

DESIGN COMPETITION MANUAL

1 APRIL 2021

COLD WAR VETERANS MEMORIAL



AT THE PRITZKER ARCHIVES & MEMORIAL PARK CENTER

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COLD WAR VETERANS MEMORIAL



The Cold War Veterans Memorial Commission is pleased to invite entries to the design competition for a new Cold War Veterans Memorial. This Memorial will be a critical piece of the Pritzker Archives and Memorial Park Center currently under development in Somers, Wisconsin.

In ways both small and large, The Cold War shaped our country's history. Between 1945 and 1991, the U.S. and the Soviet Union were locked in a titanic battle of competing visions for organizing their societies and the world. The two superpowers were not technically at war with each other. Still, the war for ideological dominance spurred a nuclear arms build-up, a space race, economic and industrial competition, and a string of proxy wars that drew Americans into battle against not only Soviet aggression but also Communist China and a slew of other powers. In missions on and off the battlefield, Americans of all stripes made immense sacrifices in defense of our national interest. They deserve to be recognized, and the weight of this era deserves to be understood.

The Cold War became the longest in American history. Its impact, which is still debated by historians, makes clear that this conflict compelled our country to put its highest ideals into better practice. As a result, our nation made crucial advances in civil rights, education, infrastructure, scientific research, and more.

The Center's new Cold War Veterans Memorial will give permanent recognition to these and other accomplishments made possible by the often-quiet sacrifices of countless Americans during nearly half a century of fighting to expand freedom and democracy. It will allow exploration and celebration by the American public of the bravery and tenacity that military and civilian fighters exhibited during the Cold War era.

Few things could be more critical than preserving for the public a full understanding of how our history shapes our present and future. One of the most effective ways to do this is to dedicate public spaces, like the Park Center, to this worthy goal. I want my children and grandchildren, and your children and grandchildren, to have a place where they can contemplate the decisions and actions necessary to create and sustain our democratic freedoms.

Our mission to share and preserve the stories of the citizen soldier through honor and education can only be met with the public's participation. The Cold War Memorial design competition's goal is to achieve a timeless memorial that will honor Cold War veterans' service and inspire the public to take the steps necessary to preserve our freedoms for centuries to come.

As a Cold War era veteran serving on active duty from 1974 to 1985 in the U.S. Army, I am especially committed to this project and look forward to reviewing many inspiring ideas for honoring our veterans and creating a truly exceptional Cold War Veterans Memorial.

Sincerely,

Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired)

INTRODUCTION



Japanese foreign affairs minister Mamoru Shigemitsu signs the Japanese Instrument of Surrender aboard the USS Missouri, September 2, 1945



The New York Times declares the end of the Soviet Union, December 1991

The Cold War Veterans Memorial will be an integral part of the new Pritzker Archives & Memorial Park Center (PAMPC), an extension of the Pritzker Military Museum & Library in Chicago, currently under construction in Somers, Wisconsin. The design of the Memorial will be determined through a design competition as described in this document, the Competition Manual. Contained within is the information needed to participate in the design competition including the memorial design program, site information, and schedule and requirements for entry.

COLD WAR VETERANS MEMORIAL

The vision of the Cold War Veterans Memorial is to create permanent recognition that stimulates ongoing thought and study that honors American military and civilians who served and sacrificed during the Cold War.

In line with the Pritzker Military Museum & Library's mission, the Cold War Veterans Memorial aims to increase the public understanding of military history. It will be a lasting tribute to the courage and tenacity found in the U.S. Armed Forces and civilian personnel who faithfully and honorably served during the Cold War era, September 2, 1945 to December 26, 1991.

The Memorial will be a publicly accessible display where citizens can honor, reflect and learn about the bravery and sacrifice displayed to further the freedom that our country enjoys. Unlike memorials that commemorate a distinct event or occurrence, the Cold War Veterans Memorial will honor the individuals and groups that were involved in an ongoing and complex series of operations. The Cold War was not only emblematic of military and intelligence evolution, but it also encompassed major diplomatic, social, cultural and economic change within the United States and around the world.

DESIGN COMPETITION

To identify the most fitting design to embody the vision of the Cold War Veterans Memorial, a juried, two-stage design competition has been organized to enable a wide range of individual and team design exploration of the content and form of the memorial. Stage I will be an open call to submit design concepts for the memorial. In Stage II, the selected finalists will evolve their concepts for the memorial to create fully defined designs.



Pritzker Military Museum



Pritzker Military Library



New archive facility of the PAMPC design by JAHN



New archive facility of the PAMPC construction progress, February 2021

PRITZKER MILITARY MUSEUM & LIBRARY

The Mission of the Pritzker Military Museum & Library is to acquire and maintain an accessible collection of materials and to develop appropriate programs focusing on the citizen soldier in the preservation of democracy.

The Museum & Library was founded by Colonel (IL) Jennifer N. Pritzker, IL ARNG (Ret.), who assembled a major collection of books and related materials on military history. Building upon that foundation through the generosity of private donors, the Pritzker Military Museum & Library has become a non-partisan museum and library that increases the public understanding of military history and the sacrifices made by the men and women who have served.

PRITZKER ARCHIVES & MEMORIAL PARK CENTER

Due to the ongoing and overwhelming support of donors and families eager to protect their family's legacy and stories, the Pritzker Archives & Memorial Park Center (PAMPC) was created for more space to house some of the circulating book collection and the archival collections of the Pritzker Military Museum & Library. The PAMPC will extend the mission of the Museum & Library by sharing the stories of those who served and provide a space where both the armed forces and civilians can together understand the past, present and future of the citizen soldier.

Located in Kenosha, Wisconsin, the PAMPC will include the Pritzker Military Archives Center to house the collections and provide workspace for the continued curation for future exhibits; Commercial Archives where private collectors, public institutions, and others may store their archives; the Midwest Firearms Education & Training Center; a Community Green Space expertly landscaped with walking and biking paths; and the Cold War Veterans Memorial.

THE COLD WAR ERA: 1945-1991

—Authored by Christian Ostermann, Ph.D.



For nearly half a century, between 1945 and 1991, the Cold War shaped how people in the United States lived their lives and thought about politics and the world in ways that are easily forgotten yet remain powerfully relevant today. The Cold War was so all-encompassing in its impact because it was both a military confrontation that had the potential to destroy much of human civilization, and—somewhat paradoxically—also a confrontation between two competing universalist conceptions of how to build modern industrial civilizations. It was, in other words, a militarized clash of two systems, the Western model of pluralist democracy and market economy on the one hand and the Soviet model of communist dictatorships and state socialism on the other. **For American leaders and citizens, what was at stake in fighting the Cold War was nothing less than the survival of the “American way of life.”**

THE NATURE AND ORIGINS OF THE COLD WAR



First atomic bombing of Hiroshima, Japan by the U.S. from a B-29 superfortresses on August 6, 1945

The roots of the conflict date back to the 19th century and early 20th century, which witnessed the slow ascendance of the United States as the leading capitalist power, and, following the Russian Revolution of 1917, the rise of Soviet Union as its main anti-capitalist critic. But it was not until the break-up of the accidental World War II alliance, in which both countries had temporarily joined to defeat Nazi Germany, that the ideological contest developed into a bipolar confrontation between two superpowers. World War II had made the United States the world's most powerful country, economically and militarily. The deployment of the atomic bombs over Hiroshima and Nagasaki in 1945, designed to bring the war against Japan to an early end, demonstrated American technological leadership. For a few years, the United States was the world's sole nuclear power.



Crimean Conference—Prime Minister Winston Churchill, President Franklin D. Roosevelt, and Marshal Joseph Stalin at the palace in Yalta, 1945



Buildings destroyed in Stalingrad, Russia by German bombing in World War II, 1942



President Harry S. Truman delivering an address to a joint session of Congress, during which he outlined the Truman Doctrine, March 12, 1947



Post-war reconstruction begins in West Berlin with the aid of the Marshall Plan, 1948

Only the USSR, which at war's end dominated much of the Eurasian land mass (its troops reaching deep into central Europe), could pose a major challenge to American preponderance. Led by Stalin, a megalomaniac dictator, the Soviet Union had played a pivotal role in the victory over Hitler. Stalin had hosted the Allied leaders in Yalta and Potsdam in 1945 for discussions of the postwar plans, underscoring his stature and that of his country in world affairs.

At war's end the USSR was seen as the liberator of the continent from Nazi yoke in many parts of Europe; communism, mantled in antifascism, commanded widespread appeal and inspiration. Though the USSR's capabilities lagged behind those of the United States, the militarization of the Soviet economy and society would make it a formidable opponent.

U.S. President Franklin Roosevelt had envisioned a postwar world in which peace was to be secured through the cooperation of the major powers (in the United Nations). Yet disputes over the Soviet installation of harsh Stalinist regimes in Poland and elsewhere in Eastern Europe in 1945 suggested to a growing number of people in the United States that such cooperation was impossible. Many agreed with British Prime Minister Winston Churchill's view that an "Iron Curtain" was descending in the middle of Europe, dividing the continent. Early Cold War tensions (Iran, Turkey, Greece 1946) increasingly led the administration of President Harry S. Truman to believe that the USSR was pursuing bold and expansionist policies on a global scale.

Few officials in Washington expected a Soviet military attack given the tremendous destruction the USSR had suffered. But there were fears that war-weary Europeans, debilitated economically and psychologically and recalling the failures of capitalism and democracy in the prewar era, might vote their own communist parties into power and offer Moscow a chance to expand its influence. In response, the Truman administration developed a strategy of "containment" that sought to keep the power centers of Europe and Asia outside the Soviet orbit, reduce Soviet influence, and ultimately induce a basic change in the Kremlin's approach to international affairs.

In March 1947 Truman announced that the United States would come to the support of democratic governments threatened by communist subversion. Three months later the Truman administration launched a massive European recovery program, announced by Secretary of State George Marshall, forcing the Europeans to subordinate their historic rivalries to the common task of reconstruction, integration and democratization. In 1948 the United States embraced a similar set of priorities for occupied Japan.



Secretary of State Dean Acheson signs the North Atlantic Treaty as President Harry Truman and Vice President Alben Barkley look on, April 4, 1948

FIGHTING THE COLD WAR



The U-2, a high-altitude aircraft first flown by the CIA in 1956, used to photograph sites deep within the territory of the Soviet Union



Equipment from joint CIA and British MI6 operation to wiretap Soviet communication lines by digging a 1,480-foot tunnel under Soviet-controlled East Berlin, 1956

As tensions with the Soviets rose, the joint running of occupied Germany proved increasingly unfeasible, hastening the establishment of a separate democratic-capitalist state in western Germany. Growing fears of the Soviet threat, spiked by the communist coup in Czechoslovakia and the Soviet blockade of Berlin in 1948, led to the conclusion of a formal military alliance between the United States and the Western European democracies in the North Atlantic Treaty Organization (NATO)—the first of a set of military alliances, military bases and troop deployments through which the United States projected its military power across the globe.

Fighting the Cold War required new national security instruments beyond the military: the 1947 National Security Act created a new National Security Council that was to coordinate the Cold War effort across the federal government. Building on the wartime beginnings of the Office of Strategic Services, the newly established Central Intelligence Agency (CIA) sought to centralize and coordinate the rapidly expanding intelligence gathering aimed at the Soviet-Communist adversary.

Out of the public eye, an expanding U.S. intelligence community employed human, signals, and imagery intelligence to understand Soviet capabilities and intentions. Shrouded in secrecy to this day, these “national technical means” would at later stages of the Cold War become critical to monitoring Soviet forces and verifying arms control agreements. U.S. covert actions attempted to manipulate the course of the Cold War by methods ranging from bribing opinion-makers to paramilitary operations.

As thousands of U.S. diplomats, intelligence operatives, Marshall Plan officials and advisers headed to Europe, fears over Soviet-communist inroads also surfaced in Asia, especially following the victory of the communists in the Chinese civil war in 1949. Triggered by the unexpected, Soviet-sanctioned North Korean invasion of the U.S.-backed Republic of Korea in June 1950, the Korean War (1950-1953) supercharged these anxieties. Congress approved the tripling of the U.S. defense budget. Fears of future Soviet attacks caused the full-scale militarization of American containment strategy. At home, myriad civil defense programs, including the Federal Civil Defense Administration, sought to prepare American for a nuclear war through education, emergency drills, a system of fallout shelters and the Emergency Broadcast System.

Scientists, too, were mobilized into service for the Cold War. At top universities, weapons laboratories and in the defense industry, scientists and



Exercise Desert Rock I—the first U.S. nuclear field test conducted on land—had troops viewing just six miles away from the blast. Nevada Test Site, 1951



CIA reference photograph of a Soviet medium-range ballistic missile in Red Square, Moscow, 1962



Aerial photograph of Medium Range Ballistic Missile Launch Site 1 near San Cristóbal, Cuba, October 25, 1962



*Radio Free Europe fundraising poster, 1960s
(Photo: coldwarradiomuseum.com)*

engineers, frequently under contract by the U.S. government, developed new weapons systems, spurring, with massive support by tax-payers' dollars, technological innovations that bolstered military capabilities, space exploration and industrial production. Stepped up efforts led to the successful test of a hydrogen bomb in 1952 that was a thousand times more powerful than the atomic bombs that had devastated Japan.

Over the following decade, the United States built up of a large U.S. nuclear stockpile and acquired bombers, submarines, missiles and guns that could deliver the weapons to target, driven in part by exaggerated fears that the country had been outpaced by the USSR. Nuclear threats, the ever-present risk of accidental nuclear war through miscalculations, and fears of a preemptive strike by the other made these years among the most tense of the Cold War era.

Provoked by Soviet leader Nikita S. Khrushchev's decision to send nuclear missiles to Cuba to defend the Fidel Castro's revolution, the 1962 Cuban Missile Crisis brought the world perilously close to a nuclear conflagration. By the mid-1960s the United States found itself locked in a strategic stalemate with the Soviet Union: either could deter a potential attack inflicting massive death and destruction on the other. The Cuban Missile Crisis gave renewed impetus to the efforts by diplomats and citizens to constrain the arms race and reduce the risk of general war. As nuclear conflict was increasingly understood by both sides as unacceptable given its devastating human and ecological costs, the Cold War competition flourished in other fields. Successive U.S. administrations deployed a broad arsenal of political, propaganda, economic, and cultural instruments to win the "hearts and minds" behind the Iron Curtain and in the Third World.

In response to early Soviet propaganda and psychological warfare, the United States launched its own information and student exchange programs, such as the Fulbright scholarships. The Smith-Mundt Act of 1948 authorized peace time propaganda overseas. Complementing overt U.S. government media as the Voice of America, the CIA mounted its own covert campaign through Radio Free Europe and later Radio Liberty, employing exiles and émigrés from the East to broadcast news and western views into the Soviet bloc.

In 1950, Truman sought to enlist journalists in a "Campaign of Truth" to win the cold war. Financed in part by U.S. intelligence agencies, a growing network of private anti-communist organizations sought to place Communist regimes on the defensive. In 1953, President Dwight D. Eisenhower established the U.S. Information Agency (USIA) to conduct all U.S. information work around the world. American efforts included massive programs to translate and publish anti-communist books and journals for dissemination in the Warsaw Pact States and the developing world.



President Gerald R. Ford signing the Final Act of the Conference on Security and Cooperation in Europe, 1975

THE COLD WAR IN THE GLOBAL SOUTH



President John F. Kennedy and Premier Nikita Khrushchev meet at the Vienna Summit, June 4, 1961



President John F. Kennedy and Venezuelan President Rómulo Betancourt in La Morita, Venezuela, for an official meeting for the Alliance for Progress, 1961



Special Forces School, Ft. Bragg, North Carolina

The State Department and USIA, in what was commonly referred to “public diplomacy” after 1965, sponsored concert tours, created documentaries, secretly subsidized international newsreels and guided script decisions at major Hollywood studios to shape output with Cold War concerns in mind. Efforts to broaden the flow of Western ideas into the Soviet bloc expanded after the 1975 Helsinki Accords legitimized greater East-West contacts. International exchanges increased Soviet awareness of the life in the West, put realities in the East in a sharper relief and encouraged dissident impulses in the East.

While the confrontation in Europe (centered on the future of Germany) stabilized into an uneasy standoff after the 1958-61 Berlin Crisis (and the building of the Berlin Wall), the global South became the main—and often violent—battleground of the superpower competition. Khrushchev had boldly vowed Soviet support for wars of liberation across the developing world. Many in the United States, led by President John F. Kennedy, felt that the global balance of power was at stake if the new post-colonial states gravitated to the Soviet orbit.

With economic aid considered the most effective tool to win favor with the developing world, thousands of U.S. economic, political and military advisers became Cold War combatants. The Kennedy administration’s boldest Third World program was the “Alliance for Progress” which sought to use economic largesse to spur modernization, alleviate poverty and address educational and health needs in Latin America. Similarly, the Peace Corps, which sent thousands of young idealistic volunteers to some of the world’s least developed countries, sprang from a wider strategic vision that emphasized the need to wage the Cold War in the Third World with greater effectiveness.

That effort also included devising new ways to deal with revolutionary insurgencies, including the creation of “Special Forces” that sought to apply new counterinsurgency techniques to combat guerrilla movements. In what became the United States’ longest, costliest and most controversial intervention in the Global South, the administration of President Lyndon B. Johnson resorted in 1965 to a full-scale U.S. military intervention and an ambitious if ultimately failed nation-building project in South Vietnam, hoping to prevent the Viet Cong (Vietnamese communists) from taking over the country.



A Polaris missile lifts off after being fired from the submerged British nuclear-powered ballistic missile submarine HMS Revenge off the coast of Florida (USA) near Cape Canaveral Air Force Station, 1983

President Richard Nixon's détente policy sought to extricate the United States from Indochina without appearing to have been forced out, to stabilize the Cold War by engaging the USSR in arms control and economic negotiations, and, through his spectacular diplomatic opening to the People's Republic of China, to regain the advantage in the Cold War. The Nixon strategy of establishing a "linkage" between inducements and constraints led to the U.S. withdrawal from Vietnam and a series of high-level summits and strategic arms control agreements. Yet Soviet interventions in Angola, Ethiopia, and Afghanistan, crises in the Middle East, and U.S. domestic constraints (anti-war protests, Watergate) caused a collapse of the superpower détente by the end of the 1970s. Superpower relations turned frigid in the "second Cold War" of the 1980s; by the early 1980s the nuclear danger was greater than at any point since the Cuban Missile Crisis.

THE END OF THE COLD WAR



President Ronald Reagan and General Secretary Mikhail Gorbachev at Hofdi House for the Reykjavik Summit, October, 1986

Yet within a few years the Cold War came to a peaceful end. Soviet "imperial overstretch" in the Third World compounded a "crisis of legitimacy" that had been rotting the Soviet system at its core (1953 East German Uprising, 1956 Hungarian revolution, 1968 Prague Spring, 1980/81 Polish Martial Law). The growing economic, technological and military disparity between vibrant democratic capitalism in the West and faltering state socialism in the East finally produced the "basic change" in Soviet foreign policy that the West had sought all along: under Soviet leader Mikhail Gorbachev the USSR abandoned expansionist ambitions and embarked on domestic reforms.



Germans stand on top of the Wall in front of Brandenburg Gate in the days before the Wall was torn down, 1989

President Ronald Reagan found in Gorbachev a negotiating partner who came to share his vision of ending the Cold War. No longer propped up by Soviet support, communist regimes in Eastern Europe collapsed in the face of popular protests in 1989, leading to the fall of the iconic Berlin Wall in November of that year, and two years later, to the dissolution of the USSR. The West had emerged victorious from the Cold War.

Three decades after the end of the conflict, the world looks much different: the disintegration of the USSR and Western victory in the Cold War produced for a few years a "unipolar moment" (with the United States as the sole superpower) that has since given way to a multipolar system that for centuries has been the normal state of international politics.



Stealth technology—the F-117 Nighthawk was first used in the United States Invasion of Panama in 1989



A Tomahawk cruise missile launches from the USS Gonzalez headed for a target in the Federal Republic of Yugoslavia, March 31, 1999



Operation Ocean Shield—NATO became involved in the growing problem of piracy off the coast of Africa, 2009



U.S. soldiers conduct a security mission in southeastern Afghanistan, September 2019

Yet the Cold War's legacies are still with us today: the Western victory brought democratic governance and market economies to large areas in the world once under communist dictatorships. The acute threat of a nuclear Armageddon has lessened. The ideological confrontation between capitalism and communism has faded. Yet the Cold War's last impact is also visible in regimes from China to North Korea that still claim authoritarian forms of legitimacy that originate in the Cold War.

In the Cold War's battlegrounds in the global South, from East Africa to Afghanistan, humanity still deals with the environmental threats, social and racial divides, and ethnic conflicts caused, stimulated or perpetuated by the Cold War. The Cold War's scars continue to pose challenges to the world in the 21st century.

ADDITIONAL WEB RESOURCES

Harry S. Truman Presidential Library & Museum

Dwight D. Eisenhower Presidential Library, Museum & Boyhood Home

John F. Kennedy Presidential Library & Museum

LBJ Presidential Library

Richard Nixon Presidential Library & Museum

Gerald R. Ford Presidential Library & Museum

The Jimmy Carter Presidential Library & Museum

The Ronald Reagan Presidential Library & Museum

George H.W. Bush Presidential Library & Museum

A Finding Aid to National Archives Records Relating to the Cold War

National Archives webpage including Cold War bibliography

Cold War Resources page from National Archives

Library of Congress Veterans History Project Cold War Collections

Wilson Center Cold War International History Project

Wilson Center Digital Archive Cold War Resources

Hoover Institution Cold War Resources

RAND Corporation Cold War Topic Papers

The National Security Archive at George Washington University

Brookings Institution Suggested Readings on the Fall of the Berlin Wall and the End of the Cold War

Primary Sources: Russia, U.S.S.R., Soviet Union: Cold War from Christopher Newport University

Cold War Collection from University of Virginia's Miller Center

National Atomic Testing Museum

Strategic Air Command and Aerospace Museum

Titan Missile Museum

Minuteman Missile National Historic Site (National Park Service)

The Cold War Museum, Warrenton, Virginia

THE MEMORIAL DESIGN PROGRAM

MISSION

To create a lasting tribute to the courage and tenacity found in the U.S. Armed Forces and civilian personnel who faithfully and honorably served during the Cold War era, 1945 to 1991.

GUIDING VISION

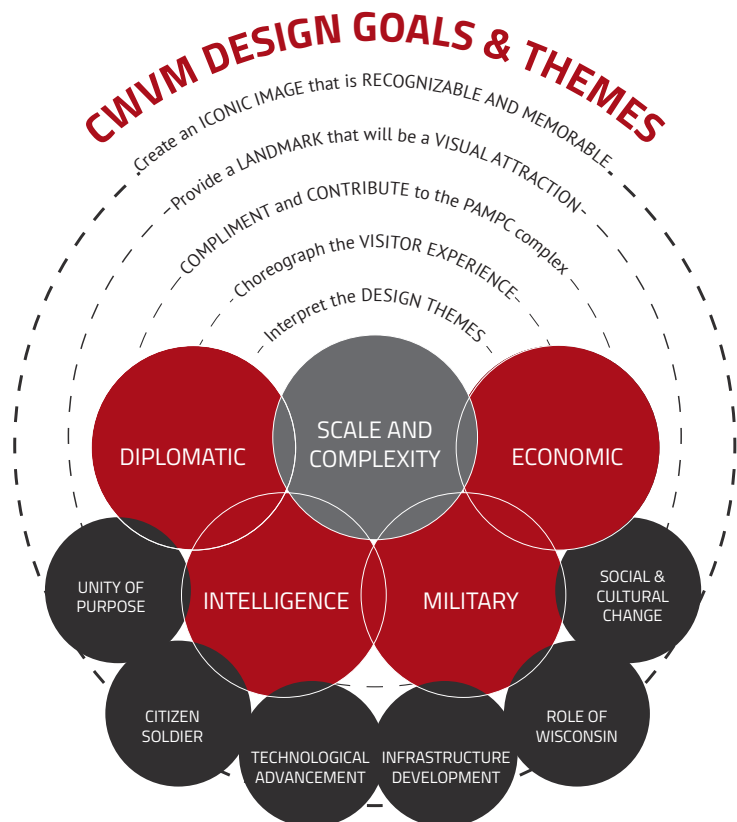
A permanent recognition that stimulates ongoing thought and study and honors those American military and civilians who served and sacrificed during the Cold War era.

DESIGN CHALLENGE

The challenge to the potential designers of the Cold War Veterans Memorial (CWVM) is to provide a **CONCEPTUAL DESIGN** for the CWVM that embraces the **MISSION STATEMENT**, exemplifies the **GUIDING VISION**, and achieves the **DESIGN GOALS**.

DESIGN GOALS

1. Create an **ICONIC IMAGE** for the CWVM that is **RECOGNIZABLE AND MEMORABLE** to visitors to the Pritzker Archives & Memorial Park Center (PAMPC).
2. Provide a **LANDMARK** that, combined with the buildings of the PAMPC, will be a visual attraction to potential visitors traveling Interstate 94.
3. Recognize the role of the CWVM as a **CONTRIBUTING AND COMPLIMENTARY ELEMENT** of the PAMPC complex.
4. Integrate any structures with interpretive landscape, choreographing a profound **VISITOR EXPERIENCE** offering choice in immersion and involvement.
5. Interpret the Design Themes to incorporate **CONTENT AND SYMBOLOGY** recognizing the complexity of the Cold War and the diversity of citizens that served in the U.S. Armed Forces, Intelligence Operations, Government and as Civilians.



DESIGN THEMES

The following FOUNDATIONAL THEMES and COLLATERAL THEMES to be considered by the Competition Participants were derived from the discussions and observations of the CWVM Advisory Committees. These themes represent the messages the Committees and, therefore also the Sponsor, wish to convey in the Memorial, but the inclusion, interpretation and independent characterization of these themes is at the discretion of the Competition Participant.

FOUNDATIONAL THEMES



NATO Headquarters, Brussels, Belgium—the Alliance currently consists of 30 member countries (Image: NATO)



Mercury-Redstone 3, or Freedom 7, was the first United States human spaceflight, May 5, 1961 (Image: NASA)

The **SCALE AND COMPLEXITY** of the Cold War was such that it impacted nearly all facets of American life as we know it today and will continue to INFLUENCE FUTURE GENERATIONS around the world. The extremely HIGH STAKES of the war impacted the organization and structure of U.S. Armed Forces and Intelligence operations, made the implications of ACTION AND REACTION a determinant in all strategic decisions, and created an American ethos of PERSISTENCE IN VIGILANCE.

Fundamentally, the Cold War is a complex matrix of interaction between **DIPLOMATIC, INTELLIGENCE, MILITARY, and ECONOMIC** factors on a world-wide scale. Each of the factors evolved over the years of the Cold War both as individual and interwoven elements in the story.

DIPLOMATIC activities intensified leading to increased cooperation and collaboration between nations and governments as to how to respond to perceived and real threats. The United States and its allies were the VICTORS OF THE COLD WAR and the U.S. continues to build and maintain a WORLD-WIDE ALLIANCE with allies.

INTELLIGENCE operations reached new levels of sophistication and espionage—spurring TECHNOLOGICAL INNOVATION that increased overall PREPAREDNESS AND AWARENESS of threats and influenced other fields of research and development. There are, and will continue to be, great impacts from COVERT OPERATIONS and “INVISIBLE FORCES” that may or may not still be operational.



President George H.W. Bush talk with troops in Saudi Arabia, November 1990

The **MILITARY** transformed itself to maintain a **STANDING DEFENSIVE FORCE** capable of immediate deployment and containment—having evolved from **CONSCRIPTION TO VOLUNTEER SERVICE** during the Cold War era. “Hot Wars” within the overall timeline continued to redefine how the military was configured to respond to immediate situations. There was a constant commitment to a **STATE OF READINESS** and willingness to be placed in harm’s way on behalf of the country.

The **ECONOMIC** landscape of the free world evolved from a rather simple supply and demand model to a very complex, multi-national and **WORLD-WIDE ECONOMY**—affecting development, technological development, world trade and dependency of disparate economies on each other.

COLLATERAL THEMES

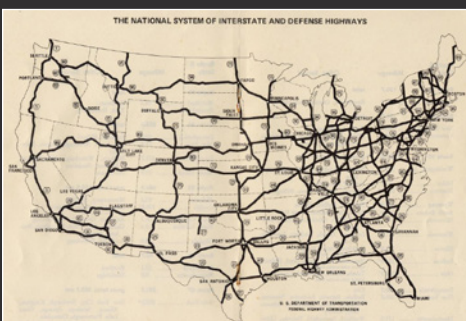


American Cold War Propaganda created by the U.S. Information Agency, August 1951

There was a **UNITY OF PURPOSE** shared by all participants in the Cold War. It was a **SHARED ENDEAVOR** and **SHARED SACRIFICE** of those who served in the military and intelligence sectors as well as those in government and the general citizenry, who as **U.S. TAXPAYERS**, enabled the Cold War through funding and psychological support.

The **CITIZEN SOLDIER** evolved as a particular element of the **STANDING MILITARY** of the United States and became integral to any decision on strategic action. The National Guard was known for **BEING ON GUARD FOR FREEDOM**—exemplified by President John F. Kennedy when referring to the deployment of the 32nd “Red Arrow” Infantry Wisconsin National Guard in 1961 when he said, “We called them up to **PREVENT A WAR, NOT FIGHT A WAR.**”

The **DEVELOPMENT OF INFRASTRUCTURE** throughout the United States, including the Interstate System, ease of vehicular circulation, communication systems, security and emergency services—all continuing to affect and determine the continued physical evolution of the United States and utilization of its land.



The President Dwight D. Eisenhower National System of Interstate and Defense Highways, 1956

The **ADVANCEMENT OF TECHNOLOGY** has continued to evolve and impact our daily lives. The technological advances include, but are not limited to research protocols, space exploration, electronic communications, computerization, and medical advancements.



One of eight in the Milwaukee area, this lakefront Nike installation was decommissioned in 1968 and has since been the venue for the yearly Summerfest Music Festival



Mary Jackson, NASA's first black female engineer, broke racial and gender barriers to help U.S. astronauts into space (Image: NASA)

The unique **ROLE OF WISCONSIN** in the Cold War includes, but is not limited to, NIKE missile installations; Early Warning Communication Systems; birthplace of key individuals in political, diplomatic and business positions; homeland of Native American tribes that continue to serve in the military defending land and family; builders of the USS PUEBLO, which was subsequently seized by North Korea; and its central geographic location within the United States and North America.

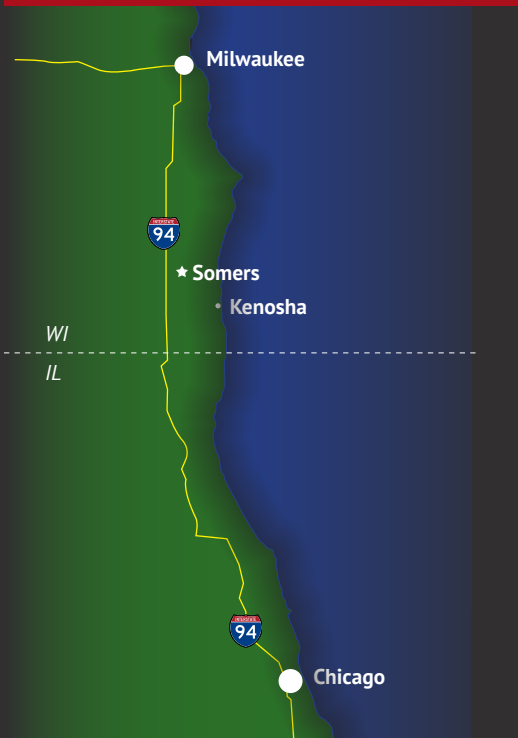
Veterans have contributed to **SOCIETAL AND CULTURAL CHANGE** in RACIAL AND GENDER EQUITY within military and intelligence communities. The military provided OPPORTUNITIES FOR WOMEN to perform jobs that contribute effectively to the ethos of military service. Training and research within the military has also led to substantial advances in PUBLIC HEALTH AND DOMESTIC REFORM in the United States.

WISCONSIN'S ROLE

Wisconsin played an active role during the Cold War era. Eight Nike missile systems were deployed in the Milwaukee area alone. Senator Joe McCarthy and Five-Star General Douglas MacArthur called Wisconsin their home. Ambassador George Keenan from Milwaukee authored the Containment Policy, which was the framework of U.S. foreign policy for nearly sixty years. U.S. Army Brigadier General Oscar Koch, also from Milwaukee, developed combat intelligence training that is still implemented today. Keweenaw shipyards produced the USS Pueblo, an 850-ton general purpose supply vessel, which later was transformed into a research electronic intelligence collection ship. The Badger Ammunition plant produced propellants in Sauk Prairie and shell casings and ejection seats were made at the Amron Corporation in Waukesha. The Cold War legacy continues not only in the State of Wisconsin but, around the world.

—Cold War Wisconsin, Author, Christopher Sturdevant

THE MEMORIAL SITE



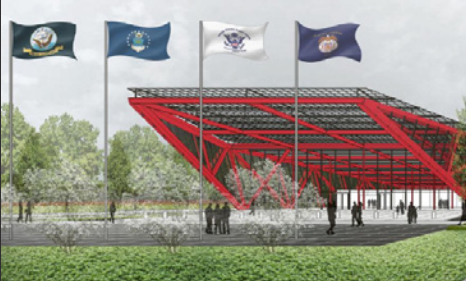
The Cold War Veterans Memorial will be located on the Pritzker Archives & Memorial Park Center's 288-acre campus, at I-94 and Highway E in the Village of Somers, just under 10 miles from Kenosha, Wisconsin.

The PAMPC Site Plan indicates the preferred location for the CWVM. This location provides the opportunity to create a Memorial that responds to the Design Goals listed in the Memorial Design Program. The Site Plan suggests site specific principles that the participants in the Design Competition are urged to consider in their Memorial site design.

The principles, as illustrated, are intended to be of assistance to the designers and can be manipulated and/or modified to best support their proposed Memorial design concept.

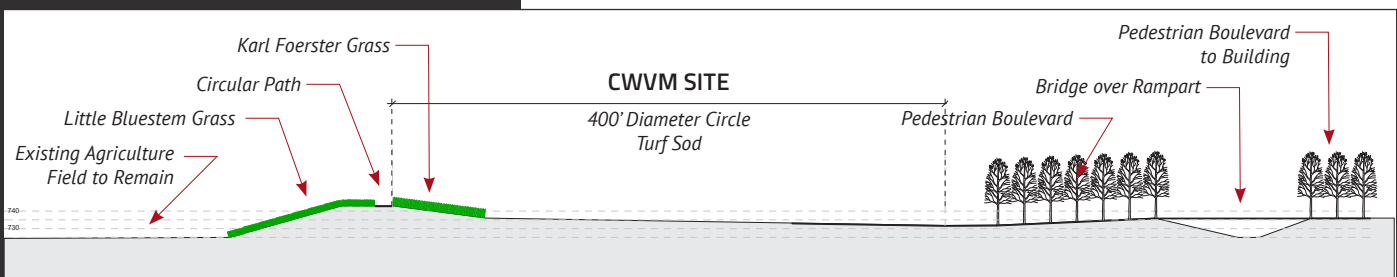
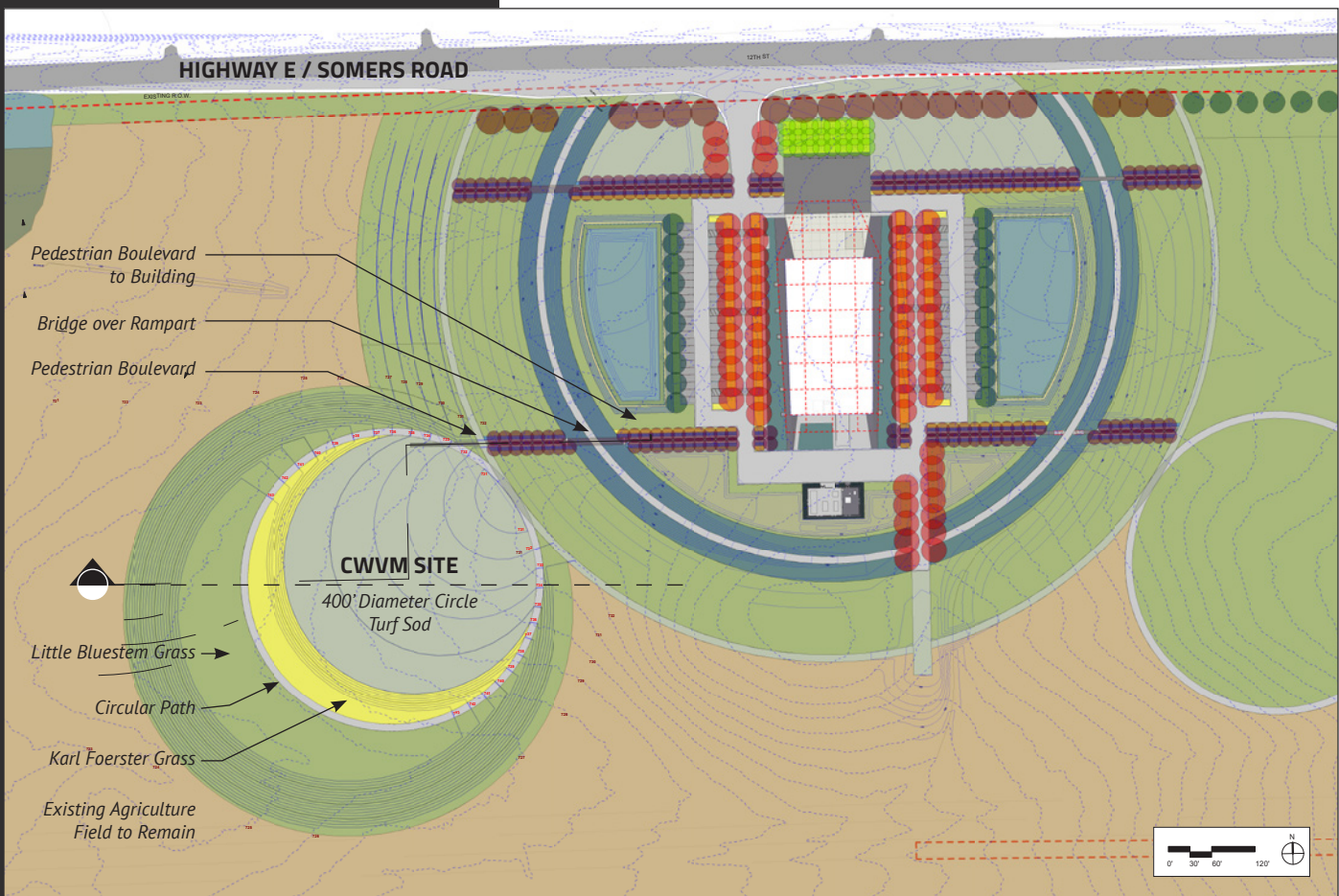


PAMPC SITE PLAN



The site specific principles suggested by the Site Plan are as follows:

1. The potential to create a space that has a distinct identity within the PAMPC complex.
2. Tie and connect to planned site circulation and access systems.
3. Adhere to the landscape patterns planned for the PAMPC campus.
4. Enhance the prominence of the Memorial through the use of defining earth forms.



COMPETITION PROCESS & SCHEDULE

April 1, 2021

Competition Opens

April 1-May 28, 2021

Stage 1 Q&A Period

June 15, 2021

Stage 1 Design Entries Due

June 16-29, 2021

Compliance Review

Jury Evaluation of Stage 1 Entries

Notification of Stage 2 Participants

June 30 - July 15, 2021

Leadership Review of Jury Decision

Contracts with Stage 2 Participants

Stage 2 Participants Announced

July 19-20, 2021

Stage 2 Briefing & Site Visit

July 21-September 17, 2021

Stage 2 Q&A Period

August 23-27, 2021

Mid-course Reviews

October 5, 2021

Stage 2 Design Submittals Due

October 6-22, 2021

Compliance Review

Leadership Review of Design Submittals

Design Presentations to the Jury

Jury Evaluation of Stage 2 Designs

Jury Report Submitted

October 25-29, 2021

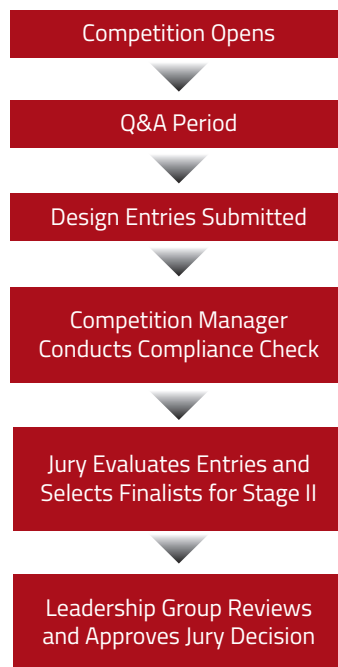
Sponsor Review of Jury Recommendation

November 2021

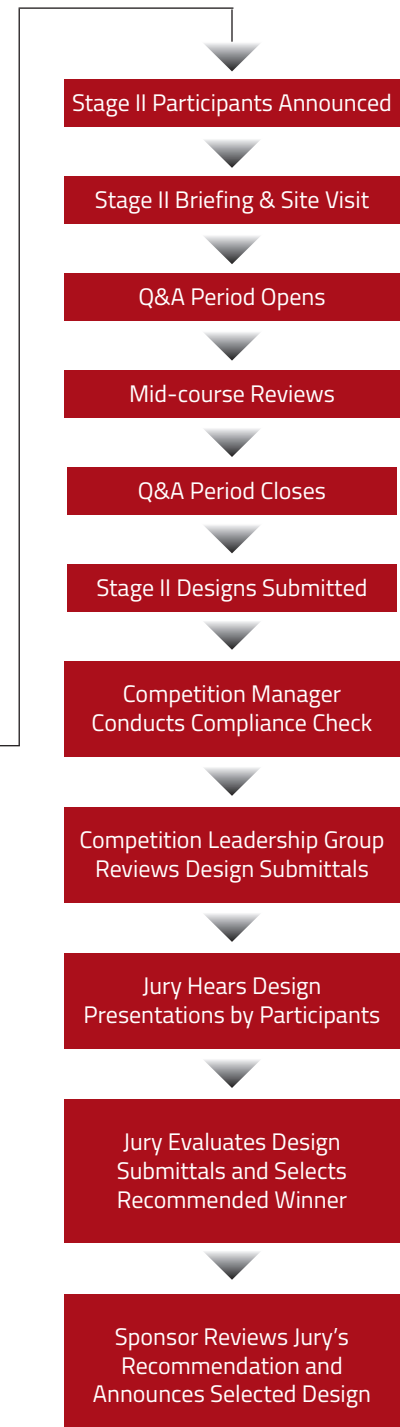
Notification of Decision to Participants

Public Announcement

STAGE 1



STAGE 2



COMPETITION REGULATIONS

These regulations set forth the rules by which this Design Competition is conducted.

1. **Compliance:** Participation in any element of this competition requires compliance with all Competition Regulations. Participants are advised to periodically check the competition website for any revisions to these regulations.
2. **Competition Website:** All Competition information will be posted to this site.
3. **Communications:** The Competition Manager is the sole contact for all Participants throughout the competition process. If a Participant desires information of any kind in regard to any part of this competition, regulations, program, site, or memorial project in general, the Participant must ask the Competition Manager for this information through the competition website during the specified Q&A periods. No Competition Participant or Participant's representative shall communicate at any time throughout the entire process with any member of the Competition Leadership Group, Sponsor, or Jury on matters of this Design Competition except as provided in these regulations. Any such communications will be reported and may result in the Participant's disqualification.
4. **Competition Schedule:** The Competition Schedule is appended to, and is part of, the Competition Regulations. It lists the sequence of events and the deadlines in accordance with the competition procedure described in these regulations. Modifications to the Competition Schedule, if made, will be published as addenda.
5. **Stage I Procedure:**
 - 5.1. **Site Visits:** A video of the site and the planned Pritzker Archives & Memorial Park Center is available on the competition website. The site is not publicly accessible for individual visits and no group visit is planned.
 - 5.2. **Q&A:** Questions and requests for additional information may be submitted to the Competition Manager through the competition website. Questions received in accordance with the competition schedule will be answered and the questions and responses will be posted on the competition website. The authorship of all questions will remain anonymous.
 - 5.3. **Entry Fee:** An entry fee of \$100 must be paid for each Design Entry at the time of submittal. Payment will be required by competition website prior to submittal upload.
 - 5.4. **Submittal:** All Design Entries must be submitted electronically via the competition website by 3:00 pm Central time on the date indicated on the competition schedule. The web submittal program will not allow late entries. The Design Entry shall conform to the Mandatory Requirements for Stage I Design Entry as stated in these regulations.
 - 5.5. **Compliance Check:** The Competition Manager will review each Entry for compliance with Mandatory Requirements. All Design Entries found in compliance with the Competition Regulations will be posted to the competition website and forwarded to the Jury for evaluation. Should any Design Entry be found in noncompliance with the regulations, the Competition Manager will notify the Competition Leadership Group of the situation and recommend an action per these regulations. If the Entry is disqualified, the Competition Manager will remove it from competition and notify the entrant of the Competition Leadership Group's action. The entrant found in noncompliance will forfeit the entry fee

- 5.6. **Design Entries Exhibit:** Following the Stage I submittal deadline, all compliant Design Entries will be exhibited on the competition website for public viewing.
- 5.7. **Design Entries Evaluation and Selection:** The Jury will review and evaluate all compliant Design Entries through an online platform that allows each Design Entry to be viewed and evaluated equally and without prejudice. The Jury will select a minimum of four (4) to a maximum of six (6) Design Entries to be invited to participate in Stage II of the competition. The Jury Selection will be recorded in a written report to the Sponsor.
- 5.8. **Competition Leadership Group Review:** The Leadership Group will review the Report and Recommendation of the Jury, ratify the selection, and direct the Competition Manager to notify the Participants to be invited to Stage II.
- 5.9. **Notification:** Upon direction of the Competition Leadership Group, the Competition Manager will notify Stage II Participants of their selection. The Jury Report and selection will be posted on the competition website.
6. **Stage II Procedure:**
 - 6.1. **Competition Briefing:** The Stage II Participants will be required to remotely attend a virtual briefing with the Competition Manager and Competition Leadership Group. The briefing will include clarification of schedule and procedures, submission requirements, 3-D models, expectations of Stage II activities, and dissemination of other information that is timely and appropriate.
 - 6.2. **Q&A:** Questions and requests for additional information from Stage II Participants may be submitted to the Competition Manager through the competition website. Questions received in accordance with the competition schedule will be answered and the questions and responses will be sent simultaneously to all Stage II Participants. The authorship of all questions will remain anonymous.
 - 6.3. **Mid-course Reviews:** Stage II Participants will have an opportunity to remotely participate in virtual Mid-course Reviews. The reviews are private sessions between each Stage II Participant, Competition Manager, and Competition Leadership Group to discuss conceptual and technical issues related to the design process.
 - 6.4. **Submittal:** All Stage II Design Submittals must be received at the designated address (to be provided) by 3:00 pm Central time on the date set forth on the Competition Schedule. The Design Submittal shall conform to the Mandatory Requirements for Stage II Design Submission as stated in these regulations and finalized at the Stage II briefing.
 - 6.5. **Compliance Check:** Upon receipt of the Design Submittal, the Competition Manager will record such receipt, examine the Submittal for compliance with Mandatory Requirements, catalog the materials submitted, and forward the Submittal for exhibit and evaluation. If any Design Submittal is found in noncompliance with the Competition Regulations, the Competition Manager will notify the Competition Leadership Group of the situation, explain the situation, and offer a recommendation for action. The Competition Manager will notify the Stage II Participant of the decision of the Competition Leadership Group. A finding of disqualification will result in forfeiture of the honorarium established for that Stage II Participant as described in these regulations.
 - 6.6. **Design Submittals Exhibit:** Following the Stage II submittal deadline, all compliant Design Submittals will be exhibited on the competition website for public viewing and comment, which will be shared with the Jury.

- 6.7. **Competition Leadership Group Review:** The Competition Leadership Group will conduct an individual review of each Design Submittal and provide an advisory report of its findings to the Jury. Each Design Submittal will be evaluated as to how it addresses the Mission, Vision, and Design Goals for the memorial. The Competition Leadership Group will not offer a comparison between submittals, it will provide its evaluation of each Design Submittal separately.
- 6.8. **Jury Review:** The Jury will analyze each Design Submittal and make a determination as to whether the integrity of the design concept embodied in the Stage I Entry has been maintained in the Stage II Design Submittal. If the Jury determines a Design Submittal does not build upon, develop, or evolve the Participant's Stage I Design Entry, the Jury will recommend to the Competition Manager to disqualify the submittal from the competition. The Competition Manager will notify the Competition Leadership Group, explain the situation, and offer a recommendation for action. The Competition Manager will notify the Stage II Participant of the decision of the Competition Leadership Group.
- 6.9. **Design Submittal Evaluation and Selection:** Each Stage II Participant will be given the opportunity to make a virtual presentation to the Jury to enable and clarify the Jury's understanding of the Design Submittal. The Jury will evaluate the Design Submittals and presentations and consider the Competition Leadership Group's advisory report and comments from the public. The Jury will, through careful analysis and deliberation, select the winning Design Submittal and record the selection in a written report to the Sponsor.
- 6.10. **Sponsor Approval and Adoption:** The Sponsor will receive the Jury Report, confirm that the competition process was accomplished in accordance with the Competition Regulations, and, if appropriate, adopt the findings of the Jury. Upon adoption of the findings, the Sponsor will announce the selected Design Submittal in a public forum.
7. **Mandatory Requirements for Stage I Design Entries:** The Design Entry is intended to provide an explanation, including narrative description and graphic descriptions, of a design concept responding to the Mission, Vision, and Design Goals. The Entry will consist of a PDF file and a separate narrative.
- 7.1. **Anonymity:** The Design Entry, including narrative, shall bear no name or mark that could serve as a means of identification. It is understood that in submitting a Design Entry, each Participant affirms compliance with this anonymity provision and with the communication restrictions stated in these regulations and agrees that any violation of them renders the Entry subject to disqualification.
- 7.2. **Design:** Entries must be a single design concept and include a title, site plan, drawings (such as perspectives, sections, or elevations), and annotation to depict key design elements of the design. Include cardinal directions and drawing scale (if appropriate) for all drawings
- 7.3. **File Format:** The method and medium used to depict the memorial design (pencil, paint, computer, photography, etc.) shall be at the discretion of the Participant. However, all entries must be converted into an electronic PDF file in order to submit. The PDF file must be in landscape format and no larger than a 30" x 40" document and no larger than a 25MB file. Screen resolution is preferable as entries will be viewed on screen.
- 7.4. **Narrative:** Participants shall write a narrative description not exceeding two hundred fifty (250) words to explain how the Design Entry addresses the Design Goals and Themes. This must be in the English language and shall be uploaded through the website separate from the PDF at the time of submission.

8. **Mandatory Requirements for Stage II Design Submittals:** The Design Submittal must refine the Stage I Design Entry to a level that fully explains the spatial, material, and symbolic attributes of the Design Entry.
 - 8.1. **Format:** Based on the scope and content of the selected Stage I Design Entries, the specific requirements of the Stage II Design Submittal will be refined, and specific requirements distributed to the Participants at the Stage II Briefing. Drawing and model scales, media, and presentation composition will be established to best portray the design concepts in an equal and unbiased manner, and to provide the ability for everyone viewing the Stage II Design Submittals to understand and compare the design concepts.
 - 8.2. **Components:** The Stage II Participants may be requested to submit the following:
 - 8.2.1. **Presentation Boards:** To illustrate the design concept, including plans, sections, elevations, perspectives, narratives, and diagrams to fully explain the design concept in a way that is accessible and understandable.
 - 8.2.2. **3-D Computer Model:** To further illustrate the design concept.
 - 8.2.3. **Design Team:** Description of a full team of professionals to execute design services as required to implement the design.
 - 8.2.4. **Construction Budget:** A detailed construction budget appropriate to the design.
9. **Evaluation Criteria:** The Vision and Design Goals and Themes provide the criteria by which the Jury will evaluate the Stage I Entries and Stage II Submittals.
10. **Eligibility:**
 - 10.1. **Stage I:** The first stage of this Design Competition is an open, international competition, open to any professionals, university-level students, or any other interested participants who register and pay the required entry fee. A participant may be an individual, a team of individuals, or a firm.
 - 10.2. **Stage II:** Participants in Stage II will be required to have an office located in the United States and a license in architecture or landscape architecture issued by a licensing authority in the United States. Participants who are invited to participate in Stage II who do not hold such a license or U.S. office will be required to associate with a firm or individual who meets these requirements.
 - 10.3. **Ineligible:** No member of the Jury, Competition Leadership Group, the Sponsor or their staff, consultants, or committees shall be eligible to participate in this Design Competition. Persons having served on the aforementioned groups are eligible to compete if they have formally tendered their resignation in writing to the appropriate chairperson or co-chairperson as of 30 days prior to the beginning of Stage I.
11. **Honoraria:** Those individuals or teams that are invited to participate in Stage II of this Design Competition become eligible to receive a \$25,000 honorarium. The honorarium will be paid upon submission of a design concept in accordance with the Mandatory Requirements for Stage II. There is no compensation for Stage I Participants.
12. **Disqualification:** Disqualification will occur should any Participant commit an act (or acts) that is (are) in conflict with the Design Competition Regulations. The Competition Leadership Group has final determination on any and all disqualifications arising during the competition. The Competition Manager will forward issues requiring resolution to the Competition Leadership Group. The Competition Manager will present the conflict to the Competition Leadership Group in an expedient and fair manner. The Competition Leadership Group will make its decision, which is final and not subject to appeal. A finding of disqualification in Stage II will result in forfeiture of the honorarium established for that Participant.

13. **Competition Administration:**

- 13.1. **Sponsor:** The sponsor of the competition is the Pritzker Military Museum & Library. As the Sponsor, the Pritzker Military Museum & Library is responsible for retaining and managing the contract for the Competition Manager; funding the competition, including all expenses and honorariums; and ensuring appropriate involvement in and support of the Competition activities.
- 13.2. **Competition Leadership Group:** The Competition Leadership Group, representing the Sponsor, is the coordinating and the adjudicating authority for the competition. It is charged with insuring that the competition process is executed in accordance with the Design Competition Regulations and is final authority regarding issues arising during the competition. In its role, it is the recipient of reports and recommendations from the Competition Manager and will direct the Competition Manager as to decisions and determinations. The Competition Leadership Group will also participate in any briefings of competition participants and/or presentations by competition participants in its capacity of representing the Sponsor.
- 13.3. **Jury:** The Jury is comprised of individuals representing a broad range of disciplines and including perspective on the military, military history and commemoration, architecture, landscape architecture, urban design and planning, and arts and culture. All members of the Jury are appointed by the Sponsor. The Jury is responsible for analyzing and evaluating the Design Entries and selecting the Stage II Participants; reviewing Design Submittals for continuity from Stage I; evaluating the Design Submittals and presentations; for considering the Competition Leadership Committee's advisory report and written comments from the public; and selecting the winning Design Submittal.
- 13.4. **Competition Manager:** The Competition Manager is retained by the Sponsor to manage the Competition Process. The Competition Manager's role is to be the sole contact of, and representative for, the participants throughout the Competition; organize and coordinate all activities of the Competition to ensure an equitable, open, and clear process leading to decisions by the Jury; facilitate meetings as required for the orderly execution of the Competition; and bring issues regarding non-compliance of the regulations to the Competition Leadership Group for review and decision.

14. **Ownership and Exhibition of Entries and Submittals:** Any and all materials submitted in any part this Design Competition will be donated to the project archives and become the property of the Sponsor. Material will be appropriately archived and housed in the Pritzker Archives & Memorial Park Center. Further, the Sponsor reserves the right to use or display any and all material for educational purposes, publication, documents, videos, or fund-raising purposes at its discretion. The author or authors of any Stage I Entry or Stage II Submittal will retain the copyright for their work. The Sponsor shall give appropriate credit to the author or authors of any material used.
15. **Agreement between the Sponsor and the Selected Memorial Designer:** Upon selection by the Stage II Jury and adoption of the selection by the Sponsor, the author(s) of the winning Memorial Design will be invited to negotiate a contract with the Pritzker Military Museum & Library to provide professional services to implement the design selected through the competition. Since the Design Competition results will be used to solicit and allocate capital improvement funds, and design and construction may be phased as funds become available, the Sponsor reserves the right to request modification in the program or design prior to detailed design and construction documentation. The Sponsor also reserves the right to request design modifications based on directives from design reviewing agencies and for budgetary considerations. At any time, the Sponsor reserves the right not to proceed with the project.

COMPETITION JURY

BRIGADIER GENERAL CLARA L. ADAMS-ENDER

U.S. Army, (Retired)



General Adams-ender began her career as a staff nurse and rose to become the chief executive officer for 22,000 nurses, a brigadier general and director of personnel for the Army Surgeon General. Other major positions held in her 34-year career were inspector general for army health care facilities, professor of nursing, vice-president for nursing at two army medical centers, and an army base commander. She was the first female in the army to be awarded the Expert Field Medical Badge and the first army nurse to command as a general officer.

General Adams-ender is a life member of the Council on Foreign Relations and was recognized by Working Woman magazine as one of 350 women who changed the world from 1976-1996. She is Executive Director of CAPE Legacy Fund, a nonprofit foundation to help students of modest means complete their undergraduate education. She has been honored as a living legend by the American Academy of Nursing and has published a memoir, *My Rise to the Stars*.

In addition to earning her baccalaureate degree in nursing, Master of Science degree, and Master of Military Art & Science degree from the Command and General Staff College, General Adams-ender has been awarded 15 honorary doctorate degrees in law, public service, humane letters and science.

EDWIN FOUNTAIN

General Counsel, American Battle Monuments Commission



Edwin Fountain has served as General Counsel of the American Battle Monuments Commission, the Federal agency which maintains American military cemeteries and memorials around the world, since March 2015. Previously he was a partner in the Washington, D.C. office of the international law firm Jones Day, where he practiced for 24 years as a litigation and antitrust lawyer.

In 2008 Mr. Fountain co-founded the World War I Memorial Foundation, which restored the District of Columbia's World War I memorial on the National Mall. In 2013 he was appointed by then-Senate Majority Leader Harry Reid to the U.S. World War I Centennial Commission, which he served as Vice Chair until 2019. In that capacity he led, and continues to lead, the development of the National World War I Memorial in Washington, DC. In that role he organized and led the design competition on behalf of the Commission. He subsequently served on the design competition jury for the National Native American Veterans Memorial.

Mr. Fountain's father and sister both served in the U.S. Navy during the Cold War. He received his undergraduate degree from the University of North Carolina, his law degree from the University of Virginia, and a master's degree in international relations from the London School of Economics.

JEAN A. MANSAVAGE, PH.D.

Senior Historian, U.S. Air Force Historical Studies Division



Jean Mansavage holds a doctorate in history, with an emphasis on 1945-present military/social relations, from Texas A&M University. Prior to her position with the Air Force, she served as deputy director of historical research for the Department of Defense Prisoner of War/Missing Personnel Office; historian for the Department of the Army 50th Anniversary of the Korean War Commemoration Committee; and senior archivist with the Department of Energy Office of Human Radiation Experiments.

Dr. Mansavage's museum experience includes working as a curatorial assistant at the National Museum of American History, Smithsonian Institution, to expand the exhibit, "This is your Childhood Charlie Brown: Children and American Culture, 1945-1968." She also acted as a consultant with the Le Mémorial de Caen, Caen, France, to bring U.S. perspectives to the Mémorial's Cold War exhibit. In that role she identified, located, and obtained poignant artifacts for that exhibit, including the casing of a decommissioned atomic bomb acquired on loan from the National Atomic Museum, Albuquerque, NM, and Cold War-era uniforms and weapons from the U.S. Army Center of Military History, Washington, DC.

Dr. Mansavage is also the author of *Natural Defense: U.S. Air Force Origins of the Department of Defense Natural Resources Conservation Program*, and several articles on military land acquisition and legal conscientious objection to war.

THOMAS R OSLUND, FASLA, FAAR

Principal, Founder, Design Director, O2 Design



Tom Oslund is one of the leading design landscape architects in the country. His interest in art and his passion for design are fueled by a commitment to excellence and innovation. Mr. Oslund's belief in the collaborative process has yielded international recognition as an innovator when it comes to solving complex site design challenges.

O2 Design, founded by Mr. Oslund in 1998 and formerly *oslund.and.associates*, consciously practices landscape architecture as an art form. At O2 Design, the idea of shaping a landscape entails not only providing a place for social, physical, and intellectual interaction, but also sculpting open space into an artful form that acts as a breath within its given context. Under Mr. Oslund's leadership, the firm consistently produces award-winning works—most recently the Harley-Davidson Museum in Milwaukee, Wisconsin; the Walker Art Center/Minneapolis Sculpture Garden in Minneapolis, Minnesota; and the Northwestern University Hospital Lake Forest Campus Master Plan and Site Design in Lake Forest, Illinois.

Mr. Oslund received his Master of Landscape Architecture from the Harvard University Graduate School of Design in 1986. In 1992 he was awarded the prestigious Rome Prize from the American Academy in Rome. Mr. Oslund is a Fellow of the American Society of Landscape Architects, the highest honor achievable in this professional organization.

HARVEY PRATT & GINA PRATT

Founders, Pratt Studio



Harvey and Gina Pratt are founders of the Pratt Studio. Mr. Pratt is the designer of the Smithsonian's National Native American Veterans Memorial for the National Museum of the American Indian, and Ms. Pratt served as the project manager for the design team selected for the Memorial. Ms. Pratt (Muskogee Creek and Yuchi) is a collaborator, advisor, and manager and plays an integral part in formulating the symbolic message of the work of Pratt Studio.

Mr. Pratt, a Cheyenne and Arapaho tribal member, is a self-taught artist from El Reno, Oklahoma and a forensic artist. He works in oil, watercolor, metal, clay and wood. His works include themes of Native American history and tradition and the Cheyenne and Arapaho people. Mr. Pratt's commissions include one from the state of Colorado (2017) to create a life-size bronze sculpture in Denver to memorialize the victims of the Sand Creek Massacre. His paintings are among the permanent collections of the

National Park Service, notably his painting of the 1868 Washita Massacre, "Crimson Dawn" at the Historic Site in Cheyenne, Oklahoma.

A Marine Corps veteran, Mr. Pratt served in Vietnam from 1962 to 1965 in the 3rd Recon and was stationed at Da Nang Air Base. He is the chairperson of the Indian Arts and Crafts Board of the U.S. Department of the Interior. Mr. Pratt is recognized by the Cheyenne People as an outstanding Southern Cheyenne, and he was inducted as a traditional Peace Chief—the Cheyenne Nation's highest honor.

MOSHE SAFDIE, FAIA, FRAIC, OAA, SIA

Founder, Safdie Architects



Moshe Safdie is an architect, urban planner, educator, theorist, and author. Over a celebrated 50-year career, Mr. Safdie has explored the essential principles of socially responsible design through a comprehensive and humane design philosophy. His wide range of completed projects include cultural, educational, and civic institutions; neighborhoods and public parks; housing; mixed-use urban centers and airports; and master plans for existing communities and entirely new cities.

A citizen of Israel, Canada and the United States, Mr. Safdie graduated from McGill University. In 1964 he established his own firm to realize Habitat '67, an adaptation of his undergraduate thesis and a turning point in modern architecture. Safdie Architects endures as an architecture and urban design studio imbued with a spirit of idealism and innovation. The completed projects of Safdie Architects can be found in North and South America, the Middle East, and throughout Asia.

Mr. Safdie has been the recipient of numerous awards, honorary degrees, and civil honors including the Companion of the Order of Canada, the Gold Medal from both the Royal Architectural Institute of Canada and the American Institute of Architects, the National Design Award for Lifetime Achievement by the Cooper Hewitt Smithsonian, and recently the Wolf Prize in Architecture—awarded for a career motivated by the social concerns of architecture and formal experimentation.

CHRISTOPHER STURDEVANT

Author



Christopher Sturdevant is an author and children's librarian who resides in Milwaukee, Wisconsin. He is the author of *Cold War Wisconsin* and the recently published *Cold War Illinois*. Each book highlights the importance of the Cold War from a local perspective, tracing the roots of prominent players in the longest and costliest conflict in American history.

Mr. Sturdevant's interest in the Cold War began while growing up during the 1980s. His books share fascinating tales of the two states' roles in the fight between East and West—from a cargo ship from Kewaunee that sparked an international incident with North Korea and a Sputnik satellite crash in Manitowoc to a mobster's involvement in assassination attempts of Cuban leader Fidel Castro and how the nuclear age began at a college football field on Chicago's south side.

Mr. Sturdevant studied history and physics at Carroll University and is a veteran of the U.S. Air Force. He is the chairman of the Midwest Chapter of the Cold War Museum in Washington, D.C., which is dedicated to preserving the memories of the Cold War in the Midwest. In addition, Chris has represented Team USA in masters-level track championships on three continents. His travels have taken him to North Korea, Chernobyl and Afghanistan.

COMPETITION LEADERSHIP GROUP

COLONEL (IL) JENNIFER N. PRITZKER, IL ARNG (RETIRED)

President and Chief Executive Officer of Tawani Enterprises, Inc.
President of the Tawani Foundation and Pritzker Military Foundation,
Founder and Chair of the Pritzker Military Museum & Library.

SUSAN RIFKIN

Chief Operating Officer of Philanthropic Activities, Pritzker Military Museum & Library
Tawani Foundation and Pritzker Military Foundation

CAPTAIN JOHN (JAY) ALLEN WILLIAMS, PHD, USNR (RETIRED)

Board Member, Pritzker Military Museum & Library

ROBERTO BRAVO

Senior Director, Pritzker Military Museum & Library

SUSAN MENNENGA

Cold War Memorial Project Manager, Pritzker Military Museum & Library

COMPETITION MANAGER

DONALD J. STASTNY, FAIA, FAICP, FCIP

Competition Manager

Don Stastny has been a practicing architect, urban designer, and process facilitator for over forty years, rebuilding communities physically and culturally. Using design as a comprehensive and strategic tool, he works toward elevating the public's understanding and expectations of architecture and urban design locally, nationally, and internationally. Don is recognized as one of the preeminent competition advisors and managers in North America. Providing a stewardship role in design competitions, he “designs” opportunities for design professionals to create outstanding architecture and places. In 1980, he conducted his first Design Competition for Portland's Pioneer Courthouse Square, creating a process that was published in the 1988 AIA Guidebook for Architectural Competitions and has become a national model. Additionally, he authored *The Design Excellence Program Guide: Building a Legacy* for the U.S. General Services Administration. Among the more than sixty design and designer selection processes he has managed are U.S. embassies, national memorials, national museums, sites on the National Mall, and large complex urban design projects.

An award-winning architect and planner, Don has been elected to the College of Fellows of the American Institute of Architects, the American Institute of Certified Planners, and the Canadian Institute of Planners, and is also a Fellow of the Institute of Urban Design. He was awarded the 2006 AIA Northwest and Pacific Region's Medal of Honor, the 2009 AIA Thomas Jefferson Award for Public Architecture, and the 2017 Honored Citizen by the Architectural Foundation of Oregon.

JENNIFER MANNHARD, AICP

Project/Communications Manager

Jenn Mannhard is a design advocate engaged in creating vital urban communities and public space. Throughout her career in architecture and urban planning she has collaborated on many complex and high-profile design process management projects. She has coordinated and facilitated community visioning, design charrettes, and national design competitions—creating professional environments that enable her collaborators to achieve great levels of success in their assignments. She takes pride in helping others to present their work in the best light.

Over the past sixteen years Jenn has worked with Don Stastny to execute national and international design competitions, serving as project and communications manager for such competitions as the City+Arch+River 2015 Design Competition in St. Louis, Missouri; the National WWI Memorial Design Competition in Washington, DC; and the National Native American Veterans Memorial at the National Museum of the American Indian in Washington, DC. She manages the exchange of information between competitors and sponsors, develops the competition materials, and ensures successful coordination and execution of the competition processes. Jenn is a member of the American Institute of Certified Planners. Raised in a military family, she is also a proud Life Member of the Air Force Association.

STEERING COMMITTEES

In an effort to provide a fundamental understanding of the Cold War to Competition Participants, the Pritzker Military Museum and Library enlisted three separate Design Program Steering Committees to individually and collectively define potential themes and issues that provide design guidance.

NATIONAL DESIGN PROGRAM COMMITTEE

COL (IL) Jennifer Pritzker, ARNG (Ret.)
Founder and CEO
Pritzker Archives and Memorial Park Center

MG James Mukoyama, USA (Ret.)
Board Member
Pritzker Military Museum & Library

BG Clara Adams-Ender, ANC (Ret.)
Army Nurse Corps

BG Julia Cleckley, USA (Ret.)
Women's Army Corps/Army National Guard

COL Christopher Costa, USA, (Ret.)
Executive Director
International Spy Museum

COL Joseph Curtin, USA (Ret.)
Director, National Veterans Outreach
United States Department of Veterans Affairs

Col Allan Millett, USMC (Ret.)
Historian, The University of New Orleans

ADM Cecil Haney, USN (Ret.)
Former Commander (USSTRATCOM)

VADM Ann Rondeau, Ed.D. USN (Ret.)
President, Naval Postgraduate School

RADM Robert R. Fountain, Jr., US Navy (Ret.)

Gen. Merrill McPeak, USAF (Ret.)
Air Force Chief of Staff 1990-1994

Lt. Gen. Robert Hinson, USAF (Ret.)
Executive Director
National Strategic Research Institute
University of Nebraska

RADM Richard Schneider, USCGR (Ret.)
President Emeritus
Norwich University

Edwin Fountain, Esq.
General Counsel
American Battle Monuments Commission

Mark Kramer, Ph.D.
Cold War Historian
Harvard University

Christian Ostermann, Ph.D.
Director, History and Public Policy Program
Woodrow Wilson Center

Adam Howard, Ph.D.
Adjunct Professor of History and International Affairs
George Washington University

WISCONSIN DESIGN PROGRAM COMMITTEE

Christopher Kolakowski
Director
Wisconsin Veterans Museum

Christopher Sturtevant
Author, Cold War Wisconsin and Cold War Illinois
Chairman, Cold War Museum-Midwest Chapter
US Air Force Veteran

Carl A. Bogar, Jr., MA USMC & USAR Veteran
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SELECTED IMAGES OF THE COLD WAR

REPRESENTATION OF THE SCALE AND COMPLEXITY

Given the length of time, number of participants involved, and degree of concepts covered, it is not possible to include in this document images of all aspects of the Cold War. The small selection of photographs used throughout the Competition Manual were chosen to support the information and ideas presented on the pages; however, they do not provide any supposed design guidance for the memorial. There is far more inspiring imagery of the Cold War than can be accommodated here, and participants are encouraged to seek out additional resources to support their understanding of the era, a selection of which is listed on page 10 of this document.



COLD WAR VETERANS MEMORIAL