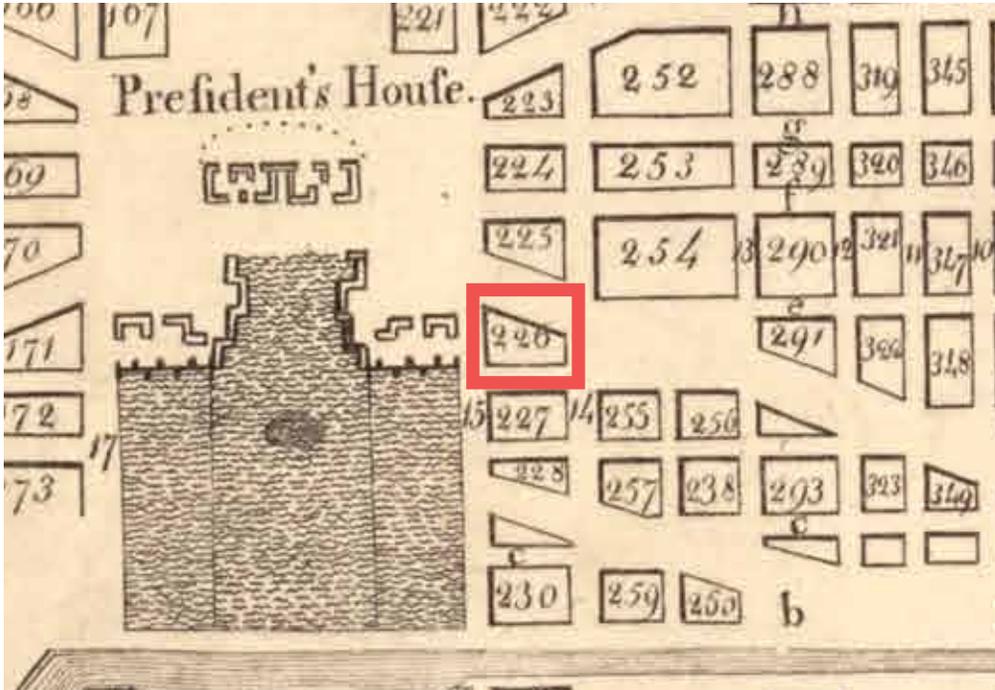
1792

Site History

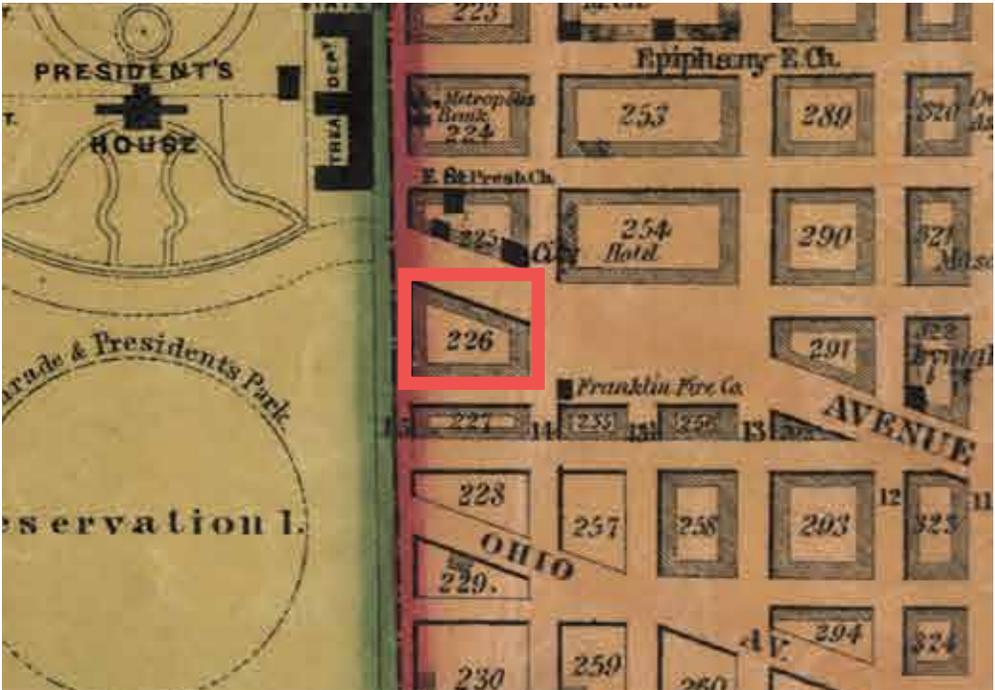


Information Source: NPS CLI

Site History

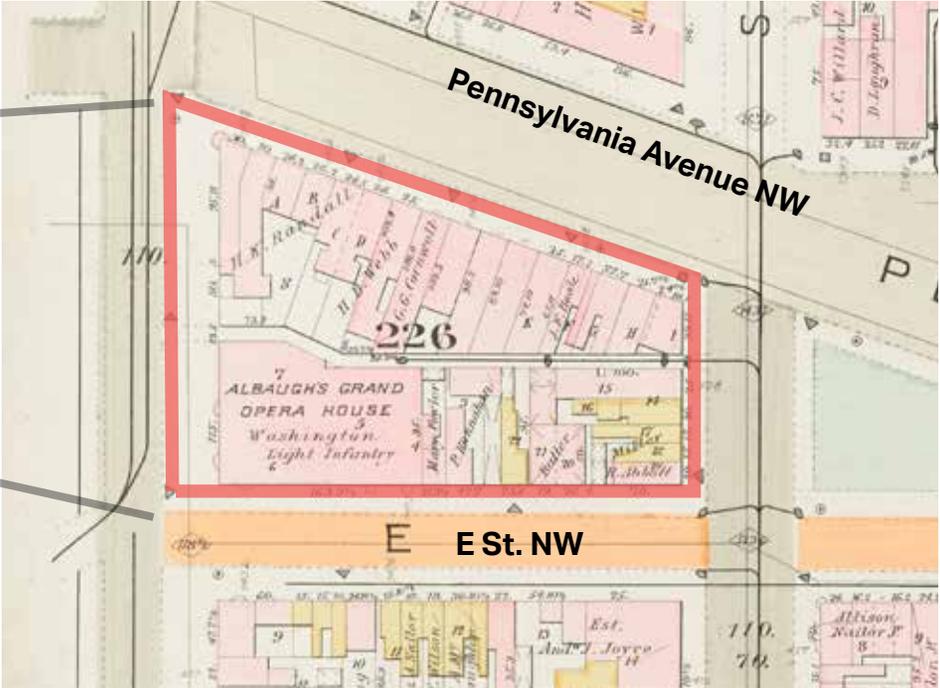
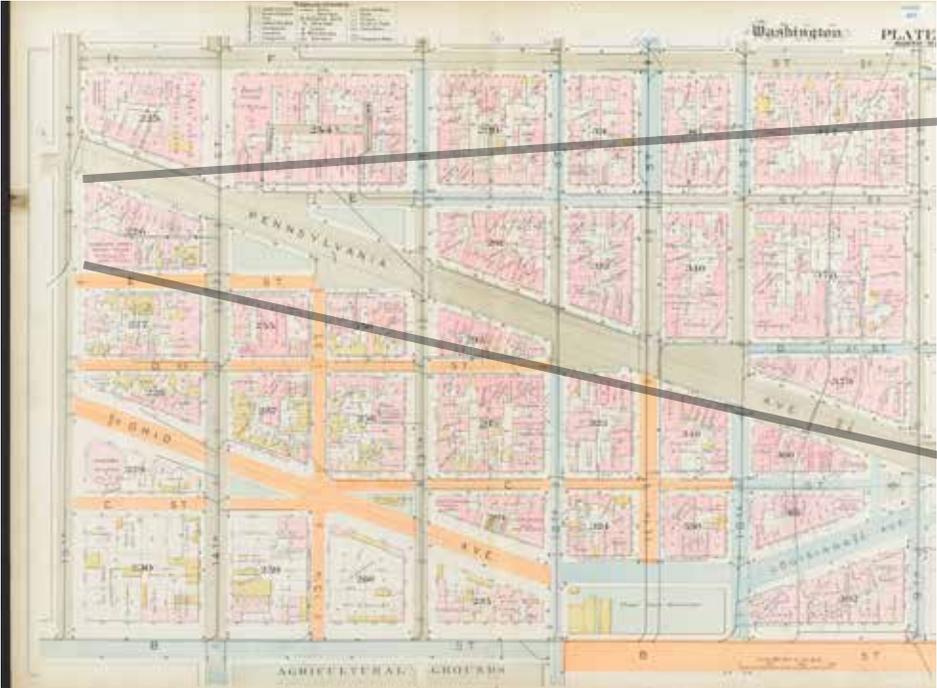


1792



1851

Site History



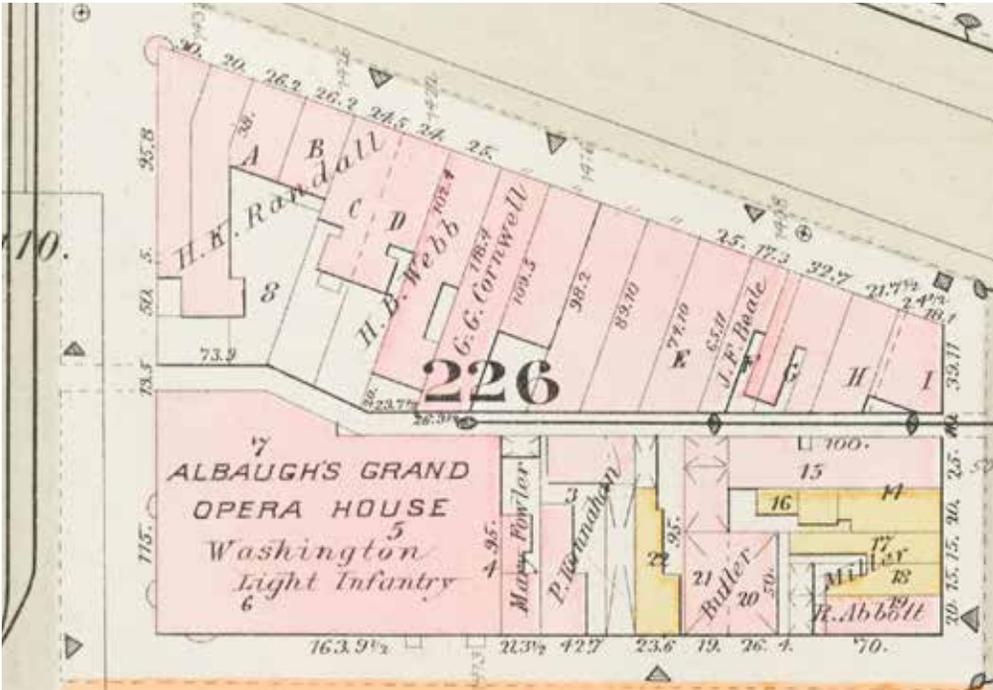
1887



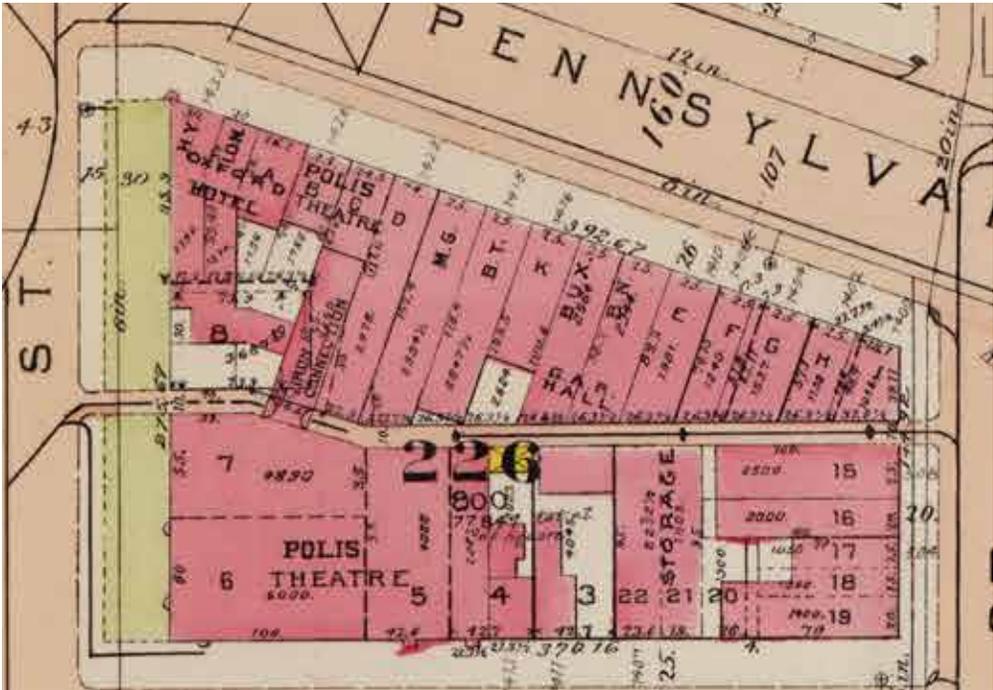
Late 1800s

Looking north into the site from E street between 15th and 14th streets. The White House Historical Association

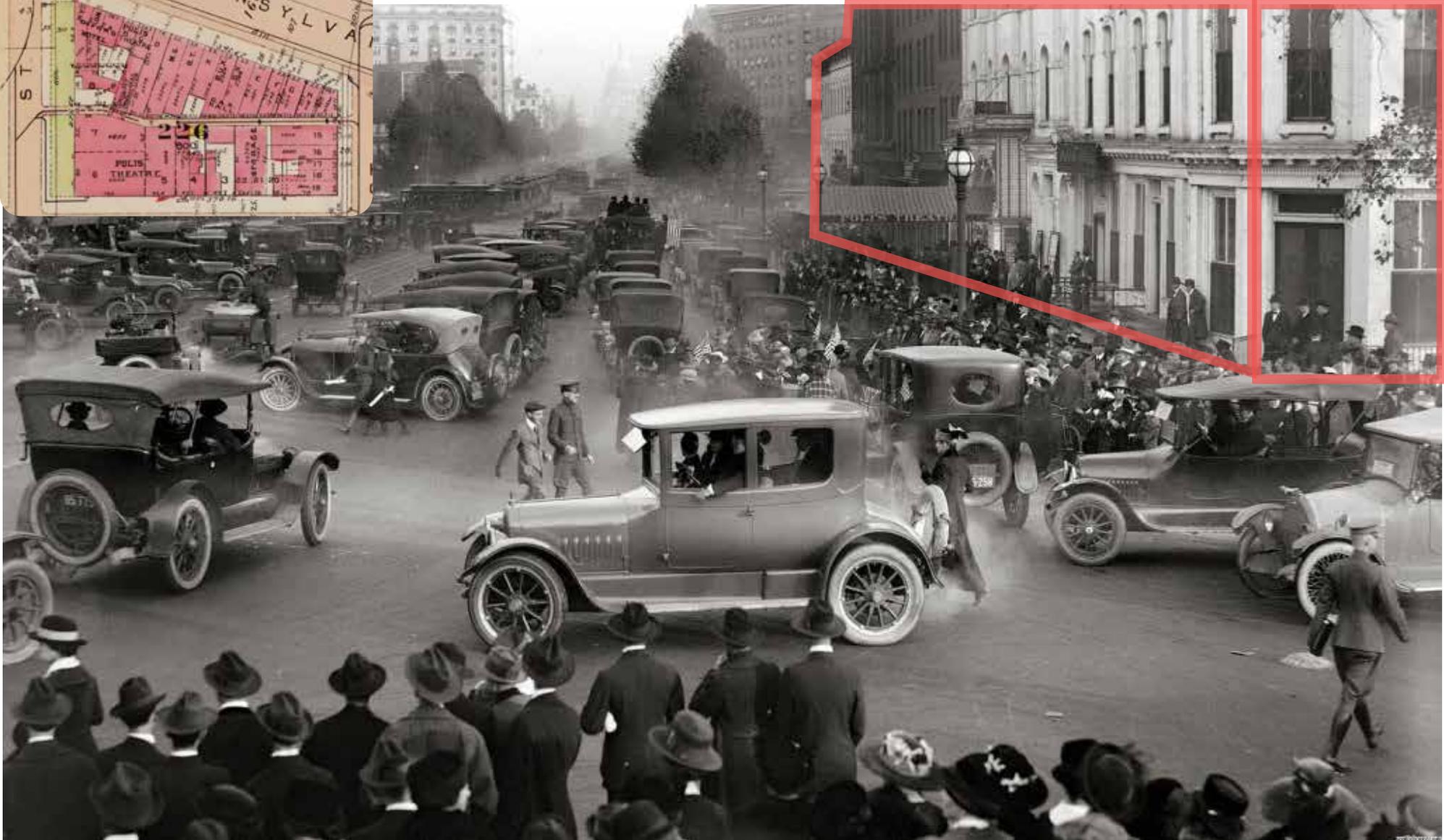
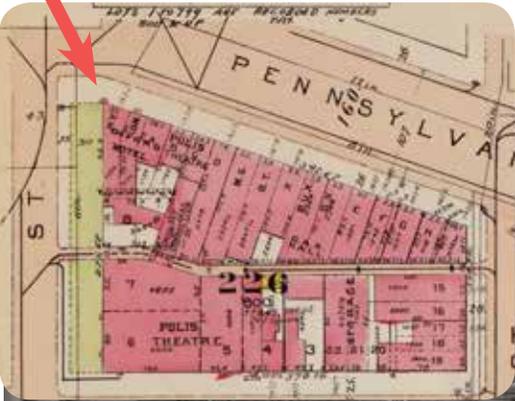
Site History



1887

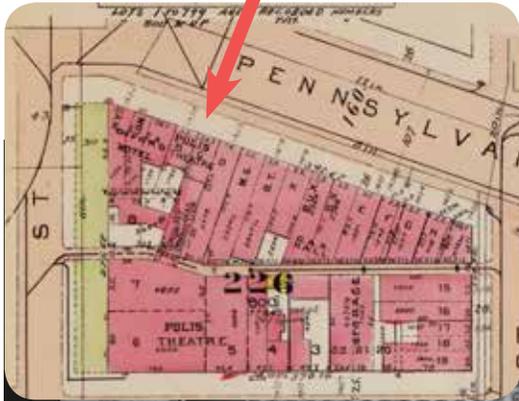


1919



Looking south east down Pennsylvania Avenue from 15th street.

1918



1920

Looking south into the site from Pennsylvania Avenue between 14th and 15th streets. Library of Congress

Site History



Undated



1935

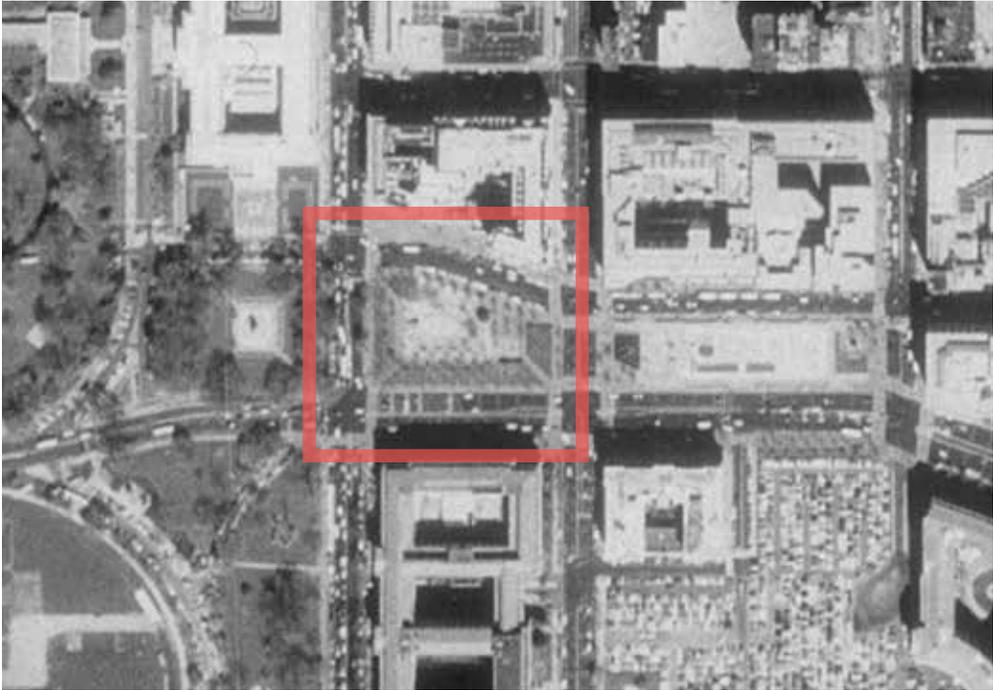
DDOT

DDOT

Site History



Circa 1950



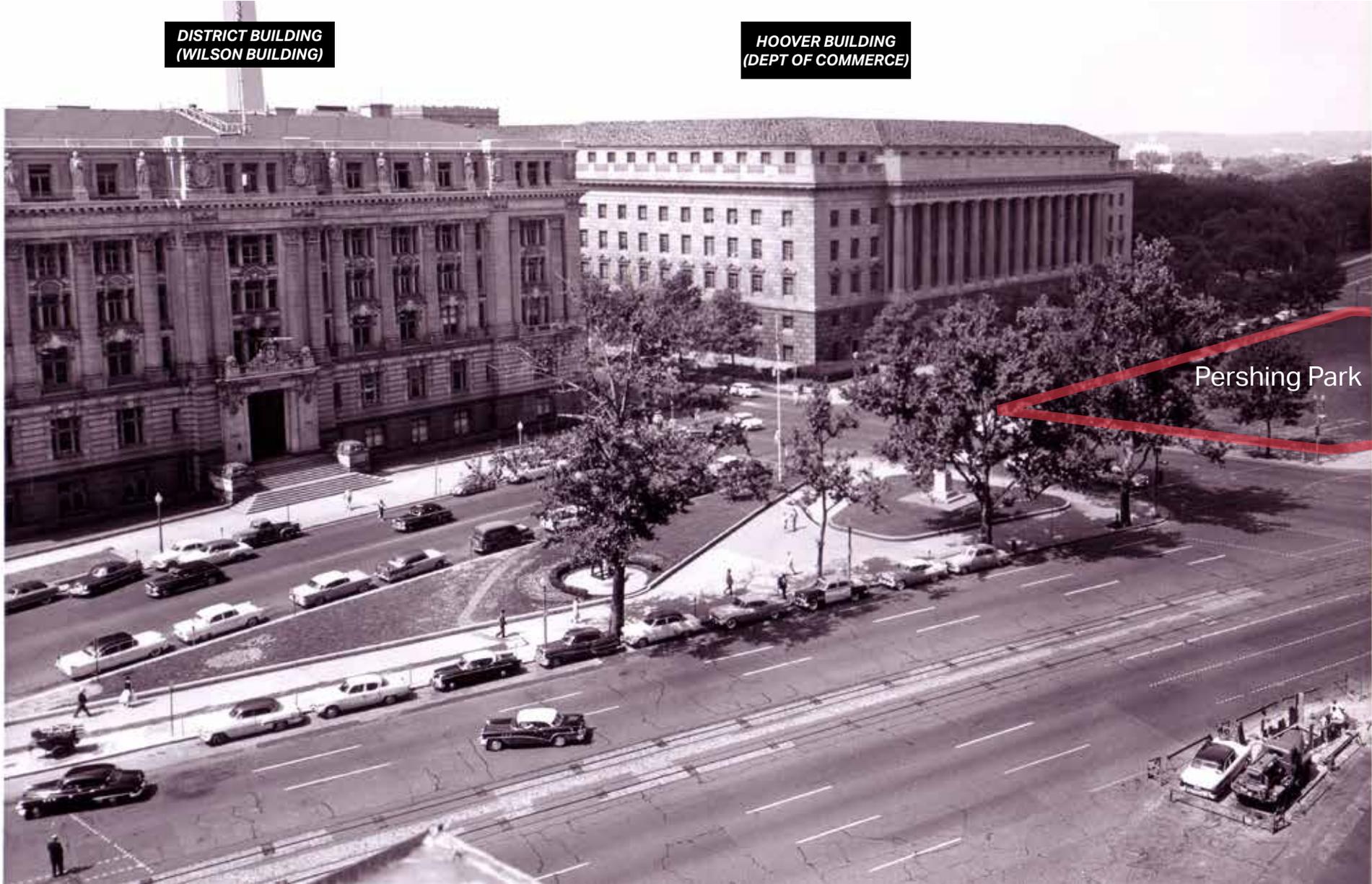
1980s

Site History

DISTRICT BUILDING
(WILSON BUILDING)

HOOVER BUILDING
(DEPT OF COMMERCE)

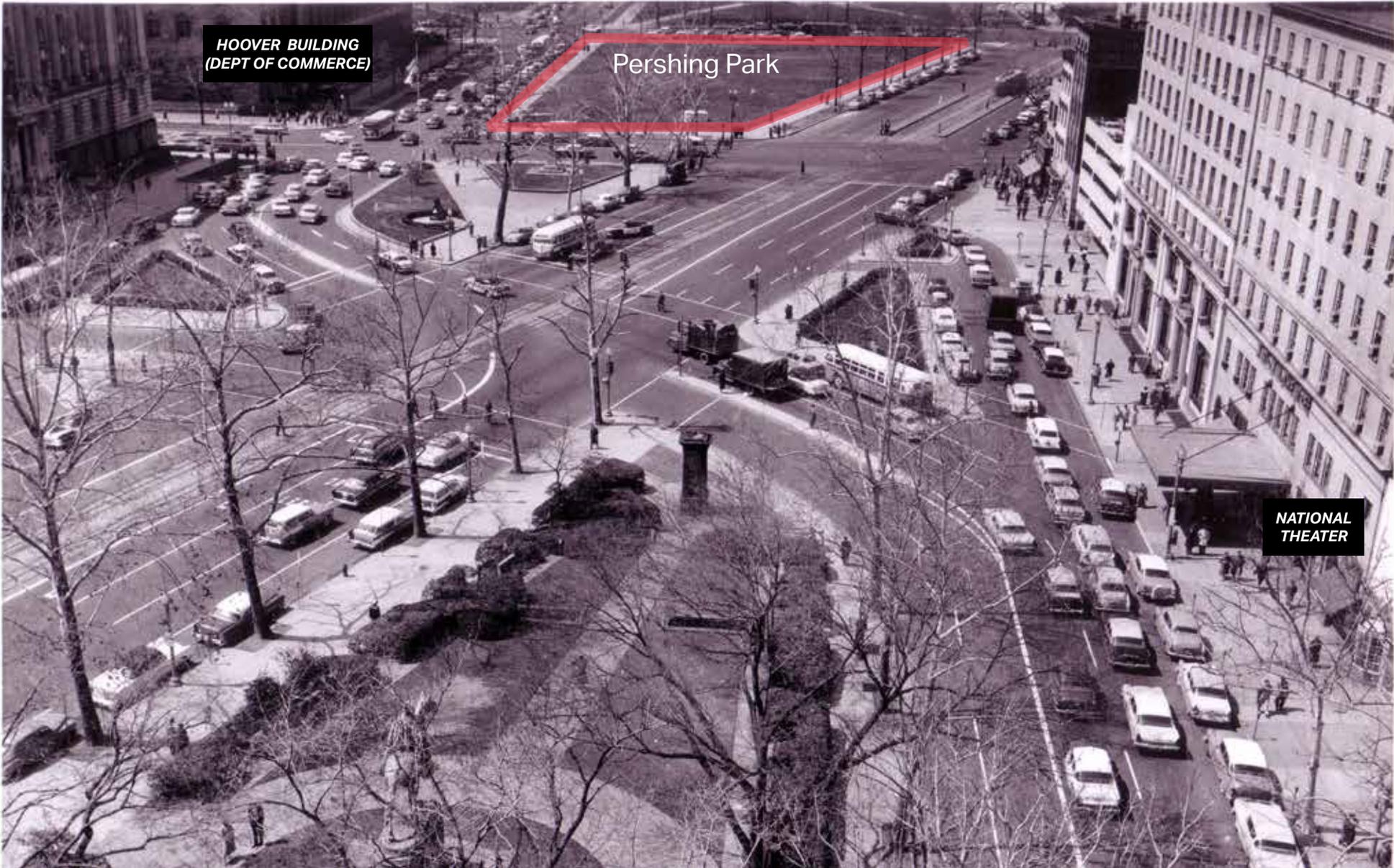
Pershing Park



1957

Looking southwest across Pennsylvania Avenue, the site is on the right. DDOT

Site History



1958

Looking northwest up Pennsylvania Avenue from 13th street. DDOT

Site History



2015



1980-2006

Looking north from the site. Library of Congress



Library of Congress

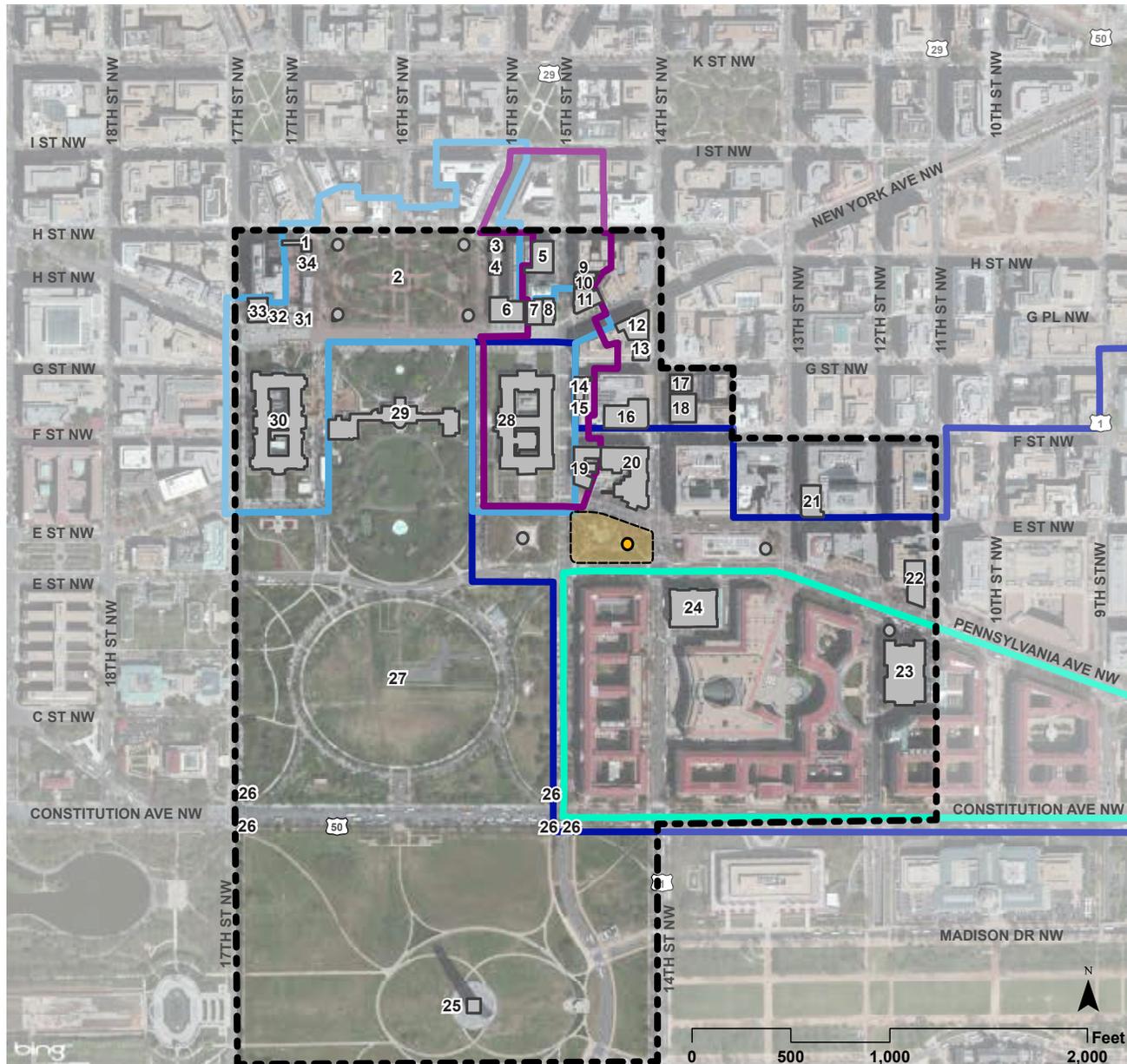
1980-2006



Image: M. Paul Friedberg and Partners, TCLF

1980s

Draft Area of Potential Effect



LEGEND

- Project Site
- Draft Area of Potential Effect (APE)
- Lafayette Square Historic District
- Fifteenth Street Financial Historic District
- Pennsylvania Avenue National Historic Site District
- Federal Triangle Historic District
- 1 Individually Listed Historic Properties
 1. Stephen Decatur House
 2. Lafayette Square
 3. Cutts-Madison House (Dolly Madison House)
 4. Benjamin Ogle Tayloe House
 5. Union Trust Company
 6. Treasury Annex
 7. Riggs National Bank
 8. American Security and Trust Company
 9. Rheem & Hensley Building
 10. Hibbs Building (Folger Building)
 11. National Savings and Trust Company (National Safe Deposit Company)
 12. Bond Building
 13. Commercial National Bank
 14. Riggs Building (Albee Building)
 15. National Metropolitan Bank
 16. Garfinckel's (Julius Garfinckel & Co.)
 17. Federal-American National Bank
 18. Westory Building
 19. Hotel Washington
 20. Willard Hotel
 21. Warner Theater Building
 22. Evening Star Building
 23. Old Post Office and Clock Tower
 24. District Building (John A. Wilson Bldg)
 25. Washington Monument
 26. Bullfinch Gatehouses / Gateposts
 27. The Ellipse (President's Park South)
 28. U.S. Department of the Treasury Building
 29. White House and Grounds
 30. U.S. State, War, and Navy Building (Old Executive Office Building)
 31. Carnegie Endowment for International Peace
 32. Blair House
 33. Renwick Gallery
 34. American Peace Society (Charles Glover House)
- Pershing Memorial
- Memorials in Washington, DC - Multiple Property Listing



Image: Brian Grogan

2014



2014

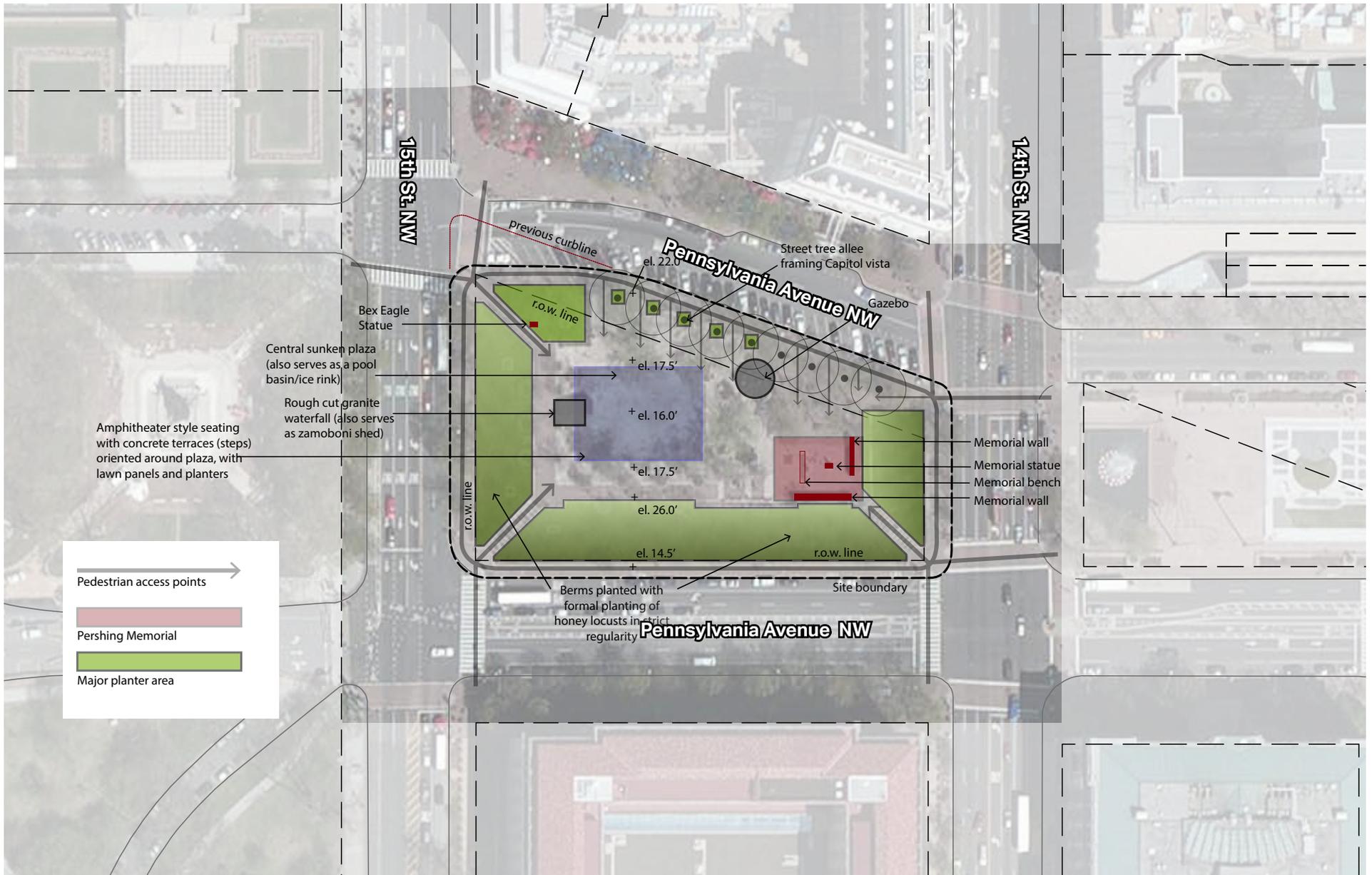
Images: Brian Grogan



Images: Brian Grogan

2014

Site Analysis



Challenges to Existing Design

- Closed water system of pool was not able to meet water quality standards
- In-ground lighting systems are unable to function properly
- Berms enclosing the site create safety concerns; steep berms are difficult to mow
- Abundance of stone and lack of air circulation created uncomfortable micro-climate beyond summer months
- Gaps between the pavers and foundation of the Pershing Memorial are unstable and difficult to maintain
- Inadequacy of wastewater system made underground concession areas unusable due to sewage backups and flooding
- Water leakage into electrical control rooms posed safety concerns

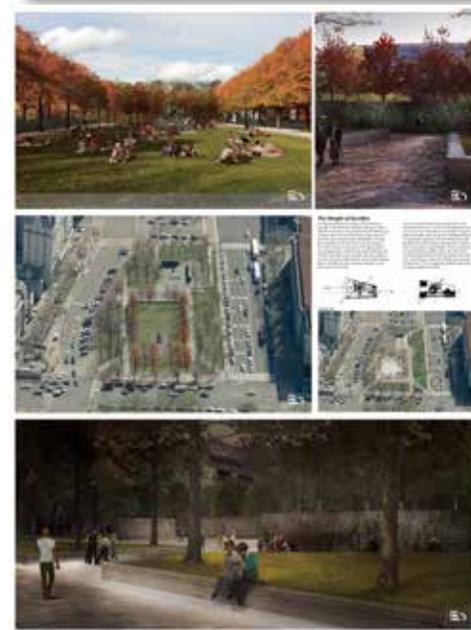
Design Goals

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.

Review of Finalists' Designs



Review of Finalists' Designs

An American Family Portrait



AN AMERICAN FAMILY PORTRAIT WALL IN THE PARK | NATIONAL WORLD WAR I MEMORIAL DESIGN COMPETITION | STLARCHITECTS | 1/4

1. Overview of Undertaking

2. Site History

3. Review of Draft Area of Potential Effect

4. Design Considerations

5. Review of Finalists' Designs

6. Discussion

7. Next Steps

Review of Finalists' Designs

An American Family Portrait

AN AMERICAN FAMILY PORTRAIT WALL IN THE PARK | NATIONAL WORLD WAR I MEMORIAL DESIGN COMPETITION | STARCHITECTS | 1/4



Our proposal for the new World War I Memorial in Plimoth Park pays tribute to the American men and women who participated in the war by remembering that each of them were members of a great family: the American family. These are the stories of our brothers and sisters, our aunts and uncles, our mothers and fathers. We honor them in this Family Portrait Wall in Annapolis, and through these photographs we acknowledge their commitment and sacrifice as well as welcome the losses that were forever. Indeed, the landscapes that were soval, with the remembrance of brotherhood that transcends even today. By seamlessly blending these memories into the landscape, our proposal provides an experience that is both park and memorial, open and intimate to the public. Covering the water view, the wall is strategically placed around the park, allowing the framed images, and giving the passersby a view of the park to appreciate the memorial.



Review of Finalists' Designs

An American Family Portrait



AN AMERICAN FAMILY PORTRAIT WALL IN THE PARK | NATIONAL WORLD WAR I MEMORIAL DESIGN COMPETITION | STLARCHITECTS | 2/4

Review of Finalists' Designs

An American Family Portrait

AN AMERICAN FAMILY PORTRAIT WALL IN THE PARK | NATIONAL WORLD WAR I MEMORIAL DESIGN COMPETITION | ST|ARCHITECTS | 2/4

Access + Circulation



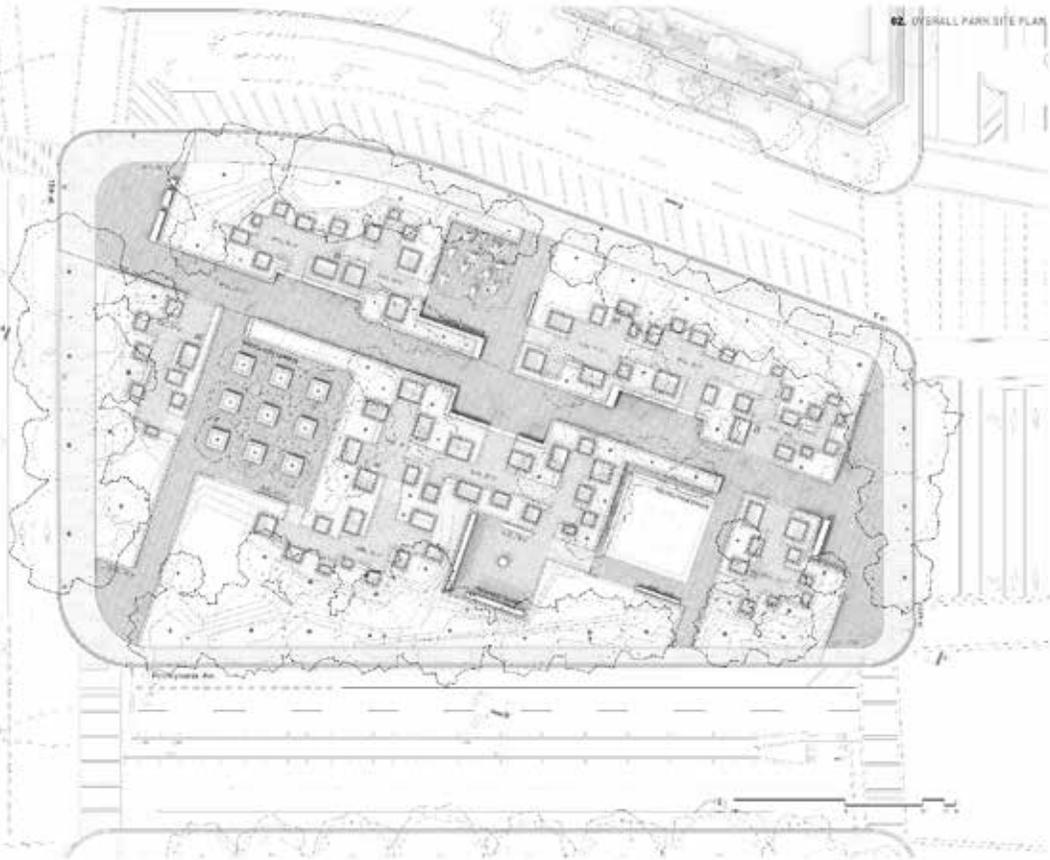
Park + Memorial



Universal Access



Lighting Strategy



03. EAST-WEST SECTION A-A'



Review of Finalists' Designs

An American Family Portrait



01. VIEW OF DINING TERRACE IN THE FALL

AN AMERICAN FAMILY PORTRAIT WALL IN THE PARK | NATIONAL WORLD WAR I MEMORIAL DESIGN COMPETITION | STLARCHITECTS | 3/4

Review of Finalists' Designs

An American Family Portrait

AN AMERICAN FAMILY PORTRAIT WALL IN THE PARK | NATIONAL WORLD WAR I MEMORIAL DESIGN COMPETITION | ST|ARCHITECTS | 3/4

Trees



Large hemlock at 60m, 20m, and 15m tall are placed as the existing canopy, while 100-year-old and 150-year-old trees are placed to form a new canopy for the park.

Grass + Lawns



The site is divided into three zones: the central zone, the eastern zone, and the western zone. The central zone is the largest and is divided into three sub-zones: the central zone, the eastern zone, and the western zone.

Pavements + Furnishings



The site is divided into three zones: the central zone, the eastern zone, and the western zone. The central zone is the largest and is divided into three sub-zones: the central zone, the eastern zone, and the western zone.

Three Plazas



The site is divided into three zones: the central zone, the eastern zone, and the western zone. The central zone is the largest and is divided into three sub-zones: the central zone, the eastern zone, and the western zone.



02. AXONOMETRIC OF PARK AND CONTEXT



03. NORTH-SOUTH SECTION VIEW



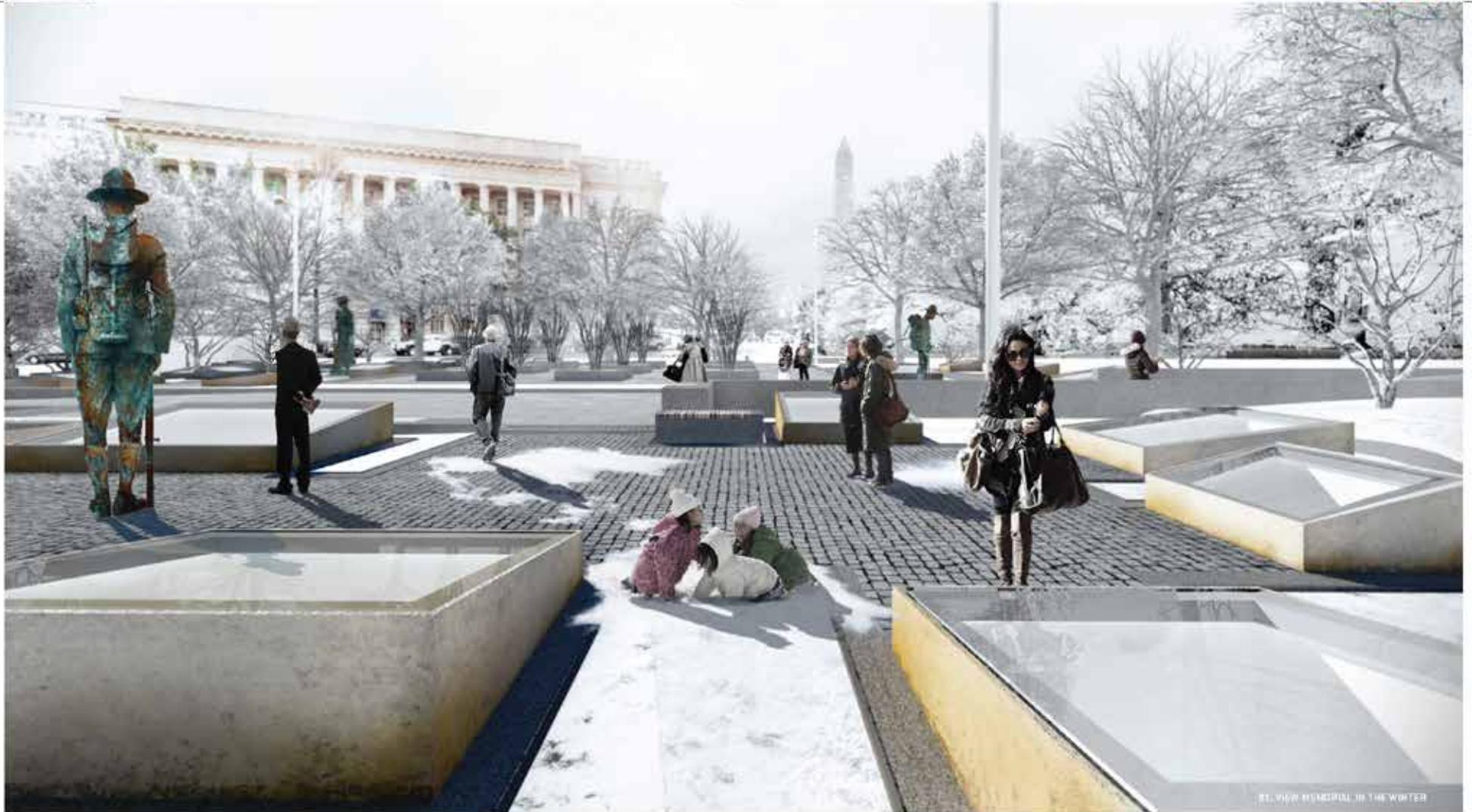
04. VIEW OF PROMENADE IN THE FALL



05. VIEW OF MEDITATION GARDEN IN THE SPRING

Review of Finalists' Designs

An American Family Portrait



AN AMERICAN FAMILY PORTRAIT WALL IN THE PARK | NATIONAL WORLD WAR I MEMORIAL DESIGN COMPETITION | STLABARCHITECTS | 4/4

Review of Finalists' Designs

An American Family Portrait

AN AMERICAN FAMILY PORTRAIT WALL IN THE PARK | NATIONAL WORLD WAR I MEMORIAL DESIGN COMPETITION | STARCHITECTS | 4/4

Themes + Episodes



Thematic clusters are organized to tell connected vignettes: Human Themes and Historical Episodes

Sculptures



Stunningly sculptural, monumental kinetic sculpture and women are central to program & experience. Monumental kinetic sculpture is central to program & experience. Monumental kinetic sculpture is central to program & experience. They stand apart as powerful symbols of war and the home.

Circulation Paths



Strong circulation is the program's backbone with paths leading to viewing wall, a historical park, which connects the two. Spaces for a more vibrant walking experience.



02. EXPLODED AXONOMETRIC OF FRAME CONSTRUCTION



Review of Finalists' Designs

Grotto of Remembrance

WORLD WAR ONE MEMORIAL GROTTO OF REMEMBRANCE KIMMEL STUDIO, LLC

The cruel truth of war is the fact that even the victors suffer great losses. Our World War One Memorial is centered on a majestic granite tower which evokes a triumphal arch; its height and monumentality speaking to the nation's glory and to the heroism and valor of the American men and women who served, fought and died in the conflict. Unlike many war memorials, especially triumphal arches, this design also commemorates the enormous scale of the losses suffered. This is why, instead of the traditional arched gateway, the arch is placed at the base of the tower and becomes the Grotto of Remembrance. A figural gateway to the afterlife. It is within this grotto that the stones sculpturally begin to morph into a natural form as though this is where life joins nature. A still pool of water steps from within offering an opportunity for reflection. At the grotto's entrance burns an eternal flame signifying our perpetual respect for those who served. The heroism of these brave men and women becomes part of the foundation that holds up the great tower that celebrates democracy and liberty with twin glowing lanterns. Through the use and transformation of these iconic forms, this memorial simultaneously evokes the American commitment to democracy and liberty, the bravery of those who served, and the tragedy and magnitude of the losses suffered by the United States during World War One.

CONTEXT PLAN | 1"=50'



Review of Finalists' Designs

Grotto of Remembrance

CONCEPT DEVELOPMENT

SITE PLAN | 1"=20'

SECTION B-B'

SECTION A-A'

HISTORIC PHOTOS OF SITE

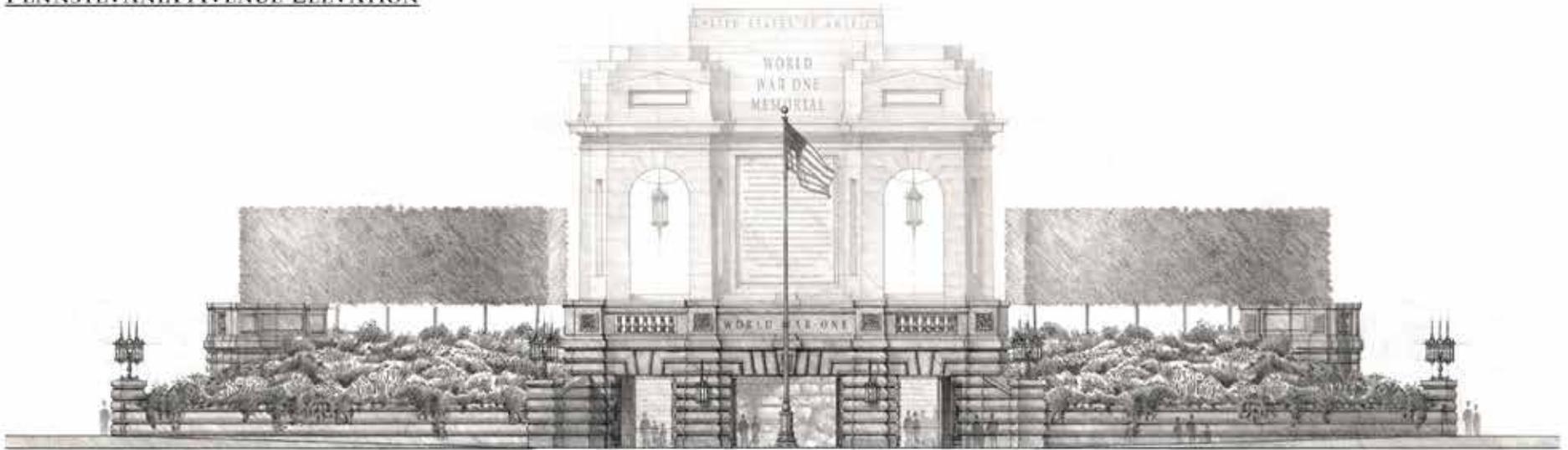
PRECEDENTS & INSPIRATION

GROTTO OF REMEMBRANCE | KIMMEL STUDIO, LLC | PAGE ONE

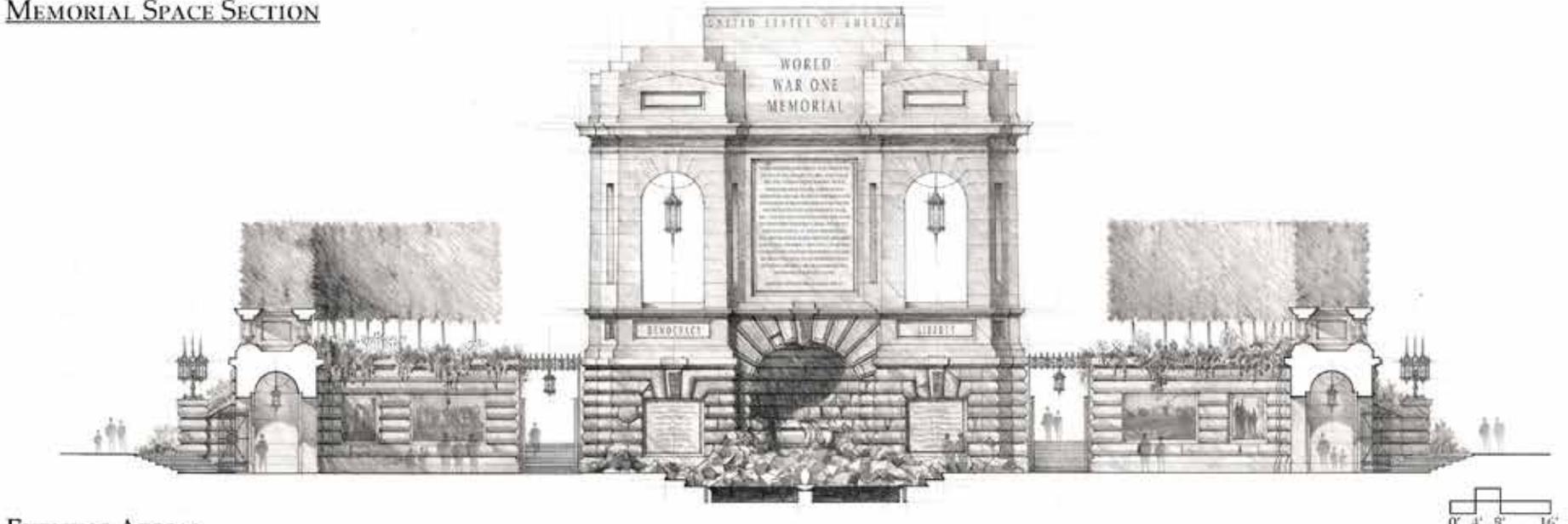
Review of Finalists' Designs

Grotto of Remembrance

PENNSYLVANIA AVENUE ELEVATION



MEMORIAL SPACE SECTION



Review of Finalists' Designs

Grotto of Remembrance

EVENING AERIAL

0' 4' 8' 16'



GROTTO OF REMEMBRANCE | KIMMEL STUDIO, LLC | PAGE TWO

Review of Finalists' Designs

Grotto of Remembrance



Review of Finalists' Designs

Grotto of Remembrance

STUDY MODEL



Aerial view from South East of site

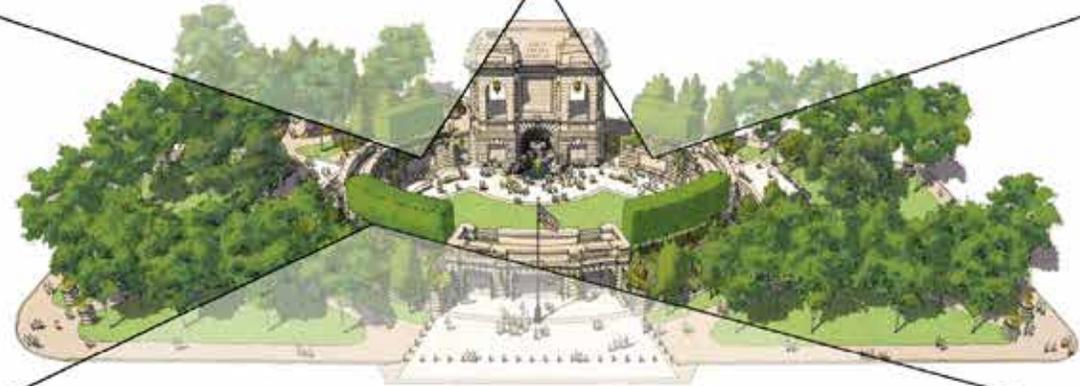


Aerial view from South West of site



Aerial view from North West of site

RELIEFS



The Reliefs, planned as etchings in granite, are to consist of collages of sketches completed by American artists during the war. These artists, 8 in total, were hired by the War Department to document the war as they saw it first hand based on four subjects: Soldier Life, Technology, Combat, & Aftermath. The Smithsonian has the full collection of images, which would provide an ample amount of options for selecting final imagery. Examples of some of the original drawings are shown on the upper right edge of this display.

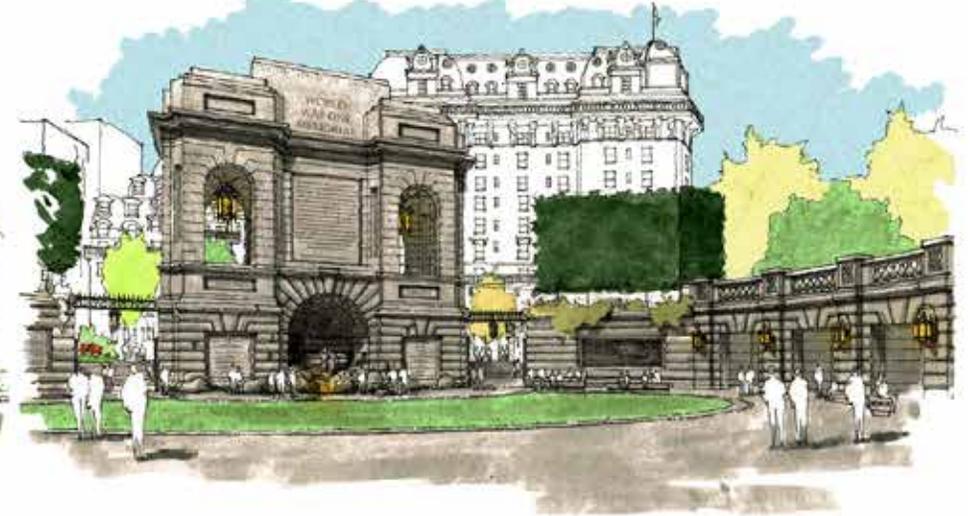
Review of Finalists' Designs

Grotto of Remembrance

A - MAIN ENTRANCE PERSPECTIVE



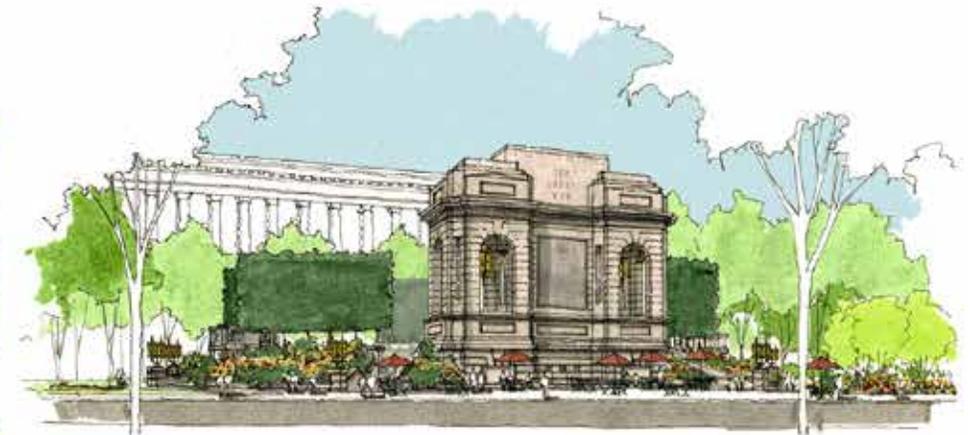
B - TOWER & GROTTO PERSPECTIVE



C - PERSHING STATUE & WALL PERSPECTIVE

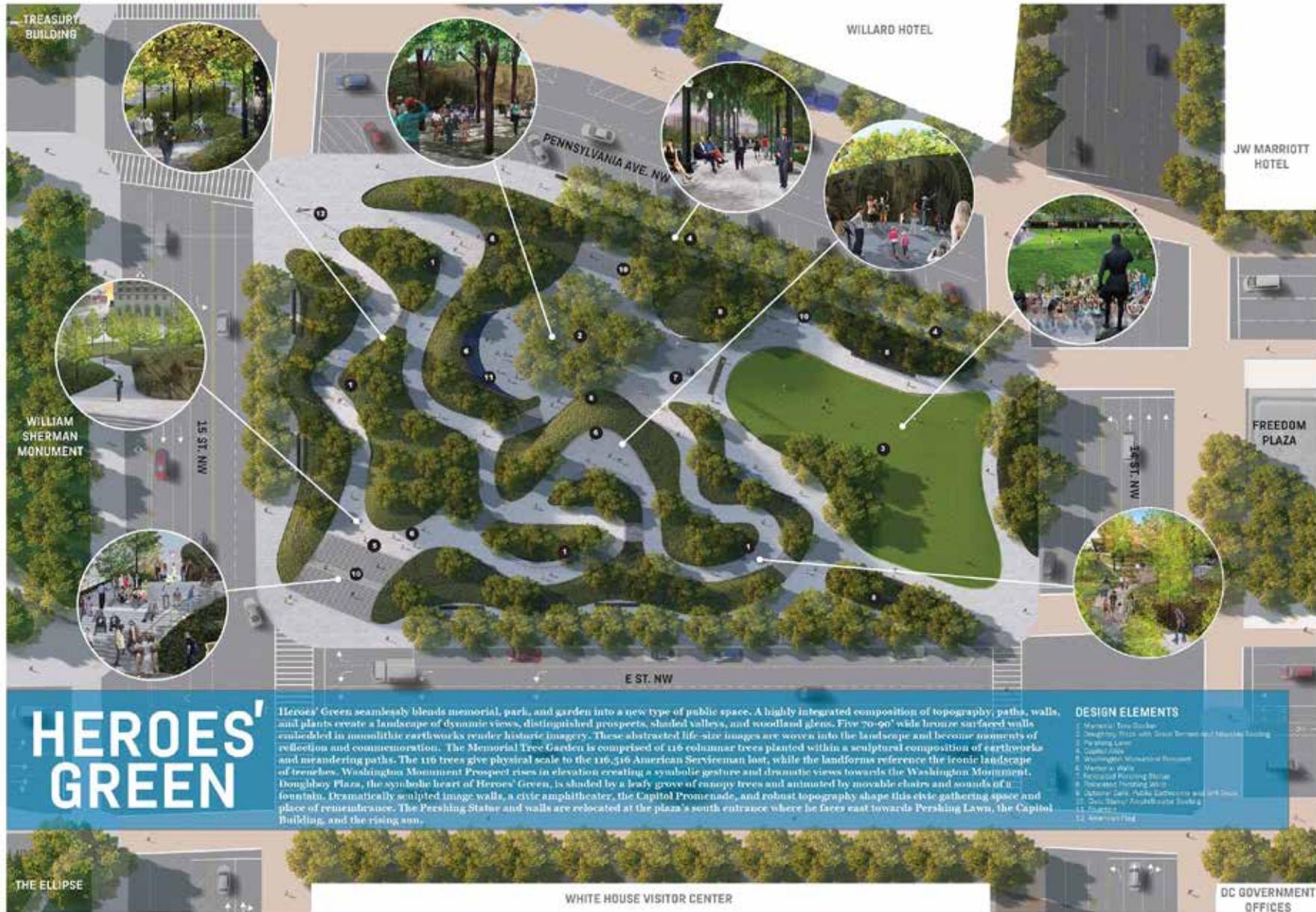


D - NORTH PLAZA PERSPECTIVE



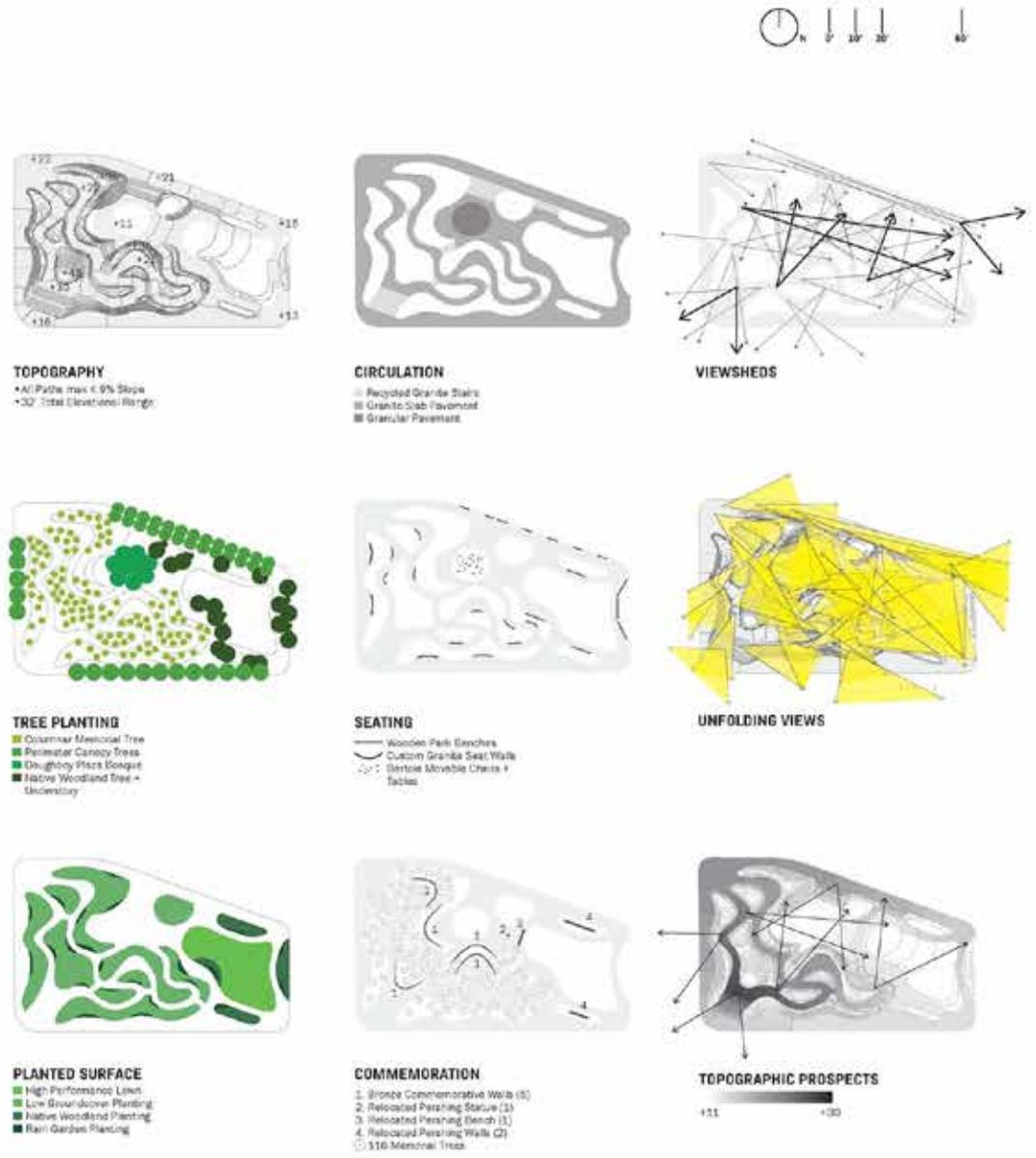
Review of Finalists' Designs

Heroes' Green



Review of Finalists' Designs

Heroes' Green



Review of Finalists' Designs

Heroes' Green



Review of Finalists' Designs

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Plaza to a Forgotten War

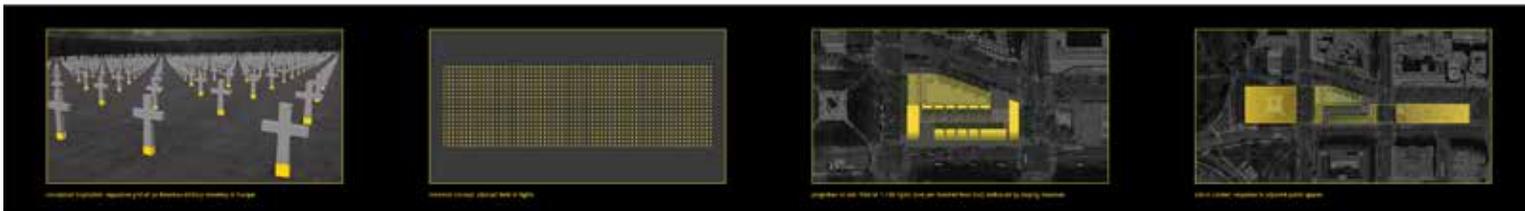
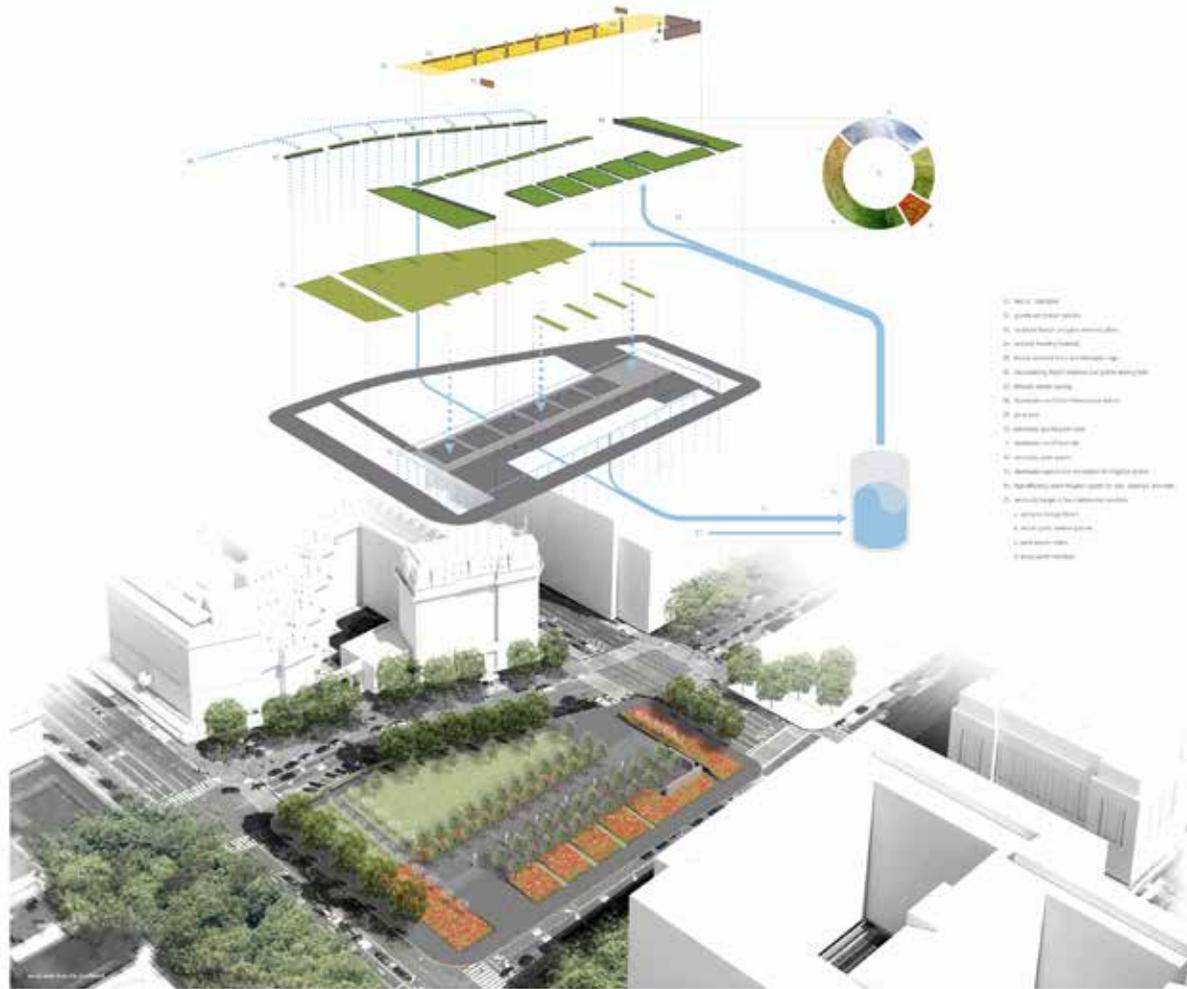


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Plaza to a Forgotten War

PLAZA TO A FORGOTTEN WAR

The Plaza to a Forgotten War is a memorial and urban park dedicated to the heroic sacrifices made by Americans during World War I. An expansive, linear field of integral floor-spig light fixtures fills the center of the site, forming a dense and aesthetically evocative grid of illuminated markers that covers the staggering scale of losses endured. Sculptural cast-bronze pillars march down the field of lights, their weathering skins carrying etched imagery of the novel war machines that rendered this conflict so unprecedentedly destructive. The bronze pillars support precision, cast-glass monoliths, their translucent surfaces inscribed with intimate letters from servicemen and women torn between hope and despair. Linear benches provide visitors a place of contemplation, inviting them to rest and share in a collective sense of remembrance. Altes of Pin Oaks bracket the granite-paved plaza and provide shade, leading to a small grove next to the mirrored Pershing Memorial when the General solemnly stands watch over the field of lights. Evoking the rolling hoodfields of Europe, sloped meadows embrace the plaza's perimeter like clasping hands, creating a soft, undulating buffer that bursts into a sea of crimson poppies every spring. Acting as an informal ecocorridor to the strict formality of the memorial wall, the northern half of the site transforms into a great lawn bordered by the mature trees of Pennsylvania Avenue, a greenspace offering visual repose designed for recreation and programmed events. The site's landscape fuses woven together the carefully choreographed layers of mourning, creating an inviting and sustainable urban park that devotedly holds onto the memory of a forgotten war while accommodating the vibrancy of contemporary life — a dignified memorial plaza that faithfully upholds Washington's distinguished legacy of monuments paying tribute to our nation's wronged heroes.



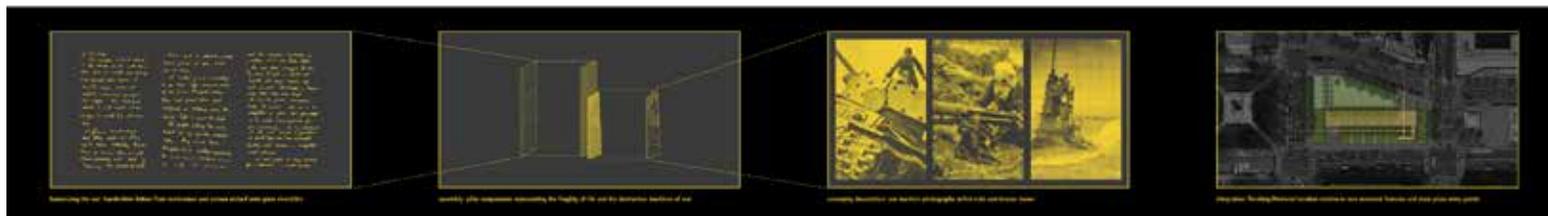
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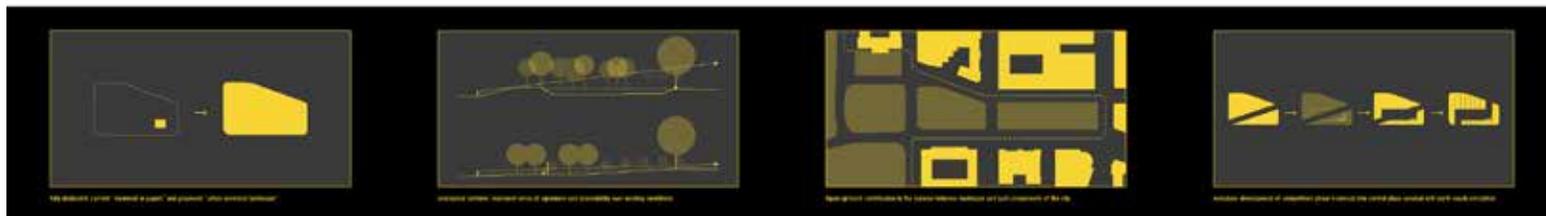
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Plaza to a Forgotten War



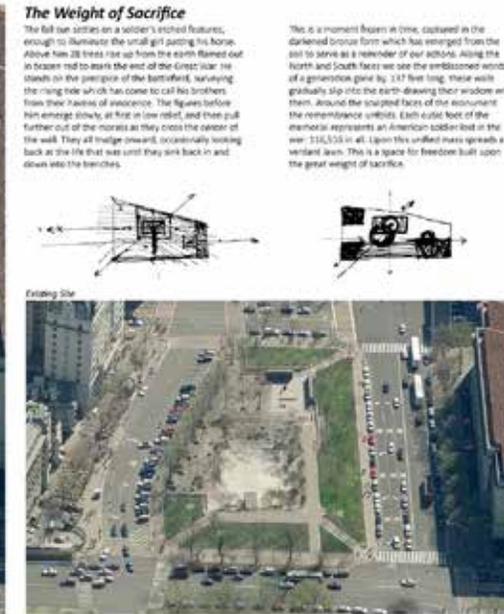
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Plaza to a Forgotten War



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The Weight of Sacrifice



The Weight of Sacrifice

The full form arrives on a soldier's inclined features, enough to illuminate the small girl parting his horse. Above him 28 trees rise up from the earth flamed out in flames mid to mark the end of the Great War. He stands on the parapet of the battlefield, surveying the rising tide which has come to call his brothers from their heavens of avoidance. The figures before him emerge slowly, at first in low relief, and then pull further out of the marble as they cross the center of the wall. They all twinge forward, instinctively looking back at the life that was until they sink back in and down into the benches.

This is a moment frozen in time, captured in the darkened bronze form which has emerged from the soil to serve as a reminder of our actions. Along the North and South faces we see the embossed words of a generative poem by 147 feet long. These words gradually slip into the earth, drawing their wisdom with them. Around the sculpted faces of the monument the remembrance unfolds. Each outer foot of the memorial represents an American soldier lost in the war 116,538 in all. Upon this unified mass spreads a vibrant lawn. This is a space for freedom built upon the great weight of sacrifice.



Existing Site

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THE WALL OF REMEMBRANCE is a solemn tribute to the resilience of human bonds against the inexorable tide of war. The harmonious and processional beginning is opposed by the devastation of the composition on the right, swelling into forward-moving aggression with the charge into battle. One soldier poignantly looks back to the way things were, before the world consciousness was rearranged by the brutality of World War I. The background landscape reflects the change, evolving from the innocent and celebratory troops surrounded by full-foliage trees to the ravaged scene of battlefield trenches stripped of any signs of life.

BROTHERS-IN-ARMS takes the focus as the central panel, representing redemption: the close and healing ties soldiers form as they face the horrors of battle together. The wounded soldier is lifted by his brother soldiers toward the future and the promise of healing.

THE WHEELS OF HUMANITY recreates the engine of war, gripped with the fury of battle, the soldiers forge ahead, but look backward for guidance.

These bronze panels, through their medium, stand for the timeless endeavor we face in the universal pursuit and right of freedom.



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BOARD 04



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The Weight of Sacrifice



Discussion

Next Steps

- Design Oversight Committee Meeting
(December 2015)
- Jury Selection (January 2016)
- Commission Decision (January 2016)
- Next 106 Meeting (TBD 2016)