

WORLD WAR II MEMORIAL

DEDICATED MAY 29, 2004



TO THE GENERATION OF AMERICANS WHOSE UNWAVERING VALOR AND SACRIFICE
RETURNED THE LIGHT OF FREEDOM TO THE WORLD.

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TO SOME GENERATIONS MUCH IS GIVEN.
OF OTHER GENERATIONS MUCH IS EXPECTED.
THIS GENERATION HAS A RENDEZVOUS WITH DESTINY.
PRESIDENT FRANKLIN D. ROOSEVELT



HONORING THE LEGACY

6 **World War II** was the defining moment of the twentieth century, a time when life and liberty were being extinguished around the world, and civilization itself was in peril. America responded, uniting as never before or since in a common purpose to defeat the forces of evil and the spread of totalitarianism.

Sixteen million Americans served in uniform, mostly boys in their late teens and early twenties who joined U.S. allies in fighting the largest, costliest, and bloodiest war in human history—a global cataclysm that involved 56 nations. They earned their manhood at Normandy, Salerno, Midway, Guadalcanal, and Iwo Jima, and in the skies over Europe and the Pacific. More than 400,000 lost their lives.

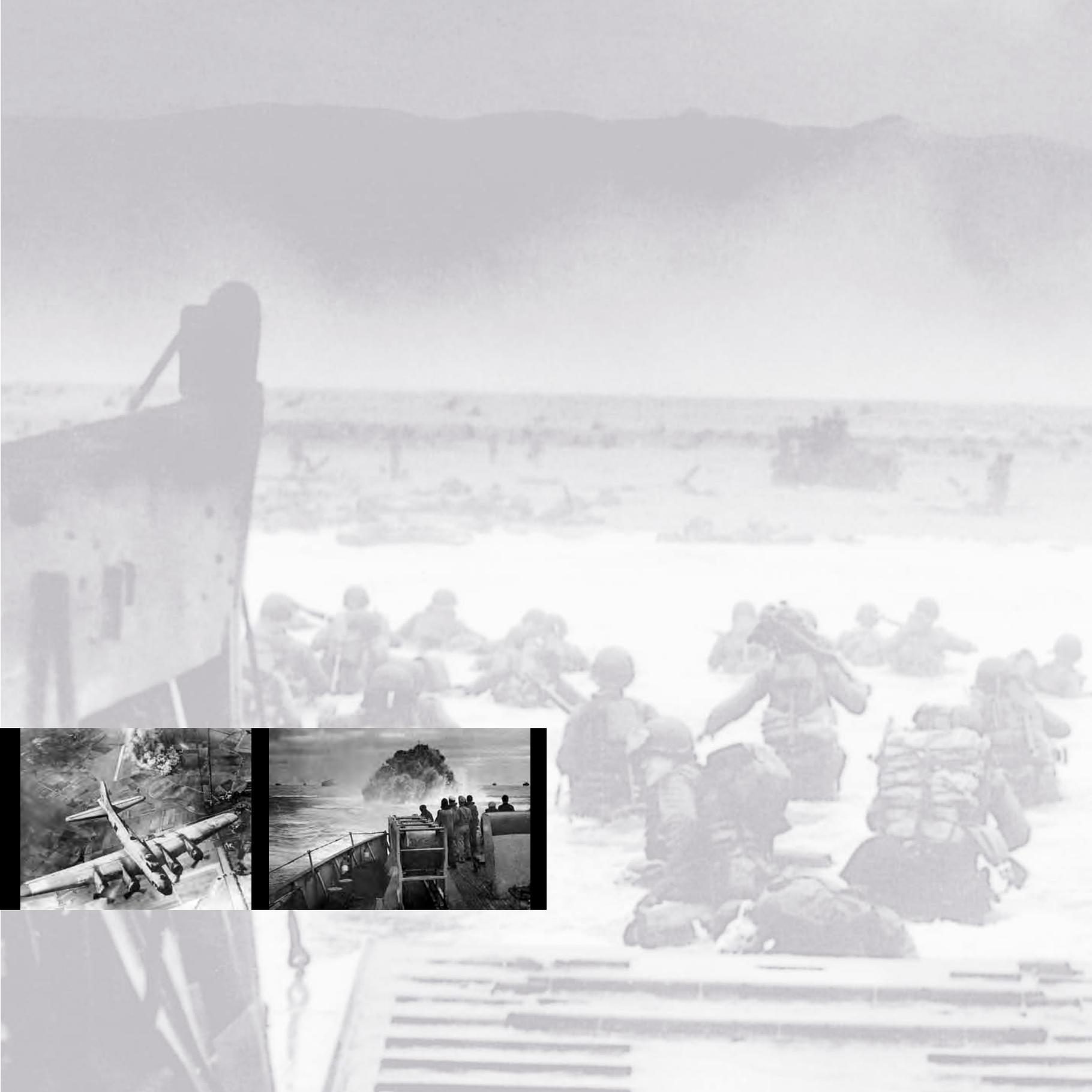
Women enlisted for non-combat duties—400,000 strong: Army WACs, Navy WAVES, Coast Guard SPARs, Marine Corps Women’s Reserve, and the Army and Navy Nursing Corps. They served in every theater of the war. The majority were nurses, but many served in non-traditional roles such as control tower

operators, aviation mechanics, flight instructors, and pilots who ferried planes from factories to stateside military bases.

More than 1.2 million African Americans served in the military. Among the crews and units whose patriotism and bravery helped bring victory were the 761st “Black Panther” Tank Battalion—the first African American tankers to fight in the American Army; the 99th Fighter Squadron and 332nd Fighter Group—the first African American military airmen, better known as the Tuskegee Airmen; and the all African American crew of the USS *Mason*.

Native Americans played a vital role in the outcome of the war. Four hundred Navajo Marine “code talkers” created a system of native words to represent important military terms. Each code talker memorized these special words so there would be no written materials to capture. The code provided a means for secure communications among American forces in the Pacific and was never broken by the Japanese.





HONORING THE LEGACY





Despite the devastating internment of more than 100,000 of their relatives, many Japanese Americans volunteered for service and made up the 100th Army Battalion, which was later merged into the all Japanese American 442nd Regimental Combat Team (RCT). The 442nd fought in some of the fiercest and bloodiest campaigns of the European theater. It received more medals than any other unit in U.S. military history: some 18,000 decorations, including 9,000 Purple Heart medals.

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Back home, civilians of every age and background mobilized to support the troops, each other, and the cause of freedom. Factories ran three shifts, 24 hours a day, seven days a week. The labor force was expanded by 18.7 million people, thanks in good part to the addition of some six million women who abandoned their homemaking roles and flocked to war plants to produce ships, tanks, planes, ammunition, and weapons. “Rosie the Riveter” became an icon of women’s contributions on the home front. By 1945, women made up 36 percent of the nation’s total workforce. When the war ended, President Roosevelt’s “great arsenal of democracy” had produced 296,601 aircraft, 71,060 ships, 86,388 tanks, and immeasurable quantities of guns and ammunition. American farmers performed their own miracles. Even though the farm labor force decreased 10 percent because of the military and industrial buildup, increases in livestock and crop output resulted in 36 percent growth

HONORING THE LEGACY





in farm productivity during the war. “Sunday” farmers planted some 20 million “victory gardens” to provide additional food.

No household was unaffected by the war. Rationing and shortages were a grim reality: butter, gasoline, textiles, meat, shoes, automobiles, tires, and refrigerators—the list went on and on. Consumers endured long lines and had to bargain for scarce commodities. Ration stamps became a type of currency, and lost ration books a major headache. The government prohibited nearly all non-military construction, and housing became extremely scarce and badly maintained because of a lack of materials. To help foot the bill for the war, Americans paid higher taxes and bought some \$6 billion worth of war bonds.

When peace came, the world was a very different place. The enormous military struggle to preserve freedom and the sacrifices at home and abroad that led to victory left a legacy that forever transformed America and the world. From the role of women and African Americans to the use of technology and America’s obligations as a superpower, World War II was a watershed event that redefined the social, economic, and political landscape of the nation. Globally, the victory began a march toward freedom and democracy in countries around the world—a march that continues today. The United States abandoned its historic isolationist policy and assumed a leadership role in the Free World.

The United Nations was born in 1945, and the General Assembly adopted the Universal Declaration of Human Rights in 1948.

World War II was, indeed, a defining moment. It marked America's coming of age.

To commemorate this seminal event in American history, in 1993 Congress passed legislation initiated by Representative Marcy Kaptur from Ohio authorizing the American Battle Monuments Commission to design, construct, and raise the funds necessary for a national World War II Memorial in Washington, DC. An independent agency of the Executive Branch of the federal government, the commission is responsible for designing, constructing, and maintaining American military burial grounds and monuments in foreign countries. Congress also entrusted the commission to design and construct the American Expeditionary Forces (World War I) Memorial on Pennsylvania Avenue in Washington, DC, which was dedicated in 1981, and the Korean War Veterans Memorial on the national Mall in Washington, DC, which was dedicated in 1995.

The purpose of the national World War II Memorial is to honor, inspire, and commemorate. It acknowledges the bravery of our allies, celebrates America's unprecedented unity and solidarity in a time of peril, and honors the heroic achievements and sacrifices of the entire nation in the cause of liberty and freedom. It is a tribute to America's "Greatest Generation" and a timeless reminder of the price of freedom.





HONORING THE LEGACY





THE NATIONAL WORLD WAR II MEMORIAL WILL SPEAK FOR THE VOICELESS HEROES AND FOR THEIR COMRADES WHO SURVIVED THE DEADLIEST WAR EVER INFLICTED ON THE HUMAN FAMILY. IT WILL REMIND TODAY'S GENERATION AND EVERY GENERATION TO COME THAT FREEDOM IS NOT FREE. IT MUST BE DEFENDED, SOMETIMES WITH OUR LIVES. IT IS WORTH IT. WHATEVER WE MAY BE TODAY AS A NATION, IT IS ONLY BECAUSE MANY GENERATIONS OF AMERICANS WERE WILLING TO MAKE THE GREATEST OF SACRIFICES. WE CAN NEVER FORGET THAT AND, BECAUSE OF THE WORLD WAR II MEMORIAL, I BELIEVE WE NEVER WILL.

BOB DOLE
NATIONAL CHAIRMAN
NATIONAL WORLD WAR II MEMORIAL CAMPAIGN

CREATING A FITTING MEMORIAL

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MAKING THE VISIBLE INVISIBLE

Prominently located on the central east-west axis of the national Mall, halfway between the Washington Monument and the Lincoln Memorial, the site of the World War II Memorial reflects the historical importance and lasting significance of the war in American history. It is an inspiring setting on the centerline of the nation's commemorative landscape. The 7.4-acre site begins at the eastern end of the Reflecting Pool of the Lincoln Memorial and ends at 17th Street. The memorial consists of two primary architectural elements: a lowered plaza centered around the reconstructed Rainbow Pool and a pair of semicircular colonnades. The 6-foot lowered plaza creates a sacred precinct and reverential setting to honor World War II, and the colonnades, with their imposing arches, frame the three-quarter-mile distance between the Washington Monument and the Lincoln Memorial, forming a north-south axis and visual terminus to the long Reflecting Pool.

To appreciate the power and success of the memorial is to understand seemingly contradictory goals required in its design. The project's architect, Friedrich St. Florian, and his design team were charged with taking one of the most visible sites in Washington on the central axis of the national Mall and creating a meaningful memorial that would be integrated and respectful without obstructing the view between the Washington Monument and the Lincoln Memorial. The goal was to design a memorial that was strong and inspiring, that looked as if it had always been there, that respected the Mall, and that would not compete with the great central vista. It had to be a part of the Mall, yet stand apart from it. St. Florian and his team met this challenge, creating a solemn and moving civic place that enhances the Mall. It is intimate and embracing when a visitor is in it, yet open and unobtrusive when he or she is not.

To honor World War II and its significance in America's history, St. Florian conceived a dignified and



appealing urban civic place where people would come together. He envisioned a powerful memorial that would join with two of America's most sacred icons—the Washington Monument and Lincoln Memorial—to create a visual and symbolic continuum of America's democratic ideals and three centuries of sacrifice to build and preserve an America of “united states.” Rather than build an iconic object that would compete with the Washington Monument and Lincoln Memorial, he used the open space to give the memorial its principal power and meaning, carving out a stage for remembrance, honor, and celebration. He took his cues from the context to create something new and seamless. That context was the Neo-classical architecture of the Lincoln and Jefferson Memorials. Like Thomas Jefferson two hundred years before, he looked to ancient Greece and Rome for inspiration. He found it in the Roman Forum, the birthplace of Roman culture and the center of Roman civic life for more than five hundred years. The site of the forum, like that of the memorial, was originally marshland. The Romans drained the area and turned it into the center of political and social life, a public square surrounded by sacred Roman monuments. The main street running through it was the Via Sacra, the Sacred Way, used by military heroes for triumphal marches. St. Florian created a modern-day forum—an intimate place for citizens to gather on America's village green.

The ceremonial entrance to the memorial is located along 17th Street, on the centerline of the Mall axis. A pair of 70-foot flagpoles flanking the entrance is set in hexagon-shaped bronze bases symbolizing the five military services involved in the war—the Army, Navy, Army Air Forces, Marine Corps, and Coast Guard—along with the Merchant Marine. Each face of the hexagon is adorned with the seal of one of these services. An ornamental motif on top of the bases is composed of olive branches and arrowheads, symbolizing peace through strength. The bases are mounted on carved granite benches. The benches have an inscription that evokes the resolve of the armed forces during World War II: AMERICANS CAME TO LIBERATE, NOT TO CONQUER, TO RESTORE FREEDOM AND TO END TYRANNY. The tops of the flagpoles have a design of olive branches and arrowheads embracing a gold-leafed globe, symbolizing the global nature of World War II.

Flanking each flagpole is a large granite announcement pier inscribed with the words WORLD WAR II MEMORIAL. Below this is a carved design based on the Great Seal of the United States with American eagles facing the entrance to the memorial plaza. Raised in the paving on the centerline Mall axis at the entrance is an inscribed announcement stone.

The piers adjacent to the flagpoles mark a 150-foot-wide entrance down a pair of ramps to the oval-shaped



HERE IN THE PRESENCE OF WASHINGTON AND LINCOLN, ONE THE EIGHTEENTH CENTURY FATHER AND THE OTHER THE NINETEENTH CENTURY PRESERVER OF OUR NATION, WE HONOR THOSE TWENTIETH CENTURY AMERICANS WHO TOOK UP THE STRUGGLE DURING THE SECOND WORLD WAR AND MADE THE SACRIFICES TO PERPETUATE THE GIFT OUR FOREFATHERS ENTRUSTED TO US: A NATION CONCEIVED IN LIBERTY AND JUSTICE.

INSCRIPTION ON THE ANNOUNCEMENT STONE
AT THE CEREMONIAL ENTRANCE

memorial plaza. A wide grassy slope with three sets of terraced stairs separates the ramps. The amphitheater-like form provides seating for 2,000 people for events held in the plaza. Marker stones at the end of each ramp are inscribed with quotes from President Franklin D. Roosevelt. The quote on the west face of the northeast stone is a tribute to the sacrifice and toil required of the American people to win the war. The quote on the west face of the southeast stone is from his famous “a date which will live in infamy...” speech following the December 7, 1941, attack on the United States at Pearl Harbor in Hawaii. Moving inscriptions of the era are carved in granite throughout the memorial.

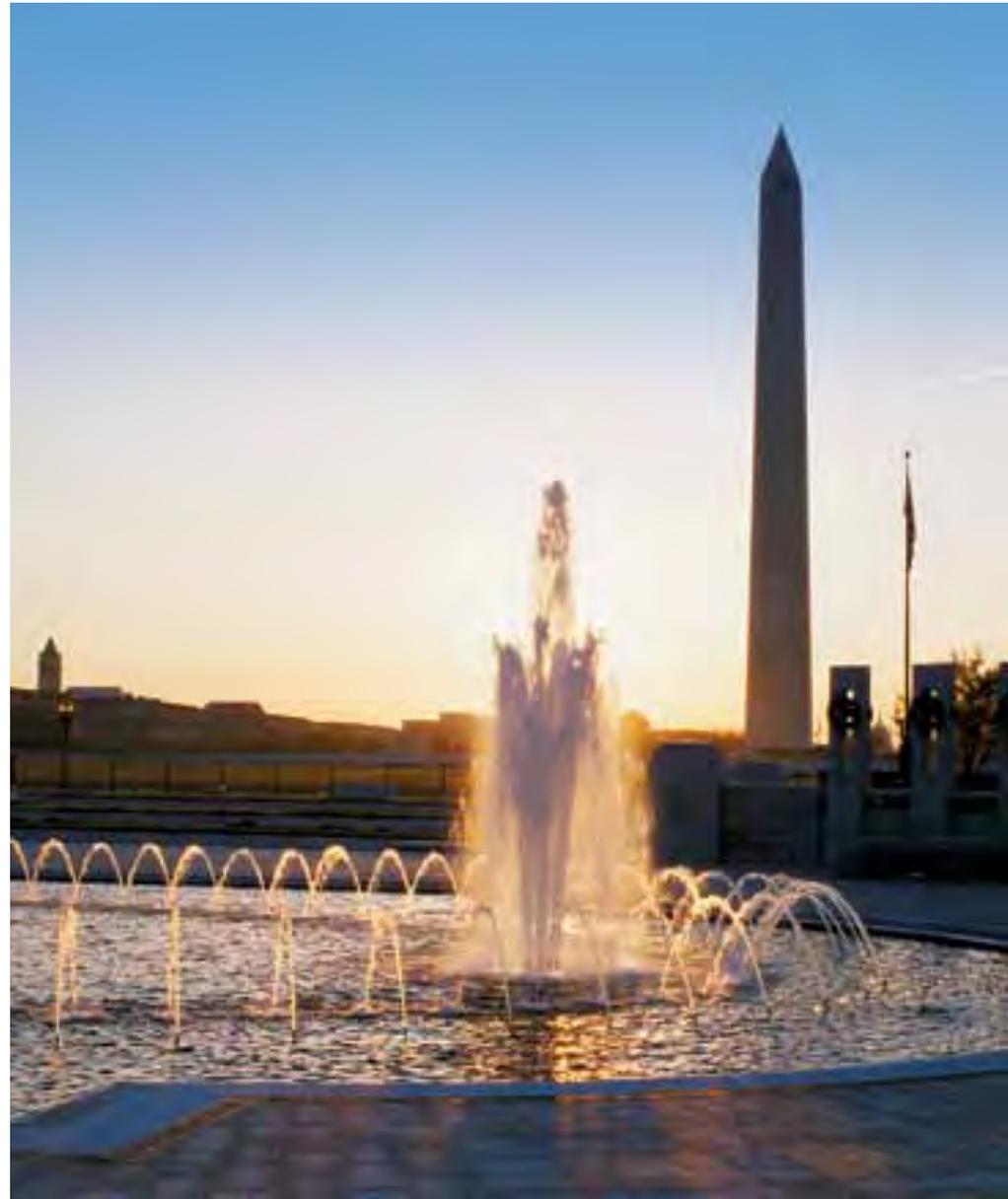
The basic plan of the memorial is reminiscent of a cathedral with a long west-east nave beginning at 17th Street on the east and ending in a curved apse at the foot of the Reflecting Pool on the west, with arched entry portals—transepts—forming a cross axis running north-south. This form was primarily dictated by the requirement to reconstruct a smaller oval-shaped Rainbow Pool and the desire of the National Park Service not to have public access on the west side of the plaza in order to ensure east-west pedestrian movement along the raised walkways under the elm tree allée flanking the Reflecting Pool, rather than on the grass panels along the pool. This also kept the western side of the plaza a reverent place for reflection rather than a busy circulation route.





The layout has historic precedent. It is evident in the McMillan Plan of 1901, the blueprint for the vast open Mall that exists today. The original design for the Reflecting Pool was a cruciform with cross arms, but the design was changed. Landscape architect Frederick Law Olmsted, Jr., was not convinced the cross arms were necessary and wanted to avoid a delay in completing the pool. Temporary World War I buildings were located where the northern arm was to go, and to complete the original design would have required permission and time to demolish these buildings. He felt the arms could be added later, if necessary. Henry Bacon, the architect of the Lincoln Memorial, felt that eliminating the cross arms would add scale to the design of the pool. Interestingly, the temporary buildings were not removed until 1970.

In the center of the plaza, the Rainbow Pool, which was constructed between 1920 and 1921, has been reconstructed to 85 percent of its original size. Its waterworks have been restored after decades of inactivity, and its fountain jets once again provide a “rainbow” effect when the mist reflects sunlight. With the plaza and pool lowered 6 feet below 17th Street, the fountains no longer disrupt the ground-level view between the Lincoln Memorial and Washington Monument. The Rainbow Pool, two fountains, and two waterfalls cool the plaza during the summer heat and mask traffic noise.





They contribute to the memorial's visual appeal and celebratory effect, while serving as a continual reminder of the significance of the Atlantic and Pacific Oceans to the war. The plaza is paved in varying patterns and hues of green and gray granite to offer visual relief from the large paved surface and to bring the green of the Mall into the heart of the memorial.

The memorial plaza and entry ramps occupy 1.7 acres, less than one-third of the memorial precinct. The remaining 5.7 acres have been utilized to preserve and enhance the formal elm tree plantings that frame the memorial, restore previously landscaped areas, and provide for visitor services and vehicular circulation needs. The landscaping enriches the memorial's park-like setting, providing ample opportunity for respite beneath the trees and on the grass that dominate the landscaped grounds. Surrounding the primary memorial, the double row of elm trees has been preserved. Thirty elms were replaced and new ones will be added over time to restore the area to the original tree spacing specified in the 1916 landscape concepts of Frederick Law Olmsted, Jr., for the Reflecting Pool and Rainbow Pool. The towering elms provide a 60- to 75-foot-high green canopy around the memorial. The predominant ground cover is grass in the character of the Mall. The outer precincts to the south and north are more garden-like, with a simple, informal color palette of green and white. Flowering dogwood, silverbell, magnolia, and fringe trees; rhodo-

dendron, azalea, and viburnum shrubs; and more than 40,000 snowdrops, snowflakes, and daffodils provide a panoply of white flowers from spring to fall. The landscape color turns to gold and mauve in the winter. The two major walkways around the memorial toward the Lincoln Memorial have been reconstructed in brush-finished concrete and are lined with benches.

Set among the trees on a small knoll in the northwest corner of the site, away from the memorial plaza, is the contemplative area. Designed by landscape architect James van Sweden, the garden is a tranquil setting for reflection and meditation removed from the activity and emotional power of the memorial. The setting takes advantage of a 5-foot rise in an otherwise flat site to provide a clear view of the lake in Constitution Gardens on the north and back to the memorial through a scrim of leaves and flowers on the south. The garden is circular, defined by a low fieldstone wall with a curved bench around the inside perimeter. The center of the garden is planted with annuals that change with the seasons and continue the green and white tapestry of color found throughout the memorial site.

Overall, the scale of the memorial is modest, respectful, and sensitive to its historic surroundings. The architecture is a contemporary interpretation in granite and bronze of the spare Art Deco classicism of the 1930s and 1940s found throughout Washington. It is a memorial evocative of its time.

CREATING A FITTING MEMORIAL



UNIFYING THE NATION

“E Pluribus Unum”—out of many, one—the motto inscribed on the scroll of the Great Seal of the United States is a primary lesson from the war. During World War II, the country was truly unified for the first time in its history and since. Virtually everyone supported the war and worked to achieve victory. The memorial serves as a timeless reminder of the moral strength and the awesome power of a free people united in a common and just cause.

The theme of unity is symbolized in the semicircular colonnades at the north and south perimeters of the plaza surrounding the Rainbow Pool. Each colonnade is composed of 28 freestanding pillars rising 17 feet. The 56 pillars—one for each of the 48 states and seven territories from that period plus the District of Columbia—rise from the same base to represent the unity of the nation and the collective will and power of the American people standing up for democratic principles and national ideals. Like sentinels, the pillars stand guard—evoking quiet strength and vigilance.

The pillars, spaced 6 feet apart, have a vertical opening in the center to give them a semi-columnar look and to increase the transparency of the memorial. Each pillar is inscribed with the name of a state or territory or the District of Columbia. They are arranged in a curve to signify a coming together. The net effect is to cup the space, like embracing hands, and celebrate the vista.

The pillars are a roll call of the nation, positioned in chronological order of entry into the union or acquisition as a territory. The pillars alternate on each side of waterfalls located on the western side of the plaza, starting with Delaware on the south side and then Pennsylvania on the north side, proceeding eastward around the plaza. On the pillars are sculpted bronze wreaths that alternate between oak leaves, symbolizing the industrial strength of the nation and the “arsenal of democracy,” and wheat spears, denoting the agricultural power of the nation and the “breadbasket” of the world. An imposing U-shaped bronze bracket holds the wreaths on each side of the pillar.

An open balustrade inset with an intertwined bronze rope links the pillars, forming a powerful sculptural element that reinforces the idea of the states and territories closing ranks and binding the nation together.

TRANSFORMING AMERICA

This era, which profoundly—and forever—changed America and the direction of world history, is depicted in two dozen bronze bas-relief panels inset in the balustrade of the north and south ceremonial entrance walls off 17th Street. The panels visually immerse visitors in this epoch, providing glimpses of the sweeping scope of World War II and its impact on Americans. The human scale is the unifying element common to all 24 bas-reliefs. All the details, scenes, and equipment are

subordinated to the scale of the figure. Each panel has eight to ten figures. It is the only place in the memorial that shows people—faces of “the Greatest Generation.”

The 12 panels on the north side depict events at home and abroad related to the Atlantic/European front; those on the south side illustrate events related to the Pacific front. They proceed from east to west in chronological order along the ceremonial entrance to the plaza. Those representing the Atlantic front begin with the Lend-Lease Program and end with American and Russian soldiers meeting at the Elbe River. Those on the Pacific front start with Pearl Harbor and end with V-J Day.

These panels extend a legacy of sculpture on the Mall, starting with Henry Merwin Shrady’s magnificent equestrian statue of Ulysses S. Grant flanked by artillery and cavalry troops erected at the foot of Capitol Hill and ending with Daniel Chester French’s powerful seated figure of Abraham Lincoln at the opposite end of the Mall. The visual inspiration for the panels was the bas-relief frieze of Civil War soldiers and sailors by Caspar Buberl that encircles the Pension Building in Washington, DC, which was in turn influenced by the bas-reliefs on the Parthenon.

CELEBRATING VICTORY AND VALOR

On the north-south cross axis, a four-sided memorial arch dominates the center of each colonnade. The 43-foot-high arches celebrate America’s victory—the victory

of light over darkness—and the valor of all those responsible. In keeping with the organization of the memorial, the arch on the north is dedicated to the Atlantic theater and the arch on the south to the Pacific theater. Reflecting the goal of making the memorial open and transparent, the piers forming the arches are split open in the center like the pillars of the colonnades, and an oculus allows natural light to fill and illuminate the interior.

Inside each arch is a bronze baldacchino—a ceremonial canopy—that creates a sense of enclosure just before the visitor enters the open space of the memorial plaza. Conceived by sculptor Ray Kaskey and executed by the Kaskey Studio, the baldacchino is composed of a gigantic 10-foot-wide horizontal laurel wreath held aloft by flowing ribbons in the beaks of four American eagles, each perched on a slender column. The victory laurel is a metaphor for honoring the victorious soldiers returning home, a tradition that goes back to Roman times.

The floor of each arch is inset with a bronze replica of the Victory Medal. This World War II medal depicts a figure of Liberation standing full length with her right foot resting on the helmet of Mars—the Roman god of war—with the hilt of a broken sword in her right hand and the broken blade in her left. Her head is turned to the right, looking to the dawn of a new day of peace and freedom. The medal is surrounded with the words VICTORY ON LAND, VICTORY AT SEA, AND VICTORY IN THE AIR in tribute to the armed services, and the years 1941-1945.

PACIFIC



CREATING A FITTING MEMORIAL



Each arch has a balcony overlooking the Rainbow Pool and memorial plaza. Below each balcony is a segmented two-tiered fountain, one representing the Atlantic Ocean on the north side of the plaza and the other the Pacific Ocean on the south side. Curved ramps on the east and west sides of the arches provide a gentle transition to the plaza. Seating is integrated into the ramp walls at the plaza level. The names of the theaters of operation are carved on the upper rim of the fountains. For the European front, they are North Africa, Southern Europe, Western Europe, and Central Europe. For the Pacific front, they are China ☆ Burma ☆ India, Southwest Pacific, Central Pacific, and North Pacific. Inscribed in the coping of the lower basins are battle names that resonate and recall the bravery, gallantry, and heroism of the armed forces. Noted battles include Normandy, Murmansk Run, and Battle of the Bulge for the Atlantic front, and Midway, Iwo Jima, Guadalcanal, and Okinawa for the Pacific front.

HONORING THE FALLEN

The western side of the plaza is a sacred precinct dedicated to the more than 400,000 Americans who died in the war. An 8-foot-high curvilinear bronze Freedom Wall, flanked on each side by a waterfall that navigates the 5.5-foot vertical transition between the Reflecting Pool and the lowered plaza, contains a field of 4,048 three-dimensional gold stars—one for each 100 fallen

Americans. The gold star is a well-known and painful symbol evoking the memory of the gold stars on banners placed in windows across America during the war to mark a family member in service who had died. It represented then—and now—the ultimate sacrifice in the cause of liberty and freedom.

The bronze wall is roughly textured as if torn by the war, forming a link with the other bronze elements that wind their way through the memorial. To give the wall visual interest, the Kaskey Studio developed seven slightly different stars with a distressed motif that were duplicated, producing the 4,048 stars. The stars project from the background and are rotated various degrees to create an irregular three-dimensional geometric rhythm to the wall.

The water around the wall is another reminder that the war was fought across the Atlantic and Pacific Oceans. An inscription on the coping in front of the wall reads: *HERE WE MARK THE PRICE OF FREEDOM*, giving poignant meaning to the tremendous human cost of World War II.

At the ends of the curved wall of the waterfalls that flank the Freedom Wall are two marker stones with inscriptions by President Harry S Truman. The quote on the north honors the heroism of the allies, and the one on the south expresses the nation's debt and gratitude to the men and women who served in America's armed forces.

THE SECOND WORLD WAR IS THE LARGEST SINGLE EVENT
IN HUMAN HISTORY, FOUGHT ACROSS SIX OF THE WORLD'S
SEVEN CONTINENTS AND ALL OF ITS OCEANS. IT KILLED
50 MILLION HUMAN BEINGS, LEFT HUNDREDS OF MILLIONS OF
OTHERS WOUNDED IN MIND AND BODY, AND MATERIALLY
DEVASTATED MUCH OF THE HEARTLAND OF CIVILIZATION.

JOHN KEEGAN
MILITARY HISTORIAN



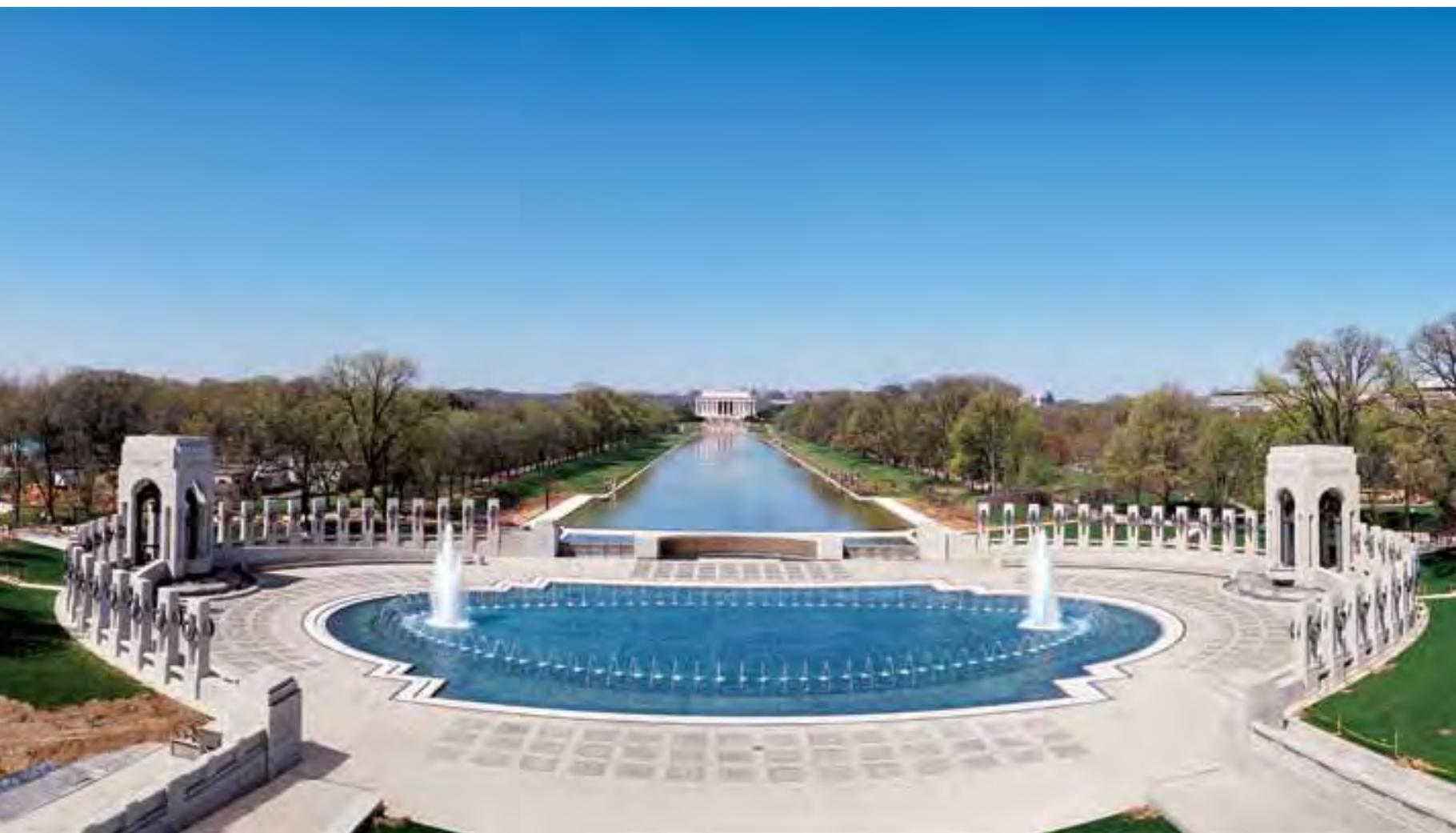


SECURING A PROMINENT SITE

32 Securing the coveted Rainbow Pool site for the national World War II Memorial was largely the result of the interplay of three individuals: J. Carter Brown, the articulate and influential longtime chairman of the Commission of Fine Arts; Ambassador F. Haydn Williams, the tenacious and passionate chairman of the American Battle Monuments Commission Site and Design Committee; and John Parsons, the savvy and persuasive associate regional director of the National Park Service and chair of the National Capital Memorial Commission.

The initial 1993 legislation authorizing construction of a national World War II Memorial provided only that it be built on federal land in the District of Columbia or its environs. In October 1994, President Clinton signed into law a joint resolution of the House and the Senate approving the location of the World War II Memorial in the capital's monumental core area. This meant that the memorial could be built in a prominent location on or near the national Mall.

The ABMC was required by law to secure the consent of the National Capital Memorial Commission and the formal approval of the National Capital Planning Commission, the Commission of Fine Arts, and the Secretary of the Interior, whose agent is the National Park Service. In January 1995, the American Battle Monuments Commission and the World War II Memorial Advisory Board were briefed by the National Capital Memorial Commission and the Commission of Fine Arts on the approval process and received an orientation on the planning of Washington, DC, between 1790 and 1995. The meeting included a visit to the alternative sites for the memorial. Three factors were to be considered in selecting a site: (1) to look at sites that were already improved with plazas, pools, or other landscape features that were not yet named as a memorial, rather than consuming open space; (2) to determine whether the site should be contemplative and secluded or be on a visually important axial location in the city plan; and (3) to avoid encroaching on an existing memorial.



Initially, seven sites were identified by the National Park Service for consideration. The Rainbow Pool site was not one of them. They were

- (1) the Capitol Reflecting Pool area (immediately west of the Reflecting Pool and east of 3rd Street);
- (2) the Tidal Basin (northeast side, east of the parking lot and west of the 14th Street Bridge access road);
- (3) West Potomac Park (Ohio Drive and the northern shore of the Potomac River, northwest of the Franklin D. Roosevelt Memorial);
- (4) Constitution Gardens (east end, between Constitution Avenue and the Rainbow Pool);
- (5) Washington Monument grounds (at Constitution Avenue between 14th and 15th Streets, west of the National Museum of American History);
- (6) Freedom Plaza (on Pennsylvania Avenue between 13th and 14th Streets); and
- (7) Henderson Hall, adjacent to Arlington National Cemetery in Virginia.

The Henderson Hall site was immediately dropped from the list. The U.S. Marine Corps headquarters is located there, and while the Corps was looking for a new location, it informed the National Park Service that it would not be leaving the site for several years.

Carter Brown favored Freedom Plaza or the Capitol Reflecting Pool, but the ABMC Site and Design Committee felt the Capitol site was too restrictive and that Freedom Plaza was too noisy and urban. It preferred a more serene setting. After careful evaluation of the six sites available, it recommended Constitution Gardens, and ABMC requested approval of the site in May 1995.

When the National Capital Memorial Commission met to consider ABMC's request, some commission members had serious reservations. Commissioner Charles Atherton, secretary of the Fine Arts Commission, said that he and Carter Brown believed the memorial should be in a location that was extremely rare and special. He was not in favor of Constitution Gardens, as it put World War II in the same historical context as the nearby Vietnam Veterans Memorial and Korean War Veterans Memorial, which he and Carter Brown felt was inappropriate. He suggested that what the commission ought to do is forget the site in Constitution Gardens and move it right into the Rainbow Pool area. Atherton reported, "Haydn [Williams] was very excited. I think that was the first time that he'd ever heard anybody echo something that I think he'd been thinking about a long, long time." ABMC had in fact already approached the National Park Service about including the Rainbow Pool as part of the Constitution Gardens site but had been turned down.

HENDERSON HALL
ADJACENT TO ARLINGTON
NATIONAL CEMETERY IN VIRGINIA.

**THE ENTRANCE TO
ARLINGTON NATIONAL CEMETERY**
ALONG MEMORIAL DRIVE ON THE
TRAFFIC CIRCLE ON COLUMBIA ISLAND

RAINBOW POOL SITE
SHOWN BY GOLD STAR—
THE SITE ULTIMATELY CHOSEN

WEST POTOMAC PARK
NORTHWEST OF THE FRANKLIN
D. ROOSEVELT MEMORIAL

CONSTITUTION GARDENS
EAST END, BETWEEN
CONSTITUTION AVENUE
AND THE RAINBOW POOL

WASHINGTON MONUMENT GROUNDS
AT CONSTITUTION AVENUE
BETWEEN 14TH AND 15TH STREETS,
WEST OF THE NATIONAL MUSEUM
OF AMERICAN HISTORY

FREEDOM PLAZA
ON PENNSYLVANIA AVENUE
BETWEEN 13TH AND
14TH STREETS

TIDAL BASIN
NORTHEAST SIDE, EAST OF
THE PARKING LOT AND WEST
OF THE 14TH STREET BRIDGE
ACCESS ROAD

CAPITOL REFLECTING POOL AREA
IMMEDIATELY WEST OF
THE REFLECTING POOL AND
EAST OF 3RD STREET



ARLINGTON NATIONAL CEMETERY

LINCOLN
MEMORIAL

THE WHITE HOUSE

WASHINGTON
MONUMENT

NATIONAL MALL

U.S. CAPITOL

JEFFERSON
MEMORIAL

Some members of the National Capital Memorial Commission preferred the Capitol Reflecting Pool site. They believed a location on the central axis of the Mall was critical because of the importance of the war in shaping the nation. With the vote split, the commission requested ABMC to more thoroughly consider the Constitution Gardens and Capitol Reflecting Pool sites. In June, the Memorial Commission reconvened. ABMC reaffirmed its commitment to the Constitution Gardens site. It again proposed that the Rainbow Pool be rehabilitated as part of the development of the Constitution Gardens site. The commission remained divided with some members continuing to consider the Capitol Reflecting Pool site more appropriate. The National Park Service objected to including the Rainbow Pool in the Constitution Gardens site. In the end, the commission recommended the Constitution Gardens site without the Rainbow Pool and the Capitol Reflecting Pool site for consideration by the Commission of Fine Arts, the National Capital Planning Commission, and the Secretary of the Interior.

On July 27, 1995, the Commission of Fine Arts convened to review the two alternative sites. The commission felt that a memorial on the Capitol Reflecting Pool site, as beautiful as it was, would be eclipsed by the Capitol and the Grant Memorial and would need to be severely restricted in size to be on the central axis of the

Mall. Carter Brown declared that Constitution Gardens was not prominent enough for a memorial commemorating such an important event in history, and the Commission of Fine Arts disapproved both sites. It requested that ABMC restudy the Capitol Reflecting Pool site and introduced a new site for consideration: the entrance to Arlington National Cemetery along Memorial Drive on the traffic circle on Columbia Island. The commissioners felt this location had the axial relationships and gateway characteristics worthy of the World War II Memorial. This site had been suggested by sculptor Frederick Hart in a letter to the commission.

Ambassador Williams used this meeting to call the commission's attention to the Rainbow Pool site and its merits as a contemplative place for a memorial on the "great axis of the Mall." Carter Brown noted that the problem was that the Constitution Gardens site was not at the Rainbow Pool but off to one side. He said a site at the Rainbow Pool might be one the commission could support. He also reiterated his support for the Freedom Plaza site and his interest in the Columbia Island site.

On the same day, the National Capital Planning Commission reviewed the two alternative sites and the Freedom Plaza site, which had been reintroduced by the commission staff. The staff report recognized that the Constitution Gardens site had a connection to World War II because it was the site for World War II

temporary offices. After visiting the three sites and receiving an in-depth presentation by ABMC, the commission approved the Constitution Gardens site.

As a result, there was no consensus, and the long effort to select a site for the memorial was stalled.

Between July and September, members of ABMC, the Fine Arts Commission, the National Capital Planning Commission, and the National Park Service became more convinced that because World War II was the pre-eminent event of the twentieth century, the memorial's location in Washington should be more significant. In August, Ambassador Williams requested that the Rainbow Pool area be the location for the memorial rather than Constitution Gardens and that this area be added to the list of sites to be formally studied. Carter Brown, John Parsons, and Harvey Gantt, the chairman of the National Capital Planning Commission, agreed.

Columbia Island and the Rainbow Pool site were studied. In September, ABMC formally requested approval of the Rainbow Pool site for the memorial. John

Parsons persuaded the National Park Service to drop its opposition, and on September 15, 1995, the Park Service submitted and recommended approval of the Rainbow Pool site to the Commission of Fine Arts. With the strong endorsement of Carter Brown, the commission approved the Rainbow Pool site on September 19, 1995, with the understanding that design guidelines would be developed in consultation with the commission.

On October 5, 1995, the National Capital Planning Commission rescinded its approval of the Constitution Gardens site and approved the Rainbow Pool site with the proviso that the memorial not visually intrude upon the open space on the national Mall between the Lincoln Memorial and Washington Monument as framed by the row of elm trees bordering the Reflecting Pool.

On Veterans Day, November 11, 1995, President Clinton dedicated the World War II Memorial site in a moving ceremony in which soil from 14 overseas American World War II burial grounds operated by ABMC was scattered over the Rainbow Pool site.





THE SITE IS THE ELEMENT THAT WILL GIVE THE MEMORIAL ITS PRINCIPAL POWER AND MEANING. WORLD WAR II, WHICH HAS BEEN CALLED THE MOST IMPORTANT EVENT IN WORLD HISTORY, TAKES ITS RIGHTFUL PLACE ON THE MALL ON THE CENTERLINE BETWEEN REFERENCES TO OUR CARDINAL MOMENTS IN EACH OF THE PRECEDING CENTURIES—THE MONUMENTS TO WASHINGTON AND LINCOLN.

J. CARTER BROWN
CHAIRMAN
COMMISSION OF FINE ARTS

CHOOSING A CONCEPT

THE NATIONAL DESIGN COMPETITION

40 In the spring of 1996, to help fulfill its obligations to develop the national World War II Memorial, the American Battle Monuments Commission engaged the U.S. General Services Administration (GSA) to organize a national design competition and, ultimately, to manage the design and construction of the memorial.

The purpose of the design competition was to find a creative lead architect whose philosophy was compatible with that of ABMC to design the memorial. The primary goal was to discern a designer who understood the site and its context both physically and historically and who would embrace and reinforce it with a dignified and inspiring memorial.

GSA's Office of the Chief Architect organized the competition. Initially, selection of the lead design architect and his or her team was to be made through a standard GSA three-stage Design Excellence design competition that would move from the review of lead designers' portfolios to a short-list of architect/engineer team

interviews to an even more limited design vision competition. GSA announced the competition and rules in the *Commerce Business Daily* in April 1996. A cry of protest immediately went up, primarily from architecture and design school deans across the country. They complained that the process was too restrictive and that a competition for a prominent memorial on the national Mall should be totally open. In the back of nearly everyone's mind was the 1981 national competition for the Vietnam Veterans Memorial and the brilliant but controversial winning concept of Maya Lin—then a young architecture student. The deans were also upset because the competition was open primarily in the summer months when schools were not in session.

ABMC and GSA agreed to open the competition but, because the project had already languished for several years since Congress had authorized the memorial and veterans were dying at the rate of 1,100 a day, they declined to extend the deadline for entries. During this



period, acting on advice from GSA, ABMC engaged Bill Lacy, president of Purchase College, State University of New York, and executive director of the prestigious Pritzker Prize in architecture, to be the competition advisor.

On June 11, 1996, GSA announced the revised rules in the *Commerce Business Daily* for a two-stage open competition. The only requirements were that the entrant be over 18 years of age and a U.S. citizen. There was no entry fee. In a further refinement, Bill Lacy emphasized: “The competition process will ensure that the original designer who develops the preliminary design vision will remain a vital part of the project design team throughout the development of the design. This is a notable departure and improvement over previous design competitions.”

The rules required the designer to present a preliminary design vision in black-and-white or color, mounted on a 20 by 20 inch, quarter-inch-thick foam core board. In addition to illustrations integrated within the borders of the board, the designer had to provide (1) a narrative describing his or her intention and philosophy as it related to the proposed memorial, (2) the location of the memorial on the site, and (3) the scale of the principal element or elements of the design. All entries were anonymous, with the name of the designer in a sealed envelope attached to the back of the board. The submission deadline was August 12, 1996.

The design concept for the entries was guided by the principles that the memorial must be respectful of, and compatible in configuration and quality with, its historic surroundings and that it must not detract from the east-west vista formed by the row of elms bordering the Reflecting Pool between the Lincoln Memorial and the Washington Monument. Other project requirements and site parameters established by the National Park Service, the Commission of Fine Arts, and the National Capital Planning Commission were detailed in the announcement and in a printed brochure prepared and distributed by GSA.

The competition elicited 406 entries from across the country. A 12-person architect/engineer board, chaired by architect Hugh Hardy, evaluated the entries. Seven members of the evaluation board were design professionals and several members were World War II veterans.

The following glimpse of the thinking and discussions of the board was provided by Hugh Hardy:

“We began by eliminating what we thought was inappropriate to what essentially is there: a place of contemplation. We wanted a memorial that would enhance the views of the landscape and be a place to consider three centuries of the American experiment.”

“We had to sort out the difference between a memorial and a battle monument. A battle monument is very specific and is usually about individual heroism. It’s about people living and dying right there on that very spot. And, of course, neither the Washington Monument nor the Lincoln Memorial is a battle monument.”

Memorials are involved with ideas of a much larger scope. We put aside entries that expressed the horrors of war in favor of a place to think and discover.

“We questioned whether it should somehow be a celebration of technology or the importance of technology to the war. We thought about maintenance. Everything requires maintenance, so the thought of some great complex set of machinery that had to be continually looked after in perpetuity was not acceptable.

“There were some interesting ideas about change, change depending upon ceremonies or the seasons, etc. Others transformed the site and moved in an abstract direction, so abstract that the public would not have understood. Many of these designs had no associations with the architectural vocabulary of Washington as it now exists. To the board, the solution had to inhabit a vocabulary that was more generous and familiar.

“We were looking for variety in the finalists’ list. We were hoping to pass out some more rope and see ideas developed that were not all the same, to see a variety of explorations about the design problem.

“There was endless discussion about the appropriateness of using a classical vocabulary or an abstraction of the classical vocabulary versus something that would be completely contemporary. There was also a lot of discussion about appropriate materials. Presumably this is a monument that must stand the test of time, and glass or polished metal raised questions of durability.

“We were also concerned about the experience of being there, about the vastness of the space in the summer heat. We therefore

focused on trees and landscape as part of the design. The World War II Memorial is now as much about landscape and the site as it is about the architectural elements.”

With these criteria in mind, the evaluation board selected six finalists to proceed to Stage II. The finalists were announced on August 21, 1996.

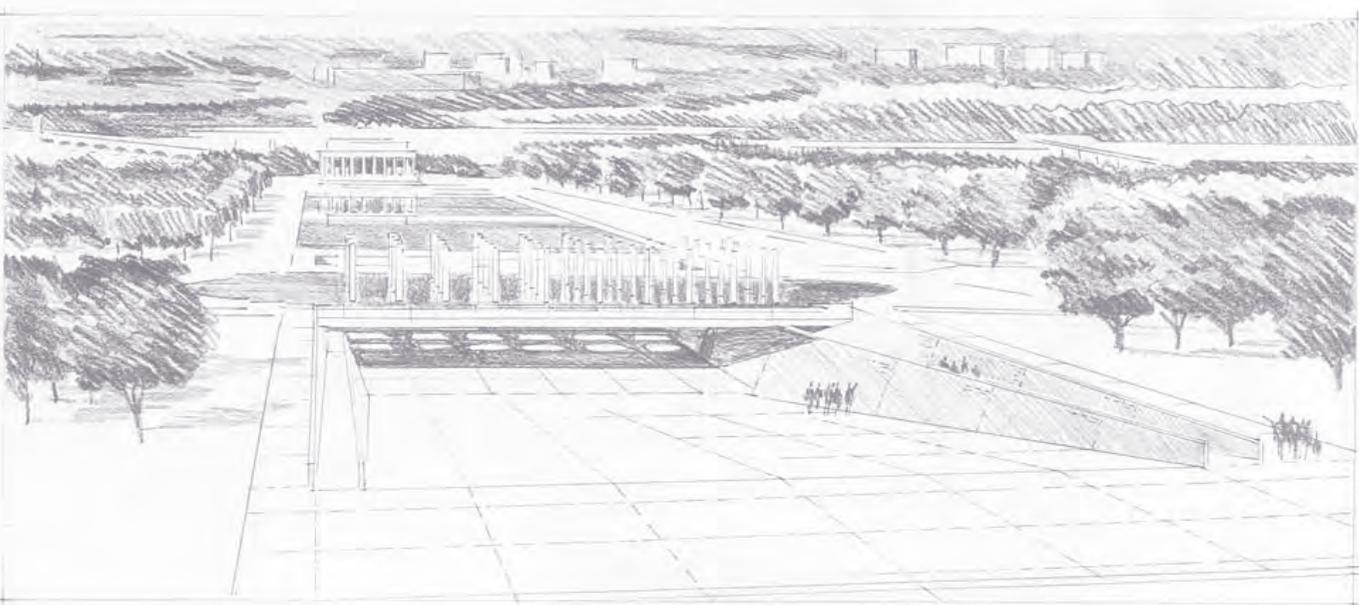
THE NEXT STEPS

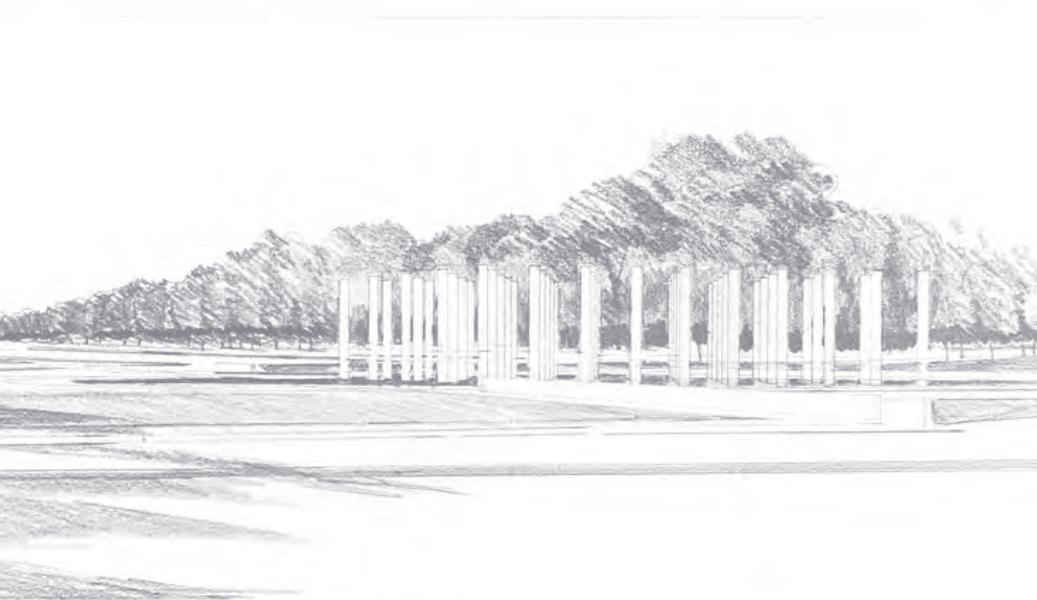
Upon completion of Stage I, the names of the entrants revealed that a broad range of individuals, from a “Who’s Who” of American designers to young architecture students to aging veterans, had participated in the competition.

In Stage II, the six designers had to develop a full team capable of designing and delivering the project, and each team had to participate in a detailed conceptual design competition. Each team received a \$75,000 stipend to compensate for costs incurred. They had to submit seven 30 inch high by 40 inch wide, quarter-inch-thick foam core boards with a site plan and site elevation; lateral and longitudinal elevations that demonstrated the design; sections through principal elements; and perspectives, drawings, and text as needed to explain the design concept. No models were permitted, but black-and-white photographs of a model were permitted. Cost estimates were provided on a separate sheet along with completed Standard Forms (SF) 254 and 255 for Architect-Engineer Services.

THE NATIONAL DESIGN COMPETITION

44





Concept 1

**MARION WEISS
AND MICHAEL A. MANFREDI**

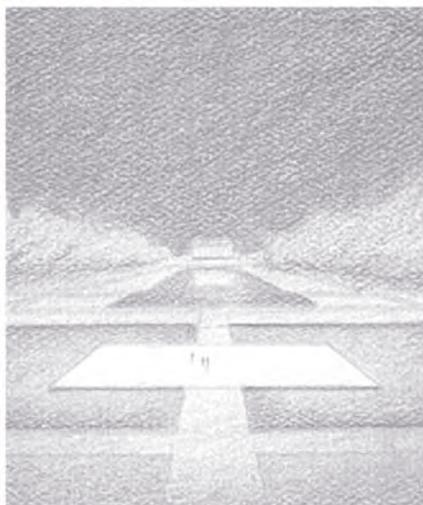
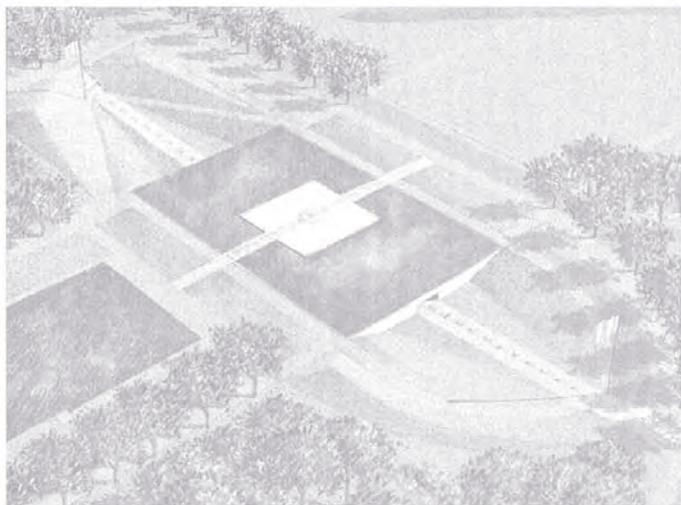
ARCHITECTS
WEISS/MANFREDI ARCHITECTS
NEW YORK, NEW YORK

LIGHT COLUMNS

A grid of 50 crystalline columns of light stand together in the Rainbow Pool, representing the collective efforts of the nation united together in a common and just cause at home and abroad. An east-west below-ground ramp on the centerline of the Mall under the Rainbow Pool forms a time line of the war. Starting on the east side of the Rainbow Pool, a slow descent marks each year of the inconceivable destruction of the war abroad. The depth of descent reflects the magnitude of the tragedy engulfing the world beyond the boundaries of America. Directly below the Rainbow Pool marks America's entry into the darkness of World War II; it is an underground Hall of Honor defined by shadow and light from the columns above in the pool. The steep ascent, with its view west toward the Lincoln Memorial, marks the end of the war and the return to peace.

THE NATIONAL DESIGN COMPETITION

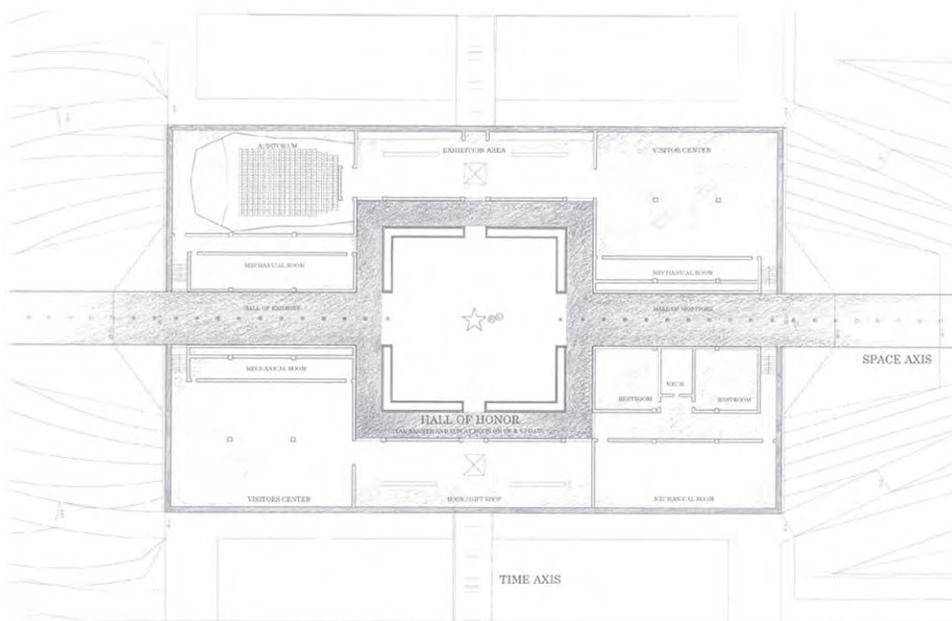
46



Concept 2

DIANA BALMORI

LANDSCAPE ARCHITECT
BALMORI ASSOCIATES, INC.
NEW HAVEN, CONNECTICUT



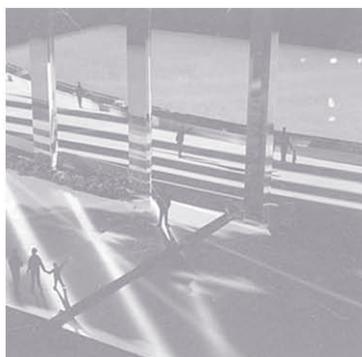
ISLAND AND CUBE OF TIME AND SPACE

47

In this scheme, a rectangular reflective pool of black granite and jets of white water replace the Rainbow Pool with a glowing alabaster cube-shaped platform at the surface in the center. The platform is a luminescent ceiling for an alabaster Hall of Honor below ground. An east-west walkway on the centerline of the Mall forms an axis of Time—1931, 1936, 1941, 1945—across the center of the island, while a north-south ramp under the center of the island leads to an underground hall and forms an axis of Space representing Europe, Asia, Africa, and America. Together, these axes weave World War II into one continuous cloth forming a memorial of memory in motion.

THE NATIONAL DESIGN COMPETITION

48



Concept 3

RAFAEL VIÑOLY

ARCHITECT
RAFAEL VIÑOLY ARCHITECTS, PC
NEW YORK, NEW YORK

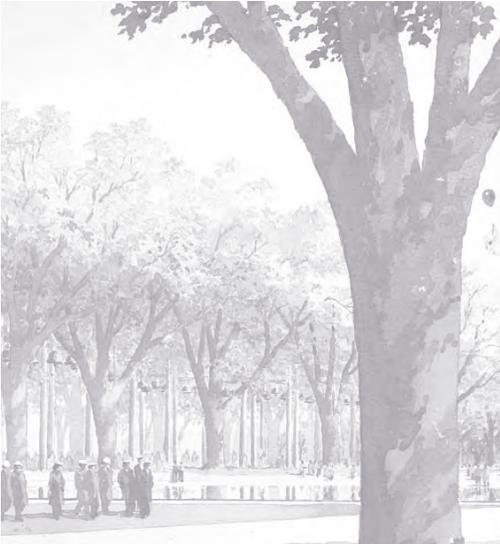


THE LIGHT OF MEMORY

The heart of the memorial is the Hall of Remembrance, a circular room symbolizing unity, sunken beneath the Rainbow Pool. Open to the sky, the hall is constantly transformed by the ever-changing light and shadows that filter through from an eternal ring of fire and cascading water above that forms a colored mist in the center of the pool. The geometry of the Rainbow Pool remains intact but is expanded with two peripheral fan-shaped pools on the north and south representing the Atlantic and Pacific Oceans. The semicircular edges of these pools are framed by two peristyles of monolithic triangular glass prisms that refract natural light and produce rainbow patterns, which extend into the landscape. The colors, and their changing reflections, express the hope secured in victory.

THE NATIONAL DESIGN COMPETITION

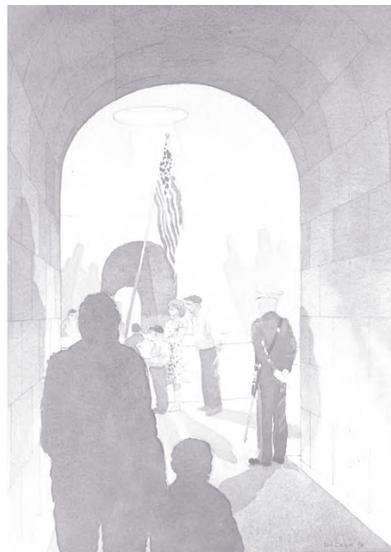
50



Concept 4

**BERNARD J. WULFF
AND WILLIAM C. JACKSON**

ARCHITECTS
RTKL ASSOCIATES
WASHINGTON, DC



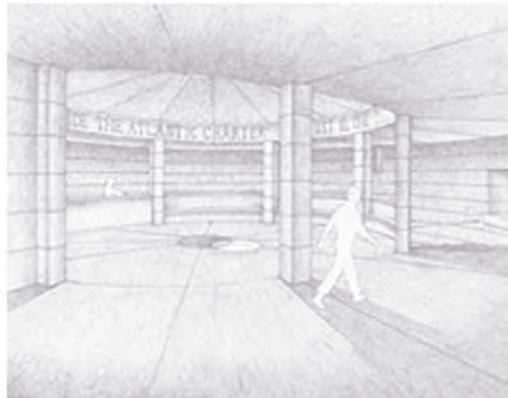
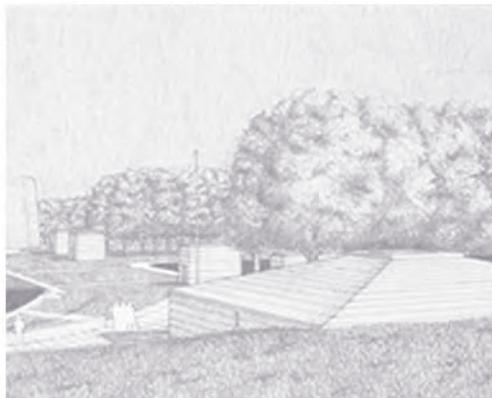
THE BELL GARDEN

51

The elements of sound, landscape, and water are joined to create a restrained and reverent place. A colonnade composed of two semicircular structures supporting 192 bells in clusters of 48 are set in the existing trees and garden areas on the north and south sides of the Rainbow Pool. The Rainbow Pool is rebuilt of honed black granite covered with a thin layer of clear, filtered water to create a mirror-like surface that reflects the surroundings. The plaza is paved in white granite and is framed by two semicircular seating walls that define the garden areas. The bell garden is a place of quiet contemplation. The soft tolling of the bells and reflections in the pool are designed to evoke boundless memories and aspirations of a people joined together in the cause of freedom—then, now, and in the future. “Let freedom ring.”

THE NATIONAL DESIGN COMPETITION

52



Concept 5

BRIAN M. AMBROZIAK

GRADUATE STUDENT
AT PRINCETON UNIVERSITY
SCHOOL OF ARCHITECTURE
PRINCETON, NEW JERSEY



THE BUNKER

Implementing the formal strategy of the 1901 McMillan Plan for the Mall, this memorial is a grand avenue forming a north-south cross axis between the Reflecting Pool and the Rainbow Pool that leaves open the vista between the Lincoln Memorial and the Washington Monument. The memorial is primarily a subterranean structure that eliminates large aboveground elements and preserves the graceful row of elm trees. Above ground, the symbolic forms used are derived from the architecture of the war. The primary iconic element is the bunker. Removed from the theater of war, the bunker confronts the observer as an anachronism, a muted structure of survival now displaced to an era of stability and strength. The bunker is meant to give voice to many elements that shaped Americans' battle for personal survival and global redemption. As such, it represents a historic milestone.

THE NATIONAL DESIGN COMPETITION

54



Concept 6

FRIEDRICH ST. FLORIAN

ARCHITECT AND FORMER DEAN
OF ARCHITECTURE AND DESIGN AT
THE RHODE ISLAND SCHOOL OF DESIGN
PROVIDENCE, RHODE ISLAND



THE FORUM

The existing Rainbow Pool and surrounding plaza are lowered 15 feet to create an enclosed, meditative space. Two semicircular earthen berms, 33 feet tall and 90 feet wide, covered in a carpet of white roses form a north-south entry axis that encloses the memorial precinct and provides exhibition space. Semicircular colonnades—consisting of 50 abstract columns, each representing a state—frames the interior of the berms, symbolizing the unity and strength of the country. The water of the Reflecting Pool cascades into the Rainbow Pool, creating a waterfall at the western side of the plaza. Underneath the waterfall is an auditorium.

EVALUATION AND SELECTION

The Stage II design concepts, due on October 25, 1996, were evaluated by an independent jury of notable Americans, the majority of whom were nationally recognized design professionals. Architect David M. Childs chaired this jury. The jury identified the strengths and weaknesses of each concept and provided the rationale for its rankings, then reported to the evaluation board.

56 David Childs provided the following account of the jury's selection:

“The site demanded simplicity. It demanded a landscape solution; this was the important thing that affected the design and affected the selection. Of the six finalists, there were some that were extraordinarily beautiful and meaningful and of enormous force and power, but not for that site.... So we picked out of those submissions the one that we thought could be adapted and done in a landscape solution that would be powerful enough to symbolize the importance of the event that was being memorialized and sit properly within the setting.”

The evaluation board interviewed the teams and made evaluations based on past design performance, specialized experience and competence, professional qualifications, and capacity to complete the work in the required time. These evaluations, along with the recommendation of the jury, formed the basis of their recom-

mendation to ABMC for the most appropriate lead designer and team.

Friedrich St.Florian's vision and his team were the unanimous choice. Overall, the design represented the jury's and the evaluation board's mandate for a memorial that was about the larger idea of World War II and what it represented to America and the world.

More specifically, these two groups valued the fact that the design (1) left the center of the site open; (2) created a strong sense of unity—the bringing together of the nation—with the two colonnades representing the states; (3) provided a north-south axis that gave scale to the rather amorphous site, establishing desirable access along the north and south sides of the site; (4) used a vocabulary linked to that of classical Washington while providing contemporary abstraction; (5) offered a variety of spatial relationships; (6) made the landscape an integral part of the architecture; and (7) had potential for growth.

The selection of Friedrich St.Florian was announced by President Clinton at the White House on January 17, 1997. St.Florian's team included the architectural firm of Leo A Daly; sculptor Ray Kaskey and the Kaskey Studio; landscape architect James van Sweden of Oehme, van Sweden & Associates; and architect George E. Hartman of Hartman-Cox Architects.



CONCEPT ILLUSTRATION FROM
FRIEDRICH ST.FLORIAN PRESENTATION

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58

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COMPETITION ADVISOR

BILL LACY, FAIA

PRESIDENT, PURCHASE COLLEGE,
STATE UNIVERSITY OF NEW YORK, AND
EXECUTIVE DIRECTOR, PRITZKER PRIZE

TAKING SHAPE

THE EVOLUTION OF THE DESIGN

60 Winning the design competition in October 1996 was just the beginning for architect Friedrich St. Florian and his design team. St. Florian said that he naively thought the team would resolve some areas and elements, refine the design, and then build it. Instead, “design it and they will build it” became an eight-year odyssey filled with challenges and creativity, victory and vilification, champions and critics. It is a fascinating—sometimes Byzantine—story about design and the political process in Washington, DC, where democracy gives everyone the right to speak and pose as an expert. To people knowledgeable in the ways of Washington, it is neither a new nor a surprising story, just another interesting chapter in the rich two-hundred-year history of the building of the nation’s capital, from the design competitions held for the Capitol and the White House to those for the Vietnam and Korean War Memorials. Even the now-venerated Lincoln and Jefferson Memorials were fraught with vigorous controversy over their site and design.

Further, the story is not surprising given the purpose of the competition. Like similar processes, the competition for the World War II Memorial sought to select a lead architect and team, not a finished design. The goal of the evaluation board and the design competition jury was to discern among the entries an architect whose philosophical approach and creative vision would result in a memorial that would honor and give meaning to World War II today and for future generations while embracing and reinforcing the site. It was expected that the original design—which was simply a vision—would undergo changes as the program was refined and the concept developed. This evolutionary process was particularly foreseeable given the importance of the World War II Memorial and its prominent site on the national Mall. Every aspect of the project was questioned, scrutinized, and evaluated—and often questioned—until it was resolved.



SITE CONTROVERSY—COURT CHALLENGE

The site proved a persistent controversy that was challenged all the way to the U.S. Supreme Court. At the time the decision was made to locate the memorial at the Rainbow Pool and the site was dedicated by President Clinton in the fall of 1995, the public and “political Washington” gave virtually no notice. But a year later, when the design competition was under way and the winning concept was published, various groups vigorously challenged the location of the memorial. Equipped with an arsenal of arguments, from aesthetic and historic preservation issues to environmental and safety concerns, and armed with articulate advocates, these groups put up a six-year fight. They counted among their number members of Congress led by decorated Vietnam War veteran Senator Bob Kerrey (D-NE), major media organizations including *The New York Times*, and the Committee of 100 on the Federal City (Washington’s oldest citizen planning and advocacy organization).

The primary concern was that the memorial would block the cherished historic vista on the Mall and alter the site from a serene and contemplative soft landscape of grass and trees centered around a decorative pool of water into an oppressive hardscape. Some argued that World War II was too important for this restrictive site and any memorial would demean the tribute. Many opponents viewed the Mall as a finished work of art that

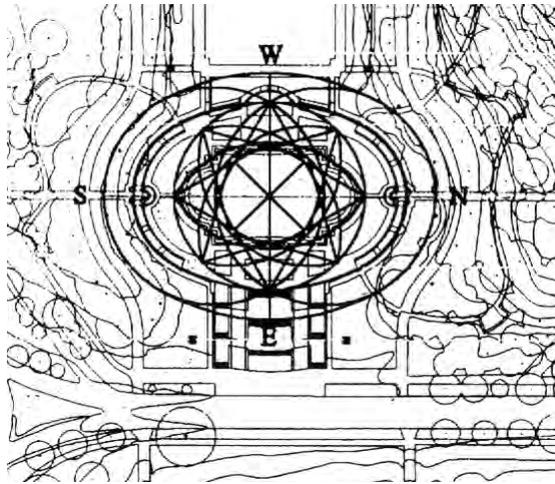
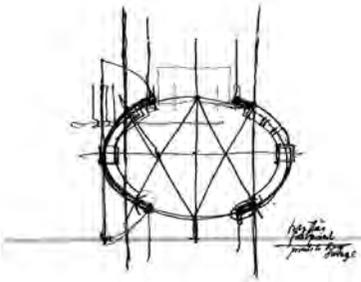
should be untouched and preserved as a national treasure for future generations of Americans.

In October 2000, the National Coalition to Save Our Mall—a coalition of professional and civic organizations and other concerned artists, historians, and citizens; the World War II Veterans to Save Our Mall; the Committee of 100 on the Federal City; and the District of Columbia Preservation League went to the U.S. District Court for the District of Columbia to prevent the memorial from being built at the Rainbow Pool site. Before the court ruled, Congress passed legislation (Public Law 107-11, 115 Stat.1) that President Bush signed on Memorial Day, May 28, 2001, directing that the memorial be constructed expeditiously at the Rainbow Pool site, consistent with previous approvals and permits, notwithstanding any other provision of law. The government then filed a motion to dismiss the lawsuit, which the court granted on June 7, 2001. The case was appealed to the U.S. Court of Appeals for the District of Columbia Circuit, which affirmed the District Court’s dismissal in November 2001. In May 2002, the coalition and other plaintiffs filed a Petition for a Writ of Certiorari with the U.S. Supreme Court to review the lower court’s decision on the grounds that the law unconstitutionally violated the separation of powers provision of the U.S. Constitution. On October 7, 2002, the Supreme Court denied the petition.



THE EVOLUTION OF THE DESIGN

64



THE PEERS SOUGHT TO KEEP THE SITE AS "GREEN" AND OPEN AS POSSIBLE WHILE ENSURING THE INTEGRITY OF THE DESIGN VISION, PARTICULARLY THE THEME OF NATIONAL UNITY AS EXEMPLIFIED IN THE PAIR OF SEMICIRCULAR COLONNADES.

SHOWN ABOVE: ARCHITECT'S CONCEPT SKETCH, DEVELOPMENT DRAWING, AND A PLAN VIEW (ILLUSTRATION: JOE MCKENDRY)

DESIGN REVIEWS—FORMAL AND INFORMAL

Long before the court challenges, the design team was hard at work developing a design that would please the American Battle Monuments Commission and win the approval of several government agencies. The Commemorative Works Act of 1986, which governs the process of establishing memorials on federal lands administered by the National Park Service and the General Services Administration in the District of Columbia and its environs, required that the design pass an environmental review by the National Park Service and be approved by the Commission of Fine Arts, the National Capital Planning Commission, and the Secretary of the Interior. The Secretary of the Interior had to issue a construction permit before the American Battle Monuments Commission could build the memorial. As the agent of the Secretary of the Interior and steward of the national Mall, the National Park Service would be responsible for maintaining the memorial and was, therefore, concerned with the details of its location, design, and construction.

The design went through more than two dozen public reviews. To assist the design team and the American Battle Monuments Commission, the General Services Administration's Office of the Chief Architect organized numerous informal design review sessions with members of the evaluation board and design competition jury. The most active participants in this ad hoc "peer" group

were David Childs, Hugh Hardy, Robert Campbell, Edward Feiner, and Bill Lacy. The meetings were held at the request of Ambassador Haydn Williams, a resolute and vigorous participant in every meeting. He referred to these as "mini-charrettes." Throughout the process, the peers sought to help St. Florian achieve a balance between realism and abstraction, ornamentation and simplicity in the design. On one side, there was pressure on St. Florian to keep adding elements to the design. Some people perceived every blank surface as an opportunity for a decoration, inscription, or carving. On the other side, there was vigorous pressure from opponents of the memorial to get rid of, or at least minimize, the elements—eliminate the columns, reduce the height of a wall, pull the colonnades further apart—to make the whole memorial as insignificant and inconspicuous as possible.

The peers were a sounding board for the architect, raising questions, posing options, responding to ideas, and offering potential solutions—always with the desire to help produce a memorial that would be poignant, evocative, and inspiring. Overall, the peers sought to keep the site as "green" and open as possible while ensuring the integrity of the design vision, particularly the theme of national unity as exemplified in the pair of semicircular colonnades. They were especially interested in making the water elements more prominent and were instrumental in the development of the large fountains at the

memorial arches. From the outset, everyone involved in the design acknowledged that the site itself would always be the most compelling aspect of the memorial and the overriding determinant of the design. As Bill Lacy wrote in a letter to Harvey Gantt, chairman of the National Capital Planning Commission, on July 8, 1998: “There is no vacant area on the mall of greater importance than that defined by the boundaries of the World War II Memorial.”

REDUCING THE SIZE—SAVING THE TREES

Second to the concern about the location of the memorial was its size. The original design called for a memorial plaza 520 feet long and 350 feet wide—slightly more than the size of three football fields—placed 15 feet below grade. The Rainbow Pool would remain its original size of 288 feet by 158 feet and become the centerpiece of the memorial with the waters of the Reflecting Pool flowing down into it. The 15-foot depth allowed for an auditorium behind the waterfall. Two semicircular colonnades, of 25 columns each, framed the plaza—one for each state, including Hawaii and Alaska, which were not states at the time but were affected by the war. The massive columns—each 40 feet tall and nearly 7 feet in diameter—were freestanding to denote the autonomy of the states, while their curving togetherness represented the unity of the nation. The columns were fluted to acknowledge the memorial’s connection to the Beaux-

Arts and Classical architecture of its surroundings, but they were without bases and capitals to make them abstract and suggest soldiers cut down in the prime of their lives. Behind the truncated columns was a semicircular stone wall about 50 feet high. Behind the wall were exhibition rooms for displays about the war. From the outside, these rooms appeared to be earthen berms and were to be planted with a carpet of white roses.

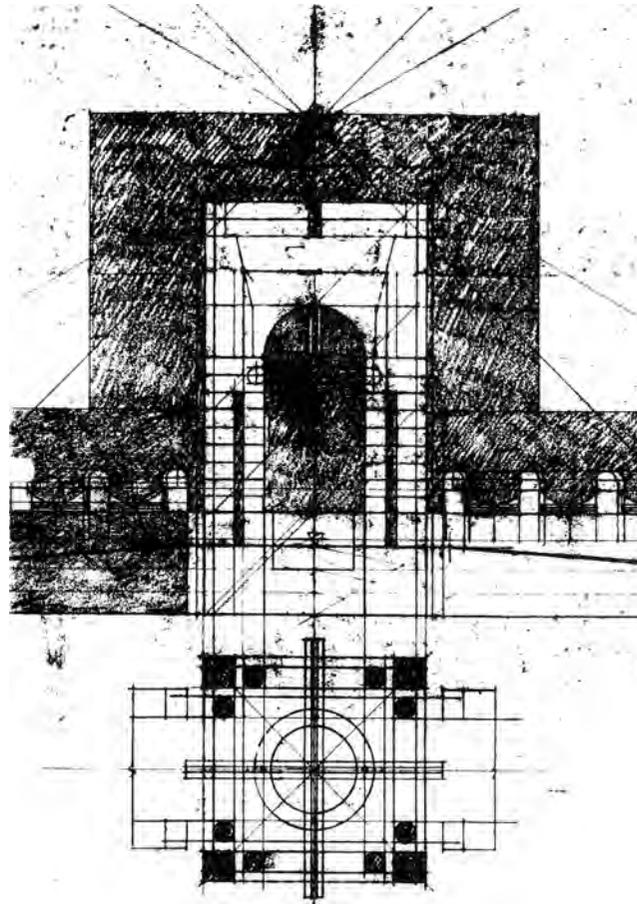
Major change, however, was in the wind before the result of the competition was even announced. Champions and critics of the project all agreed that the educational aspects of the program, which called for almost 80,000 square feet for an auditorium and exhibition space, were too large and not appropriate for the site. It was supposed to be a memorial to inspire, not a museum to teach. These large components presented construction issues, as the site lies within the 25-year floodplain and is only 8.5 feet above river level. In addition, they introduced transportation and environmental concerns, along with the all-important aesthetic issues of maintaining the open vista and fitting the memorial into the existing landscape rather than radically altering it.

David Childs, chair of the design competition jury, said the jury sensed the eventual demise of these elements when it made its recommendation. Of the six final designs, St. Florian’s was primarily a landscape solution and could, the jury felt, be adapted and molded to create an appropriate memorial for the site without

injury to its central concept—a lowered plaza surrounding the Rainbow Pool with two hemicycles forming a north-south entry access.

In July 1997, the Commission of Fine Arts and the National Capital Planning Commission rejected the initial design as “too massive and bulky.” The design required removing the double row of elm trees to the north and south of the Rainbow Pool, and its major architectural elements would be an intrusion on the north-south vista of the Mall. As a result, the earthen berms for the exhibition space and the auditorium were eliminated, immediately reducing the size of the plaza. Removing these elements allowed the elm tree allée to be preserved and permitted the plaza to eventually be lowered only 6 feet to provide the necessary sense of enclosure while still achieving a feeling of transparency.

Over time, the width of the plaza would expand and contract in an effort to arrive at the optimal size for maintaining the open vista while creating a sense of enclosure and conveying the idea of the nation coming together as symbolized by the colonnades. Eventually, a scaffolding mock-up was erected so the National Park Service and members of the Commission of Fine Arts and the National Capital Planning Commission could experience the scale of the revised memorial from the Lincoln Memorial and approve its final size and the height of its arches.



I THINK THE FINAL DESIGN HELPS ARTICULATE THE MALL AND GIVE IT SHAPE. IT IS BRILLIANTLY ADAPTED TO ITS SITE. ITS GREATEST STRENGTH IS ITS INTEGRATION WITH THE MALL, WITH THE AXIAL PLAN OF WASHINGTON.

ROBERT CAMPBELL
MEMBER A/E EVALUATION BOARD

FALL OF THE COLUMNS—RISE OF THE PILLARS

Another controversial aspect of the design was the columns. Critics branded them as neo-Nazi, a page from Albert Speer's—Adolf Hitler's chief architect—book of architectural grandiosity. Despite St. Florian's effort to give a time-honored classical element a contemporary adaptation filled with poignant symbolism, critics ruled the day and the columns were eliminated. The second design concept, presented to the Commission of Fine Arts and the National Capital Planning Commission in May and July 1998, consisted of a lowered plaza enclosed by parapet walls surmounted by a low metal screen with 36-foot-tall granite memorial arches in the center of the hemicycle, marking the north-south entry to the memorial. Both review bodies gave concept approval for this design but requested that additional consideration and redesign be devoted to the screen and the arches and to opening direct pedestrian access from the plaza on the west to the Reflecting Pool and the Lincoln Memorial. The peers encouraged St. Florian to bring back the columns—which evolved into pillars—and push them closer together, aligning them with the Reflecting Pool to create the distance and tension necessary to convey the idea of national unity.

A year later, in May 1999, the Commission of Fine Arts and the National Capital Planning Commission approved the preliminary memorial design, with a number of design components characterized as “works in progress.” This third design increased the height of





THE EVOLUTION OF THE DESIGN



the memorial arches from 36 to 41 feet (and later to 43 feet) as well as their width from 21 feet to 23 feet, replaced the stone and bronze screen surrounding the plaza with 56 granite pillars 17 feet high forming two semicircular colonnades, and added a 9-foot-high wall (eventually lowered to 8 feet) and flanking waterfalls on the west end of the plaza. It still failed to open pedestrian access toward the Lincoln Memorial because the Park Service did not want pedestrians walking along the edge of the Reflecting Pool and entering the memorial from the western side. St. Florian and the Park Service felt that the visitor's experience of the wall (which was the area designated to honor the war dead)—like the sacred space of a cathedral—should not be intruded upon by masses of people entering and exiting the memorial.

MEMORIAL ARCHES— CREATION OF THE BALDACCHINO

Indeed, there were many “works in progress,” and even some that had not been thought of at the time, such as the wall of gold stars and the bas-relief panels at the entrance depicting the transformation of America. One of the major elements of concern to St. Florian was the inside of the memorial arches. The resolution of this design is a model of collaboration between architect and sculptor. St. Florian wanted to suspend the large laurel wreath but was painfully aware of its great weight. Each wreath is 10 feet in diameter and weighs 1½ tons.

St. Florian made 70 models but was never satisfied with the look. The wreaths were attached to the structure, and he felt they looked massive and oppressive. “Ray [Kaskey] came up with such a brilliant idea overnight with the four eagles perched on four columns with flowing ribbons in their beaks,” St. Florian said. “The end result is that you really feel the wreath is floating because the ribbons are not straight.” The baldacchino was inspired by a cupola Kaskey had seen in a little side chapel of Santa Maria in Trastevere, a twelfth-century church in Rome, in which four cherubs are holding a wreath aloft.

BALUSTRADE—EMERGENCE OF THE ROPE MOTIF

Another work in progress was the intertwined rope in the balustrade connecting the 56 pillars. The rope is the major iconic element symbolizing the unity of the nation. Initially, the rope motif was simply carved from the granite blocks of the balustrade. The design remained that way for more than a year. Unsatisfied, Carter Brown pushed Kaskey to create something more sculptural and poetic. Kaskey obliged and turned the stone rope into a two-dimensional bronze relief inset in the stone. Still not content, Brown kept pushing for something more crisp and evocative. Finally, Kaskey freed the rope totally from the stone, creating the three-dimensional braided bronze rope inside open stone frames that join to form the balustrade. Brown was pleased and approved the design shortly before his death in June 2002.

TRANSFORMATION OF THE ENTRANCE— EMERGENCE OF BAS-RELIEFS

72 One important sculptural element conceived after final design approval was the 24 bas-relief bronze panels along the walls of the ceremonial entrance that illustrate the transformation of America as a result of the war. There was constant pressure to add more realistic sculptures to the memorial along with a plethora of inscriptions. The original design envisioned four sculptures on pedestals where the four marker stones are now located in the plaza. Kaskey had made a preliminary design of one of the sculptures—an allegorical sculpture of victory as a female figure with a laurel wreath sheltered by an eagle—and had presented it to the evaluation board during the Stage II interview process in the design competition. The board, however, indicated a strong disapproval of these realistic sculptures, and they were never developed. With the elimination of the exhibition space, however, there remained a strong desire by ABMC to highlight significant events of World War II in the memorial itself. The peers had urged St. Florian to continue a balustrade up to the 17th Street ceremonial entrance. A balustrade provided a perfect framework for artwork. St. Florian proposed the bas-reliefs, and John Hart, the project architect at Leo A Daly, suggested their theme be the transformation of America.

It took almost two years to develop a storyboard that reasonably represented all the services and all the

home-front activities. Most of the panels are based on historical photographs. World War II reenactors provided Kaskey with authentic equipment, uniforms, and accessories. He recreated all of the scenes at his studio with reenactors in original gear and then took detailed photographs. The sculptor assistants at the Kaskey Studio worked from these photographs to develop the panels. Kaskey was steadfast in his insistence that these bas-reliefs, unlike the bronze reliefs at the Navy Memorial on Pennsylvania Avenue in Washington, be “isocephalic” like the bas-reliefs depicting Civil War military units that encircle the late-nineteenth-century Pension Building (now the National Building Museum) in Washington. “Isocephalic” reliefs require that the heads of the principal figures line up horizontally. Thus, human scale is the visual unifying element common to all 24 panels; all the details, scenes, and equipment are subordinated to the scale of the figure.





FROM LIGHT OF FREEDOM TO FREEDOM WALL OF STARS

From the design's inception, the reconstructed Rainbow Pool was to be the central element of the memorial. Several peers thought the pool itself should be redesigned. David Childs held the view that the Rainbow Pool "...with its tiny little jets of water had no strength to hold up the scale of the Mall. It always seemed to me to be something in desperate need of redoing...the idea of reproducing its particular outline and design and exact location was a missed opportunity." Robert Campbell described the pool as "a kind of little Rococo thing, like a mirror in the palace of Louis XIV or something." But no one wanted to raise the ire of historic preservationists by changing the shape.

As a result, attention was focused on creating an element for the Rainbow Pool that would represent the victory of freedom and democracy over tyranny and totalitarianism—the legacies of World War II. Bill Lacy suggested a fountain, which was endorsed by other peers. The peers thought that a large sculptural element might obstruct the vista, and so they favored a water solution. "I felt this could have been a modern, powerful sculpture in the sense of water being the sculpture," said David Childs. Carter Brown, however, argued heavily for artwork or a sculptural element. He wanted a strong visual and symbolic focal point for the memorial. A simple

flame called the Light of Freedom—symbolizing the triumph of light over darkness—was actively pursued. Brown took Ambassador Williams and St. Florian to the Civil War battlefield in Gettysburg, Pennsylvania, to look at the gas-fed eternal flames there. After much study, however, a gas flame in the center of the Rainbow Pool was deemed too fragile and impractical to maintain.

Several prominent artists were then solicited for their ideas and asked to submit preliminary concepts. One suggestion was an enormous sculpted lotus blossom. Another one was an assembly of white metal strips over a smaller assembly of black metal strips representing the triumph of light over darkness. In the end, none of the proposals was satisfactory.

At this point, focus shifted to the area between the waterfalls on the western side of the memorial facing the Lincoln Memorial. What ultimately became the Freedom Wall went through numerous iterations. Initially, it was to have three wreaths: a large one in the center to honor the war dead, one on the north to acknowledge the losses of the allies, and another on the south to recognize the suffering of humankind—the 50 million people killed in the war. This idea merged into a carved stone cenotaph, a marker honoring a dead person buried elsewhere, with an attached sculpted wreath. This was set against a backdrop of a broken and tilted plane of jaggedly fissured black granite suggesting a deep rent



HERE WE MARK THE PRICE OF FREEDOM

in the earth from the terror and brutality of the war. A crater in the center was to contain a flame—the light of freedom arising out of the abyss.

The National Park Service expressed strong concern over the intrusion of the flame on the view to the Lincoln Memorial from 17th Street. This also seemed too reminiscent of the tomb of the Unknown Soldier at nearby Arlington National Cemetery—too funereal—and was abandoned. (The idea of putting just the broken plane and flame in the center of the Rainbow Pool was also considered.) Another idea was a sculpture of a large triangular-folded American flag like the one given to the family of a fallen soldier in the name of the President of the United States on behalf of a grateful nation. In the end, something more sedate, yet poignant, was sought to depict the sacrifice.

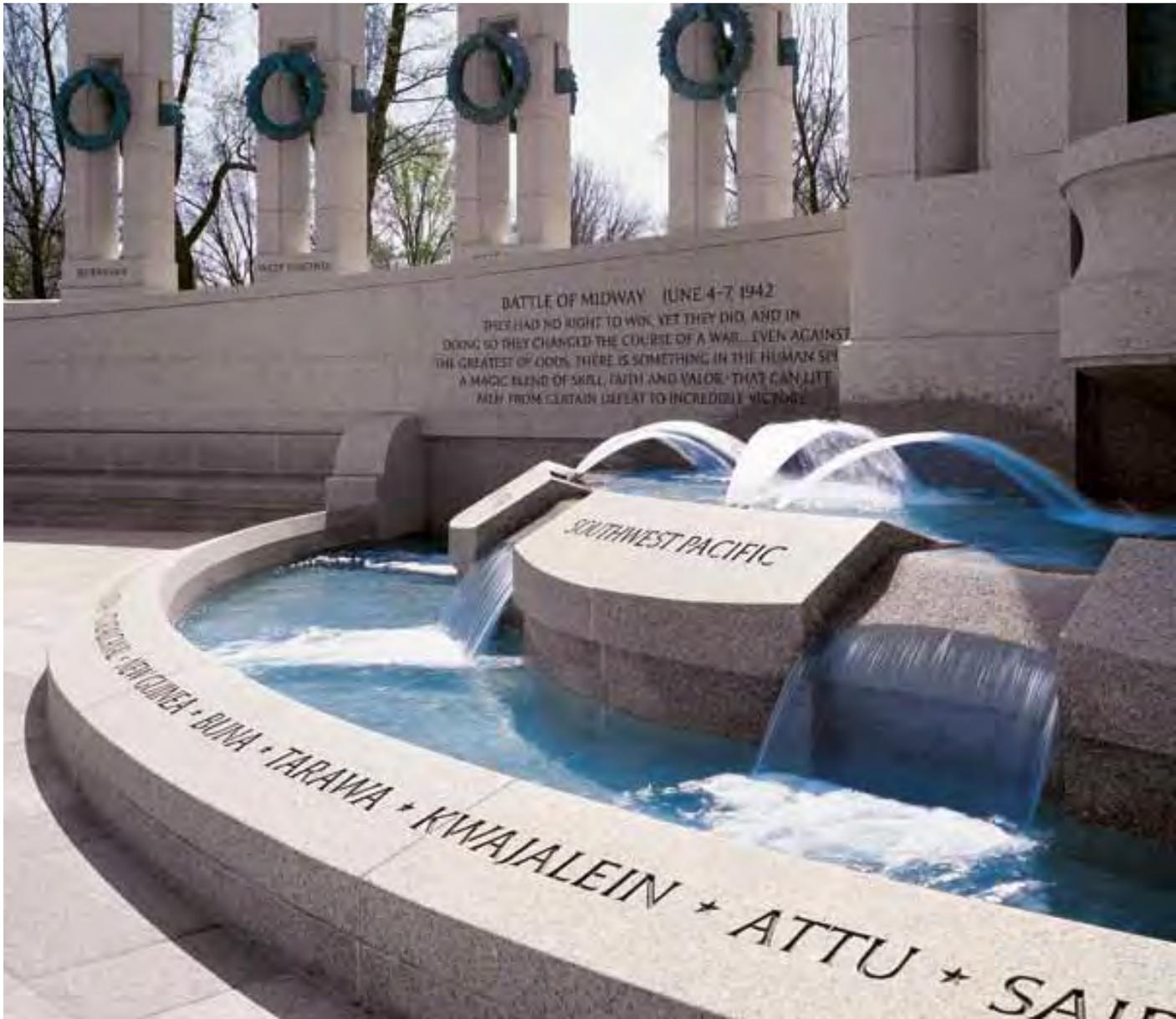
The idea of the field of stars emerged in St. Florian's studio. Initially, it was inserted into the pavement in front of the wall. After consultations with the ABMC Site and Design Committee, in which it was determined that having the stars be a "floor" could be perceived as disrespectful to the memory of the fallen soldiers, St. Florian placed identical gold stars in rows on the granite wall in front of the waterfalls. "It was an 'aha' moment. It seemed so right," said Brigadier General Pat Foote, USA (Ret), a member of the ABMC's Site and Design Committee. With its reference to the gold star

banners that hung in windows across America, the symbolism was clear.

The idea was refined further. To give more pronounced character and distinction to what was thereafter called the Freedom Wall, the wall evolved into a field of 4,048 sculpted gold stars on a modeled and textured bronze background. Carter Brown said that the stars should not be uniform, as if produced from a "cookie cutter," so seven handcrafted variations were created and duplicated. They project out from the wall and are rotated at various degrees to produce a shimmering, irregular pattern. The wall is surrounded by water, reinforcing the significance of the Atlantic and Pacific Oceans to the war.

FEWER WORDS—LESS INSCRIPTIONS

One of the final components of the design, the set of inscriptions for the memorial, was not approved by the Commission of Fine Arts until April 2003. The number, locations, words, and authors to be represented changed often over the course of time. When a new group of commissioners was appointed to the American Battle Monuments Commission in August 2001, under the chairmanship of retired Marine Corps Commandant General P. X. Kelley, a review of the proposed inscriptions was undertaken. General Kelley formed a Review Committee that included Joseph Persico, historian and



THE EVOLUTION OF THE DESIGN



bestselling author, and retired Army Generals Fred Franks and Julius Becton. Acting on the body of work produced by the previous Commission's Site and Design Committee, the Review Board decided to reduce the number of inscription locations from 25 to 20 and to emphasize evocative quotations from World War II participants—including Roosevelt, Truman, Marshall, Eisenhower, MacArthur, and Nimitz.

LANDSCAPE VERSUS HARDSCAPE

The peers fought to keep the plaza as green as possible rather than introduce a hardscape that would be oppressive in the summer heat. Along with St. Florian, they envisioned a “natural bowl” with the pool of water in the center—a place to sit down and relax. They pushed to bring the Mall right into the memorial. At one point, the floor of the plaza was to be largely grass beds, an orchestrated blend of green spaces and paved surfaces surrounding the Rainbow Pool. The National Park Service, however, opposed grass on practical grounds. The nearby Vietnam Veterans Memorial had demonstrated the impracticality of maintaining grass in front of the wall, requiring the installation of a walkway. So the grass was eliminated, replaced by green granite pavers from Brazil—the only non-native stone element in the memorial. The Brazilian green granites tend toward a “greener” green with fewer tints of blue or yellow.

AWAY FROM THE CROWD— DEVELOPING THE CONTEMPLATIVE AREA

Removing the berms eliminated one of the most dramatic features of the original design: the large earthen mounds of white carpet roses encircling the plaza. Architectural critic and competition jury member Ada Louise Huxtable had cited this element in distinguishing the scheme. She referred to it as the “floral memorial.” The National Park Service, mindful of its responsibility for maintaining the memorial, did not want anything approaching a floral memorial. It did not want massive flower displays that would be out of place in the historic landscape of the Mall and that would require extensive care. Throughout the design process, the Park Service insisted that the landscape elements be kept simple.

Landscape architect James van Sweden suggested that the colors be held to a palette of green and white. At the same time, he sought to add something special in the landscape outside the main memorial area. He conceived the contemplative area. He proposed three, but only one was finally developed following objections by the Park Service. He suggested one in the southwest area, but it was eliminated because it was too close to the heavily used bus drop-off area and information station. One proposed for the northeast section was eliminated because of its proximity to the the persistent traffic noise of 17th Street. The third, which was eventually developed by van Sweden, was northwest of the memorial.

THE ESSENCE OF THE MEMORIAL IS FOR FUTURE GENERATIONS.
WHAT WE WANT TO TELL YOUNG PEOPLE NOW—AND A HUNDRED
AND TWO HUNDRED YEARS FROM NOW—IS THAT THERE WAS A
GENERATION OF AMERICANS THAT STOOD UP AND DEFENDED OUR
IDEALS AND PRINCIPLES WHEN CHALLENGED. WHEN THEY STAND
IN FRONT OF THAT FIELD OF STARS, WE WANT THEM TO SHIVER
AND SAY, 'IF THAT HAPPENS AGAIN, I WILL DO THE SAME THING.'

FRIEDRICH ST.FLORIAN
ARCHITECT





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82 AUTHORIZATION

Events leading to building the national World War II Memorial in Washington, DC, began in December 1987 when U.S. Representative Marcy Kaptur (D-OH) introduced legislation to establish a memorial in the nation's capital. Kaptur's action had been prompted by her constituent Roger Durbin, a World War II veteran, who asked why there was no national memorial in the capital to honor the brave men and women who served in World War II. Kaptur introduced legislation to build the memorial three more times, the last on January 27, 1993. On May 4, 1993, Congress passed H.R. 682 authorizing the American Battle Monuments Commission to establish a World War II Memorial in Washington, DC, or its environs. Senator Strom Thurmond (R-SC) had introduced companion legislation—S. 214—on January 26, and the Senate approved it on March 17. On May 25, 1993, President Clinton signed the legislation, which became Public Law 103-32. The following year, President Clinton appointed a 12-member

Memorial Advisory Board to solicit donations to fund the memorial and advise the American Battle Monuments Commission on site selection and design. Shortly thereafter, on October 25, 1994, he signed into law Joint Resolution 227 approving the location of the memorial in the capital's monumental core area because of its lasting historical significance.

FUNDING

The memorial was funded primarily by private contributions. The fund-raising campaign was led by National Chairman Senator Bob Dole and National Co-Chairman Frederick W. Smith. Dole, a World War II veteran seriously wounded on the battlefield and twice decorated with the Bronze Star and the Purple Heart, was the Republican nominee for president in 1996 and the longest-serving Republican Leader in the U.S. Senate. Smith is chairman, president, and CEO of FedEx Corporation and a former U.S. Marine Corps combat veteran officer. The Academy Award-winning actor Tom

Hanks volunteered his time and talent, appearing in his first public service advertising campaign to generate public awareness and support for the memorial.

The memorial received more than \$194 million in cash and pledges, including \$16 million from the federal government. The total project cost was \$174 million. In accordance with the Commemorative Works Act of 1986, before a construction permit could be issued by the National Park Service, the American Battle Monuments Commission transferred \$6.4 million to the Park Service as a maintenance fund for the memorial, which will be used for repairs.

SITE

The 7.4-acre rectangular site, roughly 705 feet north-south by 426.5 feet east-west, is on the centerline of the national Mall starting at the end of the Reflecting Pool of the Lincoln Memorial and running east to 17th Street. The Rainbow Pool, originally built in association with construction of the Reflecting Pool from 1920 to 1921,

occupies the center of the World War II Memorial site. The area was originally part of the Potomac River tidal flats that was filled in late in the nineteenth century to create West Potomac Park. The site lies within the 25-year floodplain and is 8.5 feet above river level.

ARCHITECTURE

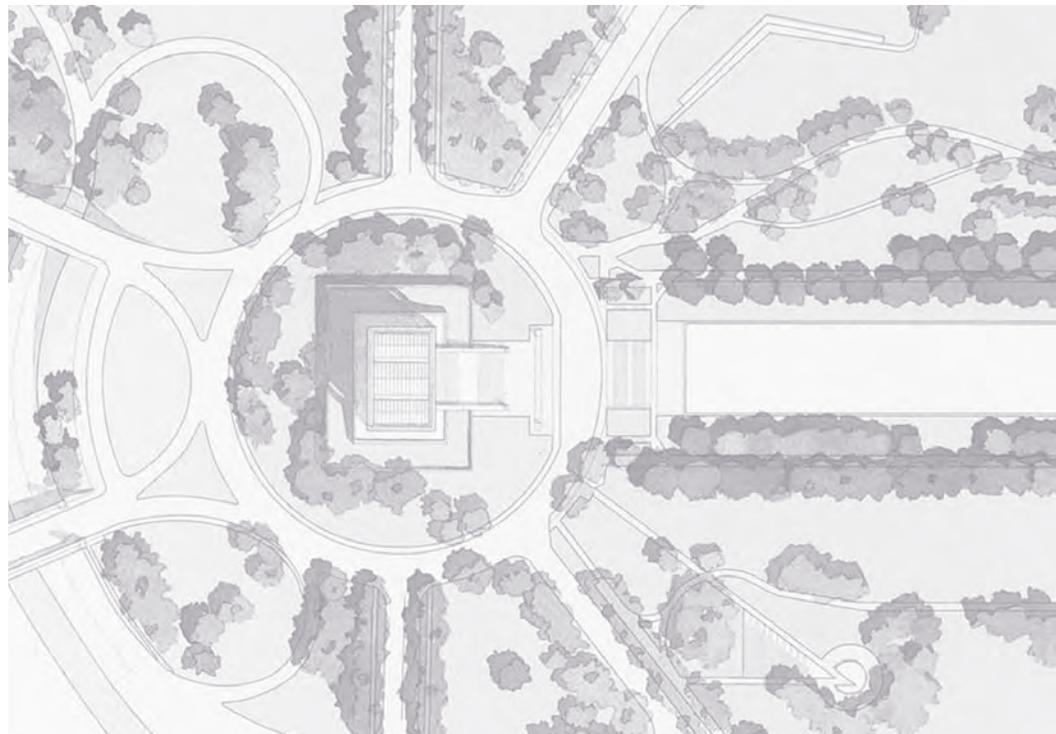
The design of the memorial respects the Beaux-Arts classicism of the Mall envisioned in the McMillan Plan of 1901, which was conceived largely by the eminent designers Charles F. McKim, Daniel H. Burnham, Frederick Law Olmsted, Jr., and the sculptor Augustus Saint-Gaudens as a grand reinterpretation of Pierre L'Enfant's plan of Washington. The McMillan Plan was the blueprint for eliminating the railroads and commercial activities that had dominated the Mall and for creating the national green that exists today, including Memorial Bridge over the Potomac River to Arlington National Cemetery. By 1912, the McMillan Plan was virtually inviolable after a heated debate confirmed the

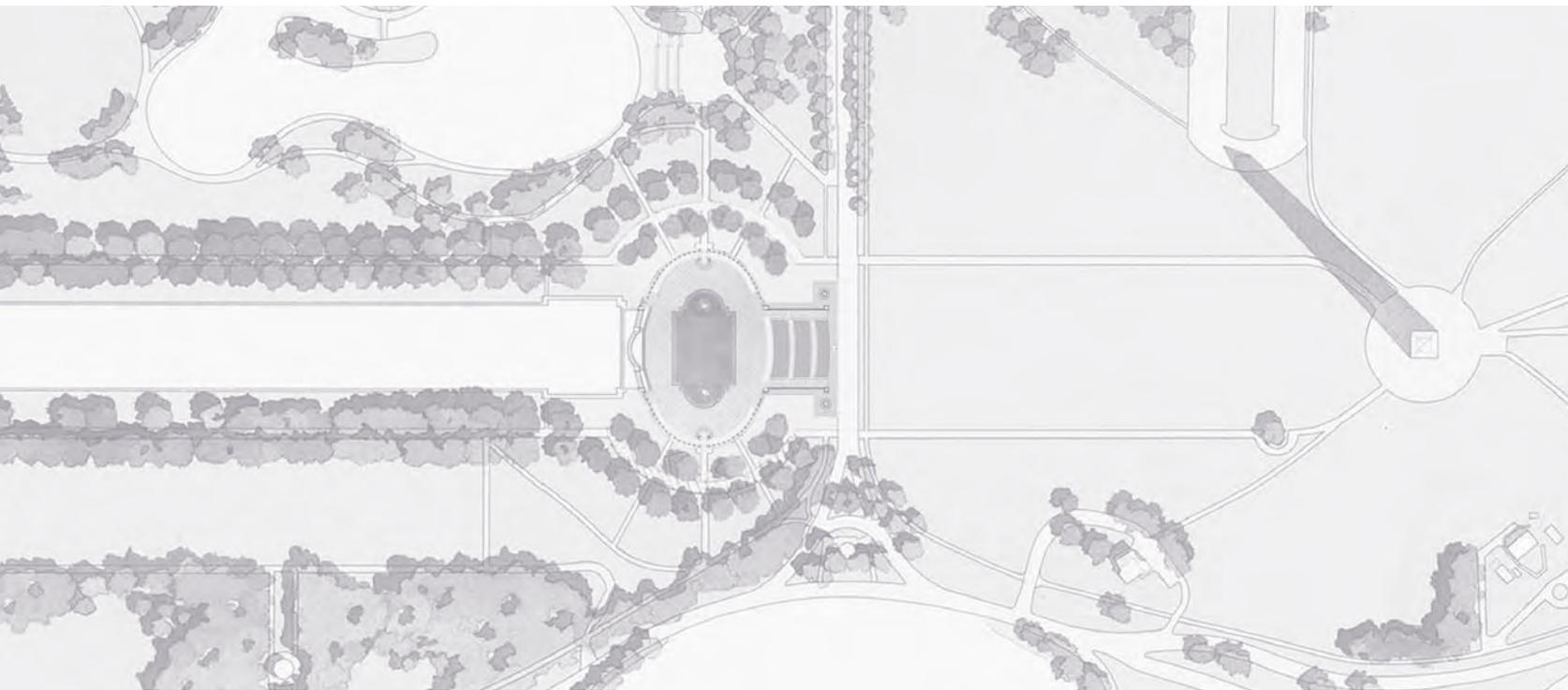
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84 decision to locate the Lincoln Memorial at the western axis of the Mall. However, the part of the plan for the Washington Monument grounds and the Tidal Basin infill was never implemented out of fear that it might affect the stability of the monument.

The cruciform plan of the World War II Memorial establishes a north-south axis across the Rainbow Pool. In the McMillan Plan, a north-south cross-axis was part of McKim's original design for the Reflecting Pool—a modest cruciform version of André Le Nôtre's Grand Canal at Versailles, but this cross-axis was eliminated by landscape architect Olmsted. The Reflecting Pool became a simple, elongated rectangle whose classical shape is in keeping with architect Henry Bacon's Greek temple for Lincoln.

Today, the World War II Memorial, with its clearly delineated north-south axis, gives a scale and depth to the Mall envisioned by these august designers while preserving the vista between the Lincoln Memorial and the Washington Monument.





GENERAL FACTS

ARCHITECTURAL ELEMENTS

The primary architectural elements in the memorial are—

PLAZA AND RAINBOW POOL: An oblong-shaped granite plaza 338 feet by 240 feet, lowered 6 feet below preexisting ground level, is centered on the historic Baroque-shaped Rainbow Pool, which is now 247 feet by 148 feet—15 percent smaller than its original size. The reconstructed Rainbow Pool with its water jets is the central element around which the major architectural elements and artworks of the memorial are assembled.

COLONNADES: Surrounding the plaza on the north and south are two semicircular colonnades, each consisting of 28 rectangular pillars 17 feet high joined by a granite and bronze open balustrade. The pillars are split 10 inches in the center, giving them a semi-columnar look, making them appear lighter, and giving greater transparency to the memorial. The 56 pillars represent the 48 states and seven territories from the World War II period, and the District of Columbia.

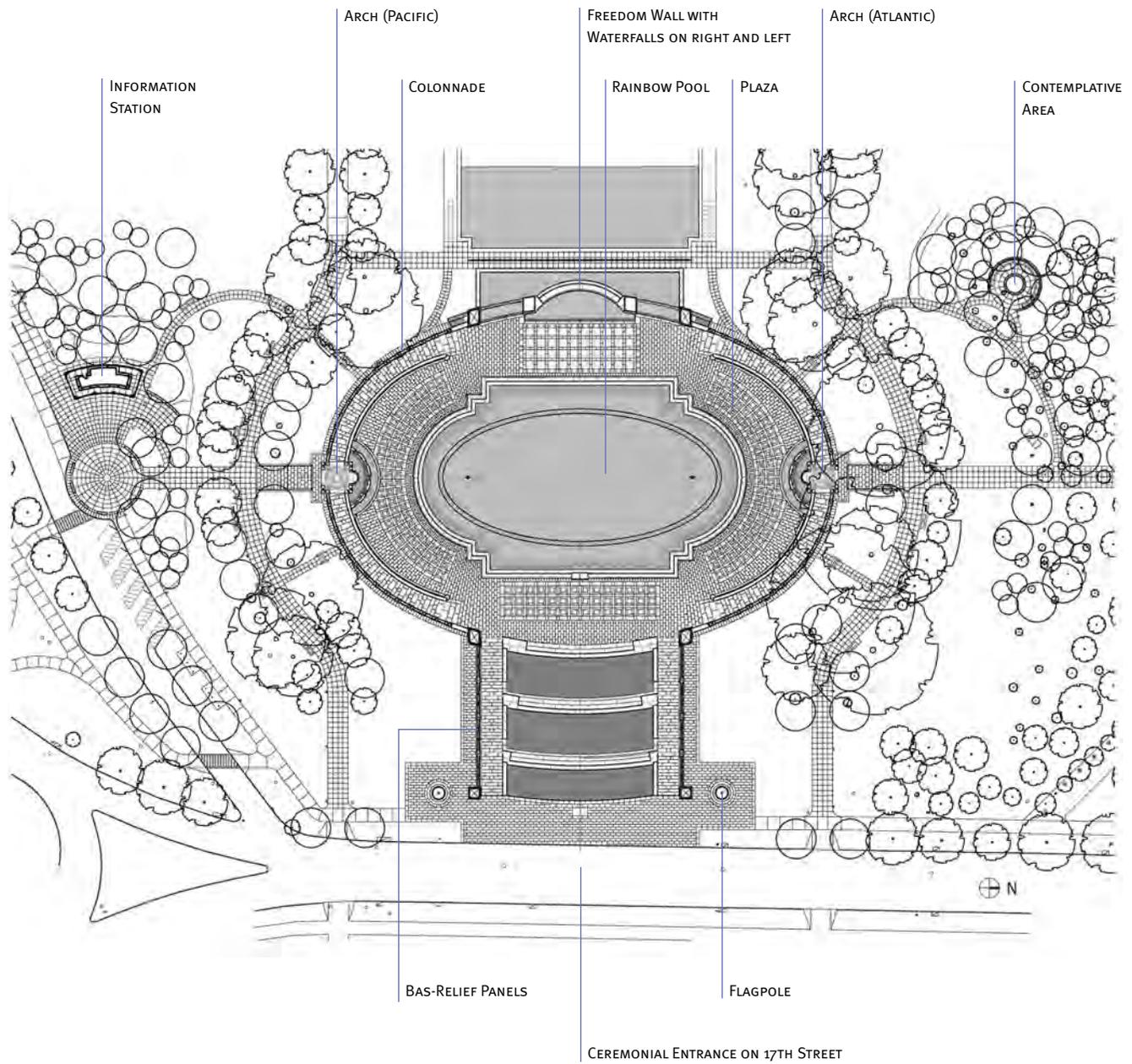
ARCHES: In the center of each colonnade is a 43-foot-high, four-sided granite arch 23 feet by 23 feet wide representing victory and valor. The piers of the arches have a vertical opening in the center, giving them a semi-columnar look similar to that of the colonnade pillars. The arches are on center with the elm tree allées that parallel the Reflecting Pool. Each arch has a balcony that allows visitors to overlook the Rainbow Pool and memorial plaza. Below each balcony is a segmented two-tiered fountain—one representing the Atlantic Ocean on the north side of the plaza and the other the Pacific Ocean on the south. The copings of the fountains are inscribed with the names of theaters of operations and battles of the war. A pair of curved ramps, 11 feet 6 inches wide, on the east and west sides of each arch provide a gentle transition from the arch to the plaza.

FREEDOM WALL AND WATERFALLS: On the west side of the plaza facing eastward, waterfalls on each side of the Freedom Wall cascade 5.5 feet into a pool of water on the plaza. From the ceremonial entrance,

it appears that the waters of the Reflecting Pool are flowing into this pool. An 8-foot-high, 85-foot-long curvilinear granite wall in the center of the waterfalls is the structural element for the Freedom Wall.

ENTRANCE: On the east side of the site along 17th Street, equidistant from the centerline through the east-west Mall axis, two granite announcement piers mark the ceremonial entrance down a 150-foot-wide ramp to the oval plaza. The piers are inscribed with the words **WORLD WAR II MEMORIAL** and carved with motifs based on the Great Seal of the United States. The American eagles in the motif face the ceremonial entrance.

FLAGPOLES: Flanking the announcement piers to the north and south is a pair of flagpoles 70 feet in height set into 7-foot-wide bronze hexagon-shaped bases symbolizing the five military services involved in the war—the Army, Navy, Army Air Forces, Marine Corps, Coast Guard—and the Merchant Marine. The bases are mounted on carved granite benches 13 feet in diameter.



ARTWORKS

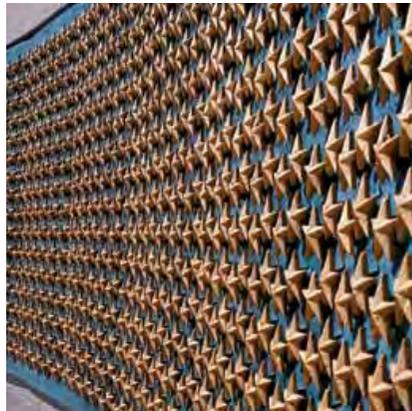
The works of art incorporated into the memorial are—

FREEDOM WALL: Mounted on the granite wall in the center of the waterfalls is a curvilinear textured-bronze wall panel containing 4,048 three-dimensional gold stars (23 panel sections of 176 stars). Each star represents 100 American service men and women killed in the war. There are seven five-pointed star patterns. The stars project 1½ inches from the wall and are randomly rotated 5 degrees to produce a three-dimensional geometric rhythm. (Sculptor assistants: Perry Carsley, wall background; Aaron Sykes, star prototypes)

BALDACCHINO: Inside each of the memorial arches to victory and valor is a bronze baldacchino (a canopy) consisting of four 18-foot-high columns, 2 feet in diameter, supporting four bronze eagles. The columns are ornamented with a rope motif at the bases and tops. Two of the eagles are 10 feet 6 inches high and 10 feet 8 inches wide; the other two are 9 feet 8 inches high and 12 feet wide. Bronze ribbons in the eagles' beaks hold a horizontally suspended victory laurel wreath 10 feet in diameter. Each column of bronze and stainless steel weighs 5,500 pounds. Each eagle, with wings and stainless steel support, weighs 3,500 pounds. The bronze wreath and bronze and stainless steel ribbons weigh 5,000 pounds. Assembled, each baldacchino weighs 20.5 tons. (Sculptor assistants: Aaron Sykes, eagles and wreath; Perry Carsley and Joanna Blake, ribbons)

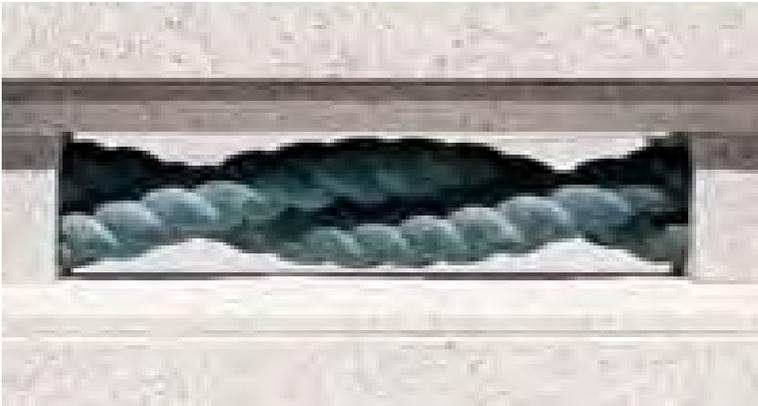
VICTORY MEDAL: The floor of each arch contains a circular bronze replica of the World War II medal of Victory subduing Mars. Surrounding the medal in carved Roman Claudian Variant font designed by Nicholas Benson and inlaid in bronze are the words: **VICTORY ON LAND, VICTORY AT SEA, AND VICTORY IN THE AIR**, with the years **1941-1945**. (Sculptor assistant: Perry Carsley)

WREATHS: each of the 56 pillars in the colonnade is adorned with two sculpted bronze wreaths, one depicting oak leaves and the other wheat spears, alternating front and back. The oak symbolizes the industrial might of the nation—the arsenal of democracy. The wheat represents the agricultural power of the nation—the breadbasket of the world. Each wreath is four feet in diameter, weighs 200 pounds, and is held in place by a bronze U-shaped bracket. (Sculptor assistants: Aaron Sykes, wreaths; Perry Carsley, bracket)



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ROPE: An intertwined bronze rope motif set in open granite blocks forms a balustrade uniting the colonnade of pillars. The rope represents bonding and closing ranks to signify national unity. (Sculptor assistant: Aaron Sykes)

EAGLES: The granite announcement piers at the ceremonial entrance are carved with American eagles based on the Great Seal of the United States. The eagles face the entrance to the memorial plaza. The words **WORLD WAR II MEMORIAL** are carved above the eagles. (Sculptor assistant: Joanna Blake. Stone carver: Walter Celley)

FLAGPOLES: An ornamental motif on top of the two hexagon-shaped flagpole bases is composed of olive branches and arrowheads, symbolizing peace through strength. Each face is adorned with the seal of one of the

services: the Army, Navy, Army Air Forces, Marine Corps, Coast Guard, and Merchant Marine. Benches below the bases have an inscription that evokes the resolve of the armed forces during World War II: **AMERICANS CAME TO LIBERATE, NOT TO CONQUER, TO RESTORE FREEDOM AND TO END TYRANNY.** The tops of the flagpoles have a motif of olive branches and arrowheads embracing a gold-leafed globe, symbolizing the global nature of World War II. (Sculptor assistants: Perry Carsley and Joanna Blake)

DRAINAGE GRATES: Bronze drainage grates based on the National Aircraft Insignia are used throughout the memorial. The most prominent location of the grates is surrounding the Rainbow Pool. The basic unit size is $11 \frac{3}{4}$ inches by $15 \frac{3}{4}$ inches. (Sculptor assistant: Perry Carsley)

BAS-RELIEF PANELS: At the ceremonial entrance are 24 bronze bas-relief panels, 5 feet 4 inches by 1 foot 10 inches each, inset into the balustrade—12 panels on each side. The panels depict the transformation of America from the beginning of the war until the end, proceeding from east to west in chronological order down the ceremonial entrance to the memorial plaza. The 12 panels on the north depict the Atlantic front; the 12 on the south, the Pacific front. The panels are “isocephalic,” which in Greek means that the heads of the principal figures line up horizontally. Human scale is the visual unifying element of all 24 panels. All details, scenes, and equipment are subordinated to the scale of the figure. (Sculptor assistants: Aaron Sykes, Perry Carsley, and Joanna Blake)

GENERAL FACTS

BAS-RELIEF PANELS ON NORTH BALUSTRADE WALL / ATLANTIC FRONT

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Lend-Lease/War Declared



War Bond Parade



Mobilization of Women



Men and Women at Work/Aircraft Construction



Battle of the Atlantic



Air War/B-17 Crew



Paratroopers



D-Day



Tanks in Combat



Medics on Battlefield



Winter Combat/Battle of the Bulge



Americans and Russians Meet at the Elbe River

BAS-RELIEF PANELS ON SOUTH BALUSTRADE WALL / PACIFIC FRONT



News of Pearl Harbor



Draft Physical/Swearing In/Equipment Issue



Embarkation of Men



West Coast Shipbuilding



Agriculture



Submarine Warfare



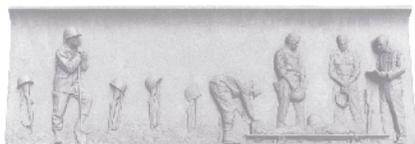
Navy Fighter Planes on Deck



Amphibious Landing



Jungle Warfare



Field Burial



Liberation of P.O.W.s



V-J Day

GENERAL FACTS

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INSCRIPTIONS

The memorial contains 18 inscriptions in 20 locations, carved in the “Roman Claudian Variant” font designed by Nicholas Benson (one inscription appears on both flagpole benches and another within both memorial arches).



ANNOUNCEMENT STONE

Announcement stone in entrance paving centered on the east side of the ceremonial entrance at 17th Street. The sloped granite stone is approximately 12 feet wide and 6 feet deep. It is just over 3 feet high and cantilevered on the east side.

HERE IN THE PRESENCE OF WASHINGTON AND LINCOLN,
ONE THE EIGHTEENTH CENTURY FATHER AND THE OTHER
THE NINETEENTH CENTURY PRESERVER OF OUR NATION,
WE HONOR THOSE TWENTIETH CENTURY AMERICANS WHO
TOOK UP THE STRUGGLE DURING THE SECOND WORLD
WAR AND MADE THE SACRIFICES TO PERPETUATE
THE GIFT OUR FOREFATHERS ENTRUSTED TO US:
A NATION CONCEIVED IN LIBERTY AND JUSTICE.

FLAGPOLES

Benches below flagpole bases at 17th Street, NW, entrance

AMERICANS CAME TO LIBERATE, NOT TO CONQUER, TO RESTORE FREEDOM AND TO END TYRANNY

FREEDOM WALL

Freedom Wall coping on western side of memorial plaza

HERE WE MARK THE PRICE OF FREEDOM

MARKER STONES ON MEMORIAL PLAZA

Marker stone on southeast side of the plaza, north face

THEY FOUGHT TOGETHER AS
BROTHERS-IN-ARMS. THEY DIED
TOGETHER AND NOW THEY
SLEEP SIDE BY SIDE. TO THEM
WE HAVE A SOLEMN OBLIGATION.

ADMIRAL CHESTER W. NIMITZ

Marker stone on southeast side of the plaza, west face

PEARL HARBOR
DECEMBER 7, 1941, A DATE
WHICH WILL LIVE IN INFAMY...
NO MATTER HOW LONG IT
MAY TAKE US TO OVERCOME
THIS PREMEDITATED INVASION,
THE AMERICAN PEOPLE, IN
THEIR RIGHTEOUS MIGHT,
WILL WIN THROUGH
TO ABSOLUTE VICTORY.

PRESIDENT FRANKLIN D. ROOSEVELT

Marker stone on southwest side of the plaza, east face

OUR DEBT TO THE
HEROIC MEN AND VALIANT
WOMEN IN THE SERVICE
OF OUR COUNTRY CAN
NEVER BE REPAID. THEY
HAVE EARNED OUR
UNDYING GRATITUDE.
AMERICA WILL NEVER
FORGET THEIR SACRIFICES.

PRESIDENT HARRY S TRUMAN

Marker stone on northeast side of the plaza, south face

WOMEN WHO STEPPED UP
WERE MEASURED AS CITIZENS
OF THE NATION, NOT AS WOMEN...
THIS WAS A PEOPLE'S WAR,
AND EVERYONE WAS IN IT.

COLONEL OVETA CULP HOBBY

Marker stone on northeast side of the plaza, west face

THEY HAVE GIVEN THEIR
SONS TO THE MILITARY
SERVICES. THEY HAVE
STOKED THE FURNACES
AND HURRIED THE
FACTORY WHEELS. THEY
HAVE MADE THE PLANES
AND WELDED THE TANKS,
RIVETED THE SHIPS AND
ROLLED THE SHELLS.

PRESIDENT FRANKLIN D. ROOSEVELT

Marker stone on northwest side of the plaza, east face

THE HEROISM OF OUR OWN
TROOPS... WAS MATCHED
BY THAT OF THE ARMED
FORCES OF THE NATIONS
THAT FOUGHT BY OUR SIDE...
THEY ABSORBED THE BLOWS...
AND THEY SHARED TO THE
FULL IN THE ULTIMATE
DESTRUCTION OF THE ENEMY.

PRESIDENT HARRY S TRUMAN

GENERAL FACTS

ATLANTIC MEMORIAL ARCH

Inner Rampart Wall on northwest facing adjacent to Atlantic Memorial Arch

WE ARE DETERMINED
THAT BEFORE THE SUN SETS ON THIS
TERRIBLE STRUGGLE OUR FLAG WILL BE RECOGNIZED
THROUGHOUT THE WORLD AS A SYMBOL OF FREEDOM
ON THE ONE HAND AND OF OVERWHELMING
FORCE ON THE OTHER.

GENERAL GEORGE C. MARSHALL

Inner Rampart Wall on northeast facing adjacent to Atlantic Memorial Arch

D-DAY JUNE 6, 1944
YOU ARE ABOUT TO EMBARK UPON THE
GREAT CRUSADE TOWARD WHICH WE HAVE STRIVEN THESE
MANY MONTHS. THE EYES OF THE WORLD ARE UPON YOU...
I HAVE FULL CONFIDENCE IN YOUR COURAGE,
DEVOTION TO DUTY AND SKILL IN BATTLE.

GENERAL DWIGHT D. EISENHOWER

Upper tier coping

NORTH AFRICA

SOUTHERN EUROPE

WESTERN EUROPE

CENTRAL EUROPE

Lower tier coping

BATTLE OF THE ATLANTIC ☆ MURMANSK RUN ☆ TUNISIA ☆ SICILY SALERNO ANZIO ROME PO VALLEY ☆ NORMANDY ☆ ST. LÔ

☆ AIR WAR IN EUROPE ☆ ALSACE ☆ RHINELAND ☆ HUERTGEN FOREST ☆ BATTLE OF THE BULGE ☆ REMAGEN BRIDGE ☆ GERMANY

PACIFIC MEMORIAL ARCH

Inner Rampart Wall on southeast facing adjacent to Pacific Memorial Arch

BATTLE OF MIDWAY JUNE 4-7, 1942

THEY HAD NO RIGHT TO WIN. YET THEY DID, AND IN
DOING SO THEY CHANGED THE COURSE OF A WAR...EVEN AGAINST
THE GREATEST OF ODDS, THERE IS SOMETHING IN THE HUMAN SPIRIT—
A MAGIC BLEND OF SKILL, FAITH AND VALOR—THAT CAN LIFT
MEN FROM CERTAIN DEFEAT TO INCREDIBLE VICTORY.

WALTER LORD, AUTHOR

Inner Rampart Wall on southwest facing adjacent to Pacific Memorial Arch

THE WAR'S END

TODAY THE GUNS ARE SILENT. A GREAT TRAGEDY
HAS ENDED. A GREAT VICTORY HAS BEEN WON. THE SKIES
NO LONGER RAIN DEATH—THE SEAS BEAR ONLY COMMERCE—
MEN EVERYWHERE WALK UPRIGHT IN THE SUNLIGHT.
THE ENTIRE WORLD IS QUIETLY AT PEACE.

GENERAL DOUGLAS MacARTHUR

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Fountain Inscription—Upper tier coping

CHINA ☆ BURMA ☆ INDIA

SOUTHWEST PACIFIC

CENTRAL PACIFIC

NORTH PACIFIC

Fountain Inscription—Lower tier coping

PEARL HARBOR ☆ WAKE ISLAND ☆ BATAAN CORREGIDOR ☆ CORAL SEA ☆ MIDWAY ☆ GUADALCANAL ☆ NEW GUINEA ☆ BUNA ☆ TARAWA ☆

KWAJALEIN ☆ ATTU ☆ SAIPAN TINIAN GUAM ☆ PHILIPPINE SEA ☆ PELELIU ☆ LEYTE GULF ☆ LUZON ☆ MANILA ☆ IWO JIMA ☆ OKINAWA ☆ JAPAN

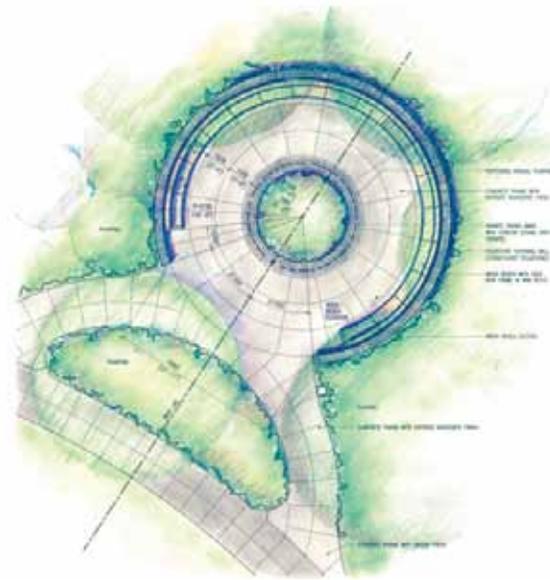
GENERAL FACTS

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LANDSCAPE

The contemplative area is located on a small knoll in the northwest corner of the site. It is 38 feet in diameter and enclosed by a 2-foot-high fieldstone retaining wall. Around the inside perimeter is a curved wood bench with a cast iron frame. The center of the space contains a circular bed of annual plantings.

The color palette of the memorial is green and white. The primary plantings are listed here.



SHADE TREES

Dutch Elm
American Elm
Bonfire Sugar Maple
Hockberry
American Yellowwood
Redmon American Linden

FLOWERING TREES

Dogwood
White Fringe Tree
Carolina Silverbell
Sweetbay Magnolia
Stewartia

SHRUBS

Bottlebrush Buckeye
Dwarf Fothergilla
Emerald Oregon Grape
Dwarf Heavenly Bamboo
Heavenly Bamboo
Glenn Dale Hybrid
White Rhododendron
Kurume Hybrid White Azalea
Smooth Witherod Viburnum
Prague Viburnum

GROUND COVERS

Hardy White Begonia
Barrenwort
White Joe-Pye Weed
Hardy Geranium
Lenten Rose
Coral Bells
Plantain Lily
White Lilyturf

BULBS

Common Snowdrop
White Spanish Bluebells
Snowflake
Early White Daffodil
Early-Midseason White Daffodil
Midseason-Late White Daffodil



LIGHTING

Lighting plays an integral part in the visual character and impact of the memorial. It is carefully designed to be sensitive to and respectful of the Washington Monument and Lincoln Memorial. The strategy is to keep intrusion to a minimum while maintaining accents in special areas within the memorial. Lighting has been discreetly integrated into each component, and its intensity has been carefully balanced to accentuate each element with layers of light. This has been accomplished by using shielded incandescent sources and by carefully placing fixtures.

A zoned control system allows for modulation of lighting levels in all areas of the memorial. The system also allows for preset scenes for special events and uses a timer to control the hours of operation.

Highlights in the water features throughout are carefully balanced. For example, a subtle play of light reflects on the façade of the memorial arches from the fountain lights below, giving delicate form to the façade while allowing the bronze baldacchino to glow brightly from within.

The Rainbow Pool and the integrated seating benches of the inner rampart walls of the plaza are articulated with small recessed lights to outline the architectural forms. The two cluster water jets of the Rainbow Pool feature more intense light and add another layer of light in the pool area. The fixtures in the pool are in a sealed unit that allows the lamp to be replaced without draining the pool. At the Freedom Wall, the lighting has been designed to capture the three-dimensional quality of the stars. Concealed pool lights gently bathe the wall in light through the water, creating a shimmer or animation on the wall.

The bas-reliefs along the ceremonial entry are illuminated with a series of small lights recessed along the ramp, softly highlighting the contours of the sculpture. The vertical illumination in the bas-relief panels articulates the ceremonial entry for passage to the plaza.

Night lighting creates a secure and dramatic environment for visitors. It is designed to provide the necessary level of safety and security while accenting the principal features of the memorial in harmony with the neighboring monuments. The most intense light is inside the memorial arches that lie outside the east-west vista. From a distance, the memorial appears as a soft glow, allowing the image of the Washington Monument to appear clearly within the Reflecting Pool.



ANCILLARY STRUCTURES

A 370-square-foot information station directly south of the Pacific memorial arch provides a visitor gathering area with access to park rangers for information and assistance. The simple structure, which is 10 feet wide by 35 feet long and 12 feet high, is finished in the same granite used for the memorial and has a standing seam copper roof. Four exterior touch-screen monitors allow access to a digital database containing the World War II Registry, a list of individual Americans who participated in the war effort.

A 1,632-square-foot comfort station is located 200 feet west of the information station. The structure, which is 32 feet wide by 51 feet long and 12 feet high, also houses a National Park Service engineer's office, equipment storage, and mechanical equipment. This structure is finished in the same granite used for the memorial.

A one-way east-west access road south of the memorial off 17th Street leads past a circular plaza where the information station is located. The north side of the roadway provides for tour bus, taxi, and visitor drop-off in addition to five handicapped-accessible parking spaces and two bicycle racks. The road exits to westbound Independence Avenue. The old Tourmobile lane was demolished, and a new pick-up and drop-off lane was constructed north of the memorial on Constitution Avenue, adjacent to Constitution Gardens. Overall, the amount of hardscape returned to landscape exceeds the paving surface of the memorial.

MATERIALS AND FINISHES

Three materials are used in the memorial: granite, bronze, and gold. The principal material used throughout the memorial is granite. Granite was chosen over other types of stone as it is harder and stronger,

lasts longer, and does not discolor. It is also more water resistant—an important factor as the plaza might be under water at times—and has a surface texture suitable for carving.

The vertical elements of the memorial are constructed of Kershaw granite from South Carolina. It is gray with hints of pink and sparkling black crystals that reduce glare. A classic six-cut finish, rarely used in construction today because of the extensive labor required, brings out the warmth and texture of the stone.

The principal pavement stone in the memorial is Green County granite from Georgia, which is a beige and black stone with a rough finish that provides traction. This stone has been flame-finished—a process in which a torch is used to “spauld” the smooth saw-cut surface to produce a texture that is not slick when wet so visitors will not slip on it.



The primary accent paver in the plaza is Rio Verde, a medium green stone from Brazil that complements the Mall's park setting. Moss Green, a slightly darker green paver that is also from Brazil, is used as a border around the Rio Verde paver.

Mt. Airy, a white granite, is used for the coping around the reconstructed Rainbow Pool. This granite comes from the same North Carolina quarry that was used in the original Rainbow Pool. Academy Black, a black granite from California, is used on the sloping sides of the pool and on the floors of the pools at the Freedom Wall and arches.

Overall, the memorial contains 17,000 pieces of stone totaling 1.1 million cubic feet.

CONSTRUCTION DETAILS

A 2-foot-wide reinforced concrete slurry wall extending from ground level down to bedrock surrounds the memorial to prevent the migration of groundwater beneath it and to provide a structural wall for construction. The slurry wall also helps maintain the water table around the elm trees at a level high enough to keep them watered. Inside the perimeter of the slurry wall, more than 600 steel piles are embedded in bedrock down to 40 feet below ground to provide support for the plaza so it does not sink. An extensive underground filtering and cleansing system treats the groundwater and discharges it into the Tidal Basin.





BIOGRAPHIES

ARCHITECT, ARTIST, LANDSCAPE ARCHITECT, AND LETTER ARTIST/STONE CARVER

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FRIEDRICH ST.FLORIAN

Friedrich St.Florian is an architect and educator. He has been a practicing architect in the United States since 1974 and a professor of architecture at the Rhode Island School of Design (RISD) in Providence, Rhode Island, since 1963. During his long tenure at RISD, he served as acting provost for three years, dean of architecture and design for 11 years, and chief critic of the European Honors Program in Rome for four years. He has also taught at Columbia University and the Massachusetts Institute of Technology, and he has served as visiting professor at the Architectural Association School of Architecture in London, the University of Texas at Austin, McGill University, and the University of Utah. St.Florian was the design architect for Providence Place, a \$450 million retail and entertainment center in historic downtown Providence, and Providence Skybridge, which frames the entrance to the city. His theoretical projects have been exhibited and published in exhibition catalogues and architectural magazines in Europe,

Japan, and the United States and are in the permanent collection of the Museum of Modern Art in New York City and the Centre Georges Pompidou in Paris. He has won numerous awards in national and international design competitions. St.Florian's work at both Providence Place and the World War II Memorial exhibits his strong belief in the need to reconcile the past with the present, the traditional with the modern, the conventional with the innovative.

St.Florian was educated at European schools of architecture in Graz (Austria), Brussels, and Zurich. He received a master of architecture degree from the Technical University in Graz. He also holds a master's degree in urban design from Columbia University. His honors include a Fulbright Fellowship, the Rome Prize Fellowship at the American Academy in Rome, a Fellowship at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology, and a citation for excellence in architectural design from *Progressive Architecture*.

RAYMOND KASKEY

Sculptor and architect Raymond Kaskey is one of the country's most prominent creators of civic art. He is best known for the large allegorical figures he creates from bronze, copper, and stone. Though his early training focused on Bauhaus and modernist styles, he soon reached back into history for inspiration. Drawing on sources such as the ancient Greeks, Renaissance masters, and English artist William Blake, he reinterprets classical styles and themes to make them relevant to today's society and audiences.

His most famous work is *Portlandia*, a 38-foot-high hammered copper sculpture outside the Portland Public Services Building in Portland, Oregon. The mythic female figure represents the city's connections with commerce, agriculture, and the sea. Other notable commissions include his bronze lions honoring fallen officers at the National Law Enforcement Officers Memorial in Washington, DC; the statue of the Olympic founder Pierre de Coubertin at the Olympic Centennial Park in Atlanta, Georgia; and the *Gem of the Lakes* fountain and the elaborate architectural ornamentation of the Harold Washington Library Center, both in Chicago, Illinois. Kaskey has received several U.S. General Services Administration Art in Architecture commissions: a full-scale version of the figure of Justice from *Justice Delayed*, *Justice Denied* at the U.S. Courthouse in Alexandria, Virginia; *Power of the Law* and *Wisdom of the Law* at the

Ronald Reagan Federal Building and U.S. Courthouse, Santa Ana, California; *Justice and the Sundial* at the U.S. Courthouse, Shreveport, Louisiana; and the *Boundary Markers* for the Pension Building, Washington, DC. Kaskey's projects are not only site specific but also place specific, drawing their form, content, and meaning from the particular historical, cultural, and social context of their location.

Kaskey established Kaskey Studio, Inc., in 1983. It is operated as an atelier. As with the Tiffany Studio at the beginning of the twentieth century, Kaskey is the principal designer, planner, and administrator of the artwork. Kaskey's concepts for the World War II Memorial were carried out by assistant sculptors with Kaskey contributing his own handwork as much as time allowed. Three sculptor assistants worked on the memorial: Aaron Sykes, Perry Carsley, and Joanna Blake.

JAMES VAN SWEDEN

In 1977, James van Sweden founded the firm of Oehme, van Sweden & Associates in Washington, DC, with landscape architect and horticulturist Wolfgang Oehme. The partnership is credited with starting a revolution in landscape design called the New American Garden Style. Van Sweden's work in landscape design covers a wide range of commercial, public, and residential projects, many of which have been honored with distinguished awards and published reviews. His credits include the

Nelson A. Rockefeller Park on the Hudson River in New York City, a project sponsored by the Battery Park City Authority; the International Center embassy campus for the U.S. Department of State in Washington, DC; and the Francis Scott Key Memorial Park in Georgetown, Washington, DC.

Van Sweden is the author of a garden series published by Random House: *Architecture in the Garden* (2003), *Gardening with Nature* (1997), and *Gardening with Water* (1995). He and Oehme co-authored *Bold Romantic Gardens: The New World Landscapes of Oehme and van Sweden* (Acropolis Books, Ltd., 1990; reprinted by Spacemaker Press, 1998). It received two Awards of Excellence by the Garden Writers Association of America.

Van Sweden graduated from the University of Michigan with a bachelor of architecture degree and then studied landscape architecture and urban design at the University of Delft, the Netherlands. He is a Fellow of the American Society of Landscape Architects.

NICHOLAS BENSON

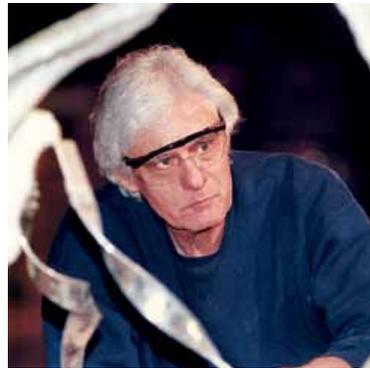
Nicholas Benson is principal and creative director of The Johns Stevens Shop. He embodies the culmination of 11 generations of Stevens and Benson stone carvers and letterers who preceded him and labored at their highly disciplined craft in the same workshop in Newport, Rhode Island, since 1705. The work of the shop can be found on many of America's most prominent

buildings and monuments, including the National Gallery of Art and the Franklin Delano Roosevelt Memorial in Washington, DC.

At 15 years of age, Benson began as a shop apprentice where his father, John Everett Benson, tutored him in this distinctive craft, which he in turn had learned from his father, John Howard Benson, a distinguished calligrapher, scholar, sculptor, teacher, and author of seminal lettering books. At this early age, Benson quickly learned to love the challenge and satisfaction of cutting stone by hand, a skill rarely found in the United States.

Benson attended Purchase College, State University of New York, where he studied drawing and design. He also attended the Kunstgewerbeschule in Basel, Switzerland, a world-recognized international design school, where he undertook an intense tutorial in calligraphy and letter form design that provided an even stronger foundation on which to perfect his own skills.

Benson has admirably built on a distinguished heritage and achieved a reputation in his own right. He specializes in hand-carved gravestones and elegant architectural lettering. His style, a combination of his father's and grandfather's, is constantly evolving. Benson directs a hands-on apprentice training program that keeps the art of hand-carved lettering alive in the United States. In 1999, he was featured in *Masters of the Building Trades*, an educational exposition presented by the Smithsonian Institution on the Mall in Washington, DC.



TIME LINE

1987

1988

1989

1990

1991

1992

1993

1987

DECEMBER 10: Representative Marcy Kaptur (D-OH) introduces legislation to establish a national World War II Memorial on federal land in the District of Columbia or its environs. She introduces similar legislation in 1989 and 1991.

1993

JANUARY 26: Senator Strom Thurmond (R-SC) introduces S. 214 to establish a national World War II Memorial on federal land in the District of Columbia or its environs.

JANUARY 27: Representative Kaptur introduces legislation for the fourth time (H.R. 682) to establish a national World War II Memorial on federal land in the District of Columbia or its environs.

MARCH 17: Senate passes S. 214 authorizing a national World War II Memorial in Washington, DC.

MAY 4: House of Representatives passes H.R. 682 authorizing a national World War II Memorial in Washington, DC.

MAY 25: President Clinton signs Public Law 103-32 authorizing the American Battle Monuments Commission to establish a national World War II Memorial in Washington, DC, or its environs.

1994

1994

SEPTEMBER 30: President Clinton appoints 12-member Memorial Advisory Board to solicit donations for construction of the memorial and to assist the American Battle Monuments Commission in site selection and design.

OCTOBER 6-7: House and Senate pass Joint Resolution 227 approving location of the memorial in the capital's monumental core area because of its lasting historic significance to the nation.

OCTOBER 25: President Clinton signs Joint Resolution 227 into law.

1995

1995

JANUARY 20: American Battle Monuments Commission and Memorial Advisory Board hold first joint site selection meeting attended by representatives from the Commission of Fine Arts, the National Capital Planning Commission, the National Capital Memorial Commission, the National Park Service, and the U.S. Army Corps of Engineers.

MARCH 2: American Battle Monuments Commission, working with the National Park Service, selects east end of Constitution Gardens as site for the memorial.

MAY 9: National Capital Memorial Commission holds a public hearing on the site selection for the memorial with consideration given to both the Constitution Gardens and Capitol Reflecting Pool sites. Commission requests ABMC to consider the matter further.

JUNE 20: National Capital Memorial Commission holds another public hearing on the site selection. Commission sends request to the Commission of Fine Arts and the National Capital Planning Commission that the memorial be built on the Constitution Gardens site or the Capitol Reflecting Pool site.

JULY 27: Commission of Fine Arts rejects the Constitution Gardens site as "not prominent enough" and requests restudy of Capitol Reflecting Pool along with a new alternative, the traffic circle on Columbia Island on the Lincoln Memorial-Arlington Cemetery axis. The Rainbow Pool is discussed as a possible site.

1996

1996

APRIL 19: American Battle Monuments Commission and the General Services Administration announce national design competition for the memorial.

JUNE 11: American Battle Monuments Commission and the General Services Administration announce revised national design competition rules for the memorial.

AUGUST 12: Deadline for design competition entries.

AUGUST 15-16: Architectural/engineering evaluation board meets at the National Building Museum in Washington, DC, to review 406 design competition entries.

AUGUST 21: American Battle Monuments Commission and the General Services Administration announce six finalists in design competition.

OCTOBER 29: Design competition jury meets at Blair House in Washington, DC, to evaluate design concepts of six finalists.

OCTOBER 30-31: Architectural/engineering board evaluates finalists' design submissions and interviews the six design teams. The design competition jury and the evaluation board—independently and unanimously—recommend that architect Friedrich St. Florian and his team be selected.

NOVEMBER 20: American Battle Monuments Commission approves the recommendation of the architectural/engineering evaluation board.

TIME LINE

1997

1997

JANUARY 17: White House announces selection of architect Friedrich St. Florian and his team to design the memorial. The winning design is unveiled.

JULY 24: Commission of Fine Arts rejects the memorial design concept as “too massive and bulky” but reaffirms its approval of the Rainbow Pool site.

JULY 31: National Capital Planning Commission also rejects the design concept and reaffirms its approval of the Rainbow Pool site.

1998

1998

MAY 21: Commission of Fine Arts approves revised design concept, which no longer includes an auditorium or exhibition spaces, but requests consideration be given to a number of design elements.

JULY 2: National Park Service issues formal decision and notice of no significant environmental impact foreseen by construction of the memorial on the Rainbow Pool site.

JULY 9: National Capital Planning Commission approves revised design concept but also requests a number of modifications.

1999

1999

MAY 20: Commission of Fine Arts approves preliminary design, with a number of components characterized as “works in progress.”

JUNE 3: National Capital Planning Commission approves preliminary design.

2000

2000

JULY 20: Commission of Fine Arts gives final approval of the major elements of the design, deferring approval of ancillary elements.

SEPTEMBER 5: Advisory Council on Historic Preservation issues findings that the memorial would have serious and unresolved adverse effects on the historic character of the Mall.

SEPTEMBER 13: Secretary of the Interior Bruce Babbitt sends a letter to the Advisory Council on Historic Preservation enclosing a memorandum from Robert Stanton, director of the National Park Service, expressing the Park Service’s disagreement with the findings of the Council.

SEPTEMBER 21: National Capital Planning Commission approves major elements of the design, deferring approval of ancillary elements.

OCTOBER 2: National Coalition to Save Our Mall, with other groups, files suit in U.S. District Court for the District of Columbia to prevent the memorial from being built at the Rainbow Pool site.

OCTOBER 25: Congress approves Senate Congressional Resolution 145 reaffirming its overwhelming, bipartisan support of the World War II Memorial and the need to expedite its construction at the Rainbow Pool site.

NOVEMBER 11, VETERANS DAY: Groundbreaking ceremony at site with President Clinton and other dignitaries.

NOVEMBER 16: Commission of Fine Arts approves ancillary elements of the design.

DECEMBER 14: National Capital Planning Commission approves ancillary elements of the design.

2001

2001

JANUARY 23: National Park Service signs construction permit for the memorial.

MAY 28, MEMORIAL DAY: President Bush signs H.R. 1696 (Public Law 107-11) directing that the memorial be constructed expeditiously at the Rainbow Pool site “notwithstanding any other provision of law.”

JUNE 7: U.S. District Court for the District of Columbia grants the government’s request for dismissal of lawsuit, and the National Coalition to Save Our Mall files an appeal.

JUNE 7: General Services Administration, acting as agent for the American Battle Monuments Commission, awards construction contract to the joint venture of Tompkins Builders/Grunley-Walsh Construction.

SEPTEMBER 4: Construction begins on the memorial.

NOVEMBER 6: U.S. Court of Appeals for the District of Columbia Circuit affirms dismissal of suit by the National Coalition to Save Our Mall.

2002

2002

MARCH 21: Commission of Fine Arts approves the design for flagpoles, announcement piers at the ceremonial entrance, and artistic enhancements to the field of gold stars.

APRIL 4: National Capital Planning Commission approves the design for flagpoles, announcement piers at the ceremonial entrance, artistic enhancements to the field of gold stars, and the announcement stone on the east memorial plaza.

MAY 3: National Coalition to Save Our Mall files Petition for a Writ of Certiorari with the U.S. Supreme Court to review the lower court’s decision on grounds that Public Law 107-11 is unconstitutional.

JULY 18: Commission of Fine Arts approves the concepts for the 24 bas-reliefs.

OCTOBER 7: U.S. Supreme Court denies the petition of the National Coalition to Save Our Mall.

OCTOBER 17: Commission of Fine Arts approves the announcement stone at ceremonial entrance.

2003

2003

FEBRUARY 3: Installation of first stone—Pacific arch balcony.

APRIL 22: Commission of Fine Arts approves inscriptions.

JUNE 6: Inscriptions started.

SEPTEMBER 29: Foundation work completed and the installation of artwork—baldacchino—begins.

2004

2004

APRIL 29: Memorial opens to the public.

MAY 29: Memorial dedicated.





AMERICANS CAME TO LIBERATE, NOT TO CONQUER, TO RESTORE FREEDOM AND TO END TYRANNY

INSCRIPTION ON BENCHES AT FLAGPOLE BASES AT THE CEREMONIAL ENTRANCE TO THE WORLD WAR II MEMORIAL





THE DESIGN AND CONSTRUCTION TEAM

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DESIGN ARCHITECT
PROVIDENCE, RI

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WASHINGTON, DC

HARTMAN-COX ARCHITECTS
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WASHINGTON, DC

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EARTH TECH
ALEXANDRIA, VA

LIGHTING

HORTON LEES BROGDEN
LIGHTING DESIGN
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SURVEYING

CERVANTES & ASSOCIATES, PC
FAIRFAX, VA

GEO-TECHNICAL ENGINEERING/ FOUNDATIONS

MUSER-RUTLEDGE
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MECHANICAL, ELECTRICAL, AND PLUMBING SYSTEMS

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FOUNTAIN CONSULTANTS

CMS COLLABORATIVE
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FIRE PROTECTION AND SECURITY

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SPECIFICATIONS

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COST ESTIMATING

LEONARD SMITH & ASSOCIATES, INC.
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AMERICAN BATTLE MONUMENTS COMMISSION

The American Battle Monuments Commission is an independent agency of the Executive Branch of the federal government. It was created by Congress in 1923 and is responsible for the design, construction, operation, and maintenance of all permanent U.S. military cemeteries, monuments, and memorials overseas. It has 11 commissioners and a secretary appointed by the President. The commission administers, operates, and maintains 24 permanent U.S. military cemeteries and 25 memorial structures in 15 countries around the world. It is also responsible for establishing other memorials in the United States, as directed by Congress. To date, these have been the American Expeditionary Forces (World War I) Memorial, the Korean War Veterans Memorial, and the national World War II Memorial, all in Washington, DC.

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U.S. GENERAL SERVICES ADMINISTRATION

The U.S. General Services Administration served as the American Battle Monuments Commission's design and construction manager for the national World War II Memorial and provided contract support. Created by Congress in 1949, GSA helps federal agencies better serve the public by offering, at best value, superior workplaces, expert solutions, acquisition services, and management policies. It has a total inventory of more than 330 million square feet of workspace for a million federal employees in 2,000 American communities. Through the internationally recognized Design and Construction Excellence programs, the best private-sector architects, construction managers, and engineers are engaged by GSA's Public Buildings Service to design and build award-winning courthouses, border stations, federal office buildings, laboratories, and data processing centers. In 2003, GSA's Design Excellence Program received a prestigious National Design Award from the Cooper-Hewitt, National Design Museum, and in 2004, the Keystone Award from the American Architectural Foundation.

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This book was written by Thomas B. Grooms of the U.S. General Services Administration's Design Excellence Program in the Office of the Chief Architect. The content is based primarily on information provided in extensive oral history interviews with the following individuals, who played a major role in the design and construction of the national World War II Memorial in Washington, DC.

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