



2016
National Park Service
CENTENNIAL



VAN
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INSTITUTE

Not Set in Stone:

Memorials for the Future

<https://future.ncpc.gov/>

The National Park Service (NPS), National Capital Planning Commission (NCPC), and Van Alen Institute organized *Memorials for the Future*, an ideas competition to reimagine the way we think about, feel, and experience memorials.

The existing memorial landscape has tremendous value for our collective history and culture, and the experience of the many visitors who come from across the country and around the world. Contemporary methods of commemoration will undoubtedly continue in the future, and that is good: It typically includes the perspectives of sponsors and the wider public, and ensures public access to vital components of our shared national experience. The competition encouraged teams to explore the opportunities and challenges of new approaches to commemoration, amplifying our existing landscapes.

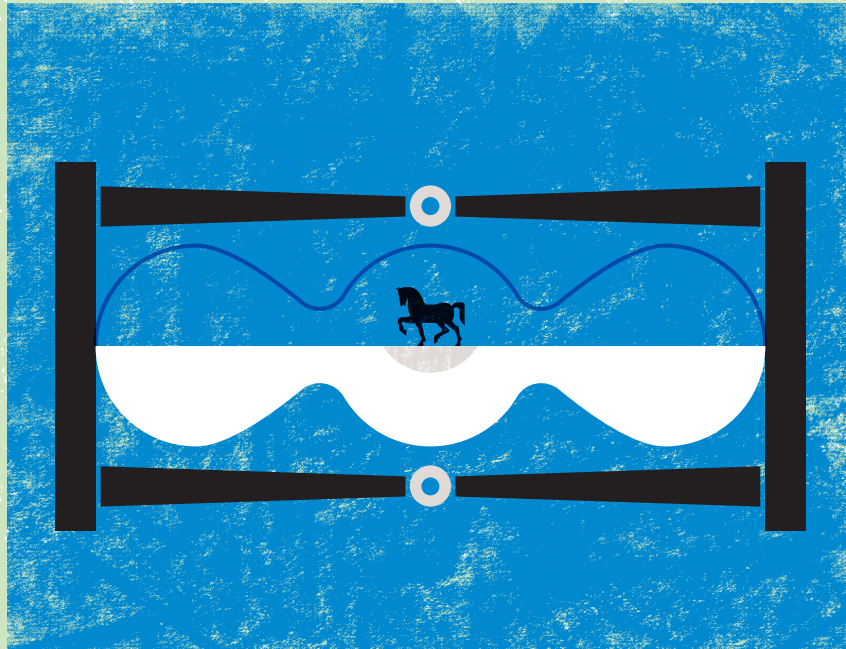
The competition took place over the course of six months, from March to September 2016. The competition launched with the release of an international request for concepts. Submissions came in from around the world and represent the ideas and work of over 300 participants. From the submitted proposals, 30 semifinalists were identified, and then the jury chose four finalists with innovative, distinct approaches. The finalist teams, American Wild, Climate Chronograph (the competition winner), The Im(migrant) and VOICEOVER, developed their proposals over the course of three months. Throughout this process, Van Alen Institute met frequently with the four teams to help them advance their proposals, strengthen the best parts of their designs, incorporate jury and partner feedback, and keep them aligned with the main objectives of the competition. Together, their final proposals helped us think about new ways to commemorate, and showcase new opportunities that go beyond the boundaries of our existing memorial landscape. Though these proposals present exciting possibilities for future memorials, none will be built as part of this competition.

This document highlights Van Alen's key findings from *Memorials for the Future*, presenting the ideas that best push forward our collective notions of memorialization. Together, the proposals presented ways to engage diverse new subject matters, allow for reinterpretation over time, enable and respect multiple narratives, consider technology, and honor national contexts and local experiences. They developed designs that can adapt and evolve, are sometimes ephemeral or temporary, and often engage the public directly as part of the memorial.

Key Findings

1

Engage The Present And Future As Much As The Past



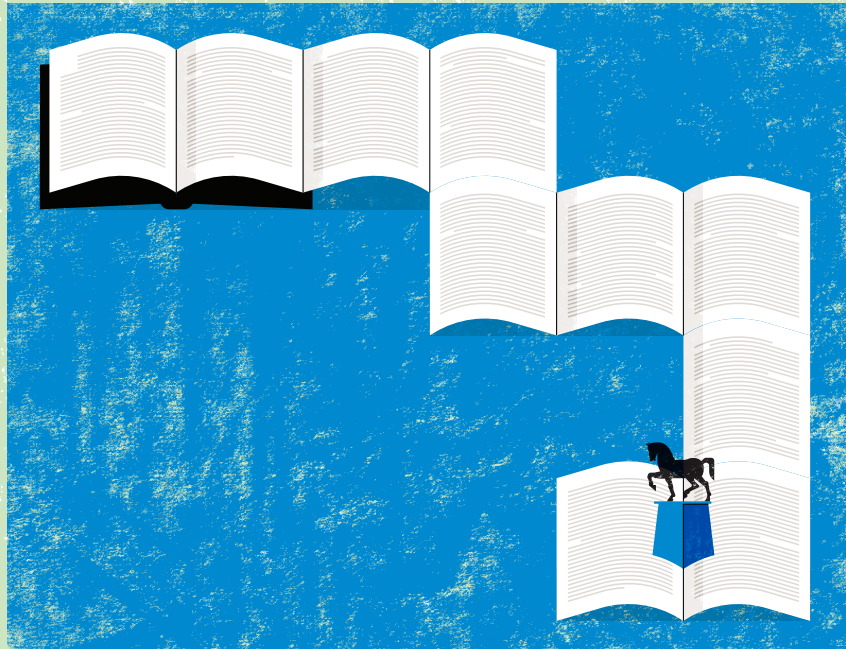
In Washington today, 25 years must pass before a person's life may be commemorated, and ten years before a war is eligible for a built memorial. But it is not just the past that warrants reflection. Events that unfold around us every day can be as compelling and culturally important. The tools of memorialization can help people learn about and appreciate recent events, important issues, and on-going trends and experiences that impact their lives directly. New memorial approaches could be useful vehicles for sharing information, collective reflection, and even serve as a call to action.

Numerous teams chose topics of ongoing and future concern such as climate change, which was a frequent focus. The Climate Chronograph team proposed a memorial that is a pastoral and poetic meditation on the dramatic changes underway in our ecosystems. It is also a forward looking memorial—one that commemorates future conditions. The team proposes a small and orderly grove of cherry trees—no better an icon of the city of Washington—planted at the water's edge on Hains Point, located at the confluence of the Anacostia and Potomac Rivers. As rising sea levels drown the cherry trees, row by row, the trees are left to die while

a new wetland ecology emerges with different plant and animal species. The proposal transforms the familiar form of a memorial grove into a continuously evolving and tangible record of the consequences of climate change over time on a very graspable scale. By incorporating change and decay into its design, Climate Chronograph departs from the more typical notion of maintaining memorials as they are. Proposals like this have the opportunity to inform, excite, and urge viewers to action. Similarly, American Wild addressed the impact of warming climates by placing National Parks on display. Images from select parks in the National Park System would be projected on the walls of Washington's Metro stations. As the parks change, commuters and visitors will have the opportunity to see and take note of this evolution as they arrive, depart, and wait for their trains. These teams show the power of commemorating both the present and the future, marking a clear opportunity for memorials that help us contemplate the future as much as the past.

2

Allow For Changing Narratives



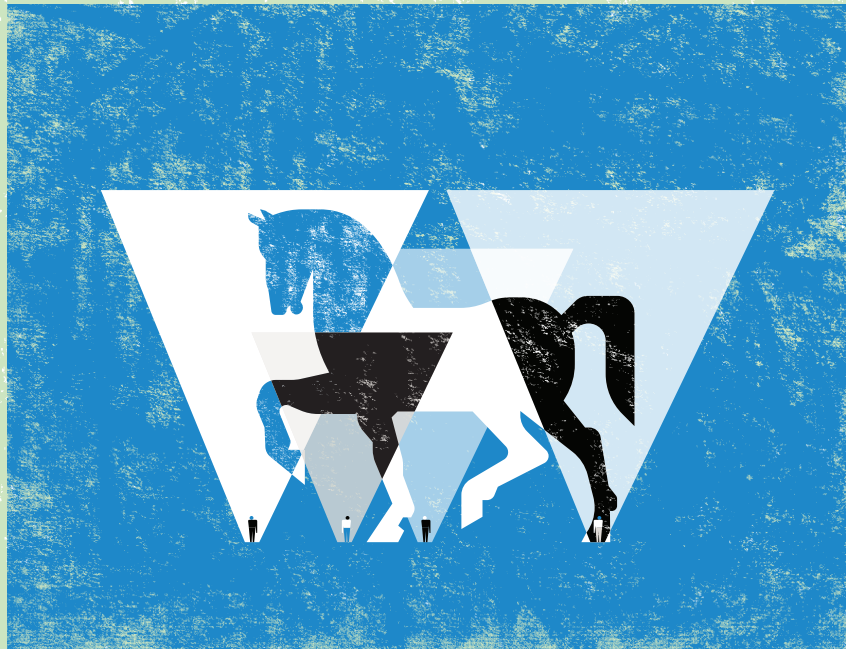
As time passes, new information is exposed, and cultural values shift, sometimes creating disconnects between a memorial's original message and representation and modern day perceptions. There will always be a need to incorporate perspectives that were either recently developed or previously marginalized. Future memorials need to address this challenge and represent diverse narratives. Only in doing so can a memorial reflect and honor the multiple truths and complex histories of national subjects.

Storytelling and overlays can play a crucial role for developing dynamic memorials. As the popularity of The Moth and StoryCorps prove, people's stories are compelling tools for sharing collective experiences while respecting diversity of opinion. Many teams made storytelling a central piece of their proposal by developing means to collect and share myriad views of the same event. VOICEOVER takes it a step beyond that by proposing an overlay to existing memorials that allows for new interpretations in shared spaces. Throughout the memorial's life, new stories are continually gathered as audio recordings about specific subjects or memorials, adding a layer of adaptability and responsiveness to existing commemorative sites. VOICEOVER's pink parrots then

fly over Washington, D.C. to different sites, sharing public stories, and offering a new perspective for each memorial. Each generation's voice is empowered to express new ideas that challenge any memorial's original intent. Ultimately VOICEOVER's striking design—bright pink parrots flying overhead from site to site—serves to draw greater attention to the memorials engaged. Future audiences will have opportunities to view and interact with the existing memorial in unusual, joyful, and exciting new ways. Through overlays, our existing memorials can be reinterpreted and audiences can re-engage with them in new conversations.

3

Universal Experiences In Addition To Places, People And Events

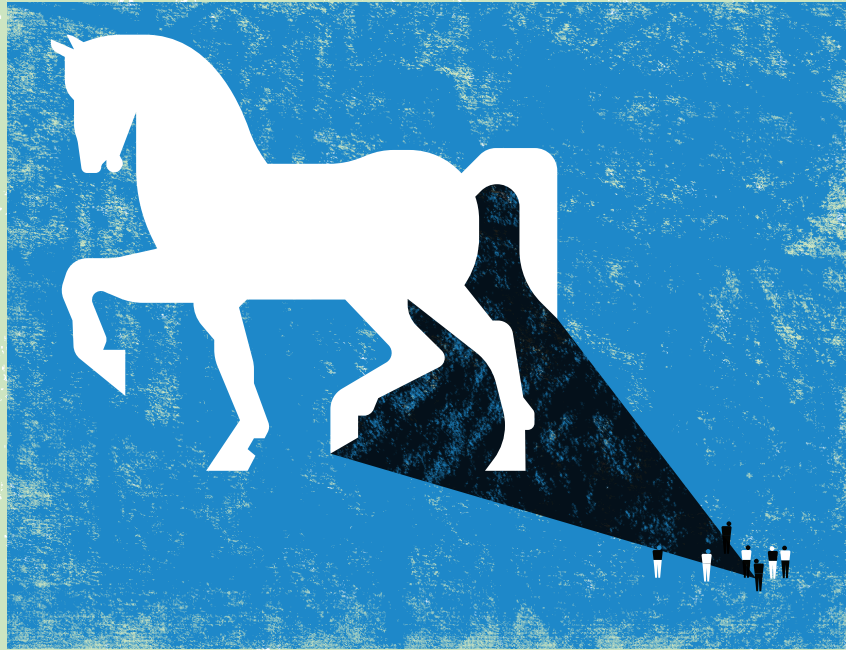


Often memorials commemorate subjects of significant events, important places, or individuals of great accomplishment. While these subjects can yield powerful, enduring memorials—the Lincoln and Vietnam memorials, for example—this leaves opportunity to commemorate more universal experiences shared by many people over time. When we plan future memorials, we have the opportunity to reflect on subjects faced by all people. Indeed, in this competition, the majority of teams commemorated subjects that relate to the public at large and speak to national and even universal experiences.

The four finalist teams selected subjects that resonate with many of us on a daily basis. The Im(migrant) chose the subject of migration and immigration—a memorial which commemorates a human experience rather than a person or a place. The memorial features the stories of migrants from the U.S. as well as immigrants from abroad, thus communicating the scale and significance of immigration in shaping communities. By weaving these stories into local bus routes, the project further underscores the common experience of mobility across time and place. The American Wild memorial commemorates the experience of wilderness found in

key National Parks throughout the country. The memorial captures an iconic and unique aspect of shared American heritage—portraits of the land, rather than people, wars, or other events. By projecting the extraordinary landscapes of Yosemite or Denali National Park on subway walls in Washington, American Wild also makes these parks more accessible, enabling people to experience areas they may not have seen first-hand. Similarly, Climate Chronograph picked an experience that is of international concern, climate change. Their memorial commemorates and acts as a call to action as visitors track slow changes in the memorial's landscape of Hains Point.

Use Local Settings For National Issues



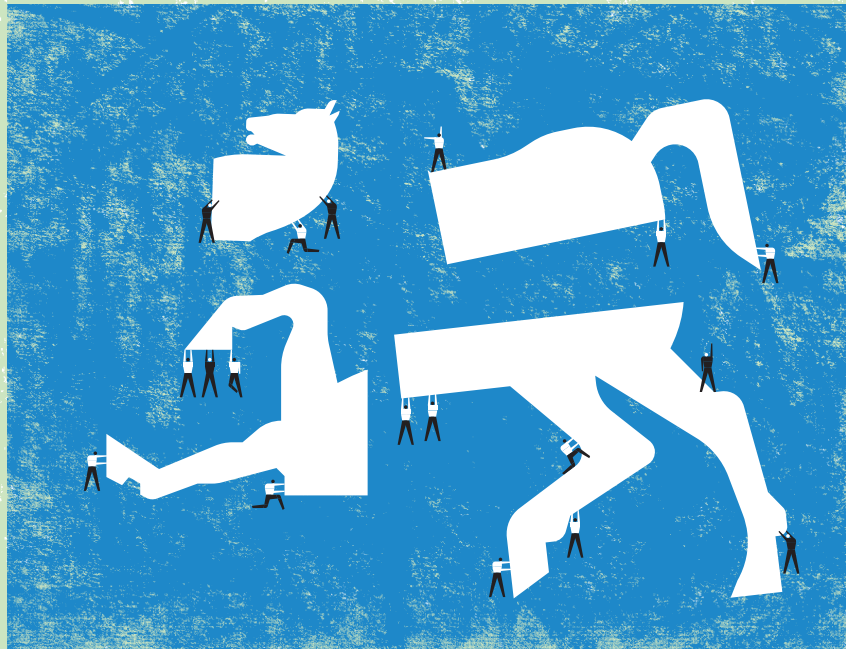
Some issues like climate change and immigration may feel abstracted in national debate, but smart design can create real opportunities to engage with and understand these issues in a personal way. Furthermore, as memorial development shifts beyond the National Mall into the city's neighborhoods, a balance must be found between commemorative space and public space. Here we see an opportunity for memorials that resonate at the local level, making abstract issues immediate for those who encounter these memorials on a daily basis.

Several finalist teams experimented with rooting their memorial to its site by developing local elements. The Im(migrant)'s proposal takes one of the most contested topics in today's political discourse, and explores the issue by connecting a local bus route to the immigrant history of communities through which the route travels. This approach invites all people to think about immigration during the course of a commonly shared and often mundane experience, the daily commute. The team used the example of Minnesota Avenue in Washington's Ward 7. While residents and visitors ride the bus along this corridor, they will hear the stories of people who immigrated to the U.S. and arrived in Minnesota. Riders will also hear the stories of those who migrated to Washington, D.C. and made

Minnesota Avenue their home. Each participant's travel along the route serves as a metaphor for an immigrant's experience of departure and arrival. Using transit networks to transmit and contextualize the experience of those who have immigrated to America connects individuals not just with a major national issue, but also with other communities impacted by immigration across the country. Similarly, American Wild's design uses the urban environment and local behavior to facilitate connections with their subject matter. American Wild brings national landscapes from different locations throughout the country to a local audience in the Washington Metro stations. Again, viewers are given the chance to engage subjects during their daily routine, this time with the state of our National Parks. This approach also re-contextualizes an experience commonly associated with escape from urban environments, supporting the idea that city living can coincide with awareness and appreciation of nature, great parks, and the experience of wilderness. Climate Chronograph takes a complex and largely invisible process—the unfolding history of climate change—and “writes” it onto one particularly vulnerable local site, making a global process reducible to a local experience shared by visitors and residents alike. Memorials of the future can connect communities across the country and create meaningful local experiences around national subjects.

5

Create Memorials With The Public As Well As For The Public



Inviting the public to shape memorials, either during the initial planning process or after construction, can help ensure that memorials are valued by communities in which they reside and that the many perspectives of those communities are well reflected. Our current commemoration process provides opportunities for community engagement and feedback. With the right design, however, the process can go farther, offering individuals the chance to make personal contributions that become a part of the actual memorial itself.

Several semifinalists explored designs which continuously add content from individuals to form their memorials, using interactive processes to make the viewer's experience a piece of the memorial. For example, *Cultur-altar* honors personal sacrifice by inviting visitors to bring images, letters, and other personal objects that they can burn at a collective altar. *MonYOUment*, another semifinalist, allows participants to create their own memorials from small pieces of Indiana Limestone, the same material used to create the U.S. Capitol and the Washington Monument. These make the viewer's own experience a part of the larger collective memorial.

The *Im(migrant)* explores this concept by engaging with local communities as it creates a larger national story. Along the bus route, locals share their own migration stories and artists develop physical elements of the memorial along the route—interpreting the new stories in light of the larger narrative. Rather than dictate how immigration and migration should be viewed, *The Im(migrant)* invites open conversation and allows our understanding of the immigrant experience to be influenced by many perspectives through storytelling, visual art, and engagement with the public. Their proposal leans heavily on the local community to not only create the content and narrative of the memorial, but also the physical design. *VOICEOVER* also proposes to collect and curate content from residents and visitors. Their commentary and stories inspired by Washington monuments then become the conversations transmitted by the roving parrots at various memorial locations.

Consider Ephemeral, Mobile, And Temporary Forms



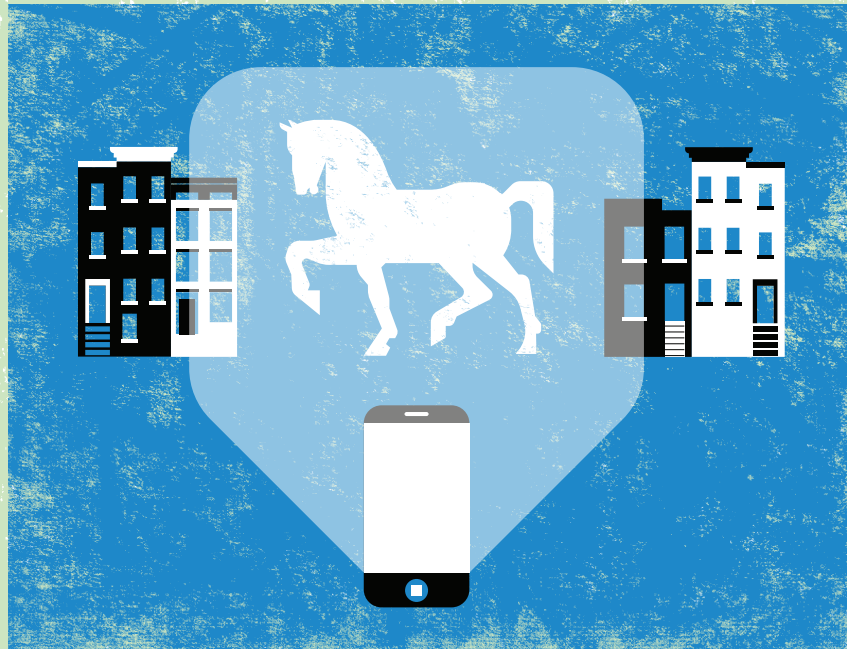
Typically, existing memorials are permanent, requiring visitors to be physically present to experience a memorial. Future memorials could be temporary or mobile. By moving around a city, relocating to different cities, or existing for limited periods of time, a memorial has the potential to ignite enthusiasm. The AIDS Memorial Quilt, a living memorial to those who have died of AIDS, has been viewed by 14 million people around the world since its creation in 1987. Though well-documented and photographed, the ability to move the Quilt, allowing people to view, and host, the memorial in different locations has aided its visibility and impact.

Many of the semifinalist proposals were mobile, freeing the work from a site-specific context, and offering the public multiple opportunities to engage. Recovery Project argued for the transportation and relocation of existing memorials to new locations, offering them new relevance. By doing this, the proposal also sought to commemorate the forgotten memorial. These memorials were just a few of many that chose to harness the value in the temporal.

With constant change at the heart of its proposal, Climate Chronograph offers a new glimpse of our evolving ecosystem virtually every season, as cherry trees come closer to expiration, while new life from the rising river enters the memorial grove. It is intentionally designed to decay, change and evolve unpredictably over time. Their proposal embraces the passage of time and the ephemerality of life, and as we see the grove change, it inspires us to act. The Im(migrant) and VOICEOVER both imagine memorials which exist within various sites for limited periods of time, prompting feelings of urgency and excitement for those who wish to experience the memorial while it lasts. American Wild also took an ephemeral approach, by developing a memorial that lasts only 59 days, with each day commemorating a different National Park landscape. The ephemeral, temporary, or mobile memorial creates a sense of urgency, generates excitement, and potentially even ignites action.

7

Memorials Beyond Physical Space

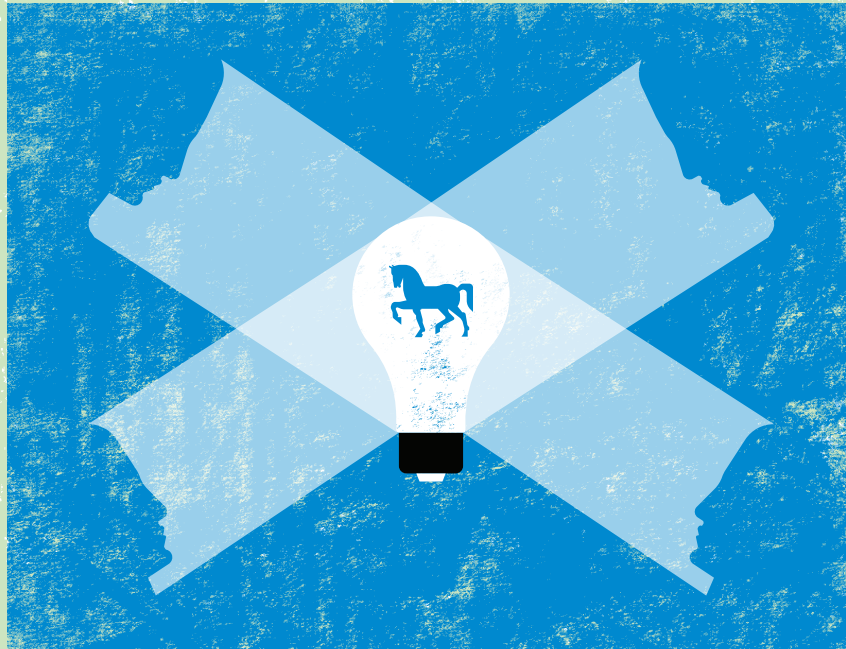


Through their proposals, our finalist teams showed us that memorials have the opportunity to enhance existing places. But many of our semifinalists, using clever applications of technology, pointed out that memorials can transcend the need for physical spaces altogether. Technology allows people to connect around subject matter in ways that don't require central squares or physical infrastructure. As Washington continues to develop, space for new monuments becomes harder to find. Memorials that require little to no land are critically important to meeting the challenges of the future.

Multimedia approaches were central to many semifinalist proposals, which used digital tools such as video and smartphones to facilitate the transmission of information and wayfinding. Technology is the sole medium for M.A.R.K, which adds a visual and auditory layer of history to a participant's immediate surroundings through his or her phone. Similarly, the Virtual Memorial is an app that offers curated walks that share information on historic locations. This creates a memorial that transcends the need for permanent infrastructure, giving the public the power to engage issues they feel are important in any way they choose. Another example, The Pop-up Portal: An Instant Kit for Collective

Commemoration includes a system of adaptable screens and video cameras that allow geographically remote groups to commemorate a person or event communally. Finalist Voiceover offers perhaps the most imaginative variation on this theme, by locating its memorial content in a flock of mechanical parrots that move from monument to monument. While the project needs no acreage of its own, it harnesses existing memorial spaces and uses sound to create temporary places of conversation.

Challenges Our Future Memorials Face



Imagine the future, consider technologies not yet developed, and do it all in a few months: the competition asked the teams to do the impossible. Each team brought a new opportunity to light, and each team grappled with challenges inherent to their proposals. Through the competition process, the teams, partners and jurors explored these limitations as a critical component to understanding future needs and issues. We identified three main themes:

Curation

One challenge that came up again and again was curation: How do we develop a memorial that is inclusive and respectful, open to diverse and potentially contradictory points of view? How can continuously updated material be reviewed and organized while avoiding censorship or message manipulation. Each team struggled with how to curate their subject matter: As a source of inspiration or As a source of reflection. There was a constant push and pull between commemoration that was uncomfortable or scary and those that were uplifting and beautiful. This leaves us to wonder: *“Can the memorials of the future be curated to allow for both, and still allow for dynamic interpretations?”*

Technology

Another challenge our future memorials face is the use of technology: How do we plan for future technologies that we can’t yet imagine, and one in which new technologies continue to transform how we share information,

interact with spaces, and interact each other? As advancements in technology accelerate at increasing rates, it is inevitable that technology used in a memorial will become dated. This poses questions around maintenance as components quickly cycle out of production. Several teams addressed this issue by making their memorial ephemeral, lasting only a few short months. Other teams proposed memorials with technology that may not even exist. *Can future memorials plan to incorporate new technology without knowing what forms it will take, its impacts, and the abilities it will have?*

Placemaking

Placemaking presented itself as our last challenge: How do we create spaces that are valuable to both residents and visitors? Some teams looked to balance this dynamic by incorporating community in the development of the memorial. There is opportunity to explore how communities react to local memorials and how local economies are impacted as a result of a new memorial. Other teams proposed an under-programmed site, permitting many of the existing uses locals enjoy today, thereby maintaining the site’s existing value to the community. *Can our future memorials create spaces that have value for communities and visitors? And how will we balance the tension within spaces that serve both as somber, sacred memorial site and active public venues?*

About The Competition

Introduction

The National Park Service (NPS) and National Capital Planning Commission (NCPC), in collaboration with Van Alen Institute, launched *Memorials for the Future*, an ideas competition that aimed to rethink the way we develop and experience memorials. Announced by the White House to celebrate the fifth anniversary of Challenge.gov, *Memorials for the Future* re-imagined Washington, D.C.'s traditional approach to permanent commemoration, creating new ideas for honoring our diverse histories, heritage and culture.

Background

Memorials for the Future is a continuation of past initiatives related to memorials and monuments, as well as publications such as the Memorials and Museums Master Plan (2M Plan) and the 2012 Memorial Trends and Practice in Washington, D.C. report created by the NCPC. The 2M Plan shows how to meet demand for museums and commemorative works while protecting the National Mall, known as the area of the Reserve, and preserving other existing museums and memorial settings. The Memorial Trends report found that commemorative subjects are concentrated around military events and political leaders; the process for completing a permanent memorial is complex, time-intensive, and costly; and memorial proposals are increasingly land-intensive. The *Memorials for the Future* competition presents an opportunity for the nation to reflect on how we can fill these gaps in commemoration. In addition, as NPS celebrates its Centennial, the competition looks toward the future to consider wholly new commemorative experiences.

Memorials for the Future sought to:

- Advance a framework for the planning and design of commemorative works in the 21st century.
- Demonstrate how temporary, mobile, interactive or adaptive displays can provide powerful and memorable experiences that are cost-efficient.
- Develop ways to commemorate that are inclusive of multiple narratives and have the potential to be flexible as perspectives change.
- Honor the scale, context and national significance of Washington, D.C.

Competition Process

The competition was composed of four phases: the initial application; research and development of memorial concept; design development and refinement; and the creation of final project materials. Throughout this process, Van Alen Institute met frequently with the finalist teams to develop their proposal, strengthen the best parts of their designs, incorporate jury and partner feedback, and keep the teams aligned with the main objectives of the competition. After the two month process, the teams' work was showcased in a final exhibition at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Memorials for the Future received proposals from 89 teams comprising 309 total participants from eight countries and dozens of disciplines, including design, art, engineering, anthropology, architecture, landscape architecture, environmental science, oral history and many more. The top 30 semifinalists were selected after an intensive review of the teams' concepts, approaches, site locations, and experience. From the top 30, our jury selected four finalists to continue on and work with the jury and partners to refine their proposals. Throughout this process, Van Alen Institute met frequently with the finalist teams to develop their proposal, strengthen the best parts of their designs, incorporate jury and partner feedback, and keep the teams aligned with the main objectives of the competition.

Many submissions proposed flexible or mobile formats for commemoration, uprooting the idea of a memorial as a singular object anchored to one place. A few teams showcased ideas for objects that could be hosted in a range of different cities; others proposed physical and digital tools that would allow visitors to create their own memorials in real-time by choosing its specific subject. More than half of the top 30 proposals took a place-based approach, choosing a specific site for their memorial design.

Several teams saw the memorial as a tool for advocacy and chose to draw attention to events that are actively unfolding as a way to encourage participation. Proposals focused on a subject ranged widely: Some chose climate change and biodiversity as topics to memorialize, others are testaments to more universal or personal human experiences such as loss and sacrifice, while some make the city of Washington, D.C. itself a subject for commemoration.

The final four teams presented design ideas and strategies which tackled the core challenges for memorials.



The Finalists

The finalist proposals addressed different subject matters, including climate change, immigration, and wilderness in our National Parks. Together, they offered a variety of innovative approaches to share and add new narratives, and connected people and places from across the nation. Finalists were encouraged to consider, but not be constrained by, technological limitations or current requirements of the commemoration process. Various technologies were employed to provide a medium for commemoration content and interpretation, and designs that change over time. Two teams selected specific locations on the waterfront and in neighborhoods, while the other two concepts could occur at multiple locations.

Climate Chronograph



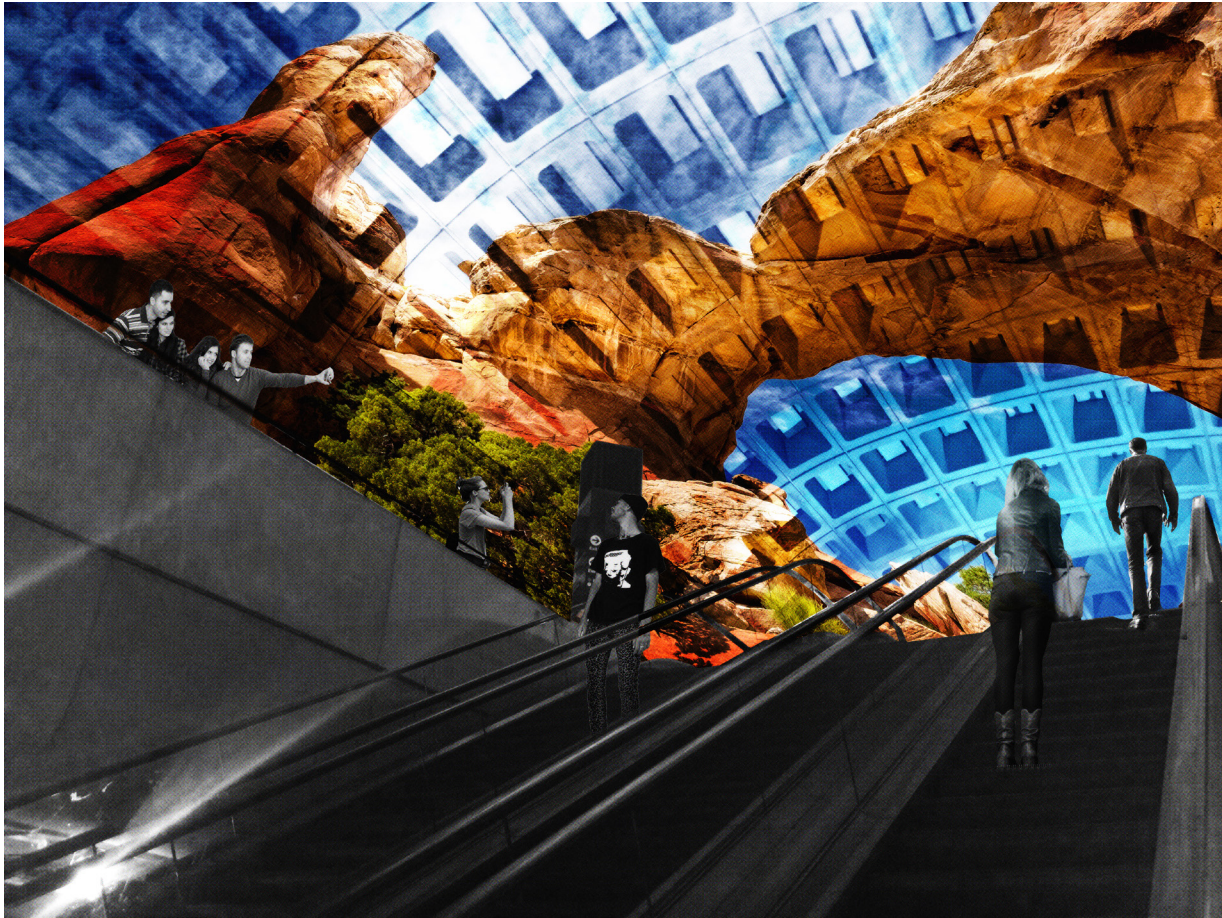
Climate Chronograph is an unconventional, evolving memorial for future conditions: a living observatory for the unfolding global story of climate change. Located in Hains Point, a grove of cherry trees slowly become immersed in water as sea level rises, the memorial slowly transforms into a new ecosystem. Over a lifetime, a visitor will experience the same place in its ever-changing condition, a legible demonstration of generation-paced change. The memorial commemorates a subject of the future, climate change, and thereby acts as a call to action for visitors. Communities would have access to the space for the same every-day activities its currently used for: fishing, picnics, and sports. The proposal is a powerful example of a worldwide issue expressed tangibly in the nation's capital.



Competition Winner

Team: Erik Jensen, Rebecca Sunter

American Wild: A Memorial



American Wild virtualizes the National Parks through an interactive, immersive installation commemorating 59 National Parks in 59 days in the L'Enfant Plaza Metro station in Washington, D.C. The proposal uses video recordings of each of the parks projected at full scale. Audio recordings heighten the visceral experience and establish emotional connections to the landscape. American Wild memorializes and democratizes an iconic aspect of America, our National Parks, and provides access to the sites by creating an installation in one of the most diverse transit hubs in the nation's capital.



*Honorable Mention for Marrying
the Ephemeral and Iconic*

Team: Shelby Doyle, Justine Holzman, Forbes
Lipschitz, Halina Steiner

THE Im(migrant) : Honoring the Journey



The experience of movement and migration is an elemental experience of what it means to be an American. The Im(migrant) is a proposal that responds to these ideas, reinforcing core American beliefs and history by unfolding and commemorating the varied journeys of family and neighbors. A series of migration and immigration stories are collected and shared along various bus routes in Washington, D.C. thereby replicating the experience of migrants and immigrants. As visitors reach their final destination they are met with installations created by local artists. The proposal reflects the importance of community engagement as it commemorates a subject of national significance.



*Honorable Mention for American Heritage
and Community*

Team: Sahar Coston-Hardy, Janelle L. Johnson,
Michelle Lin-Luse, Radhika Mohan

VOICEOVER



VOICEOVER is a project that embraces a spirit of revisionism as a means toward a broader and more democratic form of national memorialization. Rather than a freestanding monument, VOICEOVER is a supplemental overlay of narratives on existing memorials. Mechanical pink parrots share individual's stories at different memorial sites, expanding current perceptions. The pink parrots visit multiple memorials a day, with narratives that change daily. Their approach thinks beyond existing technologies and expands the original monuments' meanings.



Honorable Mention for Futurism and Reinterpretation

Team: Troy Hillman, Amy Catania Kulper, Anca Trandafirescu, Yurong Wu

Photography by National Capital Planning Commission.

The Semifinalists

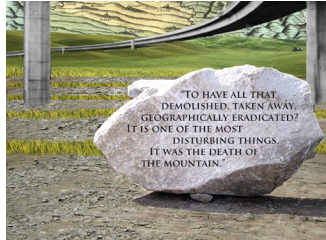
Memorial for Otherness

Team: Anirban Adhya, Moumita Mukherjee, Sukirti Ghosh, Banhi Bhattacharya, Debargha Sengupta



Commemorating Personal Experiences with Climate Change

Team: Anita Bakshi, Jennifer Newell, Brian C. Black, Frank Gallagher



Memorials for the Future Lost Cities

Team: Diann Bauer, Rodney C. Devera, Felice Grodin, Patricia Margarita Hernandez, Elite Kedan



Memorial to Democracy

Team: Richard Hall, Chantal Fischzang, David Frisco, Leigh Mignogna, Natalie Sims



Indiscriminate Victims of Global Terrorism

Team: Lauren Brown, Anne Graves, Mandy Mills, Kelli Groskopf



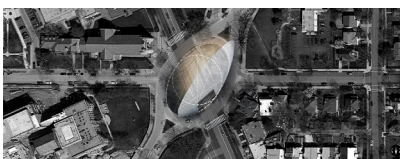
Re-frame, Re-cast, Re-tell:

Team: Nathan Heavers, Paul Kelsch, Laurel McShervry, David Bayer, Rebekah Lawrence



Memorials for Native American

Team: Andrew Conzett, Andrew Manto, Andrew Lang, Andrew Johnson, Taylor Keen, Emily Brush, Alex Priest



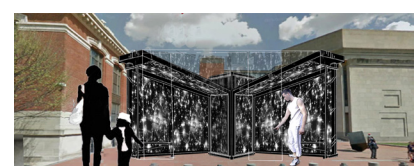
The Digital Layers: Memorial as Platform

Team: Brian Corrigan, Juana Medina, Carrie Saldo, Justin Giltlin



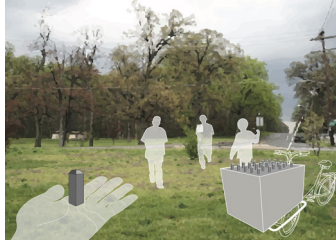
The Installation of 6 Million Stars

Team: Dr. Judi Gor Zimmerman, H. de Vrugt ir., Thalia Gur Klein



“MonYOUment”

Team: Katie Hargrave, Amber Ginsburg, Meredith Lynn



Memorial to Victims of Gun Violence in America

Team: Jessica Jamroz, Robert Otani, Rich Cherry, Nancy Proctor



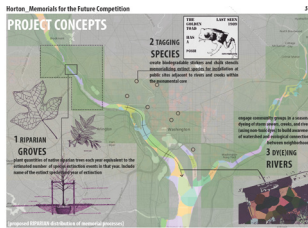
Virtual Memorial

Team: Marc Roehrl, Mo Zell, Phil Troutman



A Memorial to BioDiversity

Team: Ian Horton, Steven Chavez, Aaron Clark, Brain Gerick



Cultur-Altar

Team: Devin Jernigan, Rong Chen



Recovery Project

Team: Jose Ruiz, Natalie Cambell, James Huckenpahler, Patrick McDonough



Memorial to Public Space

Team: Paul M. Farber, Ken Lum, Will Brown, Randall Mason, Laurie Allen, Nilay



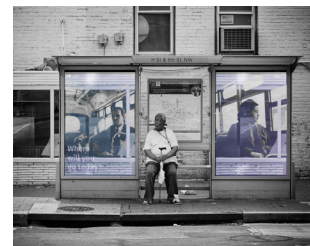
Personal Tragedy

Team: Alex McClure, Babak Bryan, Russell Cotner, Morgan Silver-Greenberg,



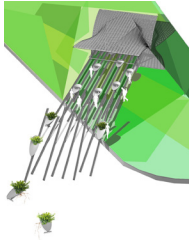
Neighborhood Memorials

Team: Amy Young, Milton Young



NOAH'S ARK

Team: Ananth Robert Sampathkumar,
Mary Kohilam Chandrahasan,
Runit Chhayya, Sapna Advani



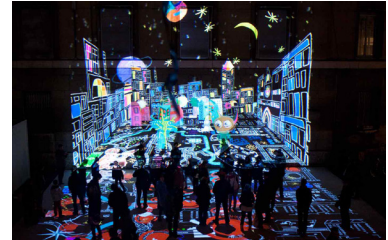
Home for the Homeless

Team: Sean Spillane,
Andrew Economou



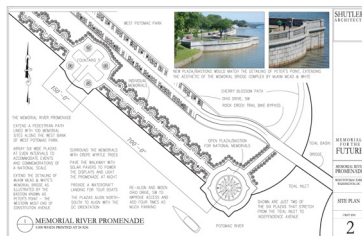
You Are Here... Elsewhere

Team: Matthieu Tercieux,
Céline Prudhon, Edouard Souillot



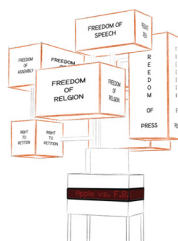
Memorial River Promenade

Team: Robert Shutler



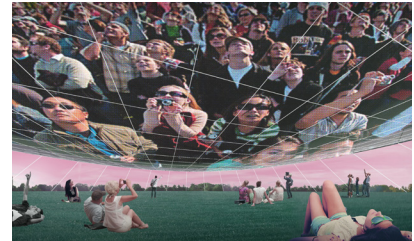
The Foundation of Freedom

Team: Josep van Lieshout, Harm Verhagen,
Eva Olde Monnikhof, Rookje Meijerink,
Natalie Kovacs



The Pop-up Portal

Team: Laura Ju Wang,
Raymond Chau



Content of Confinement

Team: Mehan Jones Shiotani



M.A.R.K

Team: Jennifer Sage, Peter Coombe,
Alicia Cheng, Phil Gillman, Oren Weingrod,
Alex Dodge, Ezer Longinus, Johnny Lu,
Jeffrey Jay, Matthew Karp, Katherine Hill



Acknowledgements

The semifinalists and finalist teams' proposals were instrumental in our understanding of the nation's future commemorative landscape. We want to thank everyone who submitted proposals that provided inspiration. A special thanks to the National Park Service and National Capital Planning Commission for supporting this work, and the advancement of America's memorial landscape.

We want to thank everyone who submitted proposals that provided inspiration. We would like to thank our panelists and moderator for the Memorials for the Future Finalist Announcement and Panel Discussion:

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Jurors

We are grateful for the contributions of our Competition Jurors:

Marcel Acosta, Executive Director,
National Capital Planning Commission

Mark Gardner, Principal,
Jaklitsch/Gardner Architects

David van der Leer (Jury Chair),
Executive Director, Van Alen Institute

Thomas Luebke, Commission Secretary,
U.S. Commission of Fine Arts

Jonathan Marvel, Principal and Founder,
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Kirk Savage, Professor,
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Jason Schupbach, Director of Design Programs,
National Endowment for the Arts

Eric D. Shaw, Director,
District of Columbia Office of Planning

Gay Vietzke, Superintendent,
National Mall and Memorial Parks,
National Park Service

About Us



National Park Service

More than 20,000 National Park Service employees care for America's 411 national parks and work with communities across the nation to help preserve local history and create close-to-home recreational opportunities.

<https://www.nps.gov/index.htm>



National Capital Planning Commission

Established by Congress in 1924, the National Capital Planning Commission is the federal government's central planning agency for the Washington, D.C. region. NCPC preserves and enhances the extraordinary historical, cultural, and natural resources and federal assets of the region to support the needs of the federal government and enrich the lives of the region's visitors, workers, and residents.

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