WOMEN'S RIGHTS NATIONAL HISTORICAL PARK DESIGN COMPETITION



A VISION REALIZED

Sponsored by the National Park Service and the National Endowment for the Arts



Vision Realized

The Design Competition for the Women's Rights National Historical Park

This book is dedicated to Corinne Ann Guntzel.

It is the express purpose of the editor to present the design competition as it was: to preserve what actually happened. Only edited selections are included in this book; the full documentary record is available in the Park. Readers are encouraged to come to their own interpretations and conclusions, just as were the entrants in the competition itself. The reader is invited to rejourney through the competition.

This book is a joint effort of the National Park Service and the National Endowment for the Arts; my thanks to Peter H. Smith, and Mary Kelly Black.

The design competition was a joint effort of many: in the National Park Service, the Park worked with the Regional Office in Boston, the Denver Service Center staff in Colorado, managers in Washington, D.C.; and the Advisory Commission, appointed by the Secretary of the Interior to advise on matters of the Women's Rights Park. The National Endowment for the Arts provided the Competition Manager, and worked with the Park Service and the Professional Advisor to develop and carry out the competition. Those knowledgeable of Seneca Falls and its history were appointed advisors to the competition jury. The Village of Seneca Falls, and the Congressional delegation were enthusiastic supporters. The Elizabeth Cady Stanton Foundation, a private organization dedicated to promoting an understanding of women's rights, was the cooperating agency working with the Arts Endowment and the Park Service.

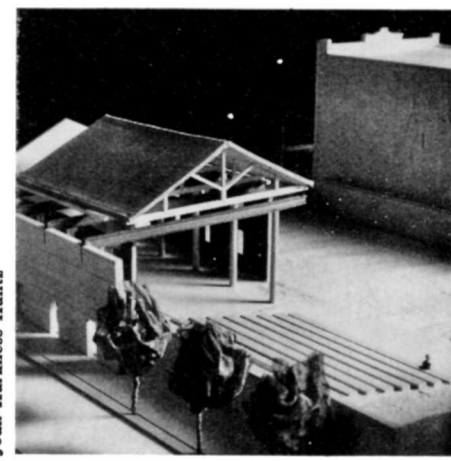
Judy Hart, Editor

A Vision Realized

The Design Competition for the Women's Rights National Historical Park

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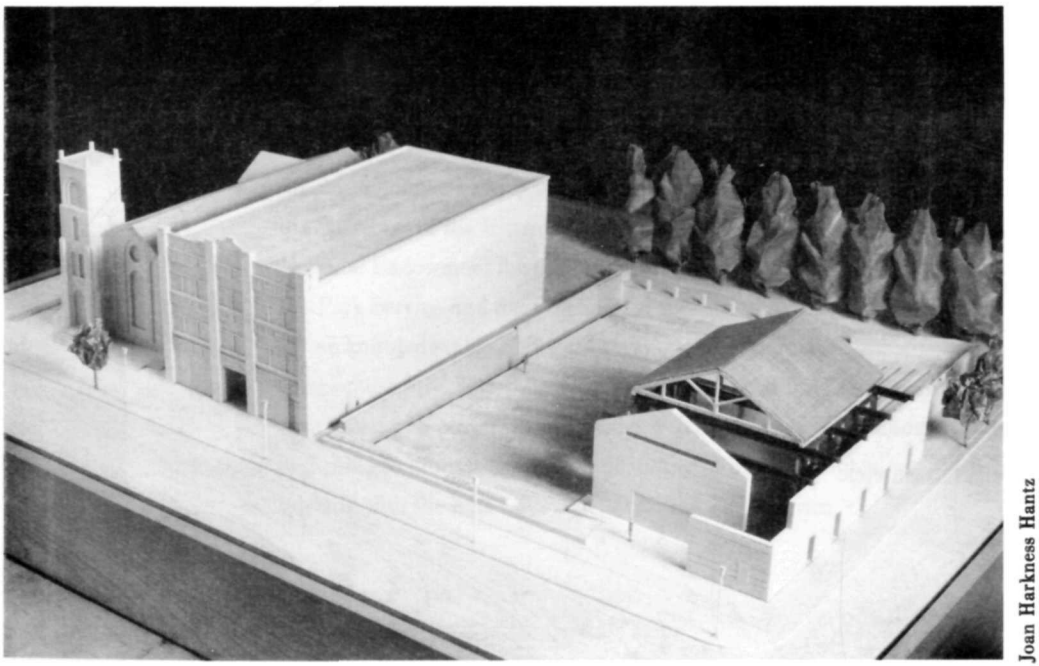
Joan Harkness Hantz

The winners' model of the Wesleyan Chapel, North View.



David Brodherson

The Wesleyan Chapel in 1987.



Joan Harkness Hantz

Model of the Chapel Block by the Competition winners.

A VISION FOR THE WESLEYAN CHAPEL

The first women's rights convention in America was held in the Wesleyan Chapel in Seneca Falls, New York, on July 19 and 20, 1848. This Chapel is now the centerpiece of a new National Park: the Women's Rights National Historical Park, created by federal legislation signed in December, 1980.

Less than half of the exterior of the Chapel is still standing: portions of the side walls, minus several window openings, and portions of the roof remain; the front and back are entirely missing, removed in several generations of alterations to the structure; the roof has been raised eight feet.

The Chapel, suffering from deferred maintenance as well as many generations of alterations, was a problematic candidate for a national park, and certainly did not meet the National Park Service qualification of "retaining its architectural integrity." It was argued that very few structures associated with women's history have been preserved, and there was no equal competitor for the title of this Park.

The future of the Chapel remained uncertain until the Park management plan was completed in 1985: it included the decision to share with the public of the United States, through an open, national, design competition, the challenge of turning the former Chapel, evolved finally into a laundromat, into an inspiring centerpiece of the Park.

The design competition was, appropriately, a pioneer: it was the first open, federally sponsored design competition since at least the 1920s. It was also the first joint project of the National Park Service and the National Endowment for the Arts, the leader in promoting design excellence through design competitions. And it was among the first to open the jury proceedings to the public.

The design competition carried three objectives for the Park Service: to share the creation and selection of the design for the preservation of the Wesleyan Chapel with all American citizens, carrying through the spirit of that first 1848 convention; to promote awareness of the Park among the public; and to obtain an inspiring design for the preservation of the Wesleyan Chapel. The National Endowment for the Arts intended through the competition to promote design excellence among federal agencies.

The original plan for the design competition budget included publication of a catalog. Because of the broad public interest in the competition, the cosponsoring National Park Service and National Endowment for the Arts decided to expand the catalog to a short book.

Superintendent Judy Hart accepted the challenge of documenting the design competition by editing the mass of materials produced for, and by, the competition, and drafting this overview of the history of the competition.



Elayne Anderson, Design Team



Judy Hart, Design Team



Terry Savage, Design Team



Peter H. Smith, Design Team

The registration of 751 made this the fourth largest design competition registration in the history of design competitions in the United States, at the time it was conducted. The registrants were from 48 states, and citizens living in 3 foreign countries; the 212 submissions were from 41 states. The 12 winners were from Massachusetts to Texas to Florida to Minnesota to Louisiana. Breaking new ground for a major national competition, the jury proceedings were open to the public, and Seneca Falls and area residents, the press, entrants, sponsors — all who chose to come — observed the entire three days. The proceedings of the jury discussions also were taped and transcribed for this book, and for future reference.

The media coverage promoting the competition, and thereby the Park, was extraordinary. *The New York Times* and *USA Today* both carried articles on the announcement in March, 1987, the selection of the winning design in October, 1987, and the introduction of the winners in March, 1988. AP and UPI wire services broadcast stories for all three events, and articles were received from, variously, Los Angeles, Wichita Kansas, Chicago, and in between. Feature stories were carried in *Ms.* magazine in March, 1987, and in *New Yorker* magazine in August, 1988. Also, notices on the competition were sent to 230 national women's organizations, 220 university women's studies programs, 350 national parks, 260 university design departments, 498 design organizations, in addition to the 900 individuals who requested the notice. The extensive public coverage created an immediate benefit to the Park: visitation increased by over 63%, 1988 over 1987, an increase four times larger than in earlier years.

The design chosen as winner by the distinguished jury breaks new ground in the field of preservation, is starkly elegant, and already is an inspiration to visitors, who are seeing the model on display in the Park. Clearly, the Chapel when completed will become a landmark, and a monument to women's rights. In developing the program for the competition, every effort was made to discourage the proposal of new "symbols": the objective being to preserve the Wesleyan Chapel as the Park's centerpiece. The winning design does that, and as well creates a new monument — thus fulfilling the expressed wish of the public during the course of the competition for a monument to women's rights.

The interest in this competition has been broader, and deeper, than expected. To answer the questions of how this competition evolved, and how this design was chosen, what follows is a documentary: the two most critical portions of the design program sent out to the registrants — the history of Seneca Falls and the design competition objectives, followed by edited portions of speeches and presentations of the participants. It is the hope of the editor that this cameo documentary will provide a deeper understanding of this project, and allow the reader to come to their own conclusions on the significance and meaning of the project.

What follows is a brief summary of the evolution of this vision:

The General Management Plan: Bonnie Campbell, who headed the Denver Service Center Park Service planning team, suggested the idea of a design competition to resolve the challenge of transforming the Wesleyan Chapel remains into a place of inspiration.

October 25, 1985: first meeting of the National Park Service and the National Endowment for the Arts and first agreement proposed between the two agencies.

September 10, 1986: National Park Service and National Endowment for the Arts Design Team formed: Peter H. Smith, preservationist and Art Specialist for the Arts Endowment; Terry Savage, landscape architect, and Chief of Planning and Design in the Park Service Regional Office; Elayne Anderson, Architect with the Park Service Denver Service Center; and Judy Hart, Park Superintendent.

March 30, 1987: The competition was announced under the rotunda of the United States Capitol building, in front of the statue of Elizabeth Cady Stanton, Lucretia Mott, and Susan B. Anthony. Senator Daniel Patrick Moynihan and Representative Frank Horton presided with Design Arts Program Director Adele Chatfield-Taylor, National Endowment for the Arts, National Park Service Director William Penn Mott, Jr., and Park Superintendent Judy Hart. The press conference was attended by reporters from *The New York Times, USA Today,* and Gannett Publications, UPI and AP, and all prominently carried the story.

April 22, 1987: Registration opened in ceremony in the former Village Hall in Seneca Falls. Competition Manager Peter H. Smith accepted the first check from Rhoda Jenkins, an architect, and great-granddaughter of Elizabeth Cady Stanton, and generous supporter of the Park. Village Mayor Robert G. Freeland presented the deed donating the future visitor center to the National Park Service.

May 8, 1987: Cooperative Agreement signed between Elizabeth Cady Stanton Foundation and the National Endowment for the Arts.

July 7, 1987: E. Blaine Cliver and Barbara Pearson Yocum, of the Historic Preservation Center, North Atlantic Region, working with Elayne Anderson, completed research for the Historic Structures Report on the Wesleyan Chapel.

July 20, 1987: Registration closed, after receipt of 751 checks for $45 from registrants in 48 states. Eighteen hard workers spent seven hours packing up the 751 competition program packages for each of the registrants, and the Park truck made three trips to the post office with the program packages.



Announcing the competition March 31, 1987: Adele Chatfield-Taylor, Representative Frank Horton, Judy Hart, William Penn Mott, Jr., and Senator Daniel Patrick Moynihan.



Rhoda Jenkins, great-granddaughter of Elizabeth Cady Stanton, is the first to register at the April 22 ceremony.



Margaret McFadden leads the Jury through the Chapel.



The 212 boards on display.

October 14, 1987: Submissions were due at 5:00 p.m., and the last of 212 came in at 4:59 p.m. Submissions were received from individuals and teams in 41 states. Manager Peter H. Smith and Professional Advisor Theodore Liebman, FAIA, The Liebman Melting Partnership, began the challenge of conducting jury week.

October 18, 1987: Jury week began with a tour of the Park for the distinguished jurors: Reese Fayde, President, Real Estate Enterprises, Inc., New York City and Boston, and Chair of the Jury; Cheryl Barton, EDAW, Inc., San Francisco, and President-Elect, American Society of Landscape Architects; John Belle, FAIA, Beyer, Blinder, Belle, Architects and Planners, New York City; Joan Hoff-Wilson, Executive Secretary, Organization of American Historians, Bloomington, Indiana; Grover Mouton III, Artist and Assistant Professor of Architecture, Tulane University, New Orleans; Adele Santos, Chair, Department of Architecture, University of Pennsylvania, Philadelphia; and Thomas Vonier, Architect, Thomas Vonier and Associates, Washington, D.C.

Sunday evening, Park Service and Arts Endowment officials gave their direction to the jury, along with the Advisors to the jury: Honorable Robert G. Freeland, Mayor, Village of Seneca Falls; Marilyn Bero, Representative, Advisory Commission to the Women's Rights National Historical Park; Charlotte Conable, Chair, Advisory Commission; Suzanne G. Cusick, President, Elizabeth Cady Stanton Foundation; August Sinicropi, Chair, Seneca Falls Urban Cultural Park Advisory Committee; and Judith Wellman, Representative, Elizabeth Cady Stanton Foundation.

October 19-20, 1987: The jury reviewed boards, then selected 64 for discussion, then 46, then 16, and finally the 12 winners were chosen, as the public watched.

October 21, 1987: The jury presented the winning design to the sponsors. The winners, Ann Wills Marshall and Ray Kinoshita, drove from Cambridge, Massachusetts, to attend the ceremony. Adele Chatfield-Taylor, Director, Design Arts Program, National Endowment for the Arts, congratulated the winners, and Director William Penn Mott, Jr., accepted the design for the National Park Service.

December 4, 1987: National Park Service Regional Director Herbert S. Cables, Jr., presented the first-prize check for $15,000 to the winners in a ceremony in Park Service offices in Boston.

March 23, 1988: Winners Ann Wills Marshall and Ray Kinoshita, and second-place winner Diana Balmori, as well as honorable mention winners, were introduced to the Congressional community, the press, and the Park Service in the Hearing Room for the Interior and Insular Affairs Committee of the U.S. House of Representatives in the Longworth House Office Building in

Washington, D.C. Presiding at the ceremony were Senator Daniel Patrick Moynihan, Representative Frank Horton, National Park Service Director William Penn Mott, Jr., and National Endowment for the Arts, Design Arts Program Director Adele Chatfield-Taylor. The story was again featured in *USA Today* and *The New York Times.*

July 16, 1988: A Symposium presented the project, and analysis of its significance, to the Seneca Falls community. Presentations included the winners, Competition Manager Peter H. Smith, Competition Advisor Theodore Liebman, Juror Grover Mouton III, Stanton Foundation former-President Suzanne Cusick, Superintendent Hart, and Representative Frank Horton. The winners, and officials, were featured in an evening parade in the Village. All 212 boards were on display, and over 300 came in to review them.

October 18, 1988: On the first anniversary of jury week, National Park Service Associate Director Charles Clapper for the North Atlantic Region announced in the Park that the National Park Service had signed a contract for design development for the Wesleyan Chapel Block with The Stein Partnership of New York City. Principal Richard Stein attended, with Design Associates of The Stein Partnership, Ray Kinoshita and Ann Wills Marshall, winners of the competition. The Stein Partnership had joined forces with the competition winners, and competed for the contract among many other qualified firms. The National Park Service selected as most qualified the team of: The Stein Partnership, including the winners, as architects; Chermayeff and Geismar Associates as interpretive planners; Robert Silman Associates as structural engineers; Goldman Copeland Batlan and Oxman as mechanical engineers; Howard Brandston Lighting Design, Inc. as lighting specialists; A.E. Bye and Associates as landscape architects; and Nissim Zelouf as cost estimator.

October 21, 1992: the fifth anniversary of the selection of the winners is the target date for opening the doors of the approximately $12,000,000 development project of the Wesleyan Chapel, new Visitor Center, and connecting open space, as a material realization of the early vision.



The winners receive $15,000 from Regional Director Herbert S. Cables, Jr.



Representative Horton and Senator Moynihan meeting the winners March 23, 1988.

Peter H. Smith spoke at the July 1988 Symposium on the design competition; edited excerpts are included here. Competition Manager Smith, during his five years at the National Endowment for the Arts, reviewed hundreds of proposals for competitions and provided advice and assistance concerning their conduct and management.

Design competitions ordinarily do not involve existing historic structures. The technical aspects of preservation work are complex and it is normally presumed that historic structures do not require "design" attention, but rather preservation "treatment" carried out by those with special expertise. Also, there is invariably insufficient information available about a historic structure.

Even within the National Park Service the preservation "treatment" for the historic Wesleyan Chapel was debated, fiercely, among the preservation experts. And there is still much that is not known about the physical structure of the Wesleyan Chapel, and that will not be known until demolition and construction begin. Indeed, key information about the remaining physical fabric was uncovered while the competition program was literally on its way to the printer. It is to the credit of the National Park Service that they agreed to make a leap of faith and put the preservation "treatment" of the remains of the Wesleyan Chapel in the hands of competitors.

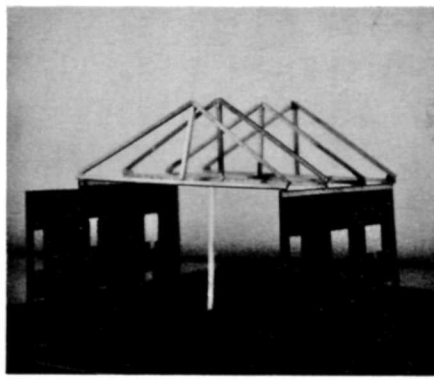
The hope was that a new approach to preservation would emerge, such as the work done by Venturi, Rauch and Scott Brown at Franklin Court in Philadelphia. There, the foundation of the home of Benjamin Franklin was known, but there was no known illustration or graphic image of the house. The architects used steel to outline the structure, to create a ghost building.

The oft-discussed hypothetical example kept in mind throughout the development of the design program was a high school art teacher living in the midwest. The hypothetical teacher would have knowledge of design principles and knowledge of graphic presentation, but would not have architectural training and expertise.

We endeavored in the competition program to provide sufficient information and drawings of the correct scale so that competitors could easily copy the program drawings as the basis for their design submissions. Competitors were limited to one 30″ × 40″ board and the required drawings consisted only of a site plan, a drawing of the overall solution and any other drawing that a competitor wished to submit. Further, the program was designed to allow entry

without a personal visit to Seneca Falls. Finally, the program prohibited entries that used a model to present the central design idea for the Wesleyan Chapel; this requirement was intended to permit the hypothetical teacher to compete on an even footing with the largest architectural firms in the country who we were sure would also enter the competition.

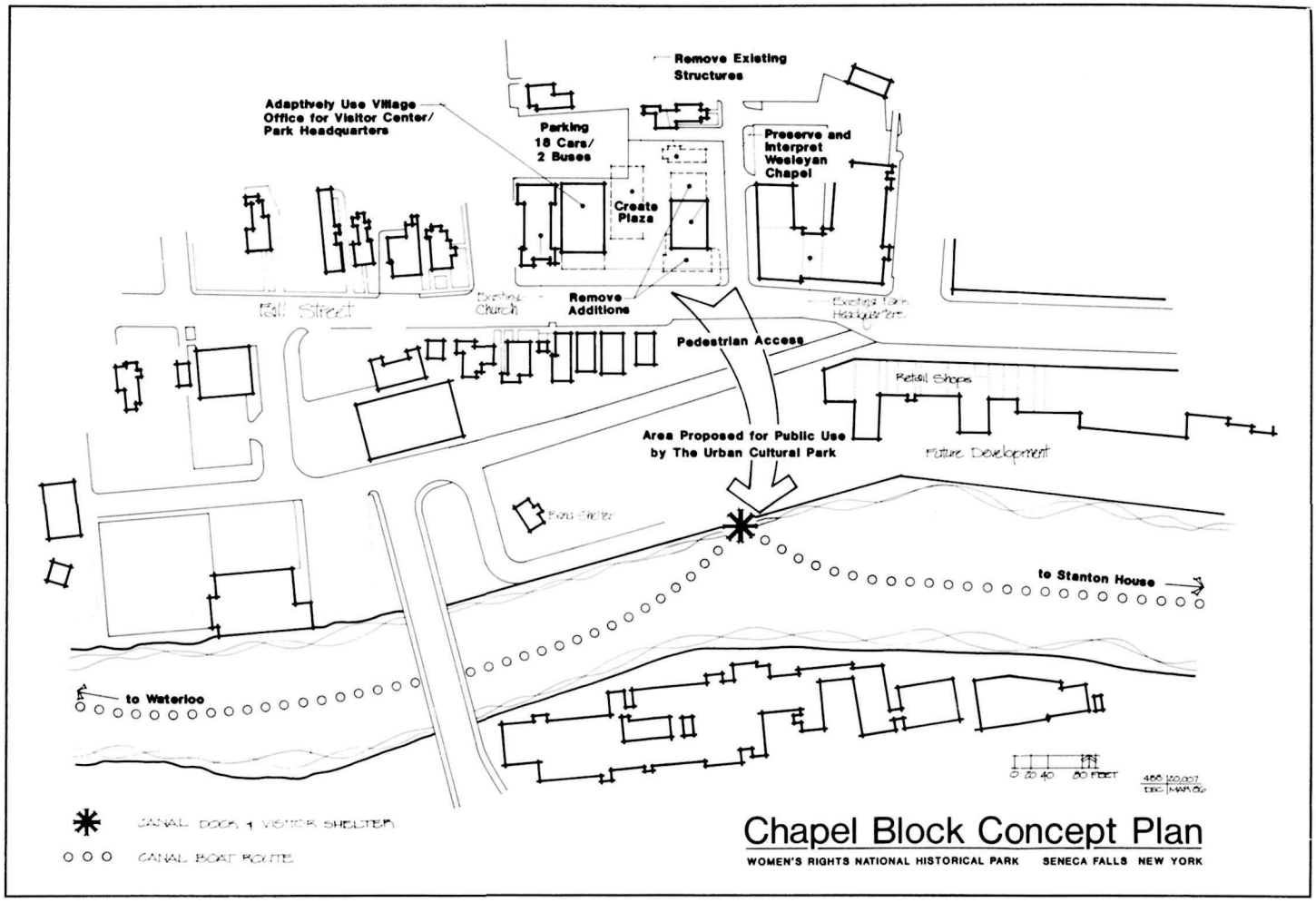
It was a useful model for the development of the competition program. But, it did not prove to be an accurate indicator of the entrants. There were 751 registrations for the Women's Rights National Historial Park Design Competition; 212 entered the competition. This is a significantly lower percentage of entrants than would normally be projected from the high registration number. Usually, approximately one-half of the registrants in a competition submit entries. As even a glance at the entries indicated, the inclusion of the physical remains of the Wesleyan Chapel presented an extraordinarily complex problem. Indeed, the image of the lone dedicated teacher toiling away over a hot drafting board proved to be false. The bulk of the entries were from teams comprised of a number of different disciplines, such as architecture, landscape architecture, history and graphic design. Many entrants felt that such an interdisciplinary approach was necessary to address the problems.



Model of the remains of the Wesleyan Chapel, built by Elayne Anderson, as included in the Design Program.

The chapel remains were the driving force for solutions presented. A simpler design problem would have been not to deal with the bricks, partial walls, roof trusses and roofing material. Indeed, many of the entries dealt with the remaining fabric in such a summary fashion that they treated the remains of the nation's "Second Independence Hall," as if they did not exist. Such an approach reflected in numerous submissions missed *the* key point of the competition. The fact that the Wesleyan Chapel has been so heavily altered since the events of 1848 is a forceful reminder of how American society has treated women and the struggle for true equality. Those entries that did recognize the symbolic quality of the Wesleyan Chapel were left with a very complex problem: how to actually preserve the physical remains of *part* of an historical structure.

Approximately 40 percent of the competitors chose to enclose the remains of the historic Wesleyan Chapel in a new building. There were four schemes which completely enclosed the whole of the competition site. The main street has a definite rhythm and regularity comprised of late-nineteenth century commercial buildings. While the Wesleyan Chapel is of great historical importance, it is, at the same time, part of the fabric and texture that creates a sense of place for Seneca Falls. The jury deemed inappropriate the schemes that did not respect the existing urban fabric of the main street of Seneca Falls. Equally important to the jury, the program called for the Wesleyan Chapel remains to become a "landmark," not for a building which encased the remains to be the landmark.



Chapel Block Concept Plan, as included in the General Management Plan.

Some of the schemes which encased the Chapel remains portrayed the chapel as a museum object, an artifact to be displayed, but not touched, to be admired, but not to be part of everyday life in downtown Seneca Falls. A number of designs used the chapel remains to explicate construction techniques: the architectural styles of these structures ranged from severe curtain walls to English Tudor to postmodern interpretations. The jury did not feel that such schemes adequately addressed the needs of the National Park Service or of Seneca Falls.

Many of the entrants sought to imbue their designs with a symbolic meaning which could reflect women's struggle for equality. There was a wide variety of symbols and a number of entries made use of more than one symbolic element. The symbol of the helix was prominent in 15 submissions. Concentric circles were obviously evident in 25 submissions. Other symbols included radiating patterning, water elements, towers, obelisks, pylons, works of art, plant materials, various forms of columns, and anthropomorphic representations. A few entries used anatomical symbolism as a central focus of their designs. Some attempts to develop a symbolic function for the site were more successful than others; in a number of instances the symbolism overwhelmed other considerations in the opinion of the jury.

The text of the history of the Wesleyan Chapel and Seneca Falls in 1848 is included as it was printed in the Design Program, sent to all registrants. The history was drafted by Margaret McFadden, formerly Chief of Interpretation in the Park, who is now studying at Yale University.

Significance of the Convention

On July 19th and 20th, 1848, 300 women and men crowded into the Wesleyan Methodist Chapel in Seneca Falls, New York, to participate in the first women's rights convention in history. This convention was the formal beginning of one of the most powerful and far-reaching movements for social change in American history: the women's rights movement.

During the convention, 100 of the 300 attending signed the Declaration of Sentiments. Prepared by the conveners of the meeting, the Declaration articulated an alternative vision of American society and American women within that society. That vision was a world in which women were equal to men, in which every human being had the right to live his or her life in accordance with his or her abilities and conscience.

It was, as well, a vision of a world in which women were independent, self-reliant and ultimately responsible for themselves, far from the prevailing view of women and their "place" within society in 1848. Hundreds of people joined the five women organizers and had the courage to imagine that they could change the world for the better by working to realize their vision of a just society.

Having articulated what they hoped to achieve, the organizers of the convention began work to launch a movement to make their dream a reality. They stated, "We hope this convention will be followed by a series of conventions, embracing every part of the country." Thus began a movement which has significantly altered the lives of all Americans and which continues to change our society, and our perceptions of ourselves as participants in society.

Since 1848, many of these inequities have been eliminated. Women and men struggled for years to gain for women the right to vote, to own property, to go to college, and to choose their careers. Other significant changes have been wrought as well. More than 130 years after the convention, some of the basic issues raised in 1848 have not yet been resolved. Women are not yet fully equal to men in economic or social terms. Much work remains to be done.



Elizabeth Cady Stanton, circa 1848.

The convention and the women's rights movement demonstrate that ordinary people can join together to have extraordinary influence on the course of history.

The empowering message of this convention, that a just society should and can be created, and that ordinary citizens can join together to bring it into being, has enormous relevance in the context of the present-day, ongoing struggle for equality and justice the world over. That means that the Wesleyan Chapel not only has enduring historical importance, but also ongoing significance to Americans and to others around the world who believe in democracy and justice.

The Declaration of Sentiments

The premise of the authors of the Declaration of Sentiments was that the philosophical ideal "All men are created equal," on which this country was founded, should be changed to "All men and women are created equal." Elizabeth Cady Stanton, one of the organizers and a leader of the movement wrote, "Women's political equality with man is the legitimate outgrowth of the fundamental principles of our government, clearly set forth in the Declaration of Independence of 1776, [and] in the United States Constitution. . . ."

The Convention, July 19-20, 1848

The convention was planned in Waterloo, New York, at the home of Jane and Richard Hunt, wealthy Quakers, active in the anti-slavery movement. When prominent Quaker minister Lucretia Mott came to central New York, Jane Hunt invited her to tea; the other guests included Martha Wright, Mott's sister; Mary Ann McClintock, a Waterloo Quaker abolitionist; and Elizabeth Cady Stanton of Seneca Falls.

That day, they wrote an announcement for the convention, which they published in the local Seneca County Courier on July 11 and July 14. The following Sunday, July 16, the organizers met again, at the home of Mary Ann McClintock, to draft the "Declaration of Sentiments."

The convention opened on the morning of July 19th. After several speeches, the Declaration of Sentiments was discussed. More speeches followed, and the Declaration was circulated for signatures. Finally, several resolutions to address women's grievances were read. In the evening, Lucretia Mott spoke of reform movements. On July 20th, the Declaration was further discussed and voted on. The meeting concluded with speeches by Elizabeth Cady Stanton, Thomas McClintock, Mary Ann McClintock, Frederick Douglass, and Lucretia Mott. Ultimately, of the 300 participants in the convention, 100 signed the Declaration, 68 women and 32 men.

Leading Up to the Convention

Geographic, economic, social, and religious factors all contributed to the success of the convention. The advent of manufacturing opened new possibilities for women: for the first time, women could work outside the home. As women began to earn money, they began to realize the extent of discrimination they faced. Married women had to give their wages to their husbands, and were unable to execute contracts to buy property. Women were paid less than their male co-workers, and since they could not vote, they were taxed without representation. These economic realities led people to think about the issues which would be raised at the convention.

Social and religious upheaval during this period was considerable. Reform movements like temperance and abolition had broad bases of support in the region in 1848, but there was also considerable opposition to these reforms. Also, the area was called "The Burned-Over District" because of the popularity of religious revivals and new religious sects which "spread like wildfire". A variety of utopian communities were also located in this area. Inhabitants of these communities shared a faith in the perfectability of human beings and of society, and were open to and experimented with new forms of social and religious organization.

Seneca Falls was a thriving and prosperous community rich in water-power resources and surrounded by fertile farmland. Its inhabitants could be optimistic about the future, and were undoubtedly affected by calls for social reform and by religious and utopian ideas about human beings and society. These factors led 300 people to respond to the call for a women's rights convention.

Reformers and religious groups were important participants in the Seneca Falls Convention, especially the Free Soilers. 1848 was a Presidential election year, and both major party candidates favored extending slavery from the South into the Western territories. The Free Soil Party was formed in response to this; the party would only support a candidate who opposed the extension of slavery. Local abolitionists created a Free Soil chapter in a meeting in the Wesleyan Chapel on June 13, 1848, and many of them returned to the chapel for the women's rights convention in July. These reformers recognized the similarities between the status of blacks and the status of women in society.

Quakers were another important group at the convention. In June 1848, the local Genesee Yearly Meeting of Friends had split over issues of church governance. Those who broke away, the Progressive or Congregational Friends, believed that all persons were equal and should not be subject to the control of a hierarchy of ministers and elders. They based their religious organization upon a commitment to social reform work. They came to the convention to demonstrate their commitment to radical equality.



The home of Elizabeth Cady Stanton restored and opened to the public by the National Park Service, in Seneca Falls, New York.

So the Seneca Falls Women's Rights Convention took place in an atmosphere of idealistic reform. This was the first meeting to be held for the purpose of discussing the "social, civil, and religious conditions and the rights of woman." It was the beginning of the struggle for equality on the basis of sex in the United States.

Following the Convention

The convention was the beginning of the organized women's rights movement. The idea that women deserved equal rights caught fire not only locally, but also on a national level, because, in many ways, Seneca Falls constituted a microcosm of the larger society.

Throughout the 1850s, national women's rights conventions were held every year but one, in addition to many smaller meetings. Before the Civil War, the women's rights movement was well established, and working closely with the abolitionist movement in many areas. When women were not granted the vote with black men after the war, suffrage became the primary issue for many. The 19th amendment to the Constitution, which gave women the vote, was ratified in 1919, seventy-one years after it was first proposed in Seneca Falls.

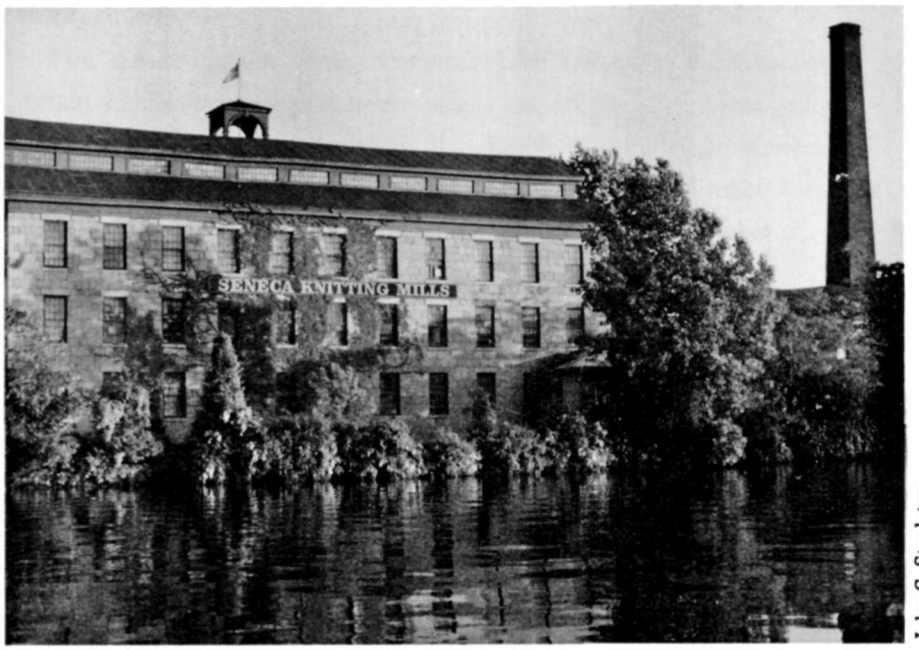
Seneca Falls became a gathering place for subsequent major events in the women's rights movement. May 27, 1908, the 60th anniversary of the Women's Rights Convention was celebrated. November 15, 1915, the 100th birthday of Elizabeth Cady Stanton was observed.

Alice Paul, the president of the National Women's Party, wrote the Equal Rights Amendment, believing that the vote alone would not give women full equality. Paul announced the amendment in the Presbyterian Church in Seneca Falls in 1923.

History of Seneca Falls

Seneca Falls, the site of the convention, was founded in the 1790s and by the time of the convention had become a thriving manufacturing town that showed fully the myriad changes wrought by the industrial revolution in the first half of the nineteenth century.

Seneca Falls was founded along the falls of the Seneca River, a mile long series of rapids with a combined drop of approximately 40 feet. A private company controlled access to the water power that the falls represented, and the company's inflated prices prevented development of new industry until 1825. That year the company went bankrupt and its interests were sold. This allowed others access to the water power and rapid growth of mills and factories along the river banks followed shortly. Within six years there were five saw mills, two textile factories, five flour mills and three tin and sheet iron plants. In the 18 year



John C. Stapleton

The Seneca Knitting Mill, a feature of Seneca Falls since 1844.

period between 1824 and 1842 the population of Seneca Falls increased from 200 to 4,000. In less than one generation all of the changes and stresses associated with the industrial revolution were manifest in Seneca Falls.

Seneca Falls' location at the hub of several important transportation arteries has played a major role in its growth and development. In 1794 the trail of the American Indians moving west became the Great Western Turnpike, a portion of which was the main street of Seneca Falls. Seneca Falls was linked to the Erie Canal system by 1828. The railroad crossed Seneca Falls in 1841.

A major fire swept downtown Seneca Falls in 1890. Most of the structures on Fall Street, the principal thoroughfare, were either destroyed or substantially damaged. Rebuilding took place quickly and most of the structures on Fall Street today date from this period.

In 1915 substantial improvements by the State of New York to the New York State Barge Canal to accommodate large ships resulted in the flooding of the area of Seneca Falls known as "The Flats". The Flats had developed as the focus of Seneca Falls industry and represented a significant portion of the industrial base. Many buildings in this area were moved to other sections of the town; all others were razed.

Today, industry continues to provide the economic base for Seneca Falls. The primary products are metal pumps and knitwear. The Village is a retail and commercial center for much of Seneca County. Seneca Falls is in the heart of New York State's Finger Lakes region and is a popular tourist and vacation destination. It is located at the north end of Lake Cayuga, the largest of the Finger Lakes. The present population of the village of Seneca Falls is 7,000.

OBJECTIVES OF THE COMPETITION

The objectives for the design challenge are included as they were printed in the Design Program, sent to all 751 registrants in the competition. The objectives were drafted by Manager Peter H. Smith.

Design Challenge

This is a competition for the conceptual design of the centerpiece of the Women's Rights National Historical Park in Seneca Falls, New York.

The design challenge of this competition is severalfold: to preserve the 1848 architectural remains of the Wesleyan Chapel; to create a sense of the 1848 convention; to increase public awareness of the 1848 convention and its importance in the women's rights movement and finally, to create a focus for the Women's Rights National Historical Park at the competition site.

The sponsors believe that the Wesleyan Chapel block should be a place that commemorates the events of 1848, celebrates the historic vision and struggle of women for equal rights, that provides inspiration for the visitor and a place for reflection and inquiry.

Design Requirements

In developing solutions for the Wesleyan Chapel block, competitors should keep in mind the following requirements:

1. The Chapel will become a landmark and a touchstone that is symbolic of women's rights.
2. All original *in situ* fabric of the Wesleyan Chapel must be retained in place and preserved. All other original fabric must be retained and preserved.
3. The design of the Chapel block should be an integrated whole.
4. The Wesleyan Chapel remains and/or element should be a gathering place for people and for the expression of free speech.
5. Contemplative space to reflect on the progress of women's rights is required.
6. Designs should include a seating area for approximately 50 people for lectures, speeches, etc.
7. An assembly area for park tours should be provided.
8. The Declaration of Sentiments should be visually accessible at all times.
9. Parking for 18 cars and 2 buses must be provided.
10. Major ground disturbance in the area of the identified archeological foundation cannot be proposed.

Background

What is known about the physical form of the Wesleyan Chapel survives from written descriptions as well as archeological and architectural investigations. No information in the form of drawings, photographs or plans of the Wesleyan Chapel at the time of the convention have ever been located. Architectural investigations by the National Park Service have identified a number of architectural elements that were extant at the time of the convention.

All *in situ* elements of the 1848 fabric of the structure must be retained in place and preserved in any design. All other original fabric must be retained and preserved. Because of the lack of information regarding the actual physical appearance of the Chapel in 1848, designs should not attempt to reconstruct this building. Rather, the Chapel will become a landmark and touchstone that is symbolic of women's rights.

No information about the Wesleyan Chapel is available beyond that contained in the program. However, additional architectural fabric research will be undertaken concurrent with construction activities associated with the Wesleyan Chapel element.

Wesleyan Chapel Design Requirements

The following architectural elements have been identified by the National Park Service as dating from the period of the convention in 1848 and must be preserved and protected *in situ*:

— 41 feet of the east brick wall (3 wythes) (currently covered with stucco)
— 43 feet of the west brick wall (3 wythes)
— two intact window openings on the first floor of the west wall
— stone foundations for the walls
— brick lintels for first floor windows on the east wall (under stucco)
— wall plaster with finishes on east attic wall
— archeological remains

In addition to the above elements, the following features of the 1843 roof structure survive:

— four wood roof trusses
— sheathing boards extending on the south gable and 41 feet north to the historic truss with fragments of wood shingles
— wooden roof rafters
— wooden roof purlins

Interpretation Activities

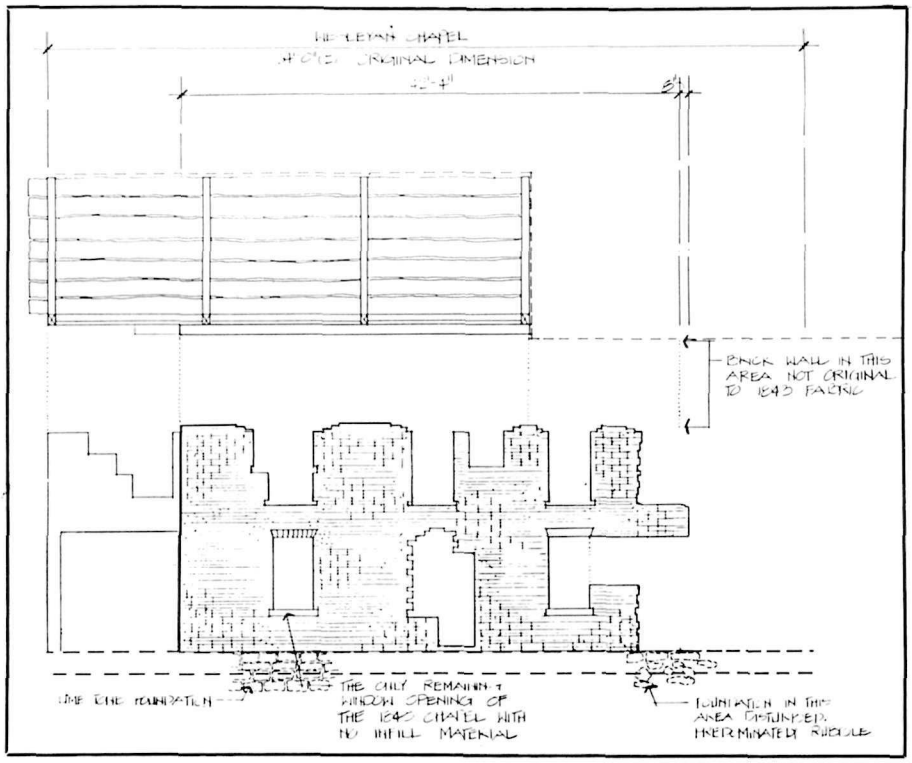
The focus of interpretation will be the 1848 convention. The primary interpretation will be a high-impact program focused in the Wesleyan Chapel remains/element. Interpretive approaches, using the Declaration of Sentiments, speeches from the convention, and descriptions of the events by attendees, will include audio presentations, special effects lighting, other innovative approaches and lectures. The National Park Service will complete the interpretive planning following the design competition.

Interpretive activities focused in the Visitor Center may include exhibits and audio-visual programs for orientation and overview.

Special outdoor programs may occur.

The Competition Site

The site consists of the bulk of a city block in the Village of Seneca Falls in the Finger Lakes Region of New York State. The Village of Seneca Falls is part of the much larger Town of Seneca Falls. The site is approximately 600 feet x 400 feet.



Drawing of the remains of the historic Wesleyan Chapel, as included in the Design Program.

The Wesleyan Chapel

The remains of the Wesleyan Chapel are the focus of the Park being the most tangible link to the origins of the women's rights movement that exists in this country. As such, the Chapel element of the design competition is central to the

future of the Women's Rights National Historical Park. The Wesleyan Chapel was built in 1843 and presumably had the same appearance in 1848. It is desired that the Chapel element of the design commemorate the 1848 convention.

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No information about the Wesleyan Chapel is available beyond that contained in the program. However, additional architectural fabric research will be undertaken concurrent with construction activities associated with the Wesleyan Chapel element.

Open Space Element

The design presented must contain an open space element that is an integral part of the overall design scheme for the competition site.



The movie theater site will become the open space element of the Chapel Block.

Open Space Design

This open space element may consist of both constructed and natural landscape features that are appropriate to the climate of the area. It is also desired that the open space portion be accessible to the public even when other Park facilities are closed. In developing designs for the open space element competitors may wish to consider the circulation of visitors throughout the competition site.

Archeological Considerations

Archeological investigation has revealed a portion of a foundation behind the Wesleyan Chapel that appears very likely to have existed at the time of the 1848 convention. For the purposes of the design competition, the general area should not contain structures or plantings that would entail major ground disturbing activity of more than 20 inches.

Additional archeological work in this area will be scheduled prior to or concurrent with construction development of the site.



David Brodherson

The former Village Hall of Seneca Falls will become the new Visitor Center.

Visitor Center

The Visitor Center and administrative headquarters for the Women's Rights National Historical Park will be housed in an existing structure at 136 Fall Street. The purpose of the Visitor Center is to introduce visitors to the entire park and other area attractions, supplementing the primary interpretation of the convention in the Chapel remains/element.

This structure was built in 1914 and served for assembly and sales of automobiles until 1927. At that time it was purchased by the Village of Seneca Falls and altered to house the offices of the local government. The offices of the Village were located in this building until 1986. The Village of Seneca Falls donated the building to the National Park Service in 1987 for use as the Visitor Center for the Park. The existing exposed party wall of the Village Hall is the result of the removal of an abutting building following a fire in the 1970s.

Visitor Center Information

The design of the exterior as well as the interior spaces for the Visitor Center is not a part of this competition. A description of the proposed uses of the interior is included here only to provide competitors with general information. One floor of the building will function as the visitor orientation and information center and will include a staffed information desk, sales area for publications, orientation devices and display area. Another floor will have additional display area, a public meeting area, a library and administrative space. The remaining floor will serve as the headquarters and administrative offices of the Park. The main entrance to the Visitor Center will be from Fall Street and there will be a rear entrance on the north facade. The character of the exposed brick party wall on the east side of the building will be retained and the masonry will be treated so as not to create a substantially different appearance than exists at the present time.

Declaration of Sentiments

Provision must be made in the design for a presentation of the text of the Declaration of Sentiments visible to anyone 24 hours a day every day of the year. The original of the Declaration of Sentiments has never been located.

Parking

General parking for visitors to the Women's Rights National Historical Park will be dispersed throughout the village of Seneca Falls.

Sunday night, October 18, jury week began with directions on the competition from the sponsors — the Park Service and Arts Endowment, and the Advisors to the Jury, representing local and regional interests. The following are edited excerpts from all the presentations to the jury.

Herbert S. Cables, Jr., was Regional Director, North Atlantic Region, overseeing 40 national parks from 1982-89; he is now Deputy Director of the Park Service, overseeing 350 parks, in Washington, D.C. From 1977 to 1982, he was Superintendent of Gateway National Recreation Area.



Herbert S. Cables, Jr.

As we have asked you to be part of our team, consider that this project will be part of a team — of downtown Fall Street, of the historic sites in Seneca Falls and Waterloo, and of the community of Seneca Falls. A team with the daily pedestrian, a team with the local neighborhood, and with government officials of Seneca Falls. The design must also be wholly integrated into the fabric of this beautiful part of central New York. Most importantly, I want it to be part of our team of landmark designs from coast to coast — the best of America's cultural resources — the National Park System . . . . In the Wesleyan Chapel Block, we are dealing with the very soul of our democratic heritage. I ask you to set us in a direction that will bring lumps to the throats and tears to the eyes of our future visitors. The struggle for women's rights represents the struggle for all American rights. When finished, this should be an international showplace — a shrine for democracy and our freedoms.

Gerald D. Patten, National Park Service, was the Manager of the Denver Service Center during the design competition, was then in Washington, D.C., as Associate Director of Planning and Development, and is now Director of the North Atlantic Region.



Gerald D. Patten

All you need to do is thumb through 212 entries, and select a design concept that conveys the meaning of this place, the meaning of this place over time, the meaning of this place forever, and the meaning of this place to an ever-changing pluralistic society. It is simply a matter of finding a solution that expresses the ideals and the ideas of this particular Park . . . . You must realize that you are

selecting a concept that when built will become public art. People will look at this and say, here is another example of the effectiveness, or ineffectiveness, of government in this country. The National Park Service saves, maintains, conserves, preserves everything in this country, including the good, the bad, and the ugly. I urge you to make sure the solution you bestow on this country is a good one worthy of long-term preservation.



Judy Hart

Judy Hart as Park Superintendent suggested and organized this evening of Directions to the Jury.

It was, and is, the hope of the planners of the Women's Rights National Historical Park that the competition will help put a spotlight on this Park, and bring visitors to Seneca Falls who are now unaware of its history . . . I stress to the jury what so many visitors have said, many with tears in their eyes: while much of the Chapel is destroyed, what remains is real, tangible and precious; to come, see and touch what does remain of the Chapel that housed the beginning of the women's rights movement has become a pilgrimage for many. In addition to preserving what is "real," the site should interpret for the visitor the Chapel in 1848, the significance of the events of July 1848, and the subsequent course of the women's rights movement.



Adele Chatfield-Taylor

Adele Chatfield-Taylor was the Director of the Design Arts Program for the National Endowment for the Arts. Now President of the American Academy in Rome, she was previously Director of the Landmarks Preservation Foundation, New York City.

This competition is wholly Federal. As the nation's largest landowner and largest builder, the lessons learned here can stimulate a climate for design excellence in the Federal government system . . . . The design problem presented to the competitors is complex. It involves preservation of portions of a building in which an important historical event took place. But we have little knowledge of how the building actually looked, and we are adding new design elements that make it a park and a memorial. This is the sort of preservation problem that is never grappled with the same way. We have a chance here to break exciting new ground in the field of historic preservation. The solution will also undoubtedly become a landmark itself, and I mean a landmark in every sense of the word — a meaningful and important urbanistic contribution to the Seneca Falls Historic District, an important and pioneering addition to the National Park Service system and, most important, a landmark to the women's rights movement which, of course, began here.

The Honorable Robert G. Freeland has been Mayor of Seneca Falls for the 10 years of the Park's development. He has spearheaded community support for the Women's Rights National Historical Park, and the donation of the future visitor center building to the Park.



Mayor Robert G. Freeland

It will give an opportunity to someone to design a meaningful memorial to the women's rights movement such as given to the young woman who proposed a design for the Vietnam Veterans Memorial. It will draw visitors to Seneca Falls, and show the focus of the women's movement to the nation and to the rest of the world. It will have to blend with the rest of the Village, and the way the rest of the Village looks.

Charlotte Conable is Chairperson of the Advisory Commission to the Park, and helped develop political support necessary to build and expand the Park. She holds a Masters Degree in Women's Studies from George Washington University, is the author of <u>Women at Cornell</u>, and has long been active in national and international women's activities.



Charlotte Conable

I hope you will recall the very nature of this Park. This is a Park inspired by and created by people of daring. As Elizabeth Cady Stanton recalled many years later of the 1848 convention: "I stirred myself as well as the rest of the party to do and dare anything." They dared to call a public meeting about women, they dared to speak in public, and they dared to demand equal rights for women. Likewise, the creation of this unique Park is a daring venture conceived and implemented by daring people . . . . The creation of this Park is the story of people — female and male working together: people in the National Park Service, people in local, state, and national government, many people in this community, and people across the nation who have been dedicated to achieving this common goal of building this Park. It is a splendid story of which all who participated can be very proud.



Marilyn Bero

Marilyn Bero spoke for the Advisory Commission to the Park. A Board member for many years for the National Women's Hall of Fame in Seneca Falls, and civic leader, she represented the Hall of Fame on the Park's Advisory Commission.

The final design should be consistent with the values of the 1848 Convention: the ability of ordinary people through collective action to shape history; the vision of equality between the sexes based on previous meetings; the belief that it is the responsibility of citizens in a republic to act to change their lives, and a recognition of the innate equality and innate capacity for goodness in all of us — a hope and belief in the possibility of change for the better . . . . Remember the history of the Wesleyan Chapel, which encouraged people to use this facility as a forum for issues of the day that promoted new and innovative thinking . . . . We hope the design will be consistent with the surroundings and streetscape of Seneca Falls and will also communicate a message of enormous empowerment and vision.



Suzanne G. Cusick

Suzanne G. Cusick was 1987 President of the Elizabeth Cady Stanton Foundation, which was a cooperating agency on the design competition. A musicologist who writes on late Renaissance and feminist subjects, she once taught at Eisenhower College in Seneca Falls.

I first came to Seneca Falls as a typical late twentieth-century woman, looking for work, looking for life. My host declared that our first stop in town would be the village laundromat — which turned out to be the Wesleyan Chapel. I sat in front of it feeling exhilarated, and laughing. I was exhilarated because I realized that I owed all that I could be as a late twentieth-century woman, and all that I would know from late twentieth-century life, to the vision articulated in that building in 1848. I laughed, I understood years later, not with the laughter of exhilaration but with the laughter of anger. For I was angry at what had happened to that building, and to the history of its vision. The fate of the Wesleyan Chapel seemed to mock not only my individual life, but all our lives, for all of us now live a partial realization of the Seneca Falls vision. I ask you tonight to choose a design that will heal my anger.

Judy Wellman, Ph.D., is writing a book on the 1848 Women's Rights Convention in Seneca Falls, and is a Professor of History at SUNY-Oswego. She is a member of, and spoke as representative for, the Stanton Foundation.



Judy Wellman

This site will be here we all hope for a long, long time. And its interpretation, although rooted in our time and in our place and in the person who does the winning design, must transcend that time and translate the values of the 1840s into a kind of universal language not just for us, but for people who come after us. And not just for people in the United States, but for people around the world. This design problem demands not an architect who will be an artist alone, but an architect who is a listener, who is a translater, and further who can hear voices long dead and who can tell us what those voices say to us now and will say to people in the future . . . . I think the design itself must somehow capture the republican virtues of simplicity, harmony, and civic virtue that some Americans in the 1840s and many now believe were the essense of the democratic experiment for both women and men.

August Sinicropi is the Chair of the New York State Urban Cultural Park Advisory Committee in Seneca Falls. He has been for many years a community leader of the revitalization of Seneca Falls based on its importance to the history of the women's rights movement.



August Sinicropi

The presence of the National Park Service could intimidate the ease of life in this community, and hopefully the design of the Wesleyan Chapel will not create that . . . . Make the connection between the design of the Wesleyan Chapel and the Seneca River, because the Urban Cultural Park's activity will make the canalside a very special place to be. Keep the recreational aspects in mind . . . . If my daughter's pursuit of happiness is less hindered by preconceived notions of the capabilities of her gender as a result of what we do with this Park, then we will have succeeded.

The jury, during a dynamic three-hour meeting, agreed on criteria for reviewing and discussing the 212 submissions. Chair of the Jury, Reese Fayde drafted the summary notes of the meeting and presented them Tuesday morning.

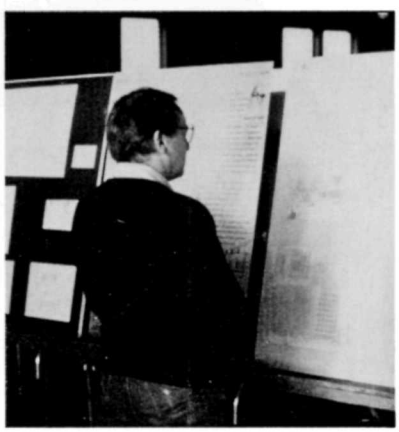
The Chapel portions of a design *must* be right. Noise must be addressed. Continuity of time (past, present, future) should be reflected if possible. Transition from street to site is important: is site open or closed? Should site design "invite" passersby in? "Epicenter": what happens at site should emanate outward — to the balance of the block, rest of the Park, the women's rights movement. Simplicity is important; scale should be taken from Chapel's configuration. More modest will be the more successful. Separating Chapel from Visitor Center with open space is appropriate. Context of site — how does design relate to: a. balance of block, b. commercial neighbors/residential neighbors, c. community of Seneca Falls — physical, economic, spiritual.

How will the public use the site? Attention should be given to how both the architecture and the landscaping will influence the user. Boards are *responses* to conditions defined by competition; these conditions address or reflect positions on historic preservation, social life of the 19th (v. 20th?) century, future uses of site v. buildings, and budget constraints. Relationship of site design and canals — canal system was critical element in history of industrial revolution in this area, events which had a significant impact on the women's movement. Can site design relate to canals: should be addressed with landscaping, not height. Jury should look at: a. intrusion, b. interpretation, c. embellishment, d. enhancement. Parking and traffic — issues of real intrusion — can they be handled effectively (smooth flow, reduced noise) and attractively. Local climate — if year-round use is important, then Chapel should be able to be enclosed.



Peter H. Smith

Juror Thomas Vonier considers a submission.



Juror John Belle considers a submission.

The entire proceedings of the jury were taped, and transcribed. Among the most interesting exchanges was this dialogue about the winning design long before its eventual selection as first place winner



Jurors l to r Grover Mouton III, John Belle, and Adele Santos considering a board.

Grover Mouton — You feel when you see this that you are visiting somewhere where something very special happened, where something really changed the lives of a lot of people. And I like the fact that it is not a house, that it does not look domestic.

Reese Fayde — It looks more like a piece of art than I think maybe I would prefer — a building, that's the difference. . .

John Belle — How about that! A building can't be a piece of art? I'll retire tomorrow.

Reese Fayde — No . . . all I'm saying is that I'd like the building to be more than a piece of art.

John Belle — But can't it also be a piece of art?

Reese Fayde — Oh, absolutely!

Cheryl Barton — The biggest thing is the archeological trade-off; this design seems to be fixed in our past; I wonder what it says about now and what's to come — perhaps that's something that can be programmed into the space.



Juror Cheryl Barton makes a point on a finalist.

JURY REPORT

The jury concluded its work with a report on their process, their conclusions, and the winning design. Following are edited excerpts of the Jury Report.

The jury represented a blending of several disciplines, including architecture, landscape architecture, planning and history. We applied our individual perspectives — personal and professional — to the task of selecting one design for the Women's Rights National Historical Park. Like the movement it was to commemorate, our differences were respected and enhanced the quality of the selection process.

The jury initially evaluated all of the submissions individually. Following this the jury began discussion of general issues and individual entries. The appropriateness, feasibility and attractiveness of designs were vigorously debated by the jury. The jury discussed the effectiveness of architecture as a means of conveying a social idea, particularly one that has a strong past, present and future.

The jury felt that more than simply architecture was required to successfully solve the complex problems presented. The jury believed that place making was required: a consideration of the larger landscape within which the story of women's rights occurs: the site itself, its symbolic relationship to the canal and the other significant locations within Seneca Falls, as well as its importance as an epicenter for a major shift in human consciousness that continues today.

The winner selected by the jury meets all objectives outlined in the Competition Program and succeeds in creating a "place" that commemorates women's rights and that creates real links to the community of Seneca Falls. The honesty and openness of the winning proposal are symbolically appropriate. The Park is inviting; easy to access and visible to pedestrians on Fall Street. The scheme has a unity; the chapel and the open spaces are integral and complementary. A virtue of the winning design is its openness to interpretation and its invitation to contemplation.



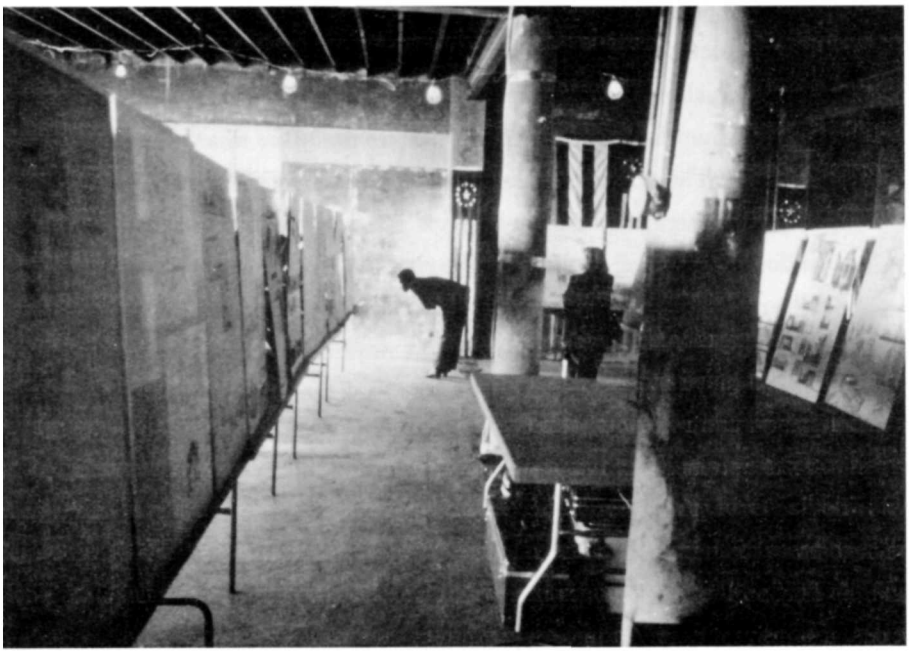
Daniel Ward

Jury Chair Reese Fayde presents the winning design.

While the primary objective of the competition was to select a design for the National Park, the process that was used placed significant emphasis on expanding the public's understanding of quality design. This was an open jury, with the public attending the deliberations. Anyone interested in the project and/or the site could listen to discussion of the jurors about those things which they felt worked well, were poorly presented, or were inappropriate in some respect for the site. Even if an observer did not agree with a point or with the selections of the jury, they did understand how the jury reached its decisions, and hopefully expanded their own sensitivity to the built environment. The touring exhibit of design submissions is a continuation of the process. The honorable mentions, therefore, were selected both for their total presentation, and because a board might in part have effectively demonstrated a particular approach or technique.



Juror Joan Hoff-Wilson ponders.



Jury Chair Reese Fayde considers a submission.

Juror Adele Santos presented and described the jury selection of the winner to the sponsoring Park Service and Arts Endowment on October 21. An architect with her own private practice, she was Chair of the Department of Architecture, University of Pennsylvania.



Adele Santos

The chapel itself is left as a ruin, indeed, which it will be when the rest of the structure is taken away, and left exposed and accessible. There was much discussion about whether the building should be completed, and I respected the schemes that did not try to do that. So we really see what remains of that period in history. There are gestures that are magnificent. From the chapel down to the waterwall, there is an incline which is grassy, people can sit on it and use it. You go down to the wall itself, which you can touch. The waterwall reminds us of the falls of Seneca Falls. The fact that it is a waterwall and it is alive was very important for us; thinking about it, the movement's alive. It's not simply a statement etched in stone. And looking back from the waterwall up the slope of earth and lawn, you see the chapel which is placed on a pedestal, as you might place a monument. It gives it a greater significance.

Then at the back of the chapel there is a very gentle amphitheater, almost an extension of the landscape. It is a set of steps, and you can sit on these steps which are exactly the same width as the inscription of the Declaration of Sentiments, and look back across at the waterwall with the lettering underneath, which seems to be sparkling in the light. So with very simple means, really absolutely appropriate, they created something which will have an enormously special mood. We were really all drawn to this design because it was one of the few that you could honestly say balanced architecture, landscape, urban design, art, a sense of history and a sense of mood, and did so extremely elegantly.

Adele Chatfield-Taylor, then Director of the Design Arts Program of the National Endowment for the Arts, on October 21 in Seneca Falls, applauded the winning design and the successful conclusion of the design competition, which the National Endowment for the Arts had managed, as well as cosponsored, with the National Park Service.



Adele Chatfield-Taylor

I can report this morning that, once again, the competition process has worked. After three days, and intensive hours of review and discussion, the jury has picked a winner, and I can say that, once again, the way this worked was nothing less than remarkable.

212 entries were filed — many of them teams — some men, some women, some men and women — their identities not known until after it was all over. The earnestness, and the investment in time and talent, of those entering — totalling over 50 person years of work — is matched only by the conscientiousness and care exhibited by the jury — a group of seven who represent many different concerns and points of view, but who have become a remarkable team that had one purpose: to find the best. And this effort is reflected in the result, which is a design that is many things: it is completely attuned to the events, it is resonant with the significance, it is a brilliant neighbor in urban design terms with that which it joins here on the street — and it is extremely beautiful.

It has been a great honor to be part of this — we will return many times — and we will never forget the teamwork, and commitment, that made this place come into being.



The public inspects the finalists.



The Reveille

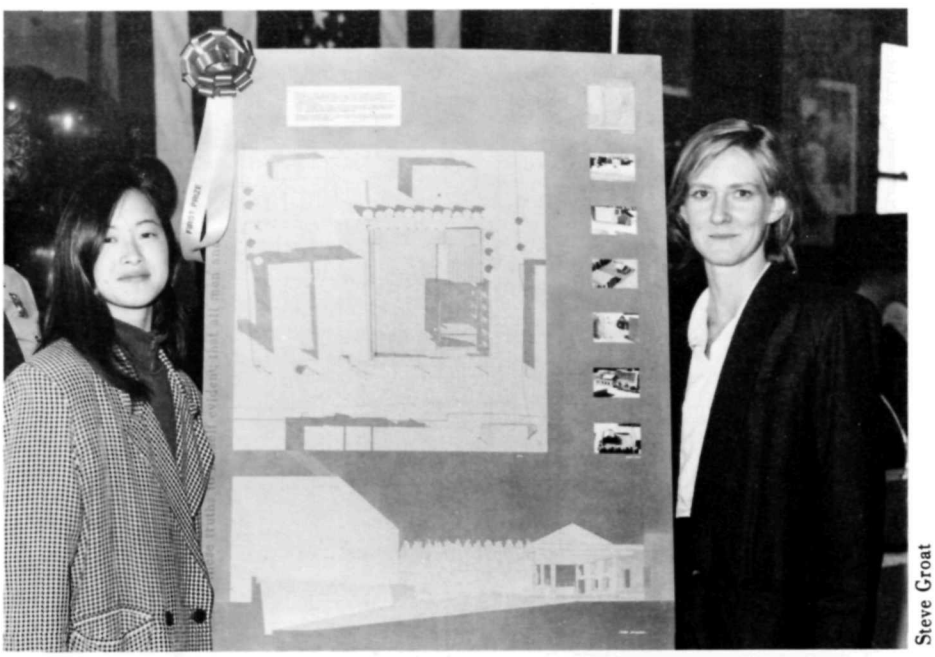
William Penn Mott, Jr.

William Penn Mott, Jr., then Director of the National Park Service, accepted the winning design from the jury on Wednesday, October 21, in Seneca Falls for the National Park Service. He is a direct descendant of Lucretia Mott, one of the organizers of the 1848 Convention in Seneca Falls.

I feel sure that all of you here in this room sense the excitement, the thrill, the opportunities that we have here today to create in Seneca Falls an outstanding example of what can be done when everybody works together to accomplish an objective, and I think that we have an opportunity to continue this excitement and this spirit of cooperation.

We have been very successful. Two-hundred twelve designers from throughout the nation took on this challenge. The National Park Service and its partner, the National Endowment for the Arts, can go on record to say that the people *care* what happens here. What once was neglected is now cause for concern and great interest.

We recognized that in a national competition the fertility of designers and their creativity would uncover a design that would embody the spirit, the simplicity, and the quality and perseverance of women as they went about establishing their rights in the male dominated society. It is hard to imagine that those restrictions were placed on our fellow human beings. Yet throughout the world, even in this country, there is discrimination, and it must be eliminated, so that mankind throughout the world will enjoy equal privileges irrespective of sex, color, or national origin.



Steve Groat

Ray Kinoshita and Ann Wills Marshall with their winning submission.

FIRST PRIZE

Ray Kinoshita/Ann Wills Marshall
The Marshall Kinoshita Partnership
Cambridge, Massachusetts

SECOND PRIZE

Diana Balmori
Cesar Pelli & Associates
New Haven, Connecticut

HONORABLE MENTION

Bobbie B. Crump, Jr./Michael Versen/Martin Flanagan
Crump Associates
Baton Rouge, Louisiana

Ted George/Jeff Stein
Somerville, Massachusetts

Edgar J. Gonzalez/Rosendo E. Marcet, Jr.
Miami Beach, Florida

Stephen Luoni
New Haven, Connecticut

Paul G. Manno/Jeffery J. Burris
Environmental Impact
Dallas, Texas

Liz Nemura/Julieanna Preston
Peter Forbes & Associates
Boston, Massachusetts

Michael James Plautz/Anne Marchand
Ritter Suppes Plautz Architects
Minneapolis, Minnesota

Jeanne Schlesinger/Cassandra Wilday/Gwen McMillan
Schlesinger Associates
Princeton, New Jersey

Elizabeth M. Slotnick/Barry A. Richards
Basking Ridge, N.J.

Hubert White/Karen Gans-Piazza
Urbana, Illinois



Ann Wills Marshall received a Master of Architecture, Harvard Graduate School of Design, 1987. She graduated from Auburn University School of Architecture and Fine Arts in 1981 with a B.A. in Interior Design.

In 1988, she established the Marshall Kinoshita Partnership with Ray Kinoshita, and she recently joined The Stein Partnership, New York City, as a Design Associate to complete the Wesleyan Chapel Block, under contract with the National Park Service.

In our plan for the monument, the entire ground plane of the site has been transformed into a sloped grass plinth forming a natural amphitheater; a place of meeting. The singularity and strength of this move creates a precinct that establishes the focus of the monument, and sets off the Wesleyan Chapel as a special event. The Chapel floor becomes an interruption within this sloped surface, speaking of the Chapel's subordinate role relative to the greater idea of meeting. The foundation of the Chapel revealed by the slope asserts its role as the datum to the site and symbolically to the women's movement itself. The foundation carries with it the ideas of a strong beginning, of support, a place from which one moves forward. At the intersection of the sloped plane and the extended Chapel floor the slope becomes formalized with embedded stone seats. From the Chapel, intended as a place of reflection, one contemplates the stepped slope as a new place of meeting relative to the old. Quotations inscribed on plaques throughout the Chapel evoke memories of the meeting. When alterations subsequent to the 1848 structure are removed, what remains are fragments requiring support; reminders of the fragility of the physical structure of a place. Using these new walls in a fragmentary way allows one to speak about the interdependency of parts, of incompleteness, of creating an enclosed sanctuary without actual barriers.

At the base of the slope a stone retaining wall over which water falls receives the energy and focus of the entire site. On this wall is carved the Declaration of Sentiments. The water brings the words of the Declaration and subsequently the Movement to life, challenging each visitor to acknowledge its message. Water has significance not only to Seneca Falls and its industrial heritage, but also as a metaphor for that which is alive and everchanging. One might also understand it to symbolize woman. The side wall of the Visitor Center faces on to the site. The irregular brick wall bearing the ghosts of adjacent buildings that once were, forms a poignant backdrop to the water wall.

Our architectural solution to this project is based on two fundamental convictions. We believe that the freedom to hold meetings is at the heart of all human progress. The Wesleyan Chapel marks a significant place and event in time, yet we believe it is the result of this meeting, the Declaration of Sentiments, that provides timeless inspiration for the Women's Movement and should be the focus of our solution.

Establishing this monument as the Women's Rights National Historical Park calls to mind not only the importance of its iconographic role, but also of the physical and experiential qualities evoked by the word "park." The existence of this and other qualities within the project is significant. The establishment of a national park in a small-town setting parallels the growth of the movement from local to national importance. Within this context the idea must emerge from the circumstantial. The sense of the continuum must transcend the celebration of a moment in time. The monument must put forth a specific message while allowing individual interpretation.

It is our design intention to mediate these dualities not only for the qualitative value of the project, but also because it represents an ideological position toward design. We will not attempt to verify the position that the mediation of opposites is fundamental to feminist ideology, only to note that it is a consistent tendency in our work. The project offers us the opportunity to present this approach as a possibility in the making of a monument.

To create a monument is to create an enduring artifact that seeks to keep alive the memory of a person or event. The commemoration of the Women's Rights Movement presents a unique condition for the making of a monument. It must celebrate not only a particular event but also a movement that lives on, and therefore does not have the advantage of reflecting on a completed past. The movement is a struggle that began from within American society; hence, we inherit the internal conflicts of this changing society. Its celebration must recognize our triumph and our responsibility in the same moment. As young women we are of a generation that has reaped the benefits of enormous changes. We feel the responsibility to create a monument that will celebrate both the work that has been achieved, and the work that lies ahead.

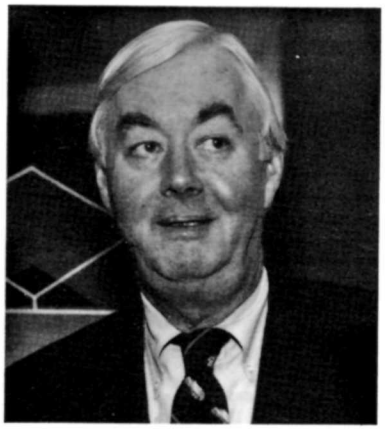
The results of the competition will fulfill the dream and the original intention of the Women's Movement. A place that keeps alive the memory of the birthplace of the Women's Rights Movement is crucial to the movement itself. What makes this project significant is not only that we as women have won, but also that it is a work by women that perhaps challenges a status quo idea of monument . . . and that the value of that work has been recognized.



Ray Kinoshita received a Master of Architecture, Harvard Graduate School of Design, 1988, and was a Magna Cum Laude graduate of Harvard-Radcliffe College, 1982, receiving a B.A. in Visual and Environmental Studies.

In 1988, she established the Marshall Kinoshita Partnership with Ann Wills Marshall, and she recently joined The Stein Partnership, New York City, as a Design Associate.

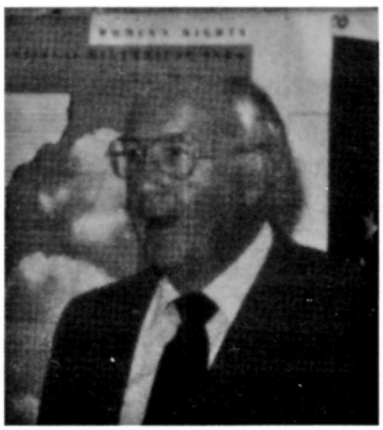
Senator Daniel Patrick Moynihan spoke at the introduction of winners Ann Wills Marshall and Ray Kinoshita to the Washington Community on March 23, 1988, on Capitol Hill.



Senator Daniel Patrick Moynihan

This is a very special place in Seneca Falls, where 300 people gathered 140 years ago and began a movement which is still profoundly affecting all our lives. When the bold and beautiful design is built, the Wesleyan Chapel will become a place all Americans must come to visit.

The Congressional Delegation has been very supportive of the development of the Women's Rights National Historical Park. Representative Frank Horton wrote these thoughts on the competition.



Representative Frank Horton

The successful completion of the design competition for the Chapel is truly "a vision realized." The announcement of the winners is just one step in the very long journey of the Park.

Given that the Park Service's research did not yield anything useful for the restoration of the Wesleyan Chapel, the suggestion of a design competition to dispense with these problems in an artistic manner was like a jumpstart for the Park. The design competition marked a major challenge to the Park's supporters and staff which was successfully met. It is now time to look to the future for the completion of the project.

Grover Mouton, III, a juror, presented these perceptions of the design competition at the July 1988 Symposium. He is an artist, an architect, and teaches architecture at Tulane University in New Orleans.



Juror Grover Mouton, III

I am trained as an architect, and I've been on many juries. There is a dynamic singular to the jury process. Architects understand these dynamics; it becomes a game. The jury which took place here was, I thought, very fair and open. The deliberations lasted three days. When we arrived we selected a chairperson who began to develop a process. Every board was examined, and discussed on its merits. Now, this theatrical jury dynamic did take place, and it was rather frightening the first day. So, the whole process stopped, and there was a reexamination. The merits were examined and the concepts started to come and the goals of the competition started to come. . . .

For me, it was a very simple project. There was an event here, there was a spirit here, which had to be captured with a winning solution. I feel that this solution categorically bows to the event. It bows to the spirit, it allows a free interpretation by the visitor. After three days, we came down to the one board — the solution, and I think that we had a wonderful time doing it, and did act responsibly.

Theodore Liebman, FAIA, was Professional Advisor. He presented these perceptions on the competition at the July 1988 Symposium. He is a partner of The Liebman Melting Partnership, Architects and Planners, in New York City.



Professional Advisor Theodore Liebman

A national design competition makes it possible for a great number of design professionals to participate in the solution of important design challenges all on an equal footing.

This Competition was complex, requiring solutions encompassing the disciplines of urban design, architecture, sculpture, art, history and poetry.

Competitors spent 40-60 person years on this competition. That work informed the whole dialogue about these issues. Each and every competitor chooses the winner. Every one of the boards in the room helped Ann Wills Marshall and Ray Kinoshita win, because they were the counterpoints that made the dialogue meaningful.

Congratulations to the program authors, "The Judy and Peter Show," the jurors and the competitors. In addition, to the witnesses, both the citizens of Seneca Falls, and the silent witnesses, the generations of women and men who lived this history.

ACKNOWLEDGEMENTS

Competition Design Team:
Elayne Anderson, Architect, Denver Service Center, National Park Service
Judy Hart, Superintendent, Women's Rights National Historical Park, National Park Service
Terry W. Savage, Chief of Planning and Design, North Atlantic Regional Office, National Park Service
Peter H. Smith, Competition Manager, National Endowment for the Arts

Professional Advisor:
Theodore Liebman, FAIA, The Liebman Melting Partnership

Competition Manager:
Peter H. Smith, Art Specialist, National Endowment for the Arts

Competition Coordinator:
Mary Kelly Black, Women's Rights National Historical Park

National Endowment for the Arts:
Francis S.M. Hodsoll, Chairman

•***Design Arts Program:***
Adele Chatfield-Taylor, Director
Kathy Christie, Wayne A. Linker, Robbie McEwen, Alece Morgan, Rachel Nichols, Stephanie Olson, Allen G. Payne, Jeffrey Soule, Marguerite Villeco, Charles Zucker.

National Park Service:
William Penn Mott, Jr., Director
Denis P. Galvin, Deputy Director

•***North Atlantic Regional Office:***
Herbert S. Cables, Jr., Regional Director
Fred Bentley, Charles P. Clapper, Dave Clark, E. Blaine Cliver, Myra Harrison, Dick Ping Hsu, Cynthia Kryston, Steve Lewis, Sharon Ofenstein, Dwight Pitcaithley, Edie Shean-Hammond, James Skelton, Barbara Pearson Yocum

•***Denver Service Center:***
Gerald D. Patten, Manager
Sharon Brown, Robert Budz, Bonnie Campbell, Linda Hugie, Mark Malik, Tedd McCann, Patrick Shea, Donna Volkman, Terry Wong

•***Women's Rights National Historical Park:***
Judy Hart, Superintendent, 1982-1989
Linda Canzanelli, Superintendent, 1989 to present
Darcy Battaglia, Marcia Lerkins, Margaret McFadden, Albert Manino, Janet Nash, Leroy Renninger, Liza Stearns

•***Advisory Commission to Women's Rights National Historical Park:***
Charlotte Conable, Chair, John E. Becker II, Marilyn Bero, Donna Carlson, Suzanne G. Cusick, Nancy Dubner, Carrie George, August Sinicropi

Elizabeth Cady Stanton Foundation:
Suzanne G. Cusick, President, 1987; Joni Masuicca, President, 1987-89; Kate Sinicropi, President, 1989-91; Pamela Quiggle, H. Merrill Roenke, Carol Stallone, and the Board of Trustees

Village of Seneca Falls:
Mayor Robert G. Freeland
Trustees Nicholas L. Carello, Ann M. Cramer, John F. Durso, Leo Connolly
Scott Smith, Village Clerk; Francis Caraccilo, Village Planner

Congressional Delegation:
Senator Daniel Patrick Moynihan
Senator Alfonse M. D'Amato
Representative Frank Horton

Listings are generally by position held during the design competition years.



The Reveille

Jurors l to r John Belle, Thomas Vonier, Chair Reese Fayde, Cheryl Barton, Joan Hoff-Wilson, Grover Mouton III, and Adele Santos.

Jury

Reese Fayde, *President, Real Estate Enterprises, Inc., Chair*

Cheryl Barton, *President-elect, American Society of Landscape Architects/EDAW, Inc.*

John Belle, FAIA, *Beyer Blinder Belle, Architects and Planners*

Joan Hoff-Wilson, *Executive Secretary, Organization of American Historians*

Grover Mouton, III, *Artist and Assistant Professor, Tulane University*

Adele Santos, *Chairman, Department of Architecture, University of Pennsylvania*

Thomas Vonier, *Thomas Vonier & Associates*

Advisors to the Jury

Hon. Robert G. Freeland, *Mayor, Village of Seneca Falls*

Marilyn Bero, *Representative, Advisory Commission to Women's Rights National Historical Park*

Charlotte Conable, *Chair, Advisory Commission to Women's Rights National Historical Park*

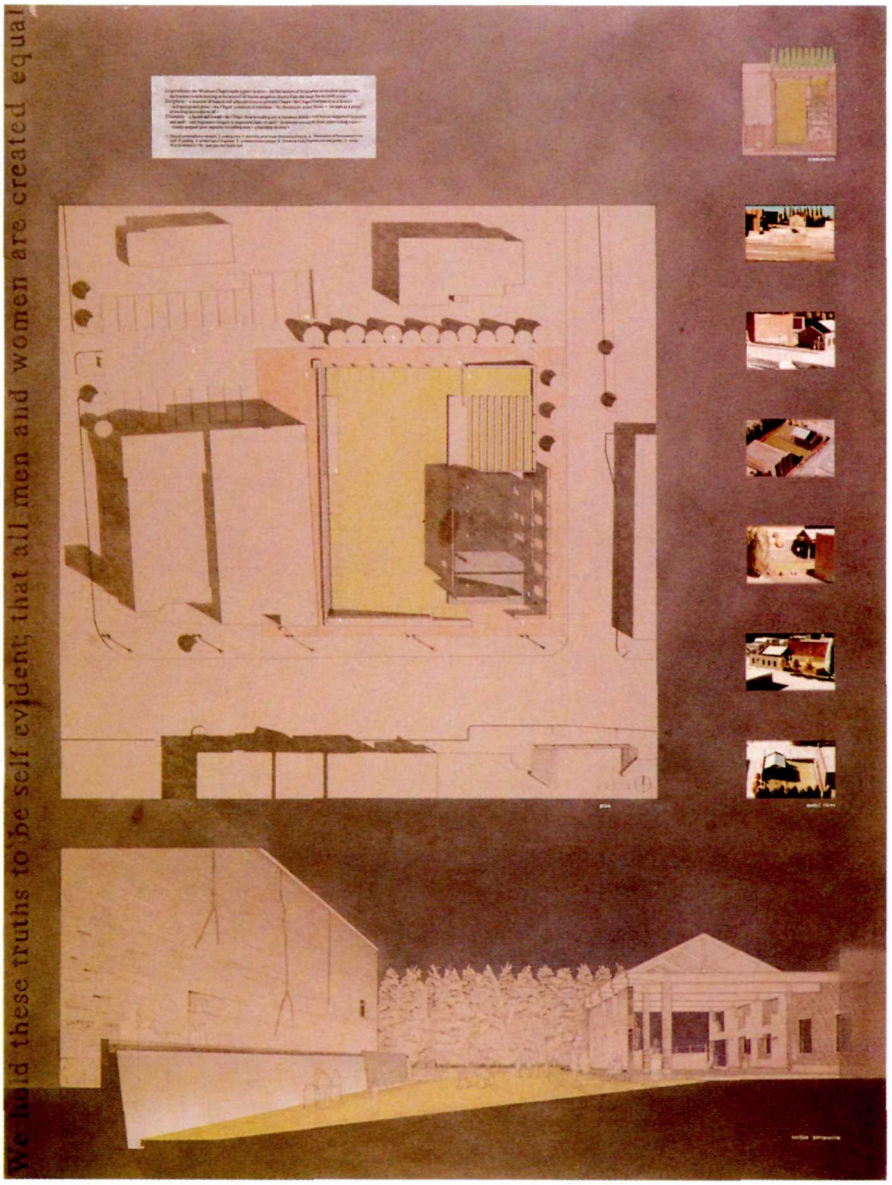
Suzanne G. Cusick, *President, Elizabeth Cady Stanton Foundation*

August Sinicropi, *Chairperson, Urban Cultural Park Advisory Committee of Seneca Falls*

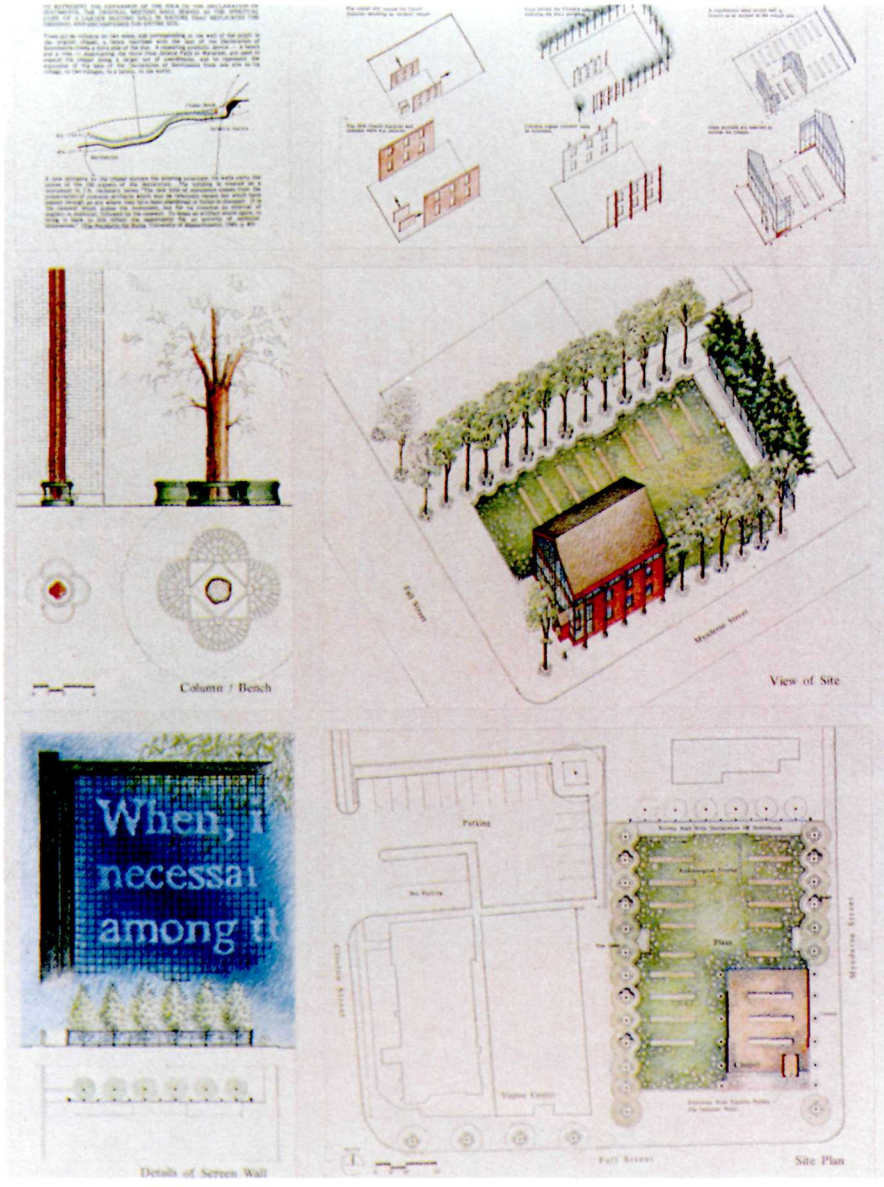
Judith Wellman, *Representative, Elizabeth Cady Stanton Foundation*

ILLUSTRATIONS OF SELECTED ENTRIES

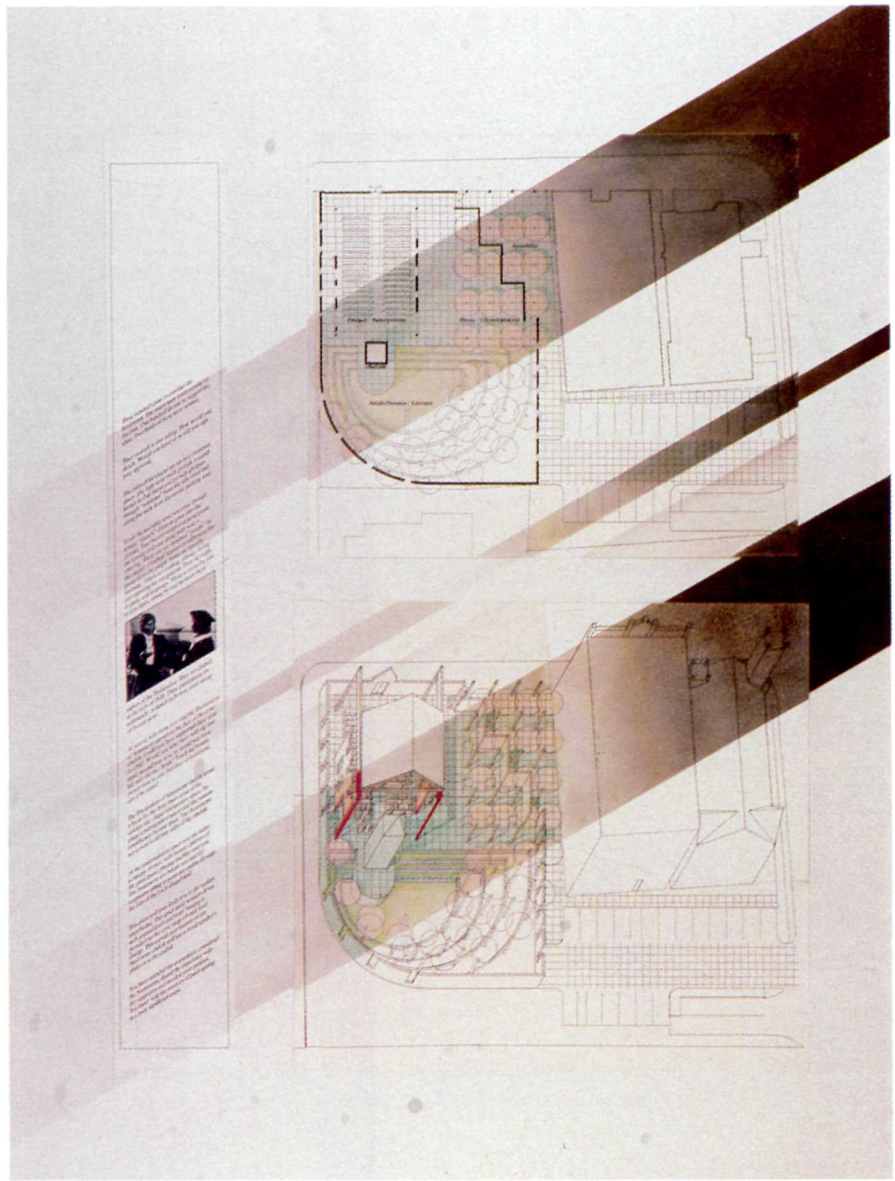
The design boards illustrated were selected by Competition Manager Peter H. Smith. They include the first- and second-place winners, the 10 Honorable Mentions, and design boards representing the range and types of entries. The association and address are as listed on the entry form.



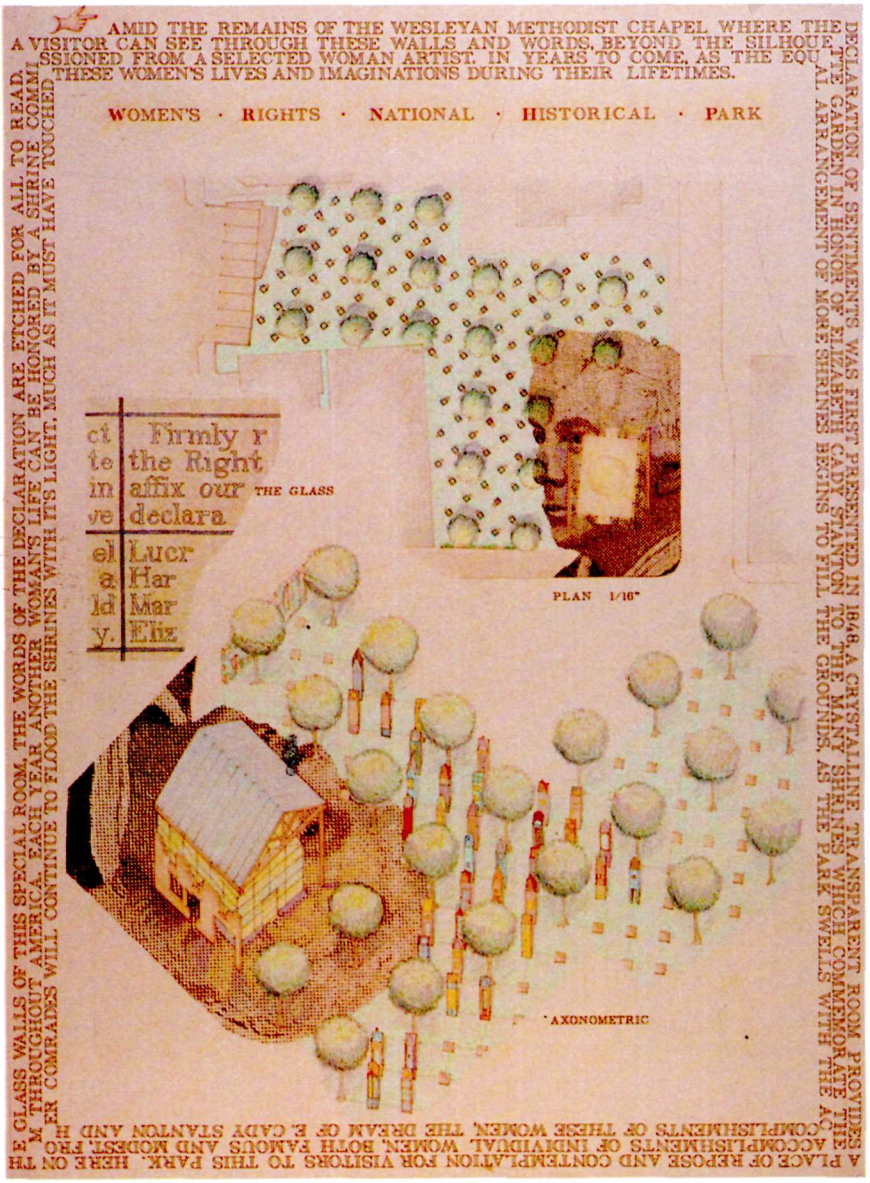
First Place:
Ray Kinoshita and Ann Wills Marshall
Cambridge, Massachusetts



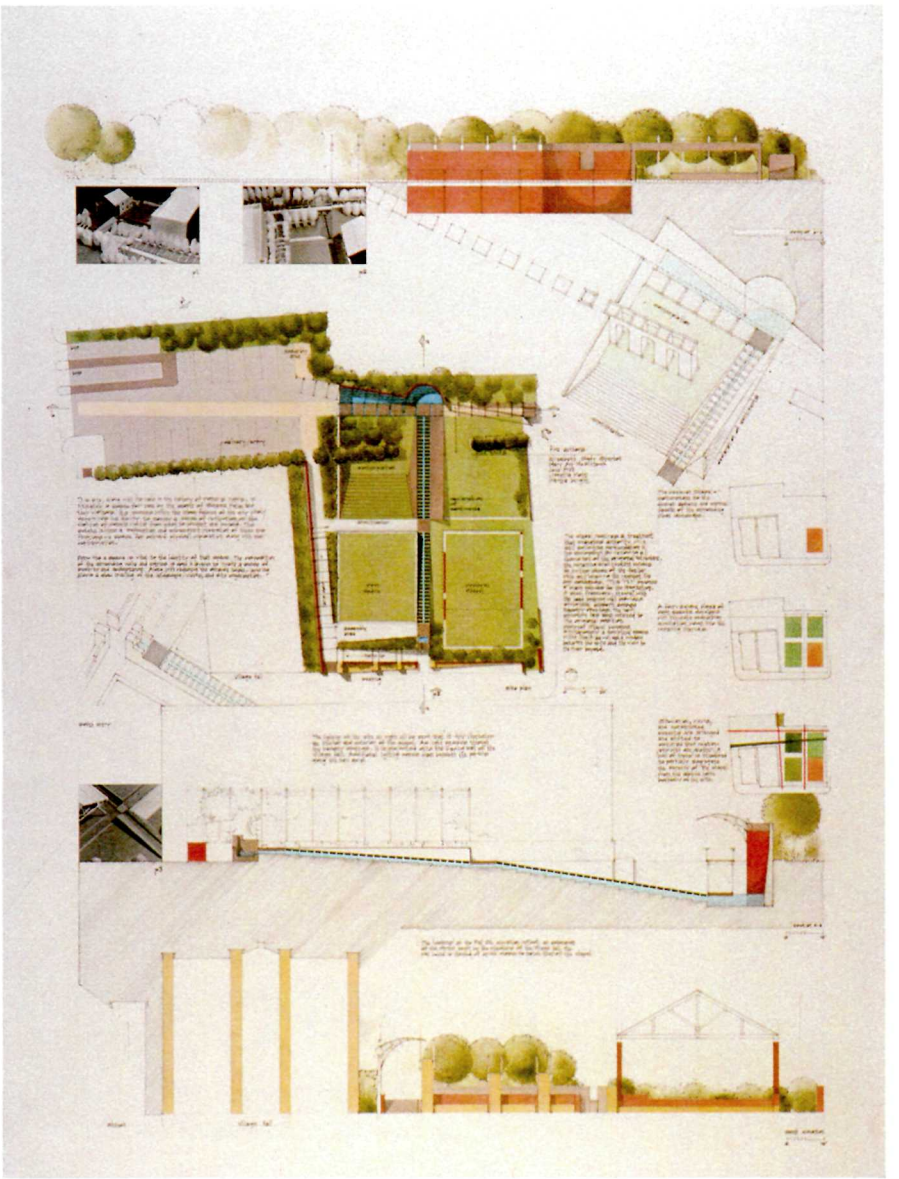
Second Place:
Diana Balmori
Cesar Pelli & Associates
New Haven, Connecticut



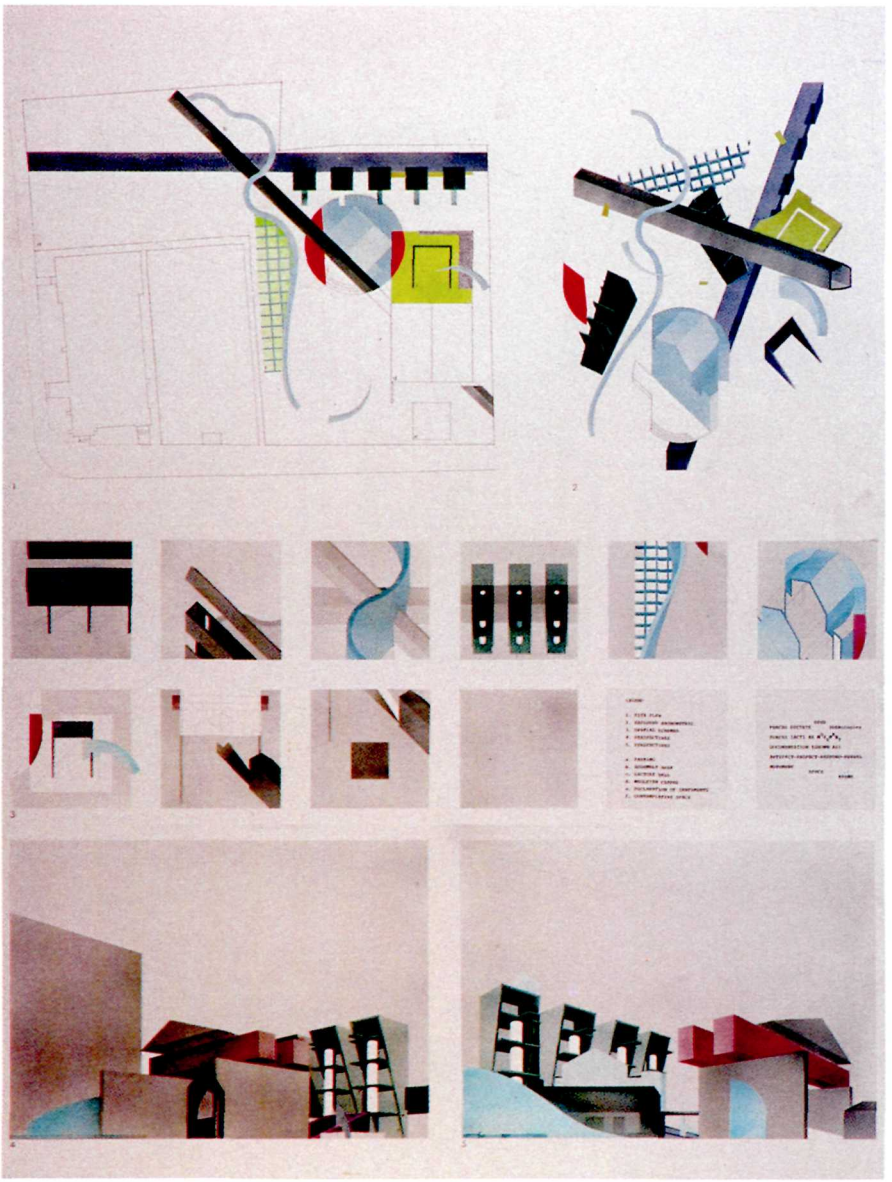
Honorable Mention:
Crump Associates,
Versen Landscape,
Martin Flanagan Design
Baton Rouge, Louisiana



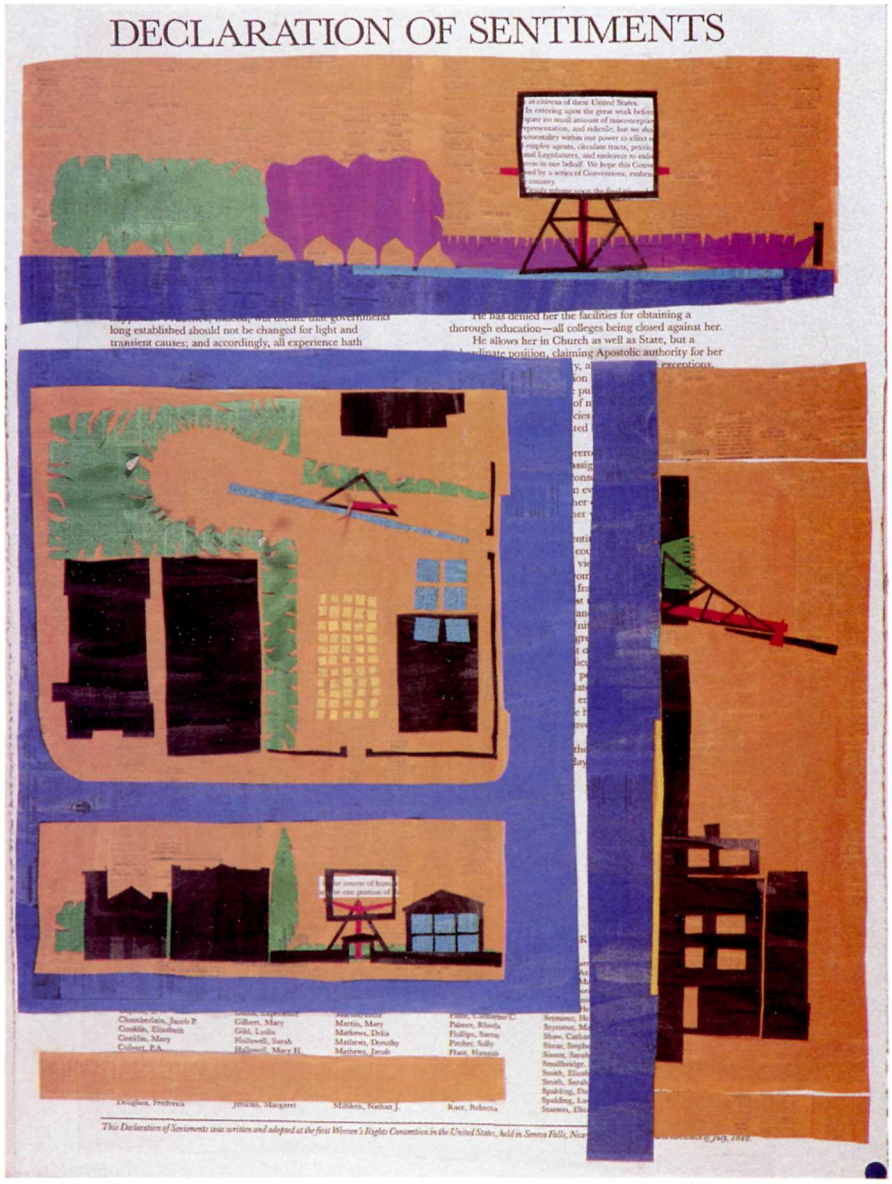
Honorable Mention:
Ted George and Jeff Stein
Somerville, Massachusetts



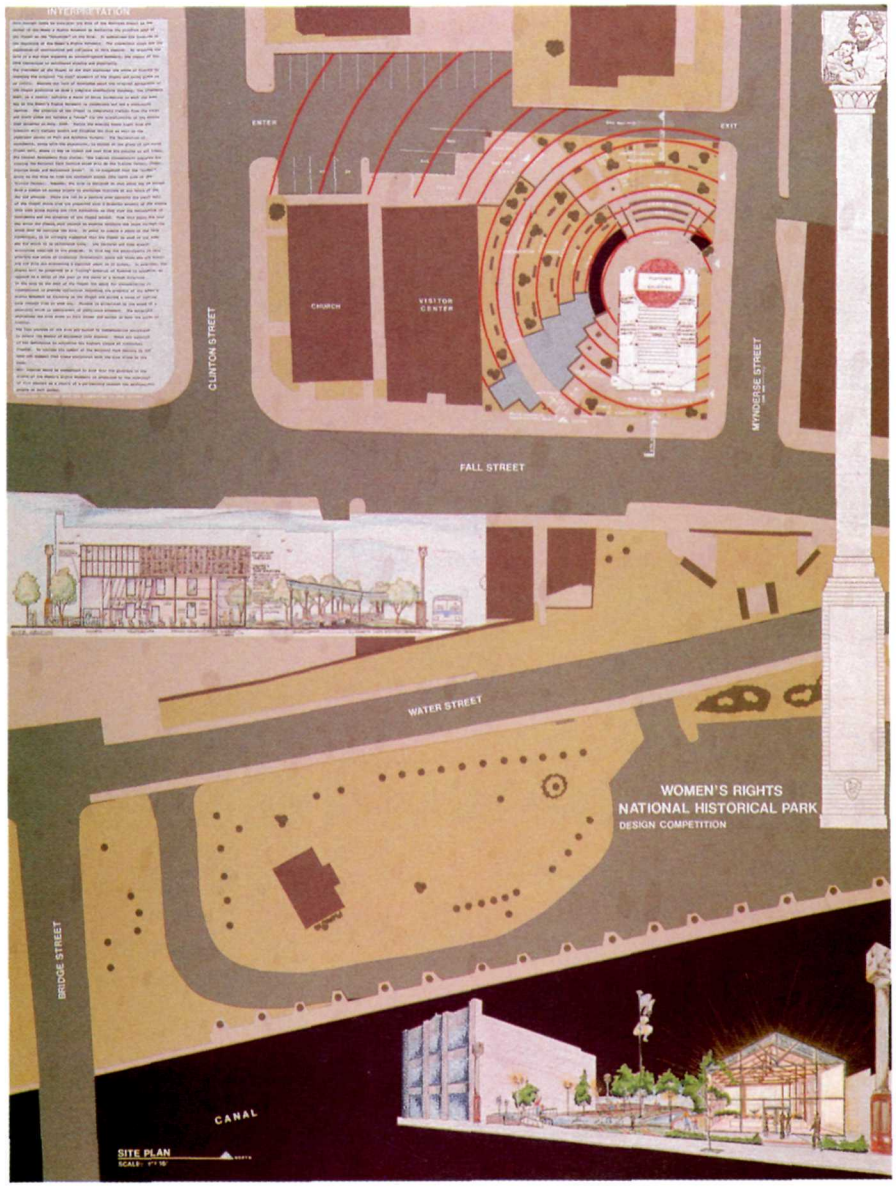
Honorable Mention:
Paul G. Manno and Jeffery J. Burris
Environmental Impact
Dallas, Texas



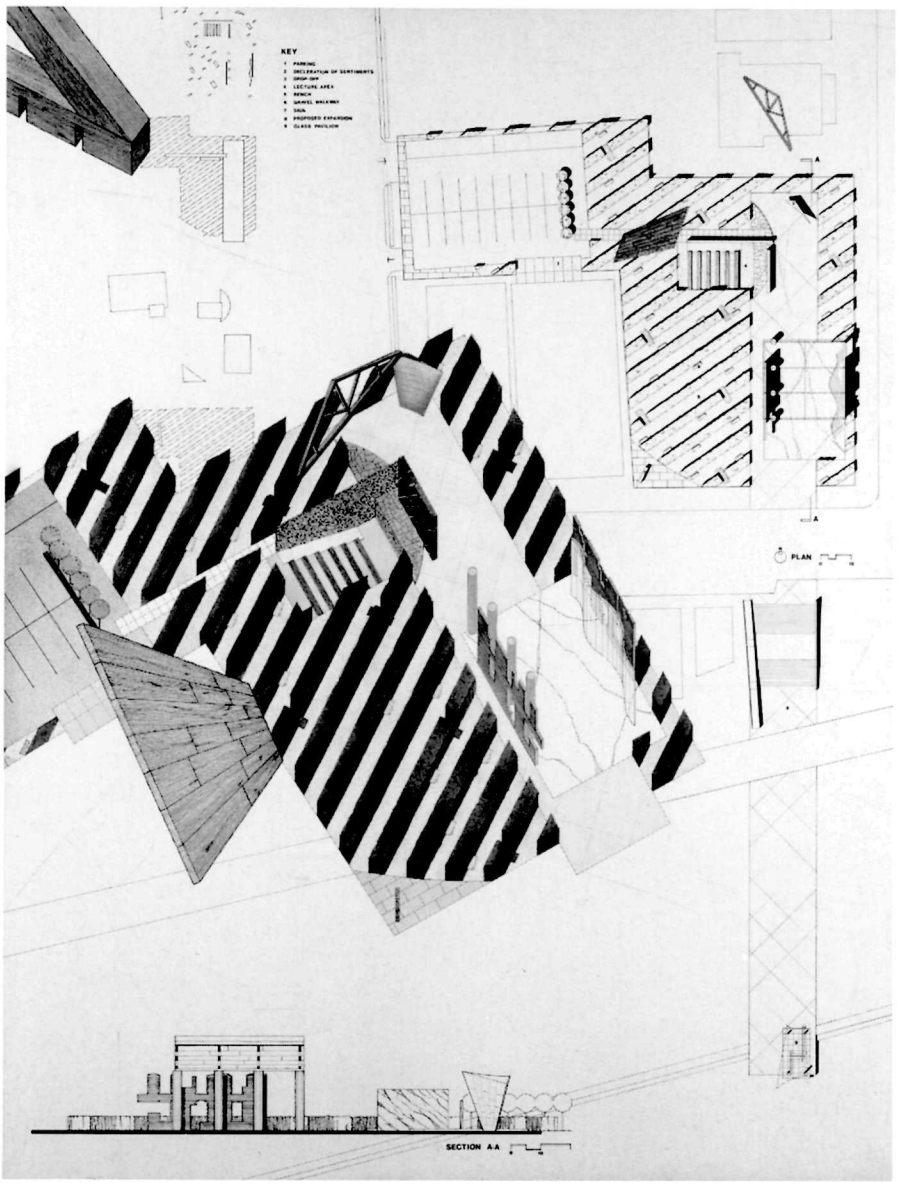
Alexander R. Eng
Jamaica, New York



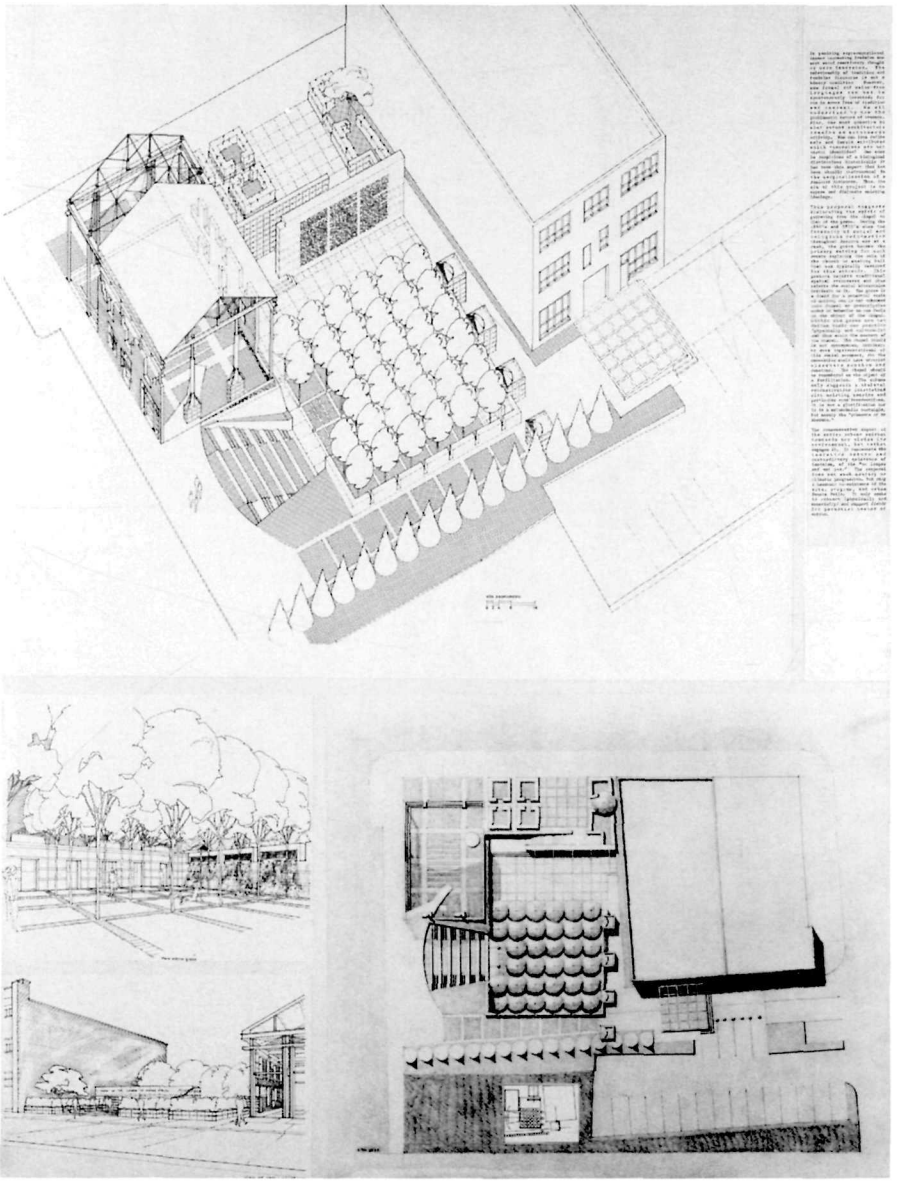
Karin M. Kilgore
Boston, Massachusetts



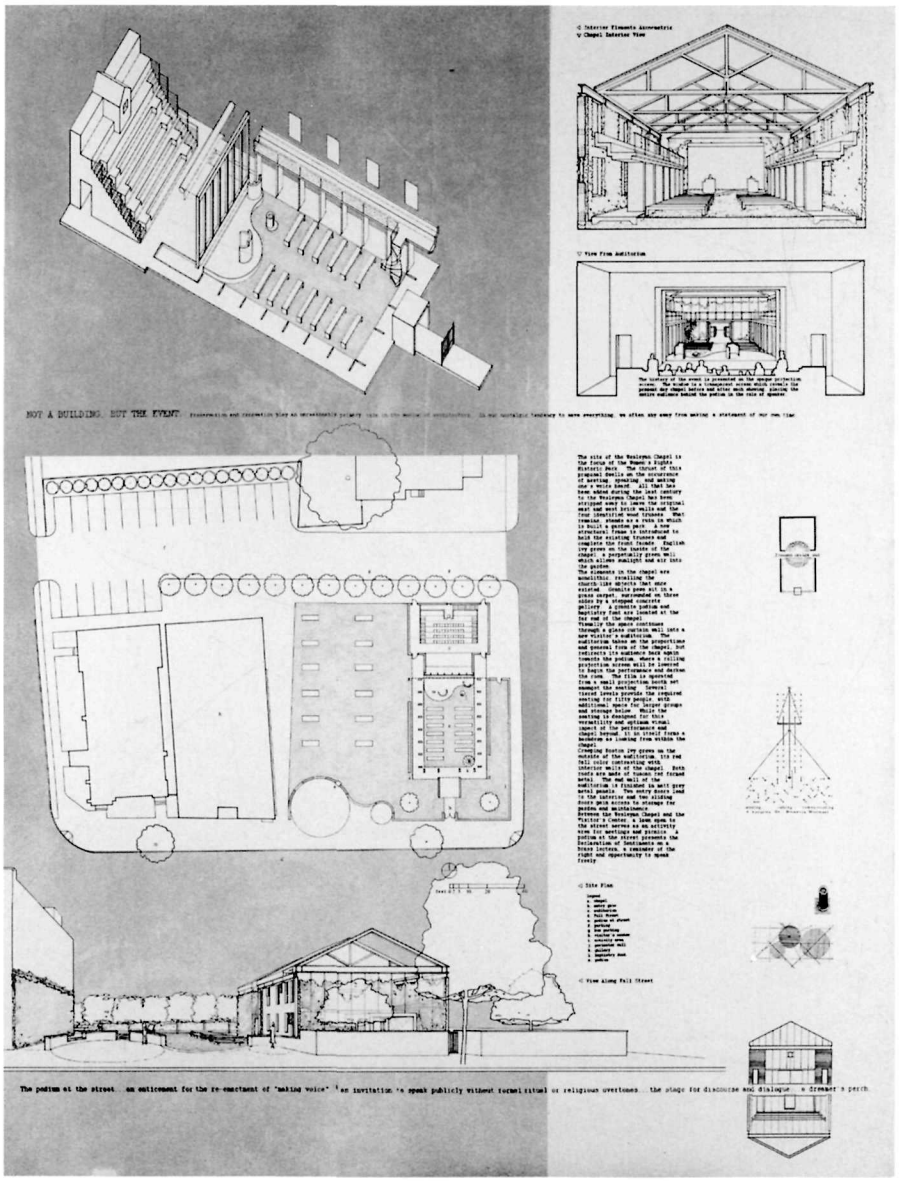
E. Lantz Kuykendall and Deborah G. Hilton
Jackson, Mississippi



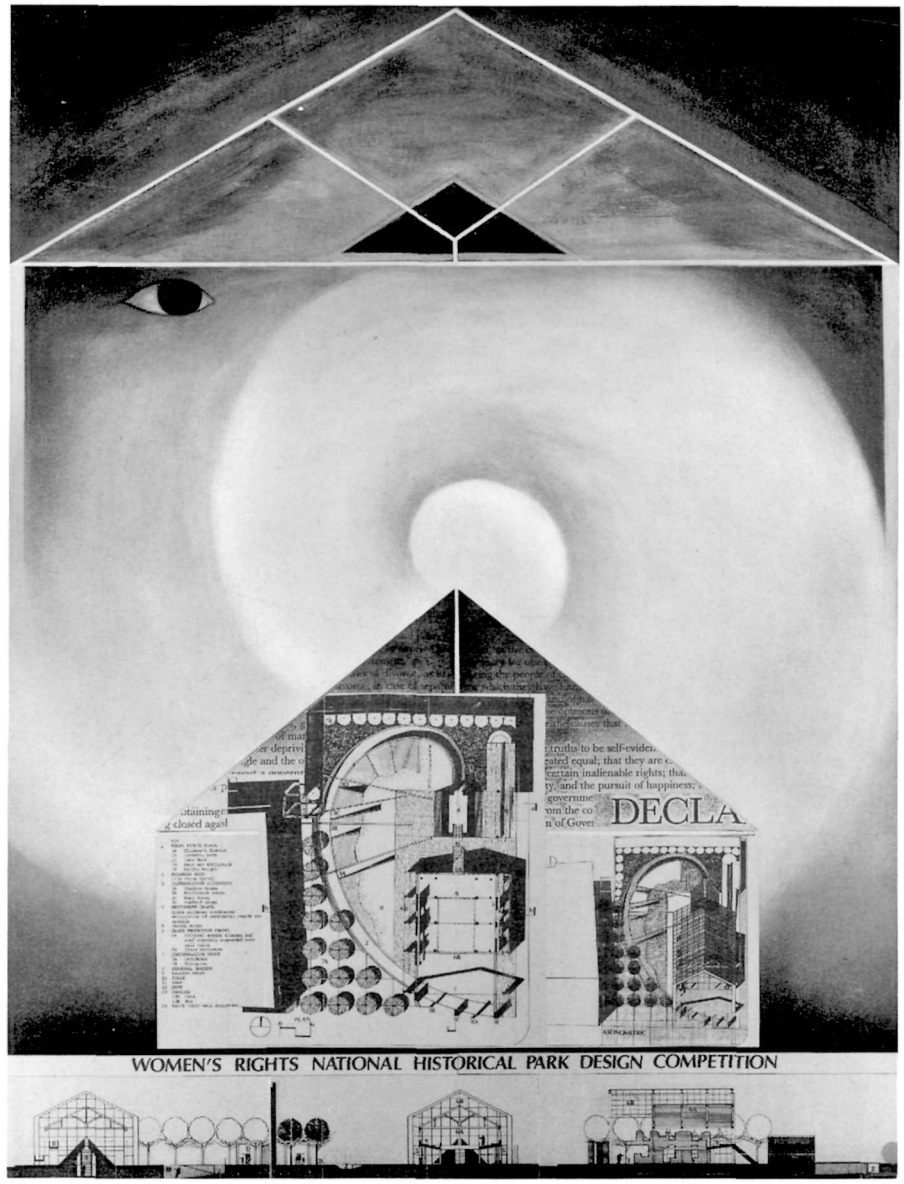
Honorable Mention:
Edgar J. Gonzalez, Rosendo E. Marcet, Jr.
Miami Beach, Florida



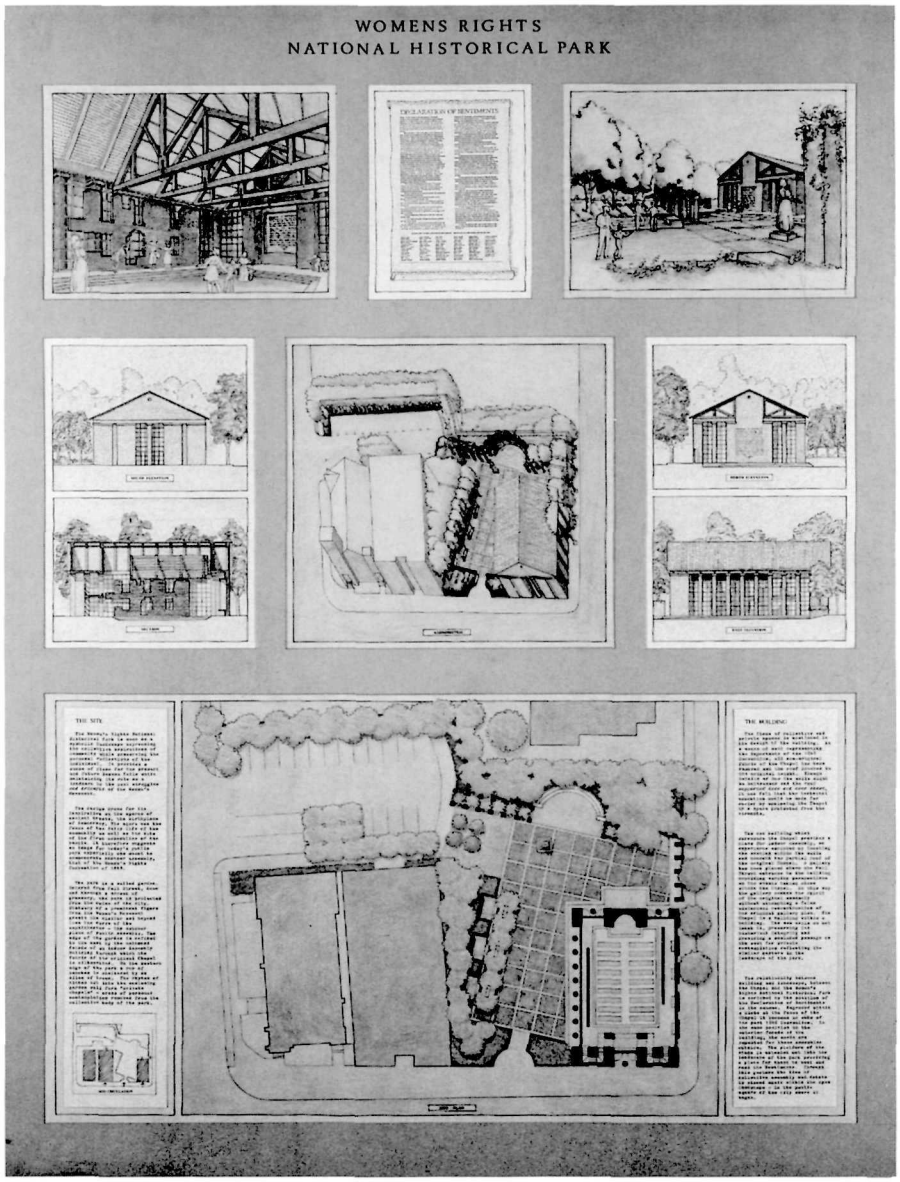
Honorable Mention:
Stephen Luoni
Yale University
New Haven, Connecticut



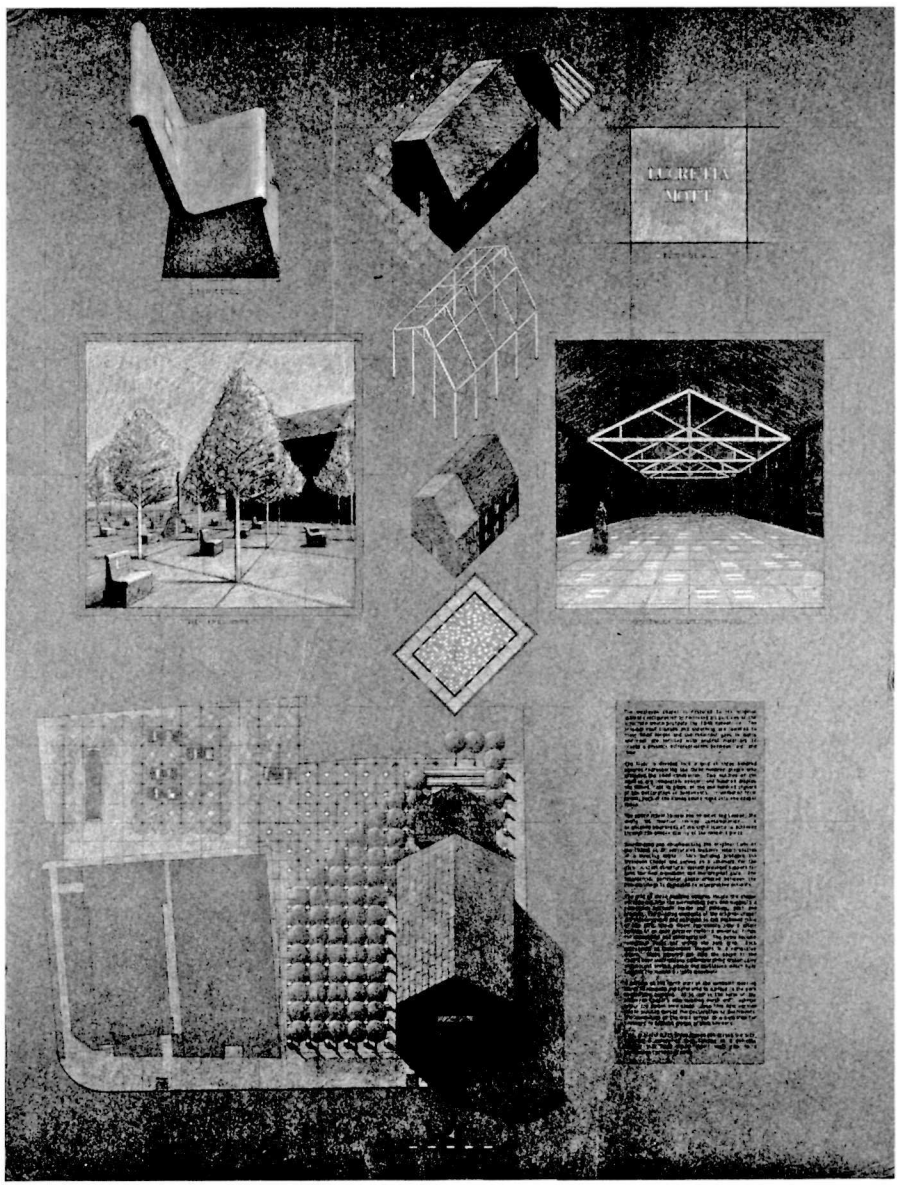
Honorable Mention:
Liz Nemura and Julieanna Preston
Peter Forbes & Associates
Boston, Massachusetts



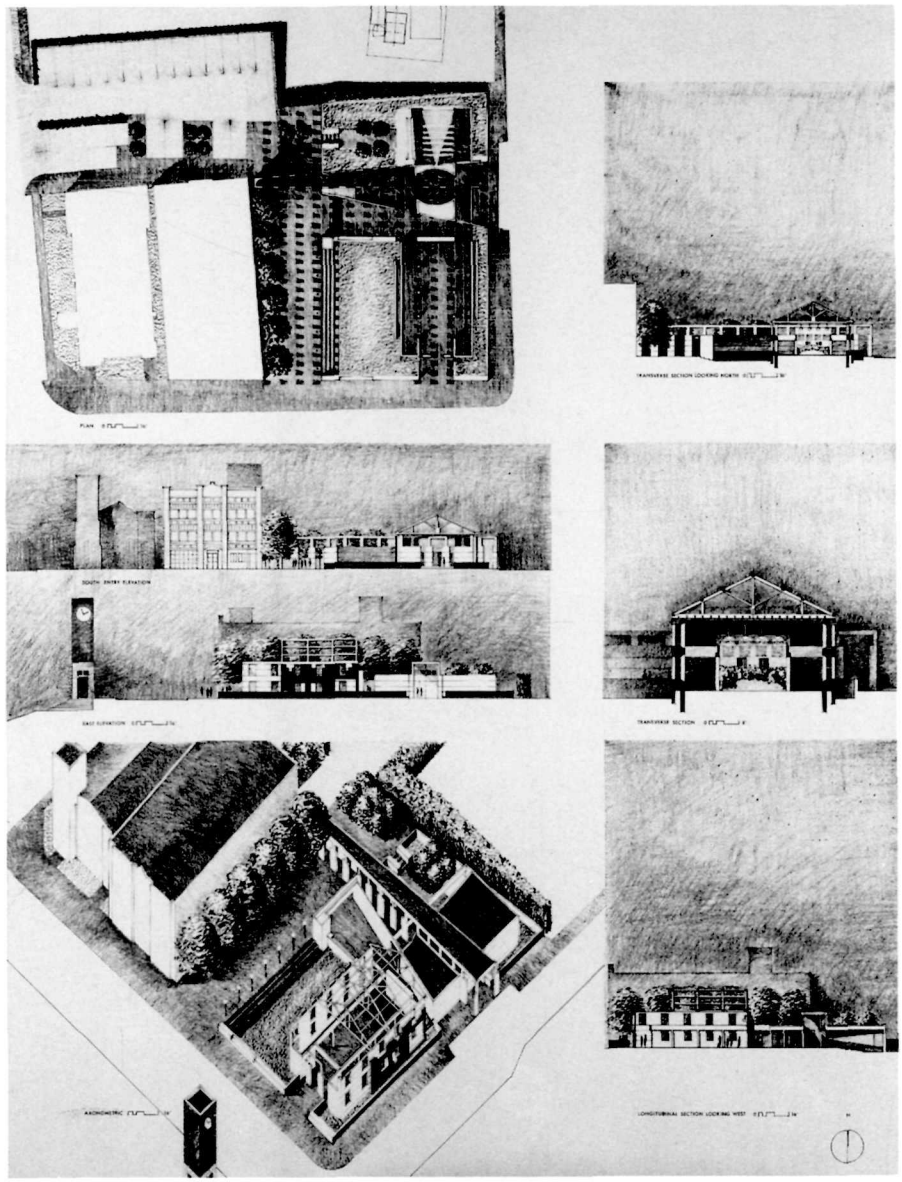
Honorable Mention:
Michael James Plautz and Anne Marchand
Minneapolis, Minnesota



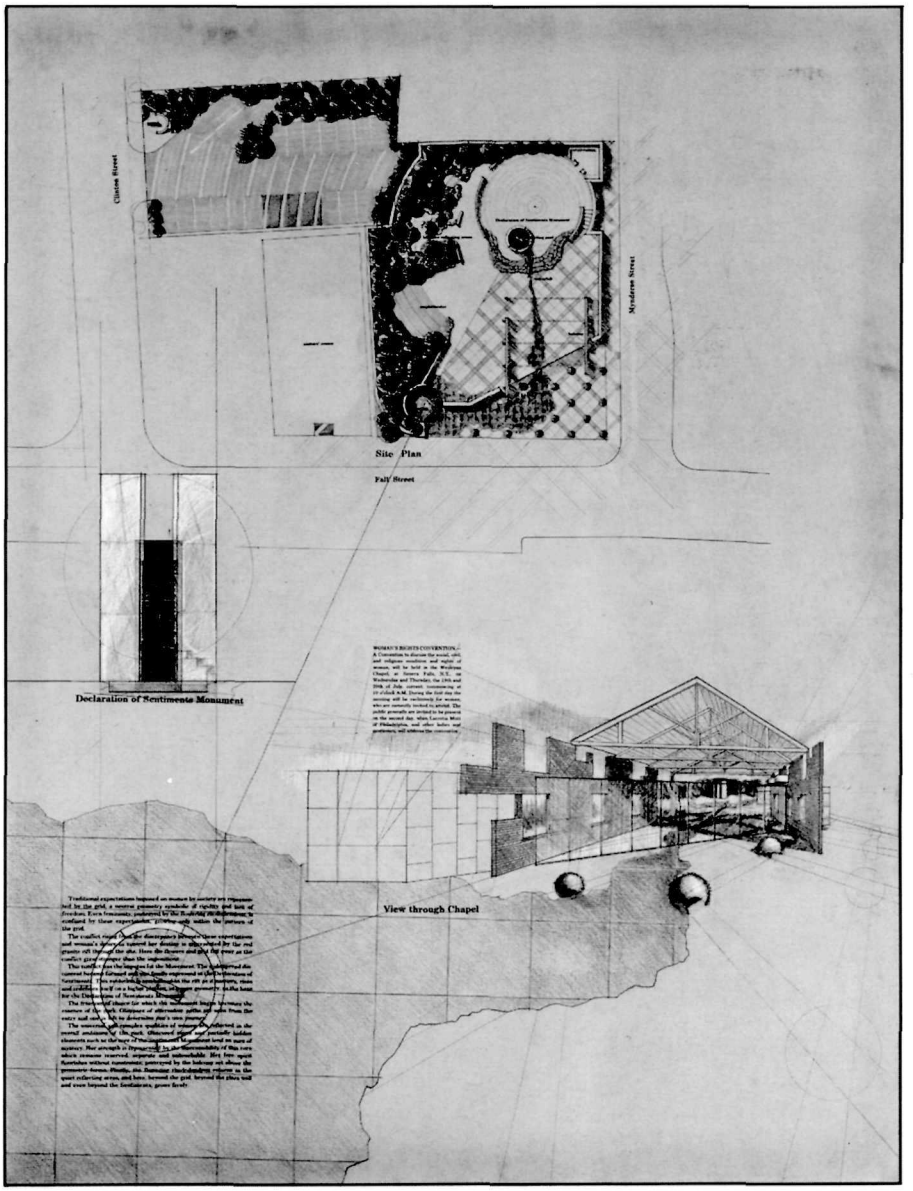
Honorable Mention:
Jeanne Schlesinger, Cassandra Wilday,
Gwen McMillan, with
Lori Jepson, Juliet Richardson, and Terence Smith
Princeton, New Jersey



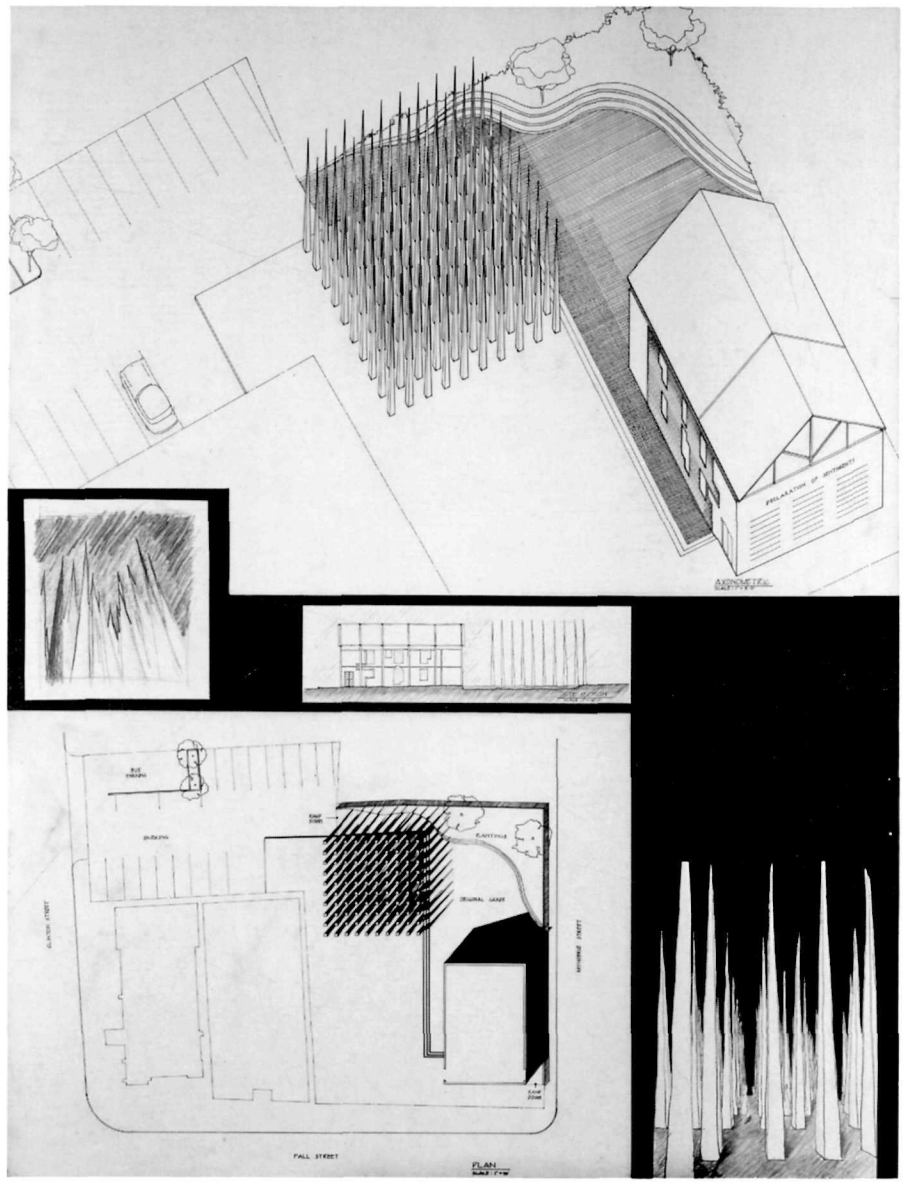
Honorable Mention:
Elizabeth M. Slotnick and Barry A Richards
Basking Ridge, New Jersey



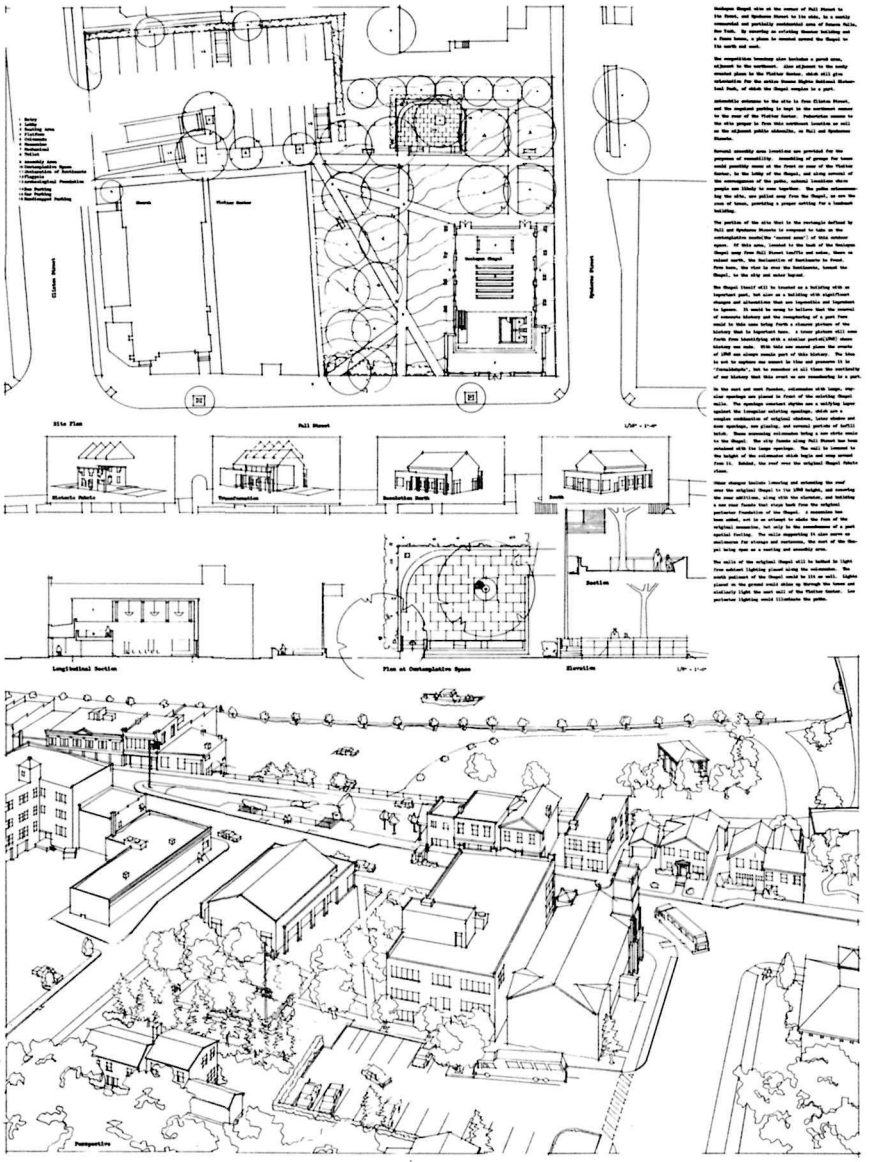
Honorable Mention:
Hubert White and Karen Gans-Piazza
Urbana, Illinois



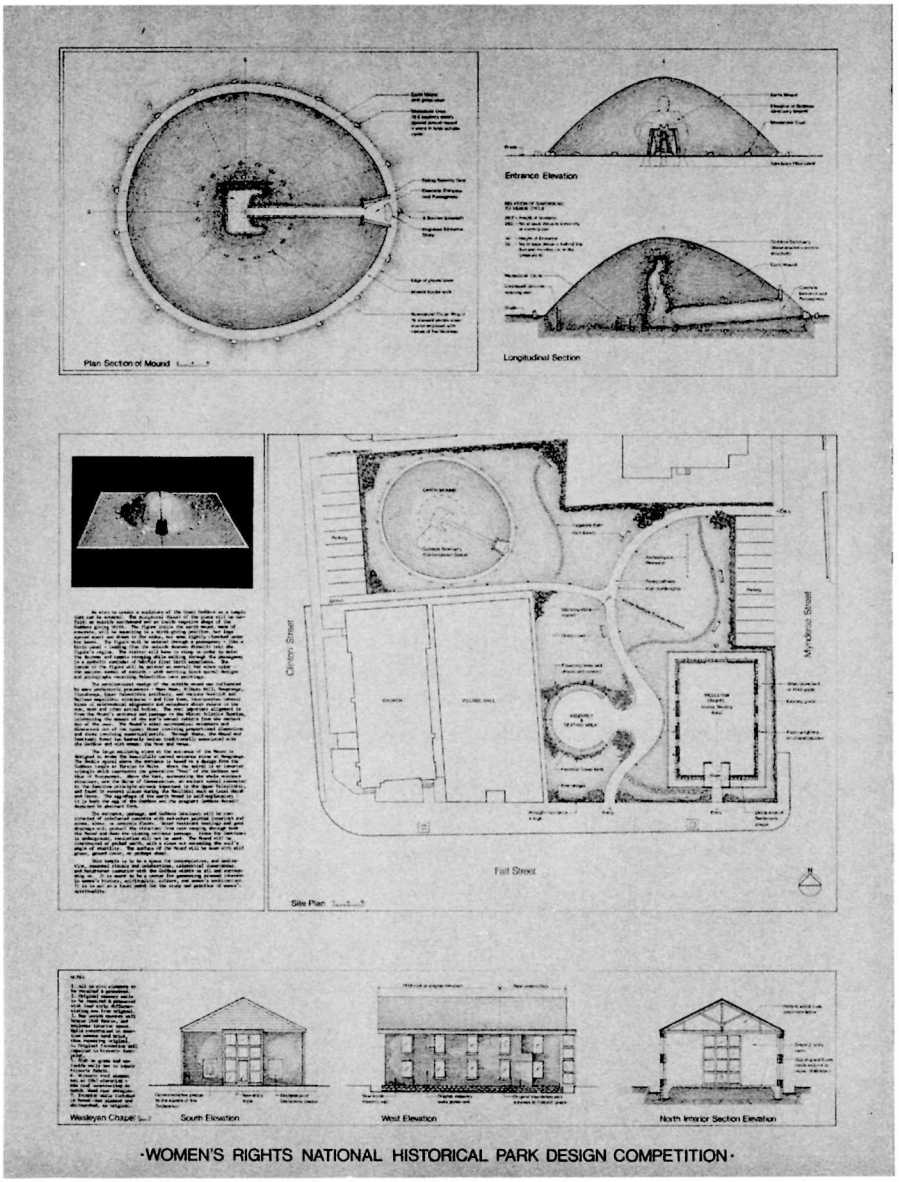
Lynne Deane Barbaro, Eleni Boukidis,
Carol E. Ware and Christina Pisarik
Laguna Beach, California



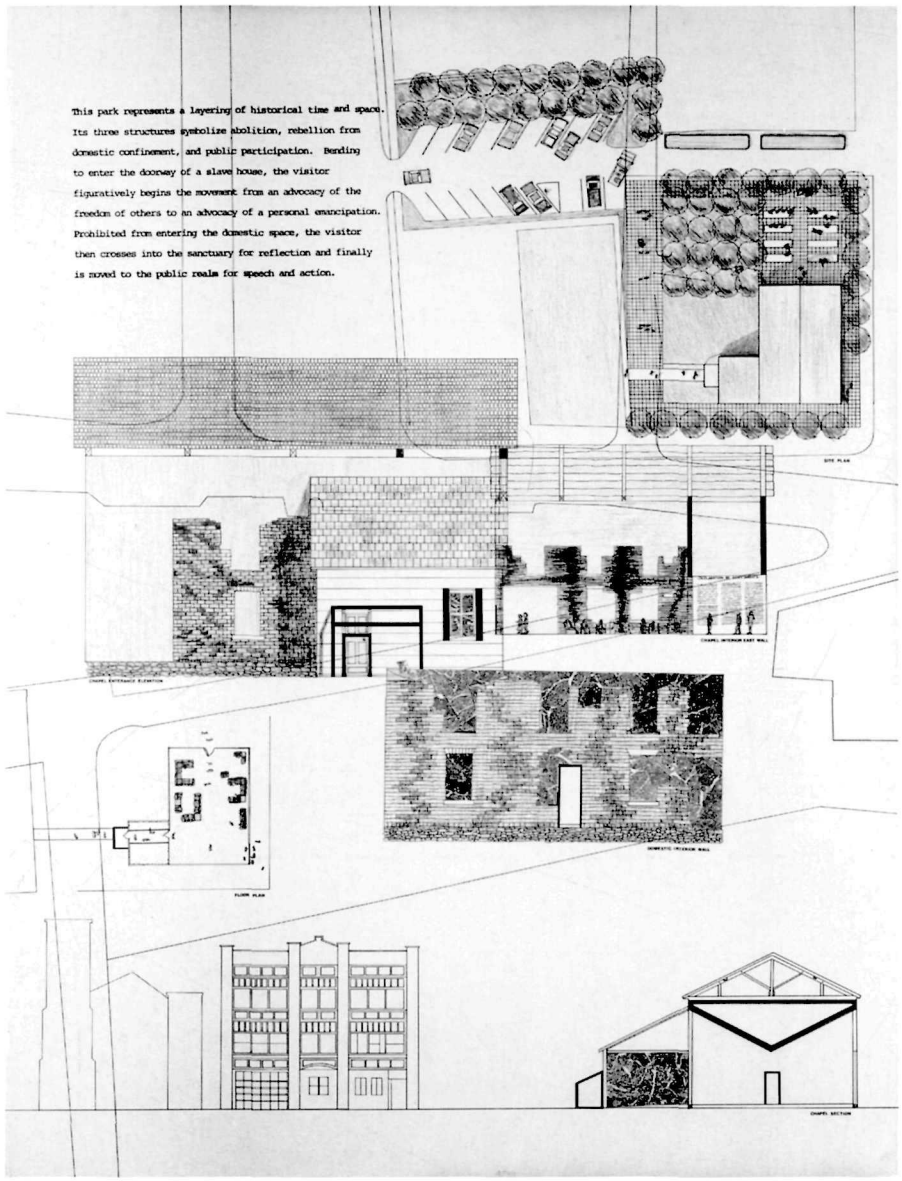
Sarah and Joan Bassin
Roslyn, New York



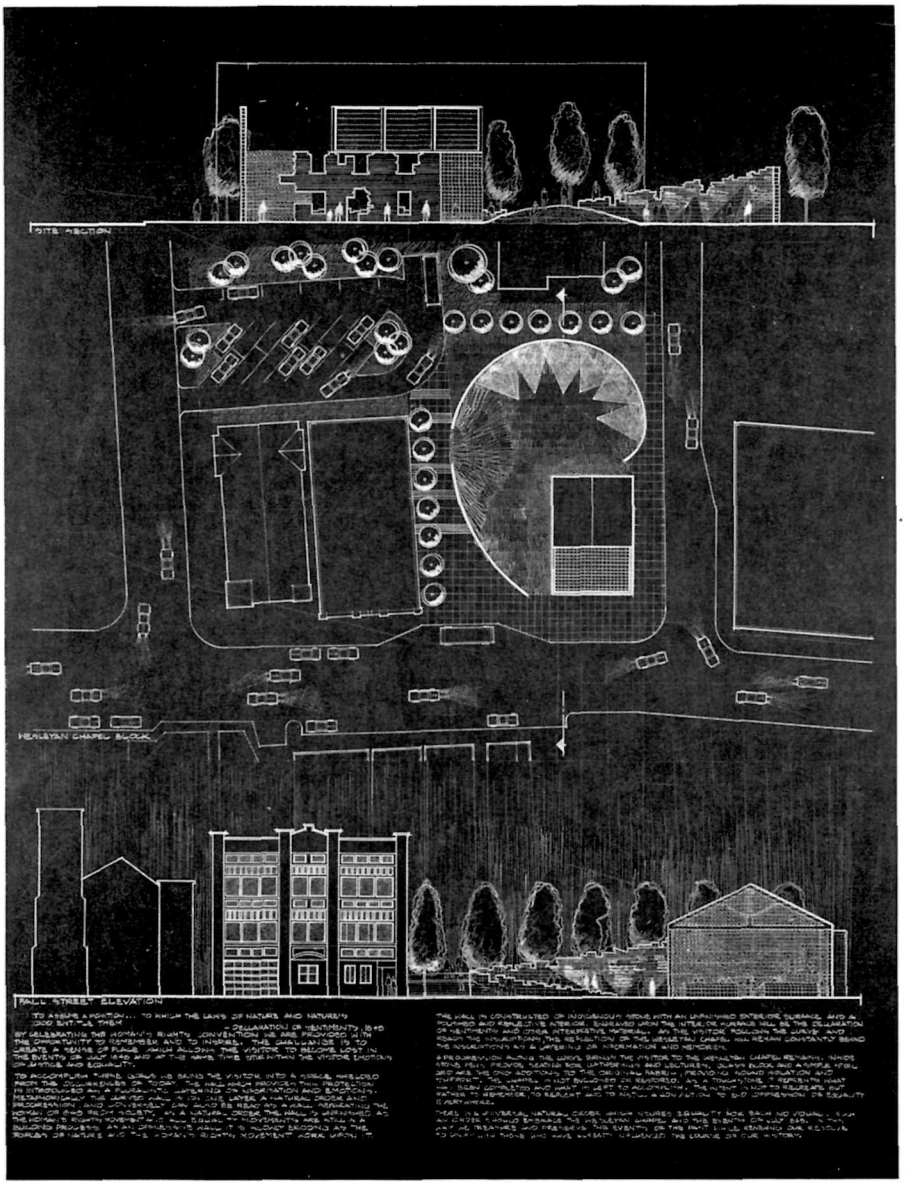
Nancy Beckner Bastian and John E. Bastian
Philadelphia, Pennsylvania



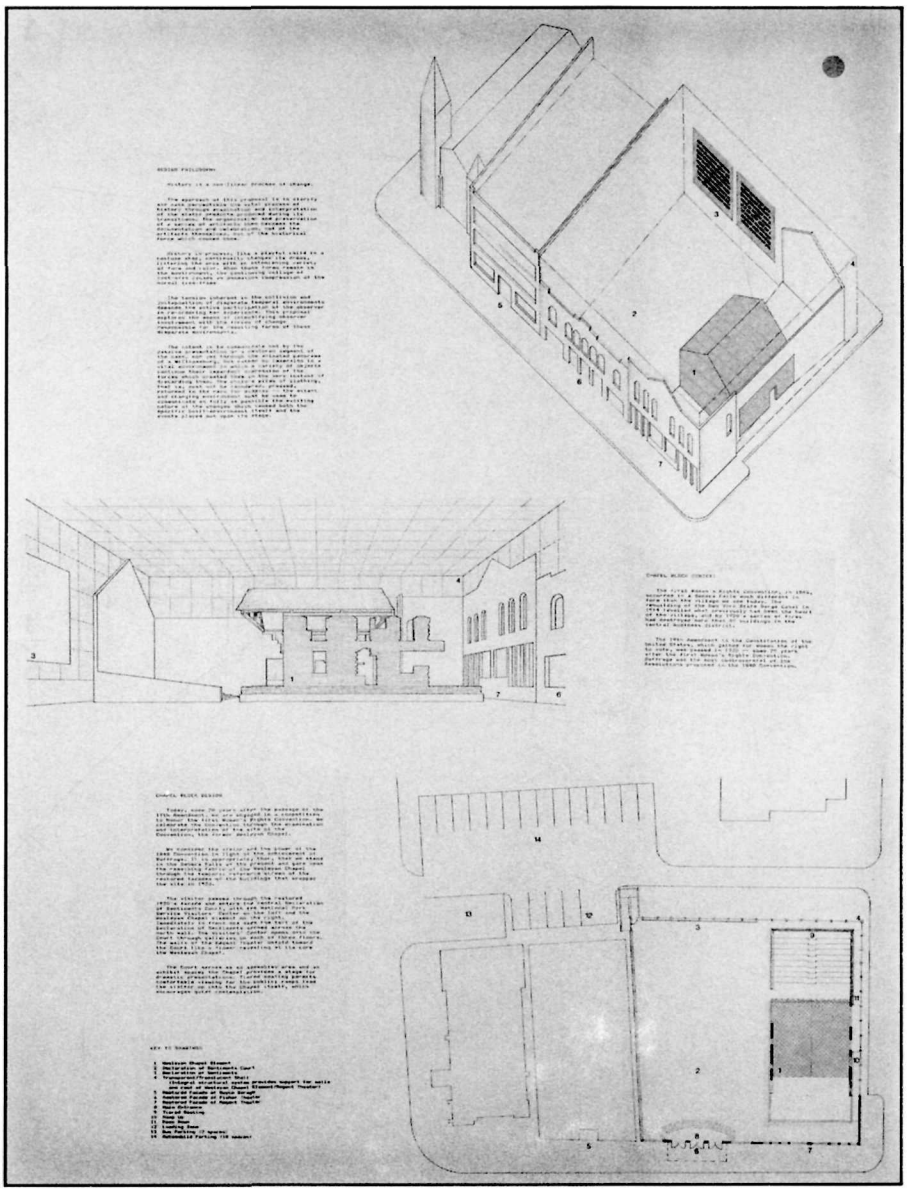
Cristina Biaggi, Mimi Lobell,
and Catherine Castalia
New York, New York



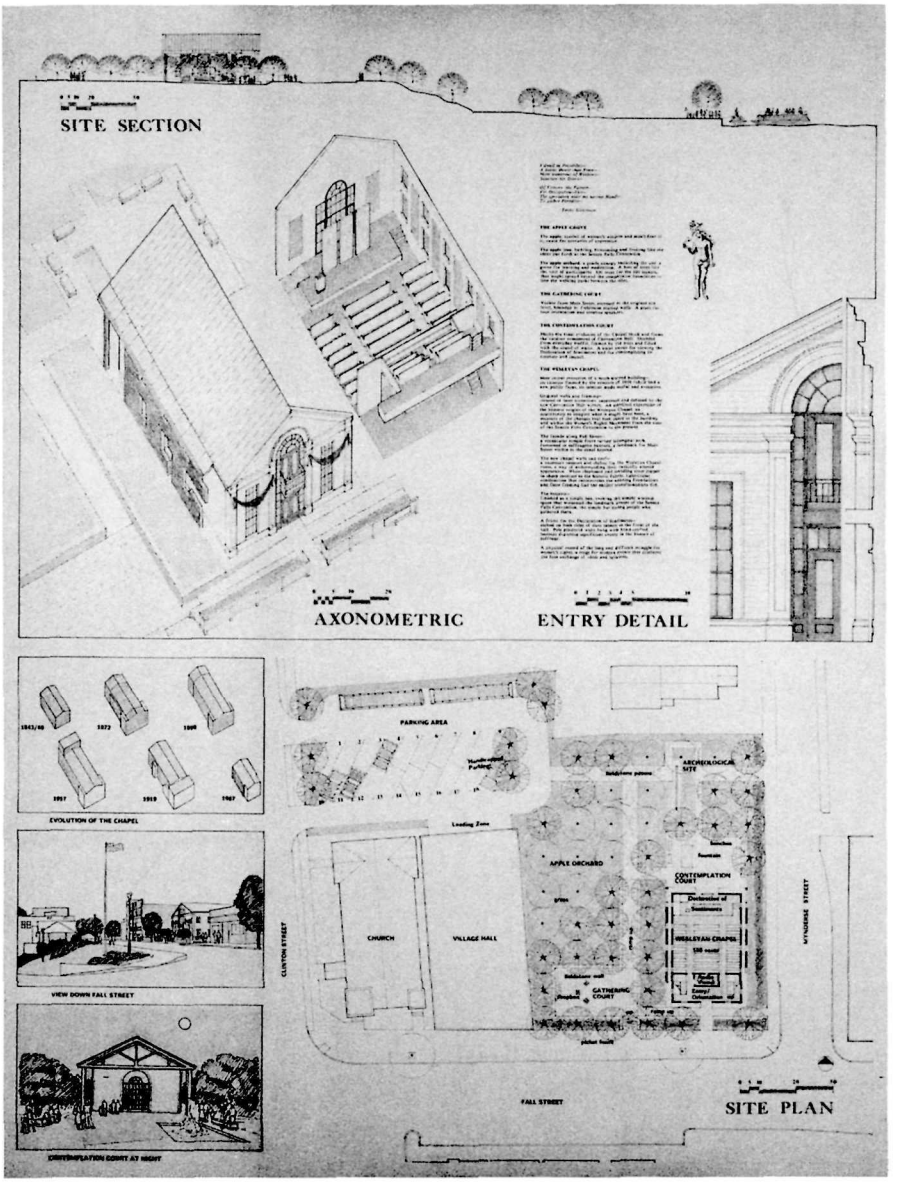
Gina Crandell, Jamie Horwitz,
Clare Cardinal-Pett and Jan Jennings
Ames, Iowa



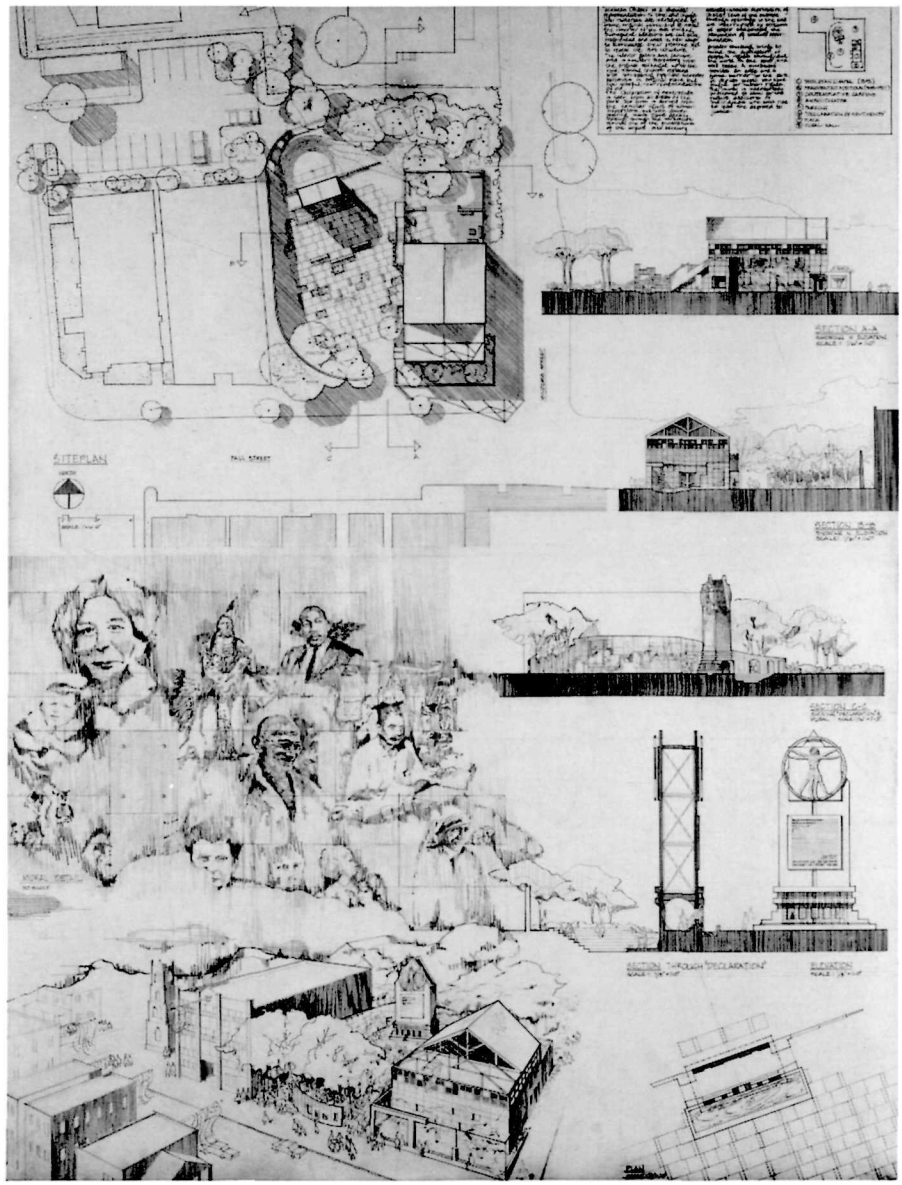
T. Douglas Ferguson and D. Wayne Rogers
Charleston, South Carolina



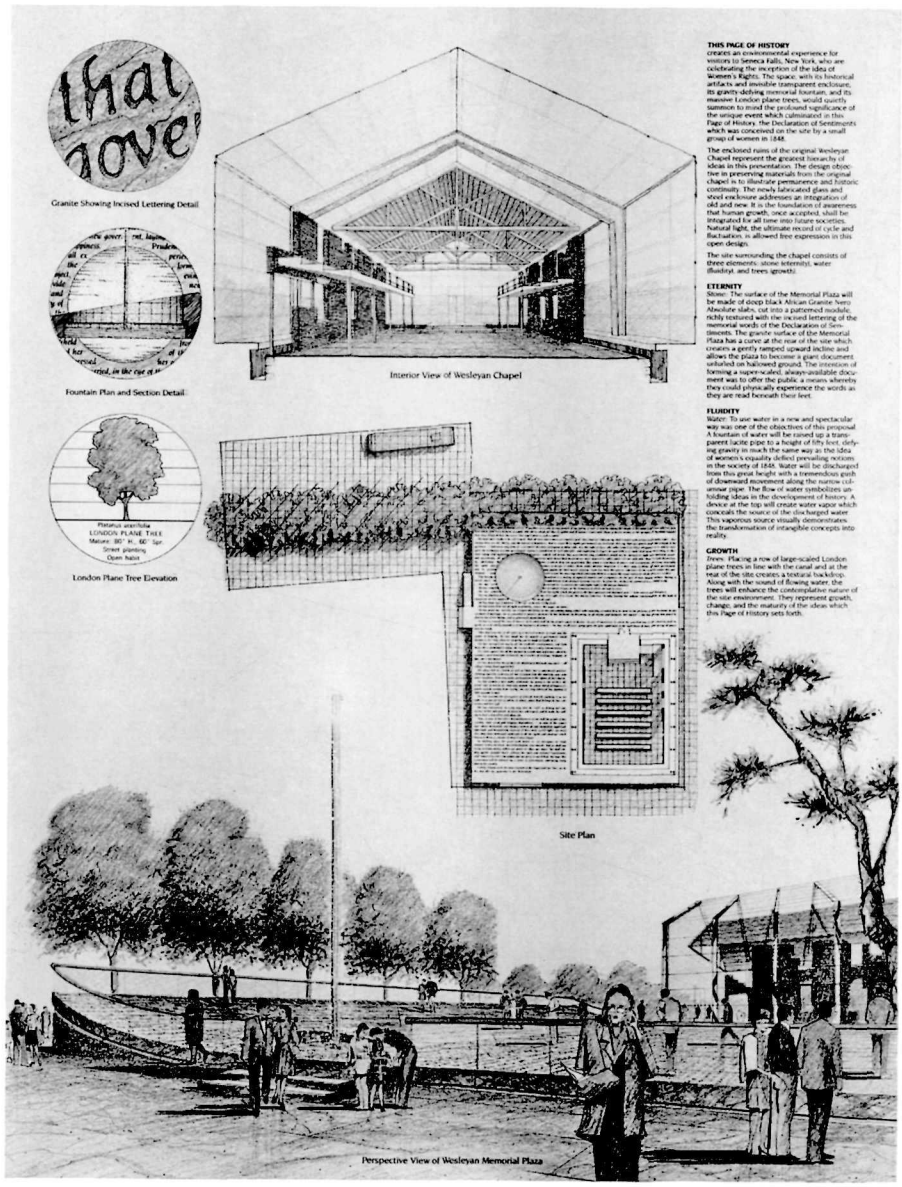
Bert Fortner, Philip Prigmore,
Randy Hatcher and Ken Vineberg
Whole Duck Catalogue
Ithaca, New York



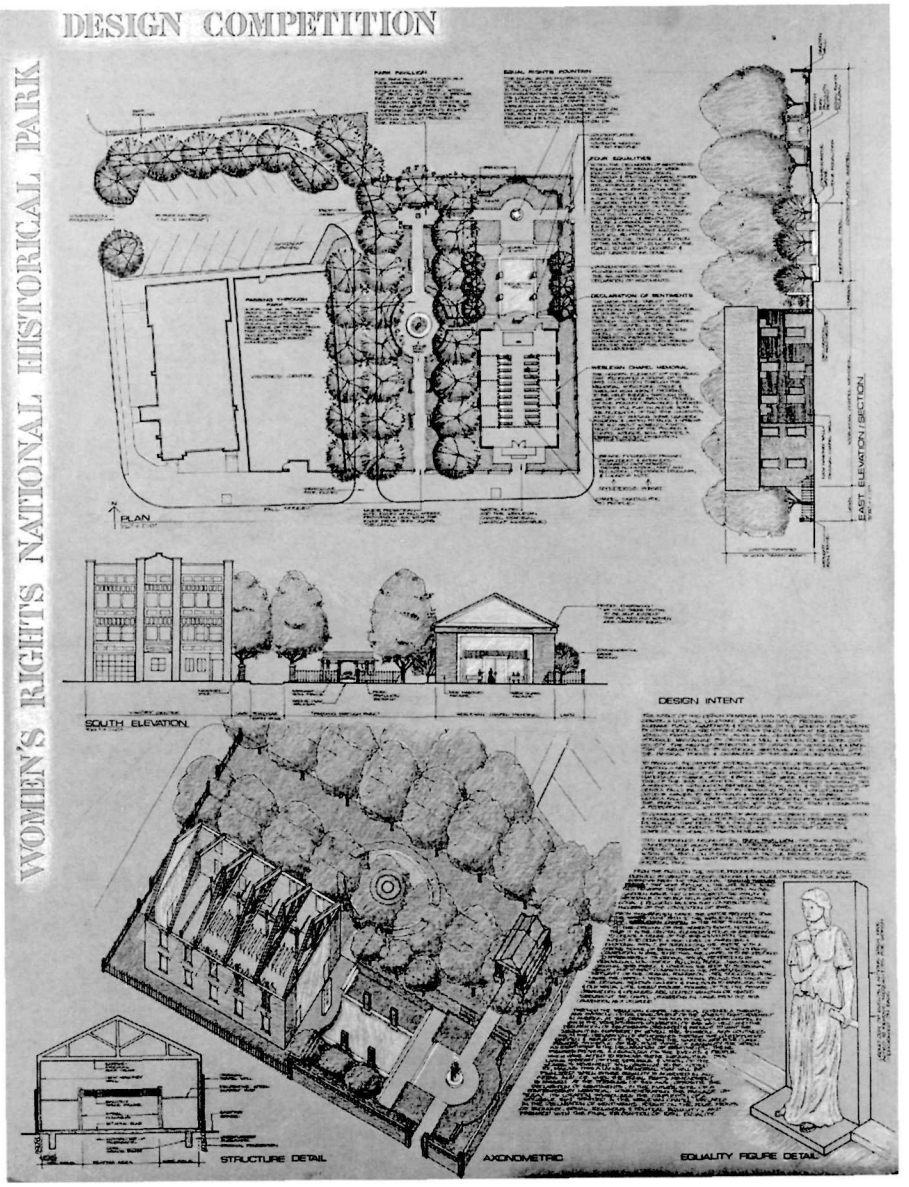
Pamela W. Hawkes
Ann Beha Associates
Boston, Massachusetts



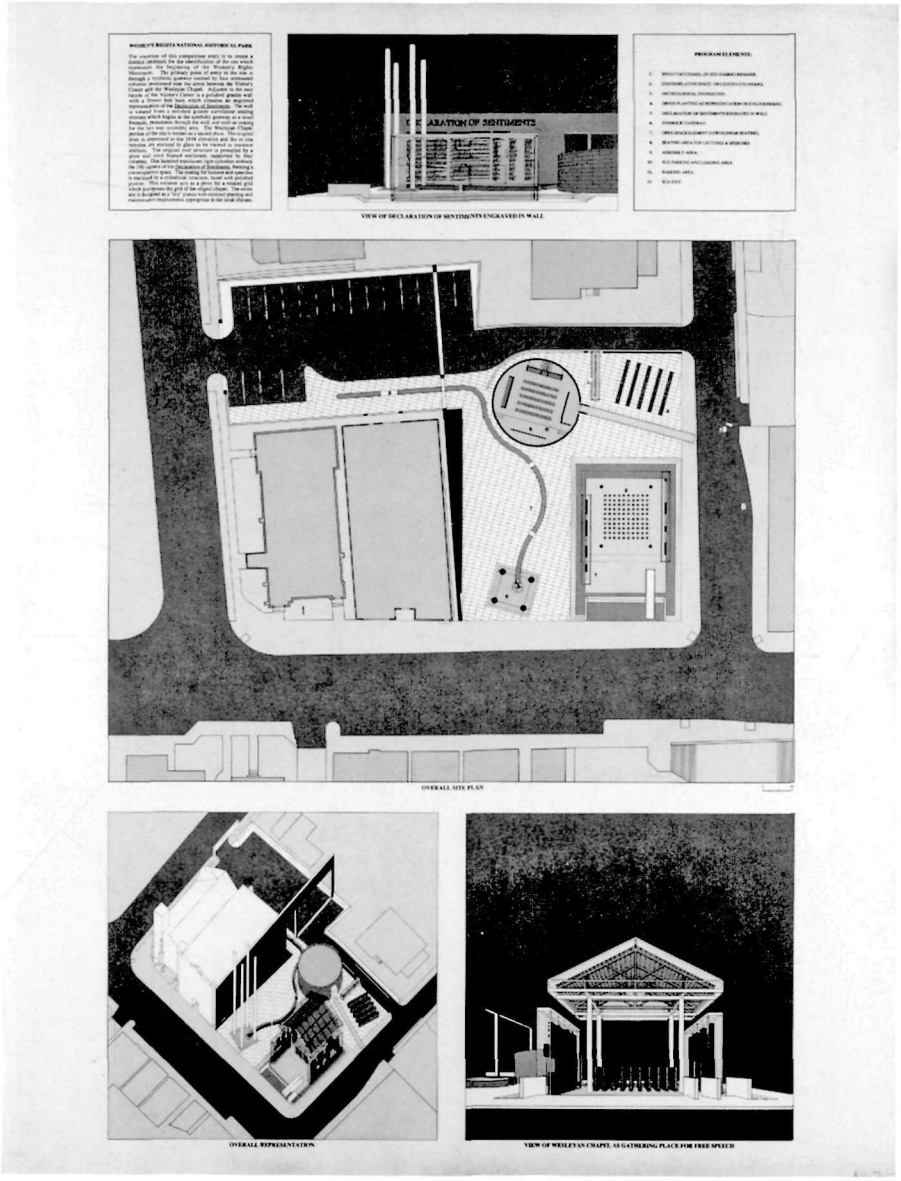
Rene Jacoby and Solvejg J. Makaretz
Philadelphia, Pennsylvania



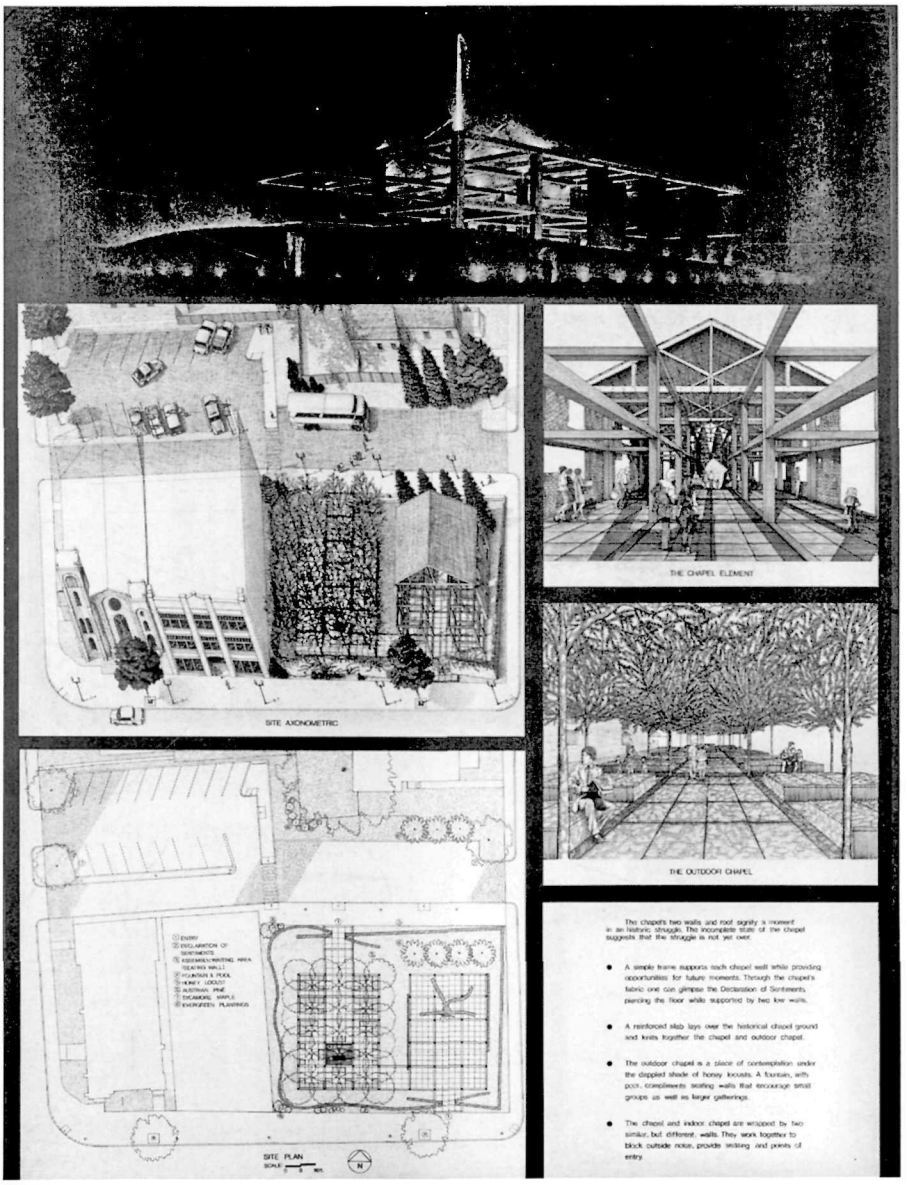
Gertrude Lempp Kerbis
Lempp Kerbis Associates and Tainer Associates, Ltd.
Chicago, Illinois



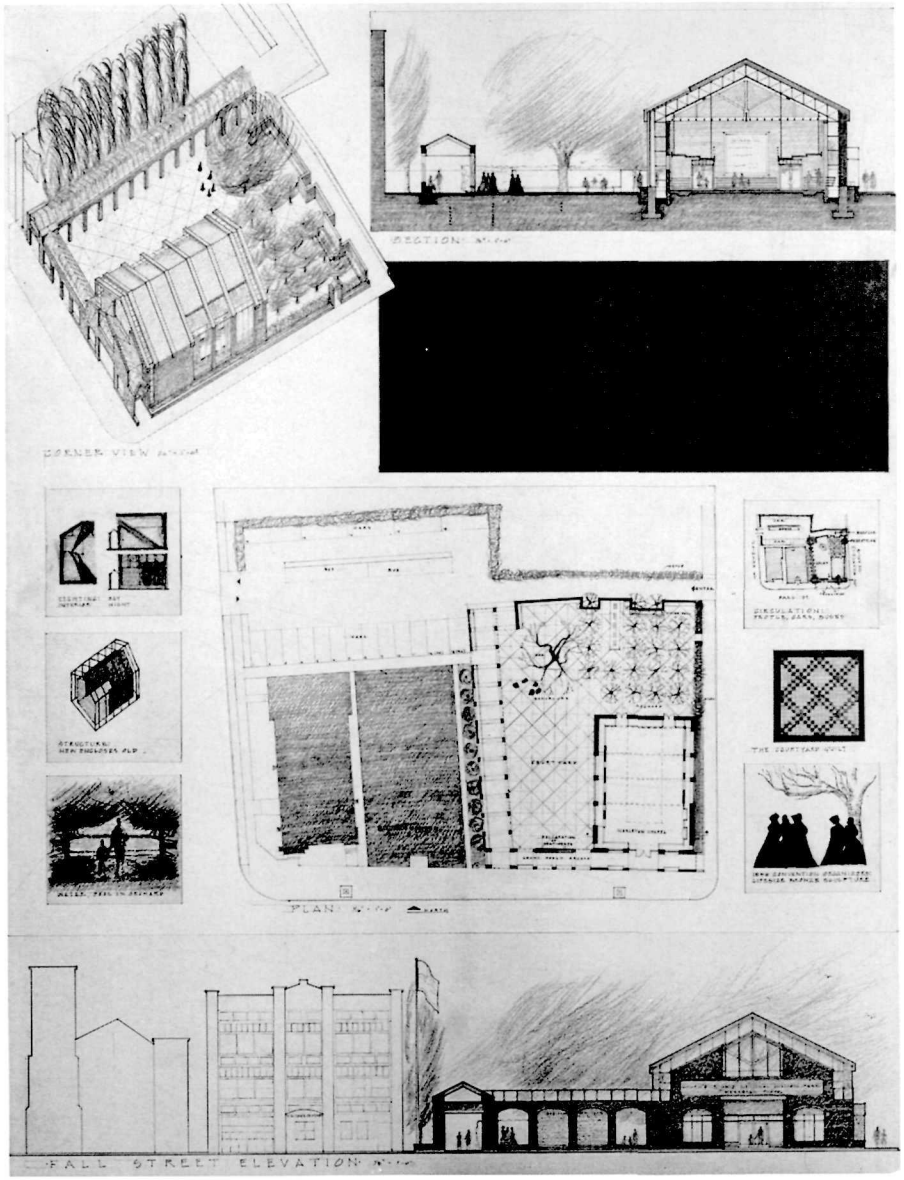
David B. Melchert and Patricia E Boothby
Portland, Maine



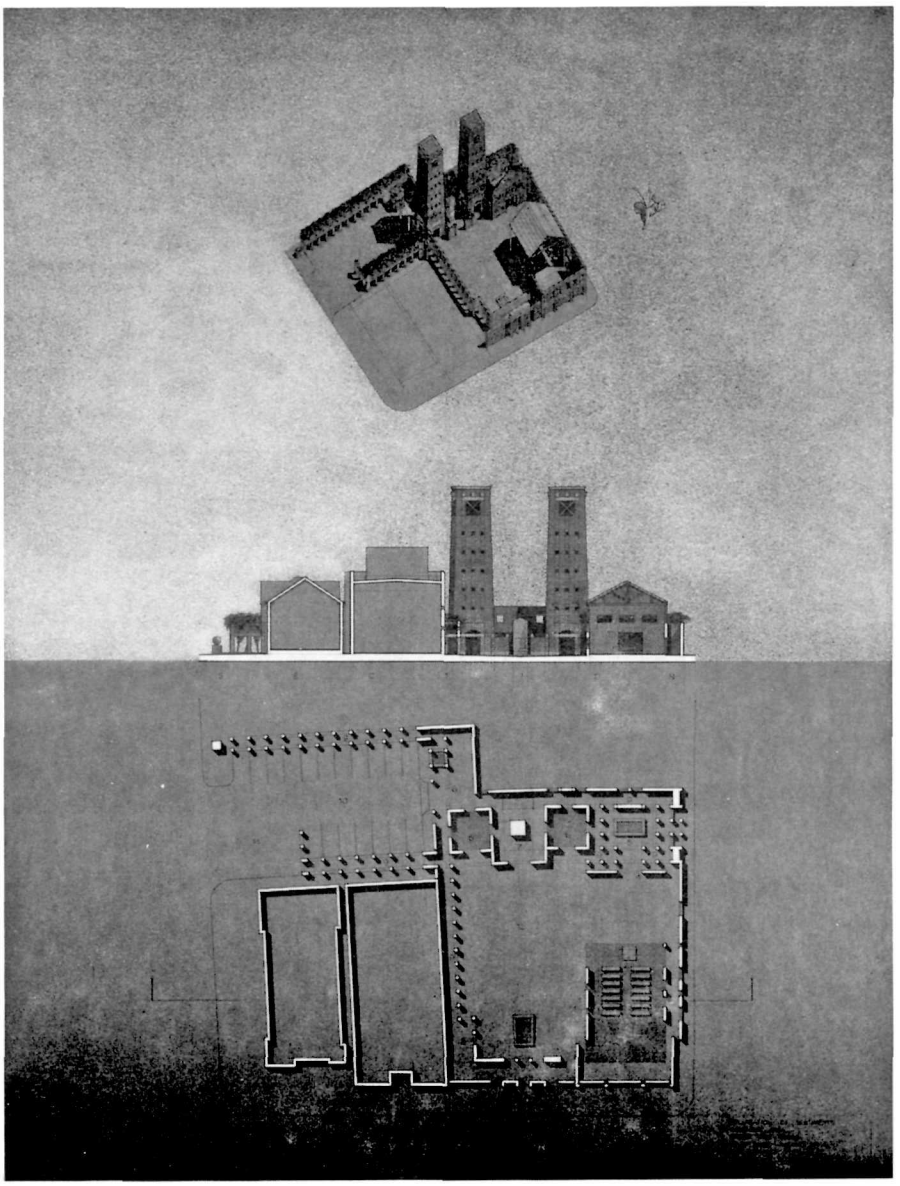
Bennett Neiman and Marvin Hatami
Denver, Colorado



Steven Olson
Brooklyn, New York



Jenny E. Young, Glenda Fravel Utsey,
and Marsha Ritzdorf
Eugene, Oregon



Stephen W. Zagorski
Austin, Texas

LIST OF ENTRANTS

The Entry Form requested the Name(s) of Competitors, and their Discipline/Profession. This list is taken, unedited, directly from those forms.

Hitoshi Amano, Architect
Astoria, NY

Jorge Ambrosoni, Artist/Designer
Ambrosoni Associates, Inc., New York, NY

Deborah Andrews, Architecture
David Wise, Architecture, Urban Design
James Sobey, Architecture
John Carney & Associates, Urban Design/Architecture/ Interior Design
Denver, CO

Gerald L. Avery, Designer/Delineator
Linda Waller, Critic
Tampa, FL

Marsha Bach, Architecture
Tracy Ann Quoidbach, Architecture
Jamaica Plain, MA

Diana Balmori, Partner for Urban Design and Landscape
Cesar Pelli & Associates
New Haven, CT

Lynne Deane Barbaro, Landscape Architect
Eleni Boukidis, Architect
Carol E. Ware, Artist
Christina Pisarik, Real Estate Developer and General Contractor
Laguna Beach, CA

Carol Ross Barney, Architect
Elaine Topowsis-Bean, Architect
Michelle Kowalski, Architect
Amy Schutz, Architect
Bonnie Humphrey, Architect
Carol Crandrel, Architect
CRB Architects
Chicago, IL

Sarah Bassin, Architecture Student
Joan Bassin, Architectural Historian
Roslyn, NY

Nancy Beckner Bastian, Architect
John E. Bastian, Architect
Philadelphia, PA

Paul L. Bentel, Architect
Carol A. Rusche, Architect
Bentel & Bentel, Architects/Planners
Locust Valley, NY

Cristina Biaggi, Sculptor
Mimi Lobell, Architect
Catherine Castalia, Environmental Artist
New York, NY

Noel Phyllis Birkby, Architect
New York, NY

Peter K. Blackburn, Architectural Intern
Coral Gables, FL

Jeffrey Bookwalter, Student
Charles Stern, Student
Blacksburg, VA

Richard C. Burck, Landscape Architect
Alistair T. McIntosh, Landscape Architect
Burck-McIntosh Landscape Architecture
Cambridge, MA

Carol Burns, Architecture
Patricia MacDougall' Architecture
Guilford, CT

Pamela Burns, Architect
Michael Shakespear, Architect
Shakespear-Burns Architects
Berkeley, CA

Terry Burruss, Architect
Little Rock, AR

David Cauvel, Unemployed Technician
Nunda, NY

Nelson C. Cespedes, Architect
Jason Cunliffe, Designer/Musician
Arlene Lee, Photographer/Designer
Mighty Dimension, Inc.
New York, NY

Michelle Chang, Designer
Scarsdale, NY

Raymond Paul Chaty, AIA, Architect
Havens and Emerson, Inc.
Cleveland, OH

Richard M. Chenoweth, Graduate Student
Charlottesville, VA

Susan Chin, Architect
Charles McKinney, Urban Designer
New York, NY

Cinde Clarke, Student
Jane Denton, Student
North Hollywood, CA

John Cochrane, Designer/Student
c/o Andrejasich, Kaha & Associates, Architects
Urbana, IL

Nathaniel K. Coleman, Architecture/Urban Design
New York, NY

Maryanne Connelly, Landscape Architect
Mary E. Dornheim, Manager-Writer
Boris Lakhman, Architect
New York, NY

Gary Jack Cornilland, Architect
Milford, MI

Gina Crandell, Landscape Architect/Professor
Jamie Horwitz, Environmental Psychologist/Professor
Clare Cardinal-Pett, Architect/Professor
Jan Jennings, Interior Designer/Professor
Ames, IA

Crump Associates, Architects
Versen Landscape, Landscape Architects
Martin Flanagan Design, Graphic Designer
Baton Rouge, LA

Denise Dabbiero, Architectural Designer
Washingtonville, NY

Navroz N. Dabu, Architecture
Fitchburg, MA

Gunduz Dagdelen, Architecture
Bruno Ast, Architecture
Ast & Dagdelen Architects
Chicago, IL

Deborah W. Dalton, Landscape Architect
Raleigh, NC

Verna Darcy, Architectural Designer
Andrea Meyle, Designer
Philadelphia, PA

David A. Deis, Student/Architecture
Atlanta, GA

Dennis De La Paz, Student, Univ. of Oklahoma
Ponca City, OK

Patricia Del Grosso, Artist
New York, NY

Peter Di Pietro, Architect
Maple Springs, NY

Milvio Diaz
c/o Lester Philips Glass
New York, NY

John-Paul Dolan, Architect
Chapel Hill, NC

Hal A. Dorfman, Architect
Michael Fahey, Designer
Hal A. Dorfman Architect
New York, NY

Elizabeth P. Draper, Art History Major
Tuxedo, NY

Clifford G. Duch, Designer (Intern) Architect
Brett R. Duch, Principal and Architect
Pensacola, FL

David M. Dunfield, Designer
Richard W. Hautaniemi, Designer
Douglas G. Look, Architect
Robert J. O'Brien, Architect
Hoffman O'Brien Levatich & Taube
Ithaca, NY

James Dunn, Architectural Draftsman
Rochester, NY

Durfee & Bridges Architects
Rochester, NY

Susan Edwards, Landscape Architect
Lynne Allen, Architect
Denver, CO

Jennifer Eggers
Carol Ahlstrand
Kris Michaelson
Students, Minneapolis College of Art and Design
Minneapolis, MN

Alexander R. Eng, Architecture Student
Jamaica, NY

B. Kim Erslev, Architect
Paula F. Weiss, Architect and Landscape Architect
Ithaca, NY

Jorge Espinel, Architect
New York, NY

Bruce K. Fabrick, Architecture
Tony Pickett, Architecture
Jennifer Johnson, Architecture
Rosser FABRAP International
Atlanta, GA

Mary Ofsa Farley, Architectural Draftsperson
c/o Buchanan, Ricciuti & Associates, Inc., Architects
Youngstown, OH

Catherine Faust, Designer
Boston, MA

John A. Fayko, Architect
Stuart B. Chait, Architect
Fayco Architects
Rochester, NY

Jerry A. Ferentinos
Stuart M. Alderman
James F. Williams
Craig R. Polhamus
Jeffrey L. Klug
Architects
Dal Pos Associates
Syracuse, NY

T. Douglas Ferguson, Architecture
D. Wayne Rogers, Architecture
Charleston, SC

George Fidel, High School English Teacher
Hamburg, NY

Geraldine Forbes, Architecture
Jade Satterthwaite, Landscape Architecture
Pasadena, CA

Bert Fortner, Designer
Philip Prigmore, Designer
Randy Hatcher, Designer
Ken Vineberg, Designer
The Whole Duck Catalogue
Ithaca, NY

Matthew Fowler, Architecture Graduate
Jersey City, NJ

Deborah J. Freedman, Architecture
Mamaroneck, NY

Jeffrey S. N. Freeland, Carpenter-Vocation/
Architecture-Avocation
Rochester, NY

Carole Furman, Building Contractor
Susan Walter, Hotel Owner/Manager
Elizabeth Swanson, Retired
Janice Goldfrank, Building Contractor
Carol R. Heffer, Carpenter
Austerlitz, NY

Diane Gayer, Architect
Carla McConnell, Architect
Vicky Jacobson, Architectural Intern
Artemis Design
Denver, CO

Ted George, Architect
Jeff Stein, Architect/Professor
Somerville, MA

Debra J. Goldstein, Interior Design Certificate
Marathon, NY

Edgar J. Gonzalez, Architect
Rosendo E. Marcet, Jr., Architect
Miami Beach, FL

Marie Grady, Architect
Liz Spirig, Architect
Federal Bureau of Prisons
Washington, DC

Jane Greengold, Artist/Sculpture
Brooklyn, NY

Greg Hall, Architecture
David Kivel, Architecture
Decatur, GA

Cindi Harper, Artist
Stockton, CA

Peter C. Harris, Sculptor
West Dover, VT

Stuart Kendal Harrison, Junior Architect
Washington, DC

Chris J. Harvey, Student
Nicholas Isaak III, Student
John Harvey Associates, Architect
Geneva, NY

Peggy Miller Havas, Architect
Ann Elizabeth Wellnitz, Intern Architect
Peggy Miller Architects
Seattle, WA

Pamela W. Hawkes, Architect, Reg.
c/o Ann Beha Associates
Boston, MA

Lisa Hein, Artist
San Francisco, CA

Jennifer D. Hess, Architect
Shawnee, KS

Mary Perona Hinders, Architect
Kevin J. Hinders, Architect
Tempe, AZ

Nancy Hiss, Student, Syracuse Univ.
Syracuse, NY

Karla Hoepfner, Designer
Ed Arenius, Architect
Philadelphia, PA

Sari Horovitz, Designer
Ellen Kotz, Artist/Designer/Educator
Leslie Ullman, Architect
Denver, CO

Arch Horst, Architect
Laurie McEachern, Draftsperson
Black River Design, Architects
Cambridge, MA

James Huang, Architecture Student
Lorraine Huang, Artist/Landscape Architect
Syracuse, NY

Samuel L. Hudson
4th Year Student, College of Architecture
University of Kentucky
Lexington, KY

Deborah Wolinsky Hunter, Architecture
San Francisco, CA

Marlene Imirzian
Detroit, MI

Meredith Ellis Iqbal, Architecture
Keith William Schulthes, Architecture
Nashville, TN

Richard Jackman, Architect
New York, NY

Rene Jacoby, Architect
Solvejg J. Makaretz, Architect
Philadelphia, PA

Jennifer Jaleski, Student of Architecture
Thomas Jaleski, Architectural Intern
Lexington, KY

Claire L. Janak, Architect
Carl J. Janak, Architect
The Kling-Lindquist Partnership
Philadelphia, PA

Pongskorn Jew, Architect
Minneapolis, MN

Jory Johnson, Landscape Designer
Tim Taylor, Landscape Architect
Raleigh, NC

William J. Kamar, Architect
Joan Jackson, Architect
Chicago, IL

Susan M. Kaplan, Architecture
Karl R. Smith, Architecture
S C Group
Brooklyn, NY

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New York, NY

Gail Whitney Karn
Lauri Johnson
Diane Wilk
University of Colorado
School of Architecture and Planning
Denver, CO

Stephen F. Karol, Architecture
Kansas City, MO

Gertrude Lempp Kerbis, FAIA, Architect
Lempp Kerbis Associates, Architect/Engineers
Tainer Associates, Ltd., Presentation
Chicago, IL

Karin M. Kilgore, Architect
Boston, MA

Ray Kinoshita, Architecture
Ann Wills Marshall, Architecture
Cambridge, MA

Jennifer Kish, Architecture/Intern
New York, NY

Alex S. Kosich, Jr., Architect
Los Angeles, CA

Marjorie Kramer, Artist-Painter
Sam Thurston, Sculptor/Painter
Lowell, VT

Richard E. Kreshtool, Architecture
New York, NY

E. Lantz Kuykendall, Registered Architect
Deborah G. Hilton, Intern Architect
Jackson, MS

Denis La Roche, Architect
La Roche/Trollen
Newport Beach, CA

Paul Lamb, Architect
Mary Hardin, Intern Architect
David Achterberg, Intern Architect
Austin, TX

Robin Larzelere, Architecture
Aparna Kadikar, Architecture
Newport Beach, CA

James C. Lawless, Architect (reg. pending)
Atlanta, GA

Sang J. Lee, Architect
Stephen Selin
Princeton, NJ

Elsa Leviseur, Architecture/Landscape
Marsha Zilles, Architecture
Judith von Euer. Artist/Landscape
Jacqueline Leavitt, Planner
Gail Dubrow, Planner
Architerra
Los Angeles, CA

Michael J. LoFurno, Landscape Architect
Mark Allen Focht, Land Planner
Philadelphia, PA

Michael H. Long, Landscape Architect, Reg.
Lawrence Liberatore, Architect, Reg.
Auburn, NY

Lozier Architects/Engineers, Architecture/Engineering
Fairport, NY

Paul c. k. Lu, Architect/Landscape Architect, reg.
Daniel M. Hale, Architectural Designer
Steve Whiteford, Landscape Designer
Paul c. k. Lu & Associates
Belmont, MA

Stephen Luoni, Architecture Student, Yale Univ.
New Haven, CT

Mark McDermott, Architectural Design
Patricia Terziani, Urban Planning
David Sywalski, Art
Archigraphia
Rochester, NY

Paul G. Manno, Architect
Jeffery J. Burris, Architect
Environmental Impact
Dallas, TX

Trevor J. Martinson, Architect-Planner
Santa Barbara, CA

Felix J. Martorano, Urban & Architectural Design/Teaching
New York, NY

David B. Melchert, Landscape Architect
Patricia E. Boothby, Landscape Architect
Portland, ME

Daniel Mello, Architect
Julia Takahashi, Urban Designer
Cathy Aroz, Designer
Synthesis
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Keith J. Mitchell, Landscape Architect
Columbus, OH

Arthur Mohagen, II, Teacher
Karen Loucks, Teacher
Olean, NY

David Morgan, Architecture
Daniel Edwards, Architecture
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Pat Mundus, Landscape Architect
Joe McGrane, Landscape Architect
Denver, CO

William F. Myka, Designer
Buffalo, NY

Jean Nagel, Landscape Architect
Portsmouth, NH

Bennett Neiman, Assistant Professor of Architecture
Marvin Hatami, FAIA, Architect
Denver, CO

Liz Nemura, Architectural Designer
Julieanna Preston, Architectural Designer
c/o Peter Forbes & Associates
Boston, MA

Yuichi Nozawa, MLA Student
Gorind Sulibhari, MLA Student
Syracuse, NY

Janet A. Null, Architect
Troy, NY

Christian O. Obi, Intern Architect
Atlanta, GA

Patricia O'Leary, Architect
Karen Rollet, Landscape Architect-in-Training
Fayetteville, AR

Steven Olson, Student of Architecture
Brooklyn, NY

Kelly O'Neill, BLA, Landscape Architecture
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John Onken, Intern-Architect
Philadelphia, PA

Melinda A. Otlowsky, M. Architecture Student
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Adrienne Palmer, Exhibit Handler
New York, NY

Michael Ray Parkinson, Architect
The Colony, TX

James H. Patterson, Architect
Boston, MA

Mark Raymond Peters, Undergraduate Student, Univ. Wisconsin-Milwaukee
Milwaukee, WI

Amy S. Philips, Architectural/Interior Designer
Joseph V. Sullivan, Architectural Designer
William F. O'Neil, Architect
New York, NY

Bryan R. Phillips, Architecture
Mykala B. Phillips, Architecture
Mechanicsburg, PA

Peter Di Pietro, Architect
Peter Di Pietro Architect
Maple Springs, NY

Michael James Plautz, Architect
Anne Marchand, Artist
Minneapolis, MN

Robert W. Pond, Architect
David S. Smith, Landscape Architect
Indiana University Architects Office
Bloomington, IN

Kenneth W. Pope, Architect
Virginia Beach, VA

Corky Poster, Architect
Robert Lanning, Architect-in-Training
Tucson, AZ

Matthew Potteiger, Landscape Architect
Jamie Purinton, Landscape Architect
New Woodstock, NY

Priscilla Randall, Landscape Architect
Jenny O. Wall, Landscape Designer
James Massey, Interpretive Planner
Somerville, MA

Thomas R. Redlin, Architect
Milford, OH

Dagmar Richter, Architecture
Cambridge, MA

Ricks & Brown Architects, Architecture
Salt Lake City, UT

Patrick Jean Rigney, Landscape Architecture Student
Los Angeles, CA

Michael N. Riley, Architect
Irvine, CA

Victoria Romanoff, Restoration Consultant and Designer
Sarah W. Adams, Associate Design Consultant
Ithaca, NY

Marita Roos, Landscape Architecture/Student
School of Environmental Design
Athens, GA

Thomas H. Russ, Project Coordinator (Management)
Ludgate Engineering Corp.
Reading, PA

Penny Saiki, AIA, Architects
Elizabeth Rauenhorst, Landscape Architect, ASLA
Minneapolis, MN

Gani San Angel
Walnut, CA

Luiz S. Santana, Landscape Architect
Beverly A. Franz, Landscape Architect
Dallas, TX

Susan Sauvageau, Artist/Antiques Dealer (former Professor of Art/Art History)
Seneca Falls, NY

J. Brian Sawyer, Student
Charlottesville, VA

Shannon Taylor Scarlett, Architectural Designer
Timothy Scarlett, Architect
Boston, MA

Richard Scherr, Architect
New York, NY

Christina Schessler, Intern Architect
Pittsburgh, PA

Susan J. Schick, Architect
Sun Valley, ID

Jeanne Schlesinger, Landscape Architect
Cassandra Wilday, Landscape Architect
Gwen McMillan, Landscape Architect
Schlesinger Associates, Landscape Architects/Land Planners
with Lori Jepson, Landscape Architect
with Richardson Smith, Juliet Richardson and Terence Smith, Architects
Princeton, NJ

Catherine Schwabe, Architecture
Melissa Harris, Architecture
Berkeley, Ca

Susan Kimball Skala, Architect
San Diego, CA

Elizabeth M. Slotnick, Architecture
Barry A. Richards, Architecture
Basking Ridge, NJ

Catherine S. Spokas, Landscape Architect
Patrick A. Horning, Landscape Architect
Elizabeth A. Wittkopf, Landscape Architect
Evanston, IL

Brian H. Starkey, Landscape Architect
Lisa Finaldi, Journalist
Raleigh, NC

Kathleen A. Stribley, Reg. Landscape Architect/ Assoc. Professor
Laurie A. Kimball, BLA Landscape Architect/Planner
Scott Shannon, Reg. Landscape Architect/ Private Consultant/Student
Syracuse, NY

Sherre Sullivan, Professional Artist/Architectural Draftsperson
Jan Hathaway, Professional Artist/Assistant Professor, University
Kingsport, TN

George Swatt, Architect
Liverpool, NY

Anne Tichich, Architect
Kathleen Kaiser, Architecture
Anne Tichich, Architect
Manhattan, NY

Eileen Townsend-Barrett, Landscape Designer/ Contractor
Richard Townsend-Barrett, General Contractor
Pass Christian, MS

Mark Travers, Architect
Oregon City, OR

David Traylor, Landscape Architect
Kate Joncas, Urban Planner
Arlington, VA

Peter Trowbridge, Landscape Architect
Paula Horrigan, Landscape Architect
Trowbridge Trowbridge
Ithaca, NY

Terry D. Van Dyne, Architect
New York, NY

Cecilia R. Vaniman, AIA, Architect
Melinda L. Erickson, Project Designer
Bozeman, MT

Kay Wagenknecht-Harte, Landscape Architecture/Planning
State College, PA

Stephen P. Walder, Architecture
Landover, MD

Kathleen Anne Walston, Design/Planning
Gainesville, FL

Troy West, Architect
Anker West, Sculptor
Newark, NJ

Karen Weston-Chien, Landscape Architect
Decatur, GA

Hubert White, Architect
Karen Gans-Piazza, Architect
Urbana, IL

Richard L. Whitney, Architecture
Chicago, IL

Carrie R. Wilson, Student/Architecture
Charlottesville, VA

William Owen Winchell, Architect/Industrial Designer
San Diego, CA

Daniel Z. Wise, Architecture Student
Austin, TX

Louise Woehrle, Architect
Walter Strachowsky, Architect
New York, NY

David R. Wolf, Student/Artist
Felicia Kornbluh, Student
Portland, OR

Judith Wolin, Professor Architecture
Elizabeth Ranieri, Architectural Designer
Rhode Island School of Design
Providence, RI

Susan J. Woo, Architecture
Joseph Coppola, Architect
New York, NY

Jeffrey S. Wren, Architecture
L. Shea Egan, Interior Design
Palm Bay, FL

Casimir J. Yanish, *Architecture*
New York, NY

Raymond Yin, Architect
David and Yin, Architects
Austin, TX

Jenny E. Young, Architecture
Glenda Fravel Utsey, Architecture
Marsha Ritzdorf, Urban Planning
Eugene, OR

Stephen W. Zagorski, Architect
Austin, TX

Becky Cotton Zahner, Architect
Nan Josephson, Architect
Patricia Beets, Architect
Patricia McGowan, Landscape Architect
Julie Wellner, Architect
Anne Marie Kinerk, Architect
Randi Fager, Architect
Pam Eugster, Architect
Patrice Slaven. Landscape Architect
Kansas City, MO

Steven Zalben, Graduate Architect
Sands Point, NY

Marianne Zarkin
Shari DePasquale
Landscape Architecture, Graduate Students
Raleigh, NC

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