

POLICY STRATEGIES FOR MONUMENTS AND MEMORIALS

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Chapter One: Introduction

Ensuring that monuments and memorials¹ retain a significant place in urban policy and urban design is certainly a valid preservation concern. In many cases, cities fail to consider the monument or the memorial in long-range planning. Decisions are often made on an ad-hoc basis, missing the larger picture of how these pieces of cultural infrastructure truly fit into the city landscape and city history. These choices often imply that general city infrastructure, typically planned years in advance, are incapable of accommodating monuments and memorials, which are also important to the city. But, a monument or memorial's ascribed value must not be ignored; they are crucial to retaining community memory. Their preservation and continued connection to communities should be identified as a priority for enlivening communities, expressing important community values, and highlighting the common cultural heritage of the city. Monuments and memorials should be managed, maintained, and invested in, as carefully as other pieces of city infrastructure. The values connected to monuments or memorials can and should be enhanced by policy decisions that determine placement, enhance design, provide for maintenance, and strengthen the common memory of a city.

Typically, it is the job of an historian or archivist, not a city, to maintain memory; however, monuments and memorials do what no documents or records can. They engage the population in maintaining memory on a daily basis. The historical memory of a place is shaped by not only those who live or visit there, but also by those who make logistical decisions concerning the placement of monuments and memorials within a city's

¹ Monuments and memorials can take many forms, including sculpture, fountains, and even murals. Because of the varied nature of monuments and memorials, it was necessary to narrow the field for the purposes of this thesis. For that reason, only those memorials with a three-dimensional form will be considered.

boundaries. Placement decisions can, in fact, strengthen the relationship between people and monuments and memorials. The visitor's experience upon viewing a monument or memorial must be taken into account in order to enhance both the space occupied by the object and memory. Urban policies can play a valuable role in not only the maintenance and documentation of these markers, but also in their recognition and placement.

Philadelphia was chosen as a site for exploring for how to create an appropriate policy for monuments and memorials for several reasons. Although it has had a long history of involvement with public art installations, as the first city to institute a public art requirement for capital construction projects, it has no public policy in place for handling commemorative works or public history. Indeed, Philadelphia's relationship with memory has often been contentious – according to Gary Nash, author of *First City: Philadelphia and the Forging of Historical Memory*, no comprehensive history of the city was written prior to the 150th anniversary of the city's founding.² The city's collective memory has also been dependant on who has told the city's history – what has been told or emphasized has been “complicated by the city's rich variety of ethnic, racial, and religious groups, often mutually antagonistic, often remembering the past differently.”³ Stories valued by a community can be identified by monuments and memorials, but even choosing which stories to tell or memorialize can be difficult. Formal policies can help address conflicts over the establishment and management of monuments and memorials.

Currently, there is a tenuous relationship between policy and monuments and memorials in Philadelphia. The city government sees these resources as public art; even

² Nash, Gary. *First City : Philadelphia and the forging of historical memory*. Philadelphia: University of Pennsylvania Press, 2002, p.1.

³ Ibid, p. 11.

the city's website shows monuments and memorials on the same identifying map as its public artworks. There is no distinction made between works created as commemoration, and those commissioned as an aesthetic expression to fill a public space. This is particularly interesting, considering that Philadelphia, of all cities, contains some of the most historic places and monuments in the country. The Liberty Bell and Independence Hall are recognized on national and international levels as both a National Historic Landmark and a World Heritage Site. Elfreth's Alley is the oldest occupied street in America; Washington Square is the final resting place for many soldiers of the Continental Army. With all this carefully managed, preserved, and marketed history, why doesn't Philadelphia care for its monuments and memorials more carefully? Commemorative works are often moved throughout the city to accommodate other concerns, and monuments and memorials are handled as if place had no relationship to public memory.

The central question of this thesis is how formal policy strategies could more effectively integrate monuments and memorials into Philadelphia's urban policy and urban design. Instead of taking an ad-hoc approach, I argue they can be better managed using a consistent and more rigorous set of policies. Preservation tools and planning tools can be used together to coordinate monuments, memorials, and infrastructure. Through an analysis of issues and effective strategies in other cities, a set of guidelines for Philadelphia has been developed that incorporates urban design and policy strategies for monuments and memorials into current city planning and historic preservation strategies. While the lack of policy strategies for monuments and memorials is especially noticeable in Philadelphia, the issues are common to other cities and the approaches detailed here can be adapted to other places where the preservation of memory is a

concern. By establishing a formal, recognized strategy for commemoration and urban design, the city can finally bring history into its planning and preservation policies.

Chapter Two of this thesis discusses what makes a monument and a memorial, and how place-making decisions can affect both communities and memory. It further describes how memorials and monuments affect the development of a city's memory and urban design issues, especially needing additional space for more monuments and memorials in the future. Place-making decisions affect both communities and monuments and memorials. What happens overtime to a community and a monument or memorial when that community changes – should the monument or memorial remain in place as a tribute to the community that came before, or should it be moved along with the people to whom it means the most? These types of community planning issues should be addressed through policy strategies for monuments and memorials.

Chapters Three and Four include case studies of two cities, and how, as a matter of policy or tradition, monuments or memorials are treated. Richmond, Virginia, is an example of a city with no formal policy in place for siting monuments and memorials. Their traditional approach has been to place them throughout the city to serve immediate aesthetic and revitalization purposes. But, this ad-hoc approach has not been able to effectively deal with controversies that have erupted when new memorials are placed in traditional locations. This approach has weathered recent challenges as the notions of the city's memory have been tested, but the city could ultimately benefit from a more formal strategy. The Washington, DC, case study illustrates an example of a highly planned approach to policy decisions for monuments and memorials. There, a Museums and Memorials Master Plan has been in place for several years. Although there have been

challenges to this system as well, an analysis of this formal approach to policy making can also benefit other cities.

Chapter Five of the thesis focuses on Philadelphia. Philadelphia has traditionally handled its monuments and memorials as public art and because of this view has moved several major memorials in order to satisfy planning concerns. This situation will be explored in light of the lessons that can be learned from policies in place in the two other cities. Future steps for determining a policy strategy for Philadelphia will be addressed.

Chapter Two: Memorials, Memory, and Policy

Most people use the terms “monument” and “memorial” interchangeably. This is for good reason – their definitions are intertwined. A “monument” can be defined as “a statue, building, or other structure erected to commemorate a famous or notable person or event,”⁴ or “something that by its survival commemorates and distinguishes a person, action, period, event, etc.; something that serves as a memorial.”⁵ These can often be divided additionally into three categories of monument: “funerary monuments, monuments to ideas (e.g. “Liberty”) or events (such as a victory or a peace treaty), and monuments to great men – rulers, military or political heroes, or ‘cultural heroes’ (who may be religious reformers, poets, musicians, etc.”⁶

One could include in this distinction those monuments that inadvertently cause us to remember something other than was originally intended. As an example, one could look to *The Sphere for Plaza Fountain*, at the former World Trade Center (WTC) site in New York City [Figure 1 and 2]. It was “intended to symbolize world peace through world trade, which was the theme of the World Trade Center,”⁷ but now has taken on a new meaning – that of a memorial to the victims of the September 11th attacks and the 1993 bombing of the WTC. Following its removal from Ground Zero, the *Sphere* has found a new home at an interim memorial site in Battery Park, New York. The sculpture has come to represent the victims because it survived total destruction and was already

⁴ Oxford English Dictionary Online. Available at www.oed.com.

⁵ Ibid.

⁶ Janson, H.W. *The rise and fall of the public monument*. New Orleans: Graduate School, Tulane University, 1976. The Andrew Mellon Lectures, Fall 1976, p.1.

⁷ Wenegrat, Saul. “Public Art at the World Trade Center.” *September 11th: ART LOSS, DAMAGE, AND REPERCUSSIONS*. Proceedings of an IFAR Symposium on February 28, 2002. Available at http://www.ifar.org/911_public1.htm. Accessed April, 2005.



Figure 1: *The Sphere at Plaza Fountain*. [Fritz Koenig, 1971] Source: International Foundation for Art Research (infa.org). This is the *Sphere* prior to the 9/11 attacks.



Figure 2: *The Sphere at Plaza Fountain*. [Fritz Koenig, 1971] Source: International Foundation for Art Research (infa.org). This is the *Sphere* as it was found at Ground Zero. It now sits in Battery Park as a memorial.

associated with the Trade Center site. This additional significance creates more planning ramifications and preservation concerns as placement decisions are made.

Generally, a “monument” brings to mind a statue (a man on a horse), while the idea of a “memorial” can be a museum, a garden, a plaque, or a sculpture. If memorials are intended to preserve “the memory of a person or thing ... to commemorate an event or a person,”⁸ than ‘memorial’ is the more encompassing term. The transposable nature of the definitions has led to confusion, with some structures being called memorials (the new Franklin Delano Roosevelt Memorial in Washington, DC), and others termed monuments (the Washington Monument also in DC), but they effectively serve the same purpose. One preservationist’s distinction between the two succinctly states that “monuments are built to help us remember, memorials are about helping us never to forget.”⁹ Another clarifies the difference as “all memory-sites as memorials ... A memorial may be a day, a conference, or space, but it need not be a monument. A monument on the other hand is always a type of memorial.”¹⁰ Therefore, monuments are, essentially, a subset of the spectrum of memorials. Policy strategies should be in place for all objects and places of memory, so the term ‘memorial’ is more appropriate, here, to represent the entire spectrum of monuments and memorials.

The idea of creating a memory for a place through memorials is not a new or strictly American concept. Cultural displays began in America as early as the 18th century, shortly after the founding of the country.¹¹ In Europe, leaders such as Napoleon

⁸ Oxford English Dictionary Online. Available at www.oed.com.

⁹ Matero, Frank. E-mail message to author, March 31, 2005.

¹⁰ Young, James. *The Texture of Memory: Holocaust Memorials and Meaning*. New Haven: Yale University Press, 1993, p.4

¹¹ Dicks, Bella. *Culture on Display: The Production of Contemporary Visitability*. London: Open University Press, 2003, p.4.

learned that monuments could be used to create unity among his troops, as well as impress visitors and the public.¹² Memorials continue to attract visitors to public spaces designed to commemorate as well as contributing to the identity of cities and places. The National Park Service has played a large role in preserving our nation's heritage and history. The process of selecting national landmarks and historic sites was largely centralized in the 1930s, "a period in which the government attempted to increase its influence over many aspects of American society and culture,"¹³ but local landmarks and historic places are still selected and managed according to individual processes and policies.

Although memories that are preserved are not always the proudest moments of our nation, they are crucial parts of learning about the past. The phrase "those who do not learn from history are doomed to repeat it" is often quoted, and remains true. A collective memory allows us to sustain our communities; without which, "we could neither function now or [sic] plan ahead."¹⁴ By remembering past events and significant people, our common history and heritage is acknowledged and confirmed; one historian believes that "remembering further insists that those values that provided value guideposts for human life in the past and the present will be equally valid in the future."¹⁵

A city's collective memory is not always universal. Commemorative decisions illustrate the social conventions of the time and "the nature of political power."¹⁶ In some

¹² Janson, p.39.

¹³ Bodnar, John E. *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century*. Princeton: Princeton University Press, 1992, p. 169.

¹⁴ Lowenthal, David. "Identity, Heritage, and History," in Gillis, John R. *Commemorations: The Politics of National Identity*. Princeton: Princeton University Press, 1994, p. 43.

¹⁵ Archibald, Robert. *The New Town Square: Museums and Communities in Transition*. CA: AltaMira Press, 2004, p.54.

¹⁶ Bodnar, p. 108.

cases, those in positions of power determine what events and people will be commemorated. Although private groups do have power in commissioning works for remembering events or people important to them, placing them on city property and thereby incorporating them into the city's memory can be difficult.

Place-Making

Placement decisions impact memorials almost as much as the design of the work itself. The space a commemorative work occupies can either support the intent of the artist, or serve to lessen the work's impact on the visitor experience. Visitor experience is crucial – the siting of a memorial in a traffic circle will have different implications for visitors than placing it in a pedestrian-friendly square. Similarly, the siting of a memorial on the actual place, where the memorialized event occurred, will create a different atmosphere than could be experienced at any other location.

The importance of place is illustrated at the new Flight 93 Memorial, designated as a National Memorial by Congress on September 24, 2002.¹⁷ The crash site from the September 11th, 2001, attacks is not only the “final resting place of the passengers and crew” of that flight, but is also the site of a temporary memorial created by private individuals and mourners that went up almost immediately following the crash.¹⁸ This new National Memorial would lose a large portion of its significance and its value to visitors if it were located off-site. Visitors come to the crash site to remember loved ones and honor heroes; going to a museum in another location would not be the same. It is the

¹⁷ <http://www.flight93memorialproject.org>

¹⁸ Flight 93 National Memorial Mission Statement, Approved by Task Force and Advisory Commission, July 2004, available at <http://www.flight93memorialproject.org/documents.asp?area=docs>.

interaction of people at the place, as well as the memory associated with the harshly interrupted bucolic setting that at the core of this memorial.

In 2002, a bill was put before Congress to establish a memorial in Washington, DC, for victims of terrorist attacks in the United States. Victims of the Oklahoma City bombing [See Figures 3 and 4], the 1993 WTC bombing, and the September 11th attacks would be commemorated at this site, even though site-specific memorials are already open or planned. Although the events do hold national significance, the connection between a memorial and its place can not be ignored; memorials are most effective at the site of the event, where a sense of place and a sense of history can be connected.¹⁹ The National Park Service reaffirmed the importance of place to memorials in a statement given to Congress, saying,

“... in the case of enormous national tragedies, we have found that commemoration seems most appropriate at the site of the tragedy itself. No memorial designed for placement in Washington, D.C. could capture the emotion and awe of visitors to the USS Arizona Memorial, lying

¹⁹ Glassberg, David. *Sense of History: the Place of the Past in American Life*. Amherst: University of Massachusetts, 2001, p. 8.



Figure 3: Oklahoma City National Memorial.
Source: www.oklahomacitynationalmemorial.org



Figure 4: Oklahoma City National Memorial site map.
Source: www.oklahomacitynationalmemorial.org

where it was sunk in Pearl Harbor. The Oklahoma City National Memorial would not have nearly the power it has if it had been constructed anywhere else but at the site of the Murrah Building. The memorial landscapes of Gettysburg or Antietam National Battlefields still haunt visitors who contemplate what occurred there nearly 150 years ago. Indeed, people from all over the world continue to be drawn to these hallowed grounds to reflect on the historical events that took place at the sites or, perhaps, to pay their respects to those who lost their lives there.”²⁰

Meanings for a place are created through not only land use decisions on a planning level, but also through social relationships established by residents and visitors.²¹ Histories become entwined with places regardless of the placement of a memorial, but once a commemorative work is tied to a place, memories can be strengthened, highlighted, or even created. Places of memory, including memorials, incorporate not only “our relationship to the landscape and built environment,” but also “our relationships with each other.”²² Memorial places should create a connection between present and past, as well as between visitors. Participation in a ‘place’ should be taken into account when siting a memorial in an urban landscape.

²⁰ Smith, P. Daniel. *Statement of P. Daniel Smith, Special Assistant to the Director, National Park Service, Department of the Interior, Before the Subcommittee on National Parks, Recreation, and Public Lands of the House Committee on Resources Concerning HR 2982, to authorize the establishment of a Memorial within the area in the District of Columbia referred to in the Commemorative Works Act as “Area I” or “Area II” to the Victims of Terrorist Attacks on the United States and to Provide for the Design and Construction of Such a Memorial. March 19, 2002.* Available at <http://www.doi.gov/ocl/2002/hr2982.htm>. Accessed April, 2005.

²¹ Glassberg, p. 20.

²² Archibald, p. 42

The Public Art Question: Are Monuments and Memorials Public Art?

Although the functions of memorials and public art often overlap, they differ in terms of intent and usage. A city's urban policy decisions regarding public art are often more defined than their decision making process for memorials. "Public art" has a unique connotation – it has traditionally conjured images of grand sculpture in the center of a public park or square. Today, that image can range from an oversized button on the campus of the University of Pennsylvania, to the recent large-scale "The Gates" installation in Central Park [Figure 5]. "Monument" brings to mind images of men on horses and small plaques along a roadway. But, although memorials often come under the purview of public art, they have unique considerations requiring separate policy decisions. They also "acquire an iconic and political life of their own that we cannot foresee,"²³ in a way that public art does not.

Public art is not considered by all to be "an art 'form.'"²⁴ Many see it, instead, as a tool for urban revitalization projects, or as a requirement in construction contracts for improving or creating lively public spaces. Effective public spaces are those which people visit and those in which the public is engaged; over the past 20 years, "visitability has become a key principle in the planning of public space."²⁵ Public art installations have played an important role in this. More recent installations have certainly learned from effective, older pieces of art such as the popular goat *Billy*, [Albert Laessle, 1914] and the striking *Duck Girl* [Paul Manship, 1911], which together have been "delight[ing]

²³ Mills, Nicolaus. *Their Last Battle: The Fight for the National World War II Memorial*. New York: Basic Books, 2004, p. 215.

²⁴ Fairmont Park Art Association, www.fpaa.org. Accessed April, 2005.

²⁵ Dicks, p. 8.



Figure 5: “The Gates, Central Park, New York City 1979-2005. [Christo and Jeanne-Claude, 2005] Source: Lee Farmer, February 2005.

the visiting public”²⁶ since their installation in Rittenhouse Square, Philadelphia, in the early 20th century. Similarly, LOVE [Robert Indiana, 1976], in John F. Kennedy Plaza in Philadelphia is a prominent, successful piece of public art, and gave the park in which it sits its name, Love Park. Because of this proliferation of art in public spaces, artists have begun to think of “the city as location, rather than being confined to the gallery space,” and city planners are more aware of how the use of public art can benefit a community.²⁷

Thankfully, there is not, nor should there be, a requirement of placing a memorial in a new development project similar to that which exists for public art. This is strictly the role of a more neutral public art form, one that is “there for everyone,” and can “enhance the environment, transform a landscape, [and] heighten our awareness.”²⁸ This illustrates a major distinction to be made between memorials and public art – the placement of a memorial is never the only tool used in revitalization efforts for communities. Similarly, memorials do not mean the same thing to everyone. These works are typically commissioned by a specific organization to ‘properly’ memorialize an event or a person, in an attempt to make a story or event relevant to the larger community.

Public art and memorials also have different responsibilities to the communities in which they sit. Although public art acts as “a reflection of how we see the world – the artist’s response to our time and place,”²⁹ the role of a memorial is more complex. Unlike most sculptures, a public monument is “important precisely because [it does] in some measure work to impose a permanent memory on the very landscape within which

²⁶ Bach, Penny Balkin. *Public Art in Philadelphia*. Philadelphia : Temple University Press, 1992, p. 214.

²⁷ Dicks, p. 76.

²⁸ Fairmont Park Art Association, www.fpaa.org. Accessed April, 2005.

²⁹ Ibid.

we order our lives.”³⁰ Memorials intend to transcend the artist’s individual expression as a work of art; they are “work[s] of art created for the public, and therefore can and should be evaluated in terms of its capacity to generate human reaction.”³¹ The interaction between a monument or memorial and the public is important to consider; the visitor experience of visiting a monument or memorial is often different from a casual observation of a piece of public art. Memorials “contribute to a culture, and, in doing so, have the potential to influence thought and experience”³² in a way that is different from that of other types of public art, do not.

In many ways, memorials can serve as effective pieces of public art, used by cities as a tool for increasing the usage of or adding character to a public open space. However, although monuments and memorials can serve a public art function, their intent goes beyond simply filling a space. Their aim is to shape the city’s memory in a positive way. It is this intent that should separate them from other public art.

Public art installation requirements are not unusual in new development projects, and illustrate further the difference between the two. A recent Google search lists cities such as Columbia, Missouri, New York City, Beverly Hills, California, and states including Maine, Montana, Ohio, Oregon, and Wisconsin, all as having “Percent for Art” programs.³³ Philadelphia was one of the first cities in the country to require public art in conjunction with construction. Philadelphia’s requirements date back to 1959, when the

³⁰ Savage, Kirk. “The Politics of Memory: Black Emancipation and the Civil War Monument.” in Gillis, John R. *Commemorations: The Politics of National Identity*. Princeton: Princeton University Press, 1994, p.143.

³¹ Senie, Harriet F., and Sally Webster, editors. *Critical Issues in Public Art: Content, Context, and Controversy*. NY: Harper Collins, 1992, p.9.

³² Doezema, Marianne and June Hargrove. *The Public Monument and Its Audience*. Cleveland: Cleveland Museum of Art, 1997, p. 21.

³³ www.Google.com search for “Percent for Art Program.” February, 2005.

city introduced an Aesthetic Ornamentation ordinance. This section of the Philadelphia code defines the ‘fine arts’ as “sculpture, monuments, bas reliefs, mosaics, frescoes, stained glass, murals, and fountains.”³⁴ The ordinance set out the one percent Public Art requirement for all construction contracts in the city, “paid for either wholly or in part by the City.”³⁵ Under this strategy, one percent of the total construction contract must be dedicated to public art. Until recently, all public art installations in the city required approval from the Office of Arts and Culture. Currently, this responsibility rests solely with the Philadelphia Art Commission.

The fine line between public art and memorials can be difficult to discern. One of the most interesting public art versus memorial discussions of recent times is the placement of the “ROCKY” statue on the steps of the Philadelphia Museum of Art. The statue represents a figure that many citizens feel represents the ubiquitous Philadelphian – Rocky Balboa. Originally designed as a movie prop, the statue of Rocky with outstretched hands (*ROCKY #1* [A. Thomas Schomberg, 1982]) at the top of the stairs immortalized a memorable moment in the Rocky series of movies. Conveniently tied in with the promotion of the film Rocky III, the producers of the film, along with Sylvester Stallone, donated the statue to the museum.

At the time, the placement decision fell to the Fairmont Park Commission, the Philadelphia Art Commission, and the Board of Trustees of the Philadelphia Museum of Art. Ultimately, the decision was made not to permanently display the Rocky statue on

³⁴ *The Philadelphia Code and Charter*. §16-103 Aesthetic Ornamentation of City Structures, part [4], section 1(a). Available at www.phila.gov/philacode.

³⁵ *Ibid*, section 1(b).

the steps of the museum.³⁶ But, this decision divided the city. Those on the side of the statue argued that it memorialized a significant figure in the history of the city, even if this figure was, in fact, fictional. Part of this argument included a discussion of whether the statue memorialized the character “Rocky” or Stallone, who City Commerce Director Dick Doran stated “had done more for the city’s image ‘than anyone since Ben Franklin.’”³⁷ Others, including art critics, felt that “this statue is an illustration like a picture in a book. What great museum has an illustration in front of it?”³⁸

Today, the statue sits in front of the Philadelphia Sports Complex in South Philadelphia. But, the history of the statue’s placement provides an interesting window into public art versus memorials discussions. Criticisms of the work’s artistic merit aside, the debate comes down to a question of memorialization or illustration, commemoration or fictionalization, memorial or public art. This statue is certainly public art for many reasons. First, it ultimately represents a fictional character. Second, the intent of the statue was not to memorialize a person from our history – it was a movie prop and a promotional piece. Although it does meet the criteria of representing a part of our common history (through popular culture appeal), it fails to contribute to the history of Philadelphia in any tangible way, except now as a tool for this discussion. The “Rocky” debate also illustrates a reason Philadelphia needs to adopt a policy strategy for memorials; if there were an advisory board in place to assist in placement decisions, the Philadelphia Museum of Art could have consulted them to determine an acceptable place for the statue.

³⁶ “Rocky Balboa? Controversy over placement of bronze statue of the film hero.” *Art News*. V. 80, March 1981, p. 21-23.

³⁷ Avery, Ron. *Philadelphia Oddities*. Available at <http://www.ushistory.org/oddities/rocky.htm>, accessed March, 2005.

³⁸ “Rocky Balboa? Controversy over placement of bronze statue of the film hero.” *Art News*. V. 80, March 1981, p. 21-23.

Just as in Philadelphia, the public art/memorial debate occurs in the nation's capital. The United States Holocaust Memorial Museum commissioned several works for the museum space which were intended as interpretive devices, memorials, and art all in one. This is a difficult balance to maintain, so the distinction must fall to intent. Commissioned for specific areas of the museum, the pieces are meant to “evoke emotion and reinforce the memorial function of the museum.”³⁹ The artist who created *Loss and Regeneration* [Joel Shapiro, 1993] for the rear entrance to the museum is quoted as saying “We don’t need a monument. You see a monument and you don’t think of anything.”⁴⁰ This piece was intended as a memorial to the children who perished in the Holocaust, and is accompanied by a poem written by a child living in a ghetto during World War II. In this case, the work represents neither memorial nor art, but instead perhaps the perfect blending of the two in a prominent public space.

Analyzing Policy Strategies

Public art policies have been in place in cities like Philadelphia since the 1960s, but few have formal strategies in place for managing memorials. De Monchaux and Schuster argue that there are five key elements that should be considered in any policy strategy for preserving heritage:

- Ownership and operation,
- Regulation,
- Incentives (and disincentives),
- Establishment, allocation, and enforcement of property rights, and

³⁹ http://www.ushmm.org/museum/a_and_a/. Accessed March, 2005.

⁴⁰ Nelson, Robert S. and Margaret Olin, editors. *Monuments and memory, made and unmade*. Chicago: University of Chicago Press, 2003, p. 318.

- Information.⁴¹

While utilizing these tools can help create an effective policy framework, successful policies not necessarily have to encompass all five tools. The authors argue that the government must “intervene to preserve heritage;”⁴² it can not be the sole responsibility of the private sector or private individuals to lobby for the preservation of the city’s common history. If this is the case, one faces a dilemma similar to what has occurred in Philadelphia – first, the city finding itself having to decide what is history and worthy of commemoration, and second, where individual monuments and memorials are removed from a consistent and rational planning process and handled on an ad-hoc basis. Communities should receive support from the city to preserve those memorials (and public art) which contribute positively to the character of the area as well as preserve its history.⁴³

⁴¹ De Monchaux, John, and J. Mark Schuster. “Five Things to Do.” in *Preserving the Built Heritage: Tools for Implementation.*, p. 5.

⁴² Ibid, p.9

⁴³ This is not to say that the government should strictly dictate which events or individuals are memorialized; every private group should have the opportunity to preserve its memory. But, once the memorial is donated to the city or placed in city property, it becomes the responsibility of the city to incorporate them into the planning process.

Chapter Three: Richmond, Virginia

As in many cities, Richmond's history is a point of pride for its citizens. Although the attention often focused on the Civil War and the "Lost Cause" can be devise at times, it is a significant aspect of the city's cultural history. This heritage is preserved in memorials throughout the city, but is focused especially on the wide boulevard known as Monument Avenue. One set of authors states that, "Richmond is known as a city obsessed with its past, and Monument Avenue serves as a shrine to that obsession."⁴⁴ The city's tradition of placing and managing its memorials stems largely from the creation of this avenue, and policy conflicts center around this prominent area as well.

History, Tradition, and Issues

Richmond's tradition of memorialization dates back to the early 1800s, when the first major American memorial was completed. To some, Jean Antoine Houdon's *George Washington* [1796] represents the beginning of the commemoration movement in this country.⁴⁵ But, the city was not originally planned with memorials in mind. When Richmond founder William Byrd and his friend, William Mayo, lay out the first plans for the city, it was organized according to a grid system which expanded as the city grew.⁴⁶ It was not until much later that the city began to incorporate memorials into this urban landscape.

⁴⁴ Driggs, Sarah Shields, Richard Guy Wilson, and Robert P. Winthrop. *Richmond's Monument Avenue*. Chapel Hill: University of North Carolina Press, 2001, p. 1.

⁴⁵ Driggs, p. 20.

⁴⁶ Driggs, p. 17; and Tyler-McGraw, Marie. *At the falls : Richmond, Virginia, and its people*. Chapel Hill: For The Valentine, the Museum of the Life and History of Richmond by the University of North Carolina Press, 1994, p. 41.

In the late 1880s, the nation began to embrace the “City Beautiful” design concept. This idea of creating grand boulevards and open spaces was inspired by the Chicago World’s Fair and landscapes created by Frederick Law Olmsted. The concept incorporated public memorialization with urban design in a way that was unique from previous planning models. Monument Avenue was Richmond’s attempt at integrating this into the city. The road was originally “the result of Virginian’s desire to honor one of their most important heroes,”⁴⁷ General Lee, but broke from the traditional European boulevard model in “its lack of uniformity in architecture, the absence of a grand public building anchoring the avenue, and failure of its monuments to be the ‘hub’ of anything, thereby distinguishing itself as something uniquely American.”⁴⁸ As planned by Collinson Pierrepont Edwards Burgwyn, Monument Avenue emphasized memorials differently than the rest of the city. Burgwyn placed a clause in the deed for the area that stipulated that no trees or other objects should ever block views of the memorial.⁴⁹ Later memorials were added as the city annexed land to the west, increasing tax revenue for the city and increasing the prestige of this address for residents.

Today, Monument Avenue is not only a major thoroughfare, running from the Central Business District of Richmond, westward through a neighborhood known as “the Fan,” but also has become a highly sought residential neighborhood. It has gained recognition as a National Historic District due to its architectural integrity and plan design. Because of the memorials that have been placed there, it is also as a significant reminder to the city’s role in the Civil War; as a result, the city’s communal memory is largely wrapped up in this Civil War-era.

⁴⁷ Ramsey, Brooke, and Sarah Dobson. *Monument Avenue, Richmond, Virginia*. University of Virginia, undated. Available at <http://wroads.virginia.edu/~UG97/monument/begin.html>. Accessed April, 2005.

⁴⁸ Ibid.

⁴⁹ Driggs, p. 33.

Controversies in Richmond

Six of Richmond's most prominent memorials reside on Monument Avenue. It contains statues dedicated to five Civil War military heroes (Robert E. Lee, Stonewall Jackson, Jefferson Davis, J.E.B. Stuart, and Matthew Maury), and one monument to a modern African-American Richmonder, Arthur Ashe [See Figure 6]. This historic district has come to encompass the city's common memory in both positive and negative ways; until the addition of the Ashe statue in 1996, the Avenue had failed to commemorate any event in Richmond other than the Civil War, nor anyone other than white men.⁵⁰ The major issue that Richmond has had to address, in terms of policy for monuments and memorials, is, whether Monument Avenue is an avenue for monuments, or an avenue for monuments to the Civil War. Because the city has no current formal planning or preservation strategy for Monument Avenue declaring the area open or closed to more monuments, the idea of placing a new memorial was difficult for many Richmonders to take. That it was a memorial to an African-American, HIV-positive Civil Rights advocate, made the issue even more controversial.

⁵⁰ Nuckols, Christina. "Planned Richmond Statue Arouses Ire of Outsiders." *Virginia-Pilot*, March 4, 2003, p. A1.



Figure 6: Arthur Ashe Monument, Monument Avenue.

In 1915, Monument Avenue was extended westward, and the corner of Monument Avenue and Roseneath Road was set aside as a potential location for another memorial.⁵¹ But for many years, no memorial was suggested for that place. When the Ashe Monument Committee approached the city to gain approval to place the Arthur Ashe statue on city property, they needed to gain approval from a variety of agencies, including the Public Art Commission, the City Planning Commission, the Urban Design Commission, the Architectural Review Committee, and the City Council.⁵² The eventual siting of the Ashe statue at this corner largely divided the city; the city government argued that placing the statue there would “establish ‘a proper sense of balance and fairness’” for the boulevard.⁵³ Others felt that it would diminish the significance of the district as a Civil War memorial. One major question discussed at the time asked if Ashe was “significant enough” to warrant memorialization, especially considering that the standard 25 years had not passed since his death.⁵⁴

This controversy shows the need for a unified planning strategy for Monument Avenue – is it a Civil War memory district, or a place for Richmond’s common memory? If the former is true, certainly another location would have been more appropriate for memorializing Ashe. If the latter is the case, than certainly the placement of additional memorials is necessary to accurately represent the city’s history. In 2004, a local paper suggested several options to expand the avenue’s representation of Richmond’s heritage, including in their list African-American banker Maggie Walker, Gabriel, the slave who inspired a failed revolution to take over Richmond in the 1800s, Pocahontas, and several

⁵¹ Driggs, p. 93.

⁵² Driggs, p. 92-3.

⁵³ Ramsey, no psge..

⁵⁴ Driggs, p. 93.

living Richmonders, including Douglas Wilder, the first elected black governor in the US (who is currently the mayor of the city).⁵⁵

Another debate surrounding the memorials on Monument Avenue occurred in 2000, when then-City councilman Sa'ad El-Amin fought against city support for public Confederate memorials. El-Amin stated that “any public support of any Confederate memorial on public property violates the rights of those who were once victimized by slavery.”⁵⁶ However, he felt the continual support of the Ashe statue was warranted, since “Arthur Ashe’s personal history isn’t offensive to anyone.”⁵⁷ Private organizations, like the Historic Monument Avenue and Fan District Foundation, argued that they could not handle the cost of maintaining these memorials. Other government officials disagreed with the Councilman’s position, stating that Monument Avenue is the responsibility of the city, as it is a major tourism draw. Ultimately, the city is still maintaining these memorials, although many residents are still divided over the way cultural heritage is presented and preserved in Richmond.

Monument and Memorial Management Strategies

In addition to those statues on Monument Avenue, the city owns more than 90 commemorative works (See Appendix). These fall under the jurisdiction of the Department of Public Works, the Virginia Department of Transportation, and the Department of Parks, Recreation, and Community Facilities. Depending on their

⁵⁵ Mobley, Mark, and G.W. Poindexter. “The case for adding monuments to Monument Avenue.” *Style Weekly*. 2 June, 2004. Available at styleweekly.com/article.asp?idarticle=8496. Accessed April, 2005.

⁵⁶ Johnson, Carrie. “El-Amin: Stop City Funding for Confederate Statues.” *Richmond Times-Dispatch*. 10 May, 2000. Available at <http://users.erols.com/va-udc/statue-attack.html>. Accessed April, 2005.

⁵⁷ Ibid.

placement within the city, these three groups work to maintain and restore the structures as necessary.

According to a representative of the Department of Parks, Recreation, and Community Facilities, that agency controls all monuments and memorials on city-owned park land, and may manage works adjacent to city-owned land if there is a management agreement in place. There is a particular stress on this system because of its age and the fact that it is a large, urban park. Maintenance programs are contracted out if they can not be handled in house, but functions like graffiti removal are typically handled by park staff. All monuments and memorials are visually checked periodically for wear and other maintenance concerns, but it depends on the Capital Improvement Program for the City as to how much time and money can be devoted to the rehabilitation of commemorative works on an annual basis.⁵⁸ Every 10 years, each statue is rehabbed, at a cost of \$8,000 to \$9,000 per statue.⁵⁹ The Department has no designated budget for general repairs, and depends on the budget for the entire park system as to how much can be spent in any one area. Currently, the budget is approximately \$4.5 million, but it is important to remember that this is for all park activities, including mowing grass, painting walls, and the maintenance.⁶⁰ As of 2000, the city was spending approximately \$40,000 per year on memorial maintenance.⁶¹

⁵⁸ Larry Miller, General Manager, City of Richmond Department of Parks, Recreation, and Community Facilities. Personal Communication, April, 2005.

⁵⁹ Johnson, no page.

⁶⁰ Miller, personal communication.

⁶¹ Johnson, no page.

Like many cities, and in recognition of the fact that “art in public places enriches the social and physical environment for our citizens,”⁶² the City of Richmond has a One Percent for Art program, in which money from capital improvement or construction projects with a budget of over \$250,000 is designated for public art.⁶³ The policy stipulates that the money must stem from “appropriate projects [such as] ones that provide public services and accessibility such as firehouses, police precincts, courthouses and detention centers, hospitals, clinics, passenger terminals, parks, and recreation centers.”⁶⁴ The city makes regular requests for proposals from artists for specific sites and projects; the intent is clearly to highlight public art and not to commission memorials or monuments for public spaces. However, it is the responsibility of the Public Arts Commission, with its appointed commissioners, to review works which citizens wish to donate to the city,⁶⁵ which could include commemorative works. The City Council must approve the donation, especially if “the city has to provide any money for the monuments.”⁶⁶

Analysis of the Richmond Approach

Analyzing Richmond’s approach against the De Monchaux and Schuster policy strategy tools illustrates the strengths and weaknesses of the city’s heritage preservation program. Richmond does rely on government ownership and operation for maintaining its communal history. The memorials on Monument Avenue are publicly owned, despite Councilman El-Amin’s efforts against it. The city has a formal strategy for maintenance,

⁶² <http://www.ci.richmond.va.us/departments/CommunityDev/publicarts/index.aspx>. Accessed March, 2005.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Mobley, no page.

but limited funds for on-going restoration. Unlike its policy for public art, there is no formalized structure in place for siting decisions.

In terms of regulation, there is little emphasis on standardizing the procedure for receiving the donation of a memorial. In the case of the Ashe statue, almost every city agency had to approve the placement, but there does not seem to be a formal regulation in place to dictate from which agencies approval must be sought. There is also no policy which would regulate the placement of memorials on Monument Avenue. Richmond's current policy is currently weak in terms of incentives and disincentives. It is difficult to utilize memorials in a revitalization strategy if there is no policy to govern their placement. Because of recent controversies, there is an unintended incentive for private groups to be involved and perform a supervisory role to ensure the maintenance and consideration of memorials in the future.

The Richmond, Virginia, approach to policy for monuments and memorials is largely based on a "wait and see" strategy. There has never been a formal decision as to whether Monument Avenue is closed to future memorials, although the addition of the Arthur Ashe statue in the 1990s suggests it is not. However, the controversy that erupted from that decision may cause the City to wait for a considerable length of time before other additions are proposed. The City does need to encourage the development of commemorative works to eras other than the Civil War if it is to "forge a common history its citizenry can rally behind."⁶⁷ In addition to limited commemoration of the Civil Rights era, there are few monuments to women. To date, there are only three monuments which commemorate women in the City of Richmond.

⁶⁷ Williams, Michael Paul. "Monumental Problems in Richmond." *Richmond Times-Dispatch*. 7 March, 2005. Available at www.timesdispatch.com.

There are aspects of Richmond's planning and preservation strategies from which other places can learn. First, in places where monuments or memorials have been historically placed, it is important to determine whether future memorials should be added, or whether that district is closed to monuments celebrating other periods. If a policy were in place declaring Monument Avenue as a Civil War-era memorial district, then clearly there would not have been discussion as to the placement of the Ashe statue. However, the district is listed on the National Register of Historic Places as being significant in the areas of "Community Planning and Development, Landscape Architecture, Art, Military, Transportation, and Architecture."⁶⁸ Although "Jefferson Davis, et al." is listed as a significant historic person, there is not a specific reference to the Civil War, indicating that the designators did not think of the Monument Avenue Historic District as being exclusively Civil War-oriented.

The management of the Richmond's works, other than those on Monument Avenue, suggests that a greater effort should be made to include maintenance costs in the city's budget in years to come. This is a trend that should be followed in other cities; a fund for ongoing maintenance of commemorative structures should be established. This would prevent significant deterioration of these memorials, caused by having to share restoration funds with other activities, such as mowing.

⁶⁸ <http://www.nationalregisterofhistoricplaces.com/VA/Richmond/districts.html>. Accessed April, 2005.

Chapter Four: Washington, DC

History, Tradition, and Issues

Washington, DC, is unique among American cities. Not only does it have to face the difficulties of any major metropolitan area, it has the added pressure of being the Nation's Capital. A balance must be maintained between those works commemorating history for the citizens of the city, with those commemorating history of the nation. This not only compounds issues, but it also plays disagreements out in front of a national audience.

The history of planning for monuments and memorials in DC extends back to the original plan for the city. When Major Pierre Charles L'Enfant laid out a plan for the Capital in 1791, he envisioned a city with a "Baroque plan that features ceremonial spaces and grand radial avenues, while respecting natural contours of the land."⁶⁹ [See Figure 7] At this time, the city was largely undeveloped. The plan detailed wide boulevards with open spaces designated for monuments "to be erected by the various States."⁷⁰ The McMillan Committee Report recognizes the significance of this plan, stating:

⁶⁹ <http://www.cr.nps.gov/nr/travel/wash/lenfant.htm>. Accessed March, 2005.

⁷⁰ Moore, Charles, Clerk of the Senate Committee on the District of Columbia, editor. *Report of the Senate/Committee on the District of Columbia, Part I*. Washington: Government Printing Office, 1902. p.23



Figure 7: L'Enfant Plan for Washington, DC, 1791.
Source: www.npc.gov

“Indeed the whole city was planned with a view to the reciprocal relations that should exist among public buildings. Vistas and axes; sites for monuments and museums; parks and pleasure gardens; fountains and canals; in a word, all that goes to make a city a magnificent and consistent work of art were regarded as essentials in the plans made by L’Enfant under the direction of the first President and his Secretary of State.”⁷¹

L’Enfant’s vision was intended as a model for city planning in America; the fact that it recognizes the importance of monuments at such an early stage in the nation’s history is especially significant. The plan recognized both the tradition of memorialization carried over from Europe, and the human need to commemorate and remember. The L’Enfant plan continues to be the standard by which more recent plans for Washington are measured, and is considered by the National Capital Planning Commission (NCPC) to be “the single greatest urban design influence in the District of Columbia.”⁷²

Largely due to the City Beautiful movement, inspired by the Chicago Columbian Exposition, and the growth of the city over a century of development, plans for Washington were revisited in the early 1900s. The charge was given to Senator James McMillan of Michigan to head a committee in reshaping the city through a reworking of the L’Enfant plan. The McMillan Plan, as it has come to be known, recognized that the best option for the future of Washington was to return to the original vision for the city. The report indicates that in the years since the L’Enfant plan was established, there had

⁷¹ Moore, Charles, Clerk of the Senate Committee on the District of Columbia, editor. *Report of the Senate/Committee on the District of Columbia, Part I*. Washington: Government Printing Office, 1902. p. 12.

⁷² National Capital Planning Commission. *Memorials and Museums Master Plan*. September 2001, p. 10.

been “grave problems” which had “either been postponed or else ha[ve] resulted in compromises that have marred the beauty and dignity of the national capital.”⁷³

Completed in 1902, the McMillan plan included strategies to maintain a “Monumental Core” for civic activity and heritage preservation. This area was designated as the space between New York and Pennsylvania Avenues to the north, and the Potomac River and Maryland Avenue to the south.⁷⁴ Even at this early stage in the planning process, the Commission recognized that this created a “memorial site of the greatest possible dignity”⁷⁵ for existing and future monuments and memorials in the District.

The committee suggested as its key components:

“re-landscaping the ceremonial core, consisting of the Capitol Grounds and Mall, including new extensions west and south of the Washington Monument; consolidating city railways and alleviating at-grade crossings; clearing slums; designing a coordinated municipal office complex in the triangle formed by Pennsylvanian Avenue, 15th Street, and the Mall, and establishing a comprehensive recreation and park system that would preserve the ring of Civil War fortifications around the city.”⁷⁶

⁷³ Moore, Charles, Clerk of the Senate Committee on the District of Columbia, editor. *Report of the Senate/Committee on the District of Columbia, Part I*. Washington: Government Printing Office, 1902. p. 7.

⁷⁴ Moore, Charles, Clerk of the Senate Committee on the District of Columbia, editor. *Report of the Senate/Committee on the District of Columbia, Part I*. Washington: Government Printing Office, 1902. p. 36.

⁷⁵ *Ibid.*

⁷⁶ <http://www.cr.nps.gov/nr/travel/wash/lenfant.htm>, Accessed March 2005.

Additionally, the Plan set out examples for the placement of future memorials. It recommended design guidelines and placement suggestions for the planned Lincoln Monument. It suggested that at Sixteenth Street, “an imposing arch, such as the one projected as a memorial to William McKinley” would be appropriate, and recommended the placement of a statue to President Ulysses S. Grant in Union Square.⁷⁷ Unfortunately, the statue of Grant never reached the heights set out for it in the McMillan Plan. Built in 1903, its placement by the Capital has caused it to be over-shadowed by the Mall and other, more prominently placed memorials. According to one author, the dedication of both the Grant and Lincoln Memorials in 1922 made the Civil War the “central feature of the National Capital... [but] while the Lincoln Memorial has risen to national prominence, the monument to Grant has fallen into obscurity.”⁷⁸

The McMillan plan served as the basis for Capitol planning for many years. Although it did not specifically suggest site placements for memorials nor set out a policy for the creation of new memorials on government land, it did emphasize the importance of memorialization to DC and the Nation. It governed planning decision in the city until more recently, when The Comprehensive Plan for the National Capital became the main planning document for the city. Although the NCPD was originally designated as the central planning authority for the District of Columbia, the passing of the District of Columbia Self-Government Reorganization Act (the Home Rule Act) in 1973 allowed the District to take responsibility for its own planning needs.⁷⁹ Created jointly by the NCPD and the DC Office of Planning, the Comprehensive Plan represents a truly joint

⁷⁷ Moore, Charles, Clerk of the Senate Committee on the District of Columbia, editor. *Report of the Senate/Committee on the District of Columbia, Part I*. Washington: Government Printing Office, 1902. p. 40.

⁷⁸ Montagna, Dennis. “A Monument for a New Century.” *Army Magazine*. July 2003. Available at www.ausa.org. Accessed September, 2004.

⁷⁹ <http://www.ncpc.gov/about/histofncpc/histofncpc.html>. Accessed March, 2005.

venture. This plan is intended to “recognize and protect the most important components of both the L’Enfant and McMillan Plans.”⁸⁰

In 1997, the NCPC created a document entitled *Extending the Legacy: Planning America’s Capital for the 21st Century*. This plan further emphasizes the importance of the L’Enfant plan and emphasizes the removal of “intrusive elements ... such as surface freeways and rail lines” that have divided portions of the city.⁸¹ It also focused on revitalizing and connecting neighborhoods. Part of this plan also includes linking more residents to historic features, including monuments and memorials.

The DC Comprehensive Plan was last updated in 1999, and is currently undergoing another revision process. Under the Home Rule Act mentioned above, the District of Columbia is required to develop its own Comprehensive Plans. However, because of DC’s unique place as a Capital city, “the ability of the District to act independently is severely restricted because of the precedence of Federal authority.”⁸² The sometimes forced cooperation between the District and Federal planning agencies can create tension, complicated relationships, and overlapping plans.

The current edition of the DC Comprehensive Plan emphasizes the importance the City places on its cultural heritage. Not only does it state in Chapter One that the “Plan recognizes the importance of historical Washington and provides policies to nurture this historic urban center,”⁸³ but it includes an entire chapter entitled “Preservation and

⁸⁰ National Capital Planning Commission, p. 11.

⁸¹ Ibid.

⁸² Rypkema, Donovan D. *Planning for the Future, Using the Past: The Role of Historic Preservation in Building Tomorrow’s Washington, DC*. September, 2003, p. 3. Available at <http://www.inclusivecity.org/docs.php?oid=1000000073>. Accessed March, 2005.

⁸³ District of Columbia Planning Department. *Washington, DC Comprehensive Plan*, 1999, Chapter I, §108.1. Available at

Historic Features Element.” Chapter Eight (Comprehensive Plan: Preservation and Historic Features Element) details criteria for the designation of historic landmarks and historic districts. It also describes the policies that are in effect for protecting and enhancing historic properties. The Plan also states that the District government should work in cooperation with the Federal Government to protect resources within the bounds of the city.

Specific requirement must be met before a structure, monument, memorial, or historic site can be designated by the City as a historic landmark or district. Similar to the criteria set out by the National Register of Historic Places, the structure must have maintained integrity, and a significant amount of time must have passed between now and the time period with which the monument is connected. Because of DC’s place as the nation’s capital, the monument, district, or structure must also meet at least one other strict criterion: unless the work or area is associated with a prehistoric event or earlier culture, it must be tied to some aspect of the “heritage, culture, or development of the National Capital or the nation.”⁸⁴ Because of the similarity in requirements, sites or structures nominated to Historic Landmark or District status by the DC Office of Planning are typically considered to have met the requirements for designation to the National Register as well.

The Memorials and Museum Master Plan, adopted in September 2001, is the result of cooperation between the NCPC, the Commission for Fine Arts, and the Joint

http://planning.dc.gov/planning/frames.asp?doc=/planning/LIB/planning/documents/docs/Chapter_1_General_Provisions.pdf. Accessed March, 2005.

⁸⁴ District of Columbia Planning Department. *Washington, DC Comprehensive Plan*, 1999, Chapter 8, §802.1, p.2. Available at

http://planning.dc.gov/planning/frames.asp?doc=/planning/LIB/planning/documents/docs/Chapter_1_General_Provisions.pdf. Accessed March, 2005.

Task Force on Memorials. The purpose of the plan is to “establish and illustrate an organizational hierarchy for identifying and evaluating current and future commemorative sites consistent with the urban design traditions of Washington.”⁸⁵ It incorporates both urban policy and urban design into the commemoration and memorialization discussion in a way few other places or plan have been able to do. The Master Plan illustrates how monuments and memorials can be effectively integrated into a city landscape, and shows how these works can play a role in “fostering neighborhood revitalization throughout the city ... [and] bolstering economic development.”⁸⁶ The NCPC firmly believes that by coordinating the placement of monuments and memorials throughout the city, instead of focusing on the traditional Monumental Core area on the National Mall, the entire city can benefit. Monuments and memorials can be used effectively to reinvigorate communities and bring national history to new areas of the Capital, a notion that was not emphasized in prior planning documents, including the McMillan plan.

One of the strengths of the Master Plan is its recognition of the difficulties Washington faces in integrating national memory into a place that must also function as a “hometown.”⁸⁷ It details suggestions for the future placement of monuments and memorials outside of the Monumental Core, or Reserve, area. [See Figure 8] The plan has identified over 100 potential sites as locations for future commemorative works. Several of these are designated as “prime sites” because of their connections to the Monumental Core area; these “should be reserved for subjects of lasting historical and national importance,”⁸⁸ although it does not detail how these decisions should be made.

⁸⁵ National Capital Planning Commission, p. 12.

⁸⁶ Ibid, p. 12-13.

⁸⁷ Ibid, p. 12.

⁸⁸ Ibid, p. 18.

Each site was evaluated based on four major criteria: planning and urban design, economic considerations, transportation issues, and environmental concerns. Issues of accessibility, how the surrounding community would be impacted on an environmental and economic basis, and relevance to the Master Plan were all considered. Each site is detailed according to these four categories, as well as commemorative opportunities and design considerations.⁸⁹ The framework is extremely logical and provides an easy reference for groups in the planning stages of a commemoration.

Preservation and Planning Agencies in Washington

Although the NCPC and the DC Office of Planning govern the majority of land in the capital, there are numerous agencies which play a role in the preservation and planning processes in Washington. Federal agencies involved include the Architect of the Capital, the Advisory Council on Historic Preservation (ACHP), the Department of the Interior and the National Park Service (NPS) which controls the National Mall and the major monuments in the Monumental Core area, the NCPC, the Commission on Fine Arts which provides design review for the Federal Government, and the General Services

⁸⁹ Ibid, p. 27.

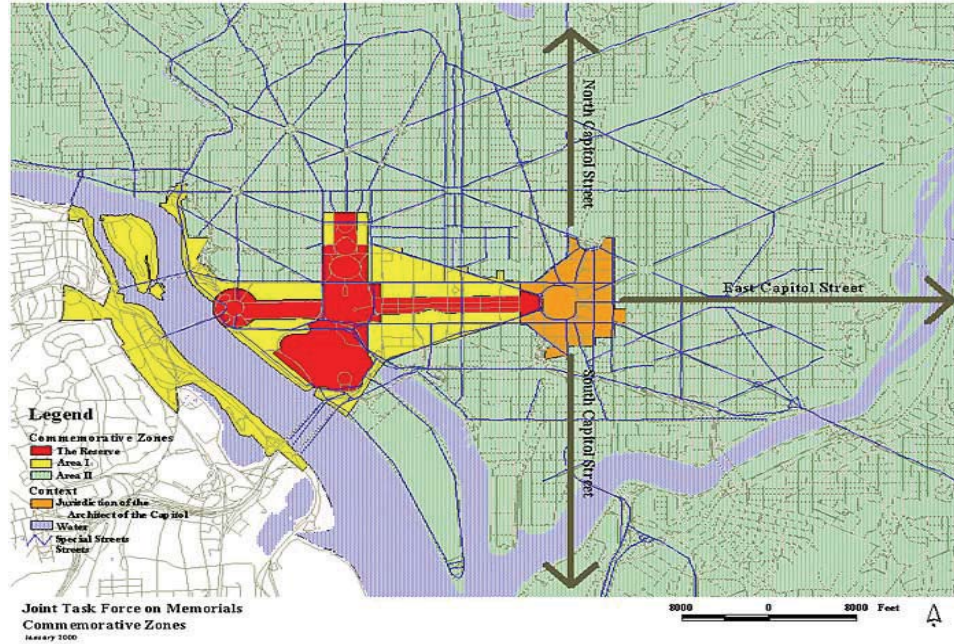


Figure 8: Commemorative Zones laid out by National Capital Planning Commission in the *Memorials and Museums Master Plan*.
 Source: www.ncpc.gov

Administration (GSA) which owns and manages the majority of the Federal buildings within the Capital.⁹⁰ The National Capital Memorials Commission also plays a role; it was created by Congress as part of the Commemorative Works Act in 1986. Its role is to advise the Secretary of the Interior on policies for establishing public memorials and monuments in the District of Columbia.⁹¹

On the local level, there are numerous government and non-government entities which have a vested interest in preservation and planning. The DC Historic Preservation Office within the DC Office of Planning operates as the State Historic Preservation Officer, despite the area being a District and not a state. There is also a local DC Preservation Board which reviews historic landmark and district nominations and National Register Nominations for the DC Council. It is the DC Council which “establishes [the] overall city policy toward historic preservation ... [and] funds city historic preservation activities.”⁹² On the non-governmental side, there are groups such as the DC Preservation League and the National Coalition to Save Our Mall, which act as advocacy groups for preservation issues in the city. Other groups include Cultural Tourism DC, the Committee of 100 on the Federal City, and the many neighborhood groups and Community Development Corporations within the District.⁹³

Despite the large number of groups that may have an interest or a responsibility to preservation and planning in DC, the commonality that exists are the legal issues that by which all must abide. Both Federal and District law govern the placement of monuments and memorials on District property. The most significant law is the Commemorative

⁹⁰ Rypkema, p. 41-2.

⁹¹ US Code 8904 (a)

⁹² Rypkema, p. 43.

⁹³ Rypkema, p. 44.

Works Act of 1986, which states that any ‘commemorative work’ placed on Federal lands in the District of Columbia must be authorized specifically by law.⁹⁴ This places authorization in the hands of Congress. Interestingly, Congress can decide at any time that a monument or memorial does not have to comply with the certain requirements of the Commemorative Works Act. The most recent example of this involved the proposed placement of a memorial to honor the victims of the Ukrainian famine of 1932-33⁹⁵, sponsored by the Government of the Ukraine. Legislation before Congress states that the memorial will be exempt from certain sections of the Commemorative Works Act, including section 8(b), which states that a work may be placed on the Mall “only if the Secretary or Administrator decided that the work is of preeminent historical and lasting significance to the United States.”⁹⁶ This is just one example of how Congress can, at will, supersede its own legislation to make policy decisions regarding memorials. Several proposed memorials have been approved for the Mall despite the fact that it is ‘full,’ and their governing legislation states that they are exempt from the Commemorative Works Act.

Public Law 108-126 (“Commemorative Works Clarification and Revision Act of 2003”) serves as an amendment to the Commemorative Works Act of 1986. It not only authorizes the construction of a Visitors Center for the Vietnam Veterans Memorial, but further clarifies the government’s position on monuments and memorials in the central Core of Washington. It dictates that a “Reserve” should be created in which no new

⁹⁴ 116 STAT. 1228, Public Law 107-217. US Code, Title 40 – Public Buildings, Property, and Works, Chapter 21 – National Capital Memorials and Commemorative Works, Section 1003 – Congressional Authorization of commemorative works, (a).

⁹⁵ HR 562, “To authorize the Government of the Ukraine to establish a memorial on Federal land in the District of Columbia to honor the victims of the manmade famine that occurred in the Ukraine in 1932-1933. 109th Congress, 1st session, February 2, 2005.

⁹⁶ 40USC Chapter 89 – National Capital Memorials and Commemorative Works, section 8908.

works should be sited, and recommends encouraging “the location of commemorative works within the urban fabric” of Washington. This Reserve area is defined in the law as the “great cross-axis of the Mall, which generally extends from the United States Capitol to the Lincoln Memorial and from the White House to the Jefferson Memorial.”

Controversies in DC

Because of the great number of advocacy and policy making groups that have a voice for preservation in Washington, there is inevitably controversy whenever a major (or minor) decision is made. One group that has become a strong advocate for monument and memorial space in the Capital is the National Coalition to Save Our Mall (the Coalition). The Coalition is a non-profit group, “founded as a coalition of professional and civic organizations and other concerned artists, historians, and citizens in the spring of 2000 to provide a national constituency dedicated to the protection and preservation of the National Mall in Washington, D.C.”⁹⁷ They recognize the difficulties that exist in coordinating planning and preservation activities, referring to it as “fragmented management.”⁹⁸ The Coalition has fought to preserve the National Mall as both an open space and a space for existing monuments and memorials. They have also been vocal opponents of efforts to add new ones, including the recent World War II Monument.

In 2004, the Coalition issued a study entitled “The Future of the National Mall.” In it, the group argues that the current state of management of the Mall and its monuments is unacceptable. One suggestion is an alternative management approach, following a model such as the Central Park Conservancy, which took over management

⁹⁷ The National Coalition to Save Our Mall, www.savethemall.org. Accessed March 2005.

⁹⁸ <http://www.savethemall.org/about/letter.html>. Accessed March, 2005.

of Central Park in 1998. The Conservancy has developed a Master Plan for the Park area and coordinates efforts into management zones, allowing for a high level of on-going maintenance. As a result of their study, the Coalition coordinated the development of a private action group –the National Mall Conservancy Initiative (NMCI) – the goal of which was to “renew the vitality of this great national space and consummate work of civic art through creative planning and wise stewardship for the next one hundred years.”⁹⁹

More recently, the NMCI has recast itself as the National Mall Third Century Initiative (NMTCI). Members of the group have very recently appeared before the US Senate Committee on Energy and Commerce, National Parks Subcommittee, to advocate for the Mall. In his speech, Kent Cooper (coordinator of the NMTCI) argued that although the Mall is full, it should expand to continue to meet commemorative and open space needs, “as it did a century ago.”¹⁰⁰ The NMTCI approach calls for the expansion of the Mall using “readily available federal open land with public rights of way ... [to] create a continuous route from the Capitol to the Lincoln Memorial along a two-mile stretch of the Potomac riverfront.”¹⁰¹

Controversies surrounding monuments and memorials in Washington, DC, do not end at disputes over the management of the Mall. Placement and design decisions have been questioned from almost the very beginning. Even the siting of the Washington

⁹⁹ <http://www.themallconservancy.org/about/about.html>. Accessed March, 2005.

¹⁰⁰ Cooper, Kent. *Testimony before the US Senate Committee on Energy and Natural Resources, National Parks Subcommittee Meeting*. 12 April, 2005. Available at energy.senate.gov/hearings/testimony.cfm?id=1432&wit_id=4143. Accessed April, 2005.

¹⁰¹ *Ibid.*

Monument was questioned because it was slightly ‘off-axis’ from the original L’Enfant vision for DC.

Analysis of the Washington Approach

The preservation and planning process in Washington, DC, is complex. Many groups have control over different pieces of land and monuments, and it becomes difficult to pinpoint a specific chain of command to consult with questions about specific areas. Monuments and memorials here are cherished and protected as vital pieces of cultural infrastructure and heritage, on both the local and national levels.

Washington, DC, is an excellent example of the tools-approach advocated by De Monchaux and Schuster. The city’s approach to heritage preservation and memorial policy strategies utilizes most of the 5 tools: ownership and operation, regulation, incentives (and disincentives), establishment, allocation, and enforcement of property rights, and information. Ownership is divided among local and federal agencies, as are management decisions. Although this can create fragmentation in terms of overlapping plans, it still places the decision-making responsibility in the hands of the government. Although private groups do act as advocates, the government is, and should be, the primary entity responsible for maintaining cultural heritage for the people. Incentives are created using the new Museums and Memorials Master Plan. By selecting specific sites for future memorials, the government is encouraging revitalization and increasing opportunities for more groups to memorialize their events and significant people. This can not only allow for the invigoration of more communities, but also the development of a more complete communal memory. Because the city has such a complex strategy for memorials, they continue to provide information to the public regarding regulations. The

plan could possibly be challenged on its property rights attention, however, since it did designate several privately held sites as possible areas for future commemorative works.

There are many valuable lessons that can be learned from this city's history of urban policy for monuments and memorials. The first lesson is recognition of the continual need to memorialize. As far back as 1902, when the McMillan plan was being finalized, the Commission recognized that "the demand for new public buildings and memorials has reached an acute stage."¹⁰² Americans will continue to commemorate significant people, places, and events in an effort to not only create a common memory, but also to reinforce their own causes. Washington, DC, recognizes that this need is only going to continue, and has planned for it into the future. Spaces have been designated as potential memorial locations in an attempt to streamline the process. Although many agencies have an interest in memorial placement, the Master Plan for Monuments and Museums is a positive step toward organizing preservation planning efforts.

The established process for determining the placement of memorials also recognizes the importance of a time-delay between a significant event and the act of memorialization. The Commemorative Works Act stipulates that a memorial "commemorative an event, individual, or group of individuals ... may not be authorized until after the 25th anniversary of the event, death of the individual, or death of the last surviving member of the group."¹⁰³ Not only does this allow for design review and placement decisions to be made, but it also removes the immediate urge to memorialize.

¹⁰² Moore, Charles, Clerk of the Senate Committee on the District of Columbia, editor. *Report of the Senate/Committee on the District of Columbia, Part I*. Washington: Government Printing Office, 1902. p. 24.

¹⁰³ 40 US Code Sec.8903 (b).

John Parsons, chair of the National Capital Planning Commission, says “we will let historians reflect, the theory being that its place in history will be better understood.”¹⁰⁴

Preservationists and planners in Washington, DC, have also long recognized that the Mall cannot sustain the level of building that it has in the past. As a result, they have leaned on the DC tradition of placemaking in order to create and encourage alternative locations for monuments and memorials in the city. This will also help the city by extending economic revitalization benefits into other regions. Monuments and memorials can be effective in encouraging community reinvigoration and can support an economic revitalization agenda. Patricia Gallagher, the executive director of the National Capital Planning Commission, stated that “the challenge for us is to get the word out there that there are other prominent sites near the Mall and in other parts of the city... A new museum or memorial in those areas can be part of a wonderful redevelopment strategy.”¹⁰⁵ Because of this, the Commission is touting a redevelopment plan aimed at redeveloping the area near the future site of the Washington Nationals baseball stadium as an urban boulevard with spaces designated for future memorials or monuments.

One of the highlights of the DC monument and memorial planning process is that any group of citizens has the right to suggest and support the placement of a commemorative work. The process can take years to finalize, but in the end, every citizen has the right to request the memorialization of their event or significant person. Once again, however, it is important to remember that Washington, DC, functions not only as a major city, but also as the nation’s capital; therefore, there is a stricter level of

¹⁰⁴ Kyriakos, Marianne. “Does Washington Have Room for More Memorials? It’s Congress’s Job to Decide Who or What is Deserving.” *Washington Post*. 5 November 1994, p. E01.

¹⁰⁵ Reel, Monte. “Preservation Law Puts Leash on Mall Projects; Congress Says Core Is Built Out, But Some Construction to Proceed.” *Washington Post*. 20 November, 2003, p. T10.

scrutiny that is applied to memorial applications. They must meet specific criteria, commemorating an event or person that is important to the nation, not just a particular group.

Washington, DC, also recognizes the continual and growing need for commemorative spaces. By developing the Master Plan, they have eliminated the guess work from determining appropriate locations. [See Figure 9] The planning team also realized that space on the Mall is not limitless; they are working now to encourage the placement of commemorative works at alternative locations throughout the city. Preservation is key in the nation's capital and in the formation and continuation of the nation's communal memory; by providing spaces for future memorials, they are ensuring that there will be space for the preservation of other events that capture the nation's attention.



Figure 9: Page from *Memorials and Museums Master Plan* detailing one suggested site for a future memorial in Washington, DC.
 Source: www.npc.gov

Although the history of preservation and planning in DC has consistently been pro-monument and memorial, there are some areas in which the planning process should be improved. Because there is no one overarching agency in charge of the planning process, monument and memorial approval can be overly time consuming. The head of the Coalition to Save the Mall, Judy Scott Feldman, believes that “planning processes have failed the Mall. Too many authorities have jurisdiction there, and they generate too many planning documents, including at least seven security plans for different parts of the Mall and its monuments.”¹⁰⁶ The process can be especially confusing for small groups wishing to create a memorial; although the National Park Service has created a guide detailing steps to take for erecting a memorial in the District,¹⁰⁷ the process can be overwhelming.

There is also confusion of the state of the Mall into the future – groups have argued that the Mall is full, while others argue that it is the only true national stage for memorialization in the United States. Each group certainly believes that its memorial “possesses sufficient national significance to justify commemoration at a site on or near the monumental core.”¹⁰⁸

A decision must be made on a Federal level formally establishing the Mall as “complete” or “available for memorialization.” Although the Commemorative Works Act attempts to do this, since Congress is in charge of deciding which memorials are

¹⁰⁶ Feldman, Judy Scott. “We Must Save America’s Mall.” *Washington Post*, 28 September, 2003, p. B08. Editorial.

¹⁰⁷ McManus, Kevin. “Commemorating by the Book.” *Washington Post*, 16 July 1993, P. N09.

¹⁰⁸ Lewis, Roger K. “Making a Monumental Change: Memorials Across the District.” *Washington Post*, 25 September 1999, p. G22.

significant enough to be built, it can also decide on its own which monuments are exempt, meaning that anything can go in at any time, even if the Mall is declared really full. The Coalition to Save the Mall has continued to be a strong advocate for preserving the Mall as open space, and not just as a place to put memorials. Similar decisions need to be made in other cities – where are appropriate places for memorials, and what spaces should be preserved as open space. Philadelphia’s Fairmont Park has attempted to be both, and has been relatively successful, but the city’s tradition of moving memorials and monuments suggests that decisions still need to be made concerning appropriate placement sites.

Chapter Five: Philadelphia, Pennsylvania

Monuments and memorials have never been fully integrated into the planning process in Philadelphia . The city’s first plan was created by William Penn, who envisioned a grand green city with lots large enough for each resident to have a small amount of green space in front of their own home. Although his plan also designated future spaces for public structures, such as City Hall, it never intended specific locations for the siting of commemorative works. The five original squares, including Rittenhouse and Washington squares, were set aside as official public spaces, but they were never formally designated as memorial locations.

Philadelphia has had a long tradition of incorporating public art into the city landscape, and the city contains arguably the largest public art collection of any city in the United States. These works have been the subject of several books, including *Public Art in Philadelphia*, and *Sculpture of a city: Philadelphia's treasures in bronze and stone*. Bach considers the first public art in the city to be the fire marks placed on buildings, indicating that the residents had paid for fire insurance.¹⁰⁹ The first piece of public sculpture in the city was, appropriately, a statue of Benjamin Franklin [Francesco Lazzarini, 1789] placed above the Library Company’s entrance.¹¹⁰

As the city expanded westward in the 1800s, the beginnings of Fairmont Park were established when the waterworks property was re-landscaped as a site full of “walkways, lawns, and sculpture.”¹¹¹ Fairmont Park today is known for its public art and

¹⁰⁹ Bach, p. 22.

¹¹⁰ Ibid, p. 22.

¹¹¹ Ibid, p.28.

memorials, but it was not always intended to be so; when the park was created in 1867 by the government of Pennsylvania, its main purpose was to be open space for the public and a preserve for the city's water supply.¹¹²

The city owes a large part of its success in public art to the Fairmont Park Art Association (FPAA), established in 1872 as the first private, non-profit group “dedicated to integrating public art and urban planning.”¹¹³ The group still is active in interpreting and preserving public art in the city.¹¹⁴ The FPAA defines public art as “a part of our public history, part of our evolving culture and our collective memory. It reflects and reveals our society and adds meaning to our cities. As artists respond to our times, they reflect their inner vision to the outside world, and they create a chronicle of our public experience.”¹¹⁵ However, there is no specific distinction between the coordination of public art and the coordination of monuments and memorials.

Philadelphia's public art is a highlight of the city. Because of this, there are numerous ordinances in place to maintain and increase the city's collection. In terms of other cultural heritage strategies, there remains a noticeable gap between policies for public art and policies for monuments and memorials.

Management in Philadelphia

The city's planning history shows an ad-hoc approach to handling monuments and memorials. Until two years ago, monuments and memorials were primarily the

¹¹² Bach, p. 43.

¹¹³ Fairmont Park Art Association, www.fpaa.org. Accessed March, 2005.

¹¹⁴ Ibid.

¹¹⁵ Fairmont Park Art Association, www.fpaa.org/what_is_pa.html. Accessed March, 2005.

responsibility of the Office of Arts and Culture. However, due to budget cuts, this agency has since closed. Now, commemorative works rely on many agencies for their maintenance and planning considerations. Some fall to the Public Works Department, and some are still under the jurisdiction of the Department of Commerce, because the Office of Arts and Culture was a part of that agency.

Although there is not a formal policy for managing monuments and memorials in the city, Philadelphia does have a large number of entities which should share responsibility for these commemorative works, either formally or by default. The Philadelphia City Planning Commission (PCPC) coordinates development for neighborhoods and encourages the development and preservation of community character; certainly monuments and memorials should be a part of this. The Philadelphia Historical Commission was founded to preserve the “cultural, social, political, economic and architectural history of the City, the Commonwealth and the Nation” present in the city.¹¹⁶ Their function generally is limited to Section 106 review, building permit application review, and adding designations to the Philadelphia List of Historic Properties.¹¹⁷ Because of their interest in preserving the history of the city, the Historical Commission certainly could, but currently does not, act as an advocate for monuments and memorials. The system is fragmented, as it is in Washington, DC; the main difference is that organizations in the Nation’s Capital are advocates for memorials. In Philadelphia, the agencies that could support cultural heritage do not focus their efforts on commemorative works.

¹¹⁶ City of Philadelphia Historical Commission. Available at <http://www.mfrconsultants.com/hc>. Accessed March, 2005.

¹¹⁷ City of Philadelphia Historical Commission. *Functions*. Available at <http://www.mfrconsultants.com/hc/functions.html>. Accessed March, 2005.

In addition to the efforts these agencies could support, the Fairmont Park Association and the Center City District should participate in the formation and management of policy strategies for monuments and memorials. The Fairmont Park Association already manages a significant part of the city's public art collection, but does not have a separate formal strategy in place for commemorative works. The Center City District, in recent years, has come to play a significant role in revitalization efforts throughout their area. This includes the rehabilitation and revitalization of the Ben Franklin Parkway and supporting the development of a new Centennial Park district in Fairmont Park. Both of these projects would benefit from highlighting existing monuments and memorials, or from the thoughtful addition of new ones in the future. Both groups could act as advocates for cultural heritage in the city, although that is not their primary function.

Philadelphia can apply the approaches used in other cities to craft its own formal policy strategies for the management of and planning for monuments and memorials in the city. Their first priority should be to establish a mission statement for the preservation and maintenance of city commemorative works, to recognize their importance to the people and to the city, and to highlight their significance. The city should also recognize that no one organization should be solely responsible for their care. Instead, representatives from a variety of city departments, including the PCPC, the Historical Commission, and Public Works, should form a committee to be sure that cultural heritage concerns are advocated for during the budgetary and strategic planning processes in the city. Just as the Fairmont Park Association is an advocate for open space, this committee could be an advocate for community memory and history.

In the future, the city may want to consider adopting some aspects of Washington DC's Master Plan. Although a planning document of this magnitude may be overstating the case in Philadelphia, it is important to consider the implication of siting monuments and memorials prior to their placement. This will allow other infrastructure concerns to take cultural heritage into account, instead of moving it to satisfy other issues. Sites in Fairmont Park, along the Benjamin Franklin Parkway, and in areas throughout the city, could be highlighted as potential areas for commemoration. Areas in other parts of this city, which could benefit from the presence of a memorial, should also be considered.

Finally, the city should consider creating a fund for the continual maintenance of its public art and memorial collections. If 1% of the capital construction costs in the city go to the creation of public art, perhaps an additional .5% could be designated for the continual maintenance of public art and memorials. Without an influx of funds, the entire city's public art collection will eventually suffer. In Richmond, maintenance costs are shared with other park functions; Philadelphia has not even designated that much money to rehabilitation or maintenance costs. This could be an important step in preserving the city's cultural heritage.

Chapter Six: Conclusion

Determining a strategy for managing heritage should be an important piece of a city's urban policy. Without it, a city will likely fail to fulfill part of its responsibility to its citizens – that of the role of historian for the common memory. Rather than taking a strictly traditional preservation approach to this, in preserving architectural structures and historic places, a city must include monuments and memorials in its general preservation planning approach. By more thoroughly integrating history into planning, cities, such as Philadelphia, will be more equipped to preserve its heritage and plan for its future.

Decisions regarding memorial have commemorative, urban design, and community planning ramifications. Not only will they support the development of the city's communal memory, but they will also strengthen the city's character through effective urban design. Community planning initiatives can support commemoration by understanding the relationship between memorials and the places they occupy. The value of a memorial should be seen in terms of its aesthetic, commemorative, and community building characteristics.

It is also important for the city to be involved in placement decisions for monuments and memorials for economic reasons. If a city is to recognize revitalization impacts from the installation of a new commemorative work, as is hoped for in parts of Washington, DC, outside of the monumental core, it should take the responsibility of not only the planning process, but also for the continual maintenance of the work. These funds are lacking in almost every city with a significant collection of public art and monuments and memorials. Although in some cases there is a requirement for a private

donor of a work to ensure its continual rehabilitation, there is a lack of funds for this overall. Philadelphia has failed to make provisions for the maintenance of its monuments and memorials in the Strategic Planning budget for the next five fiscal years, partly because of the lack of a strong advocate.¹¹⁸

As we have seen, elements of De Monchaux and Schuster's heritage preservation tools are in force in almost every city with policy strategies for monuments and memorials. Ownership and operation is important in preservation because it provides for the common memory on a large scale. It can ensure that significant buildings, events, and memories are preserved for future generations. Both Washington, DC, and Richmond assume ownership of the major memorials within their jurisdictions. In an effort to preserve a nation's history, Washington partners with federal agencies for maintenance, planning, and preservation issues. Although spreading out the governmental responsibility can create some complex situations, it also allows the agencies to handle the aspects of preservation that they do best. The National Park Service best handles visitors and interpretation, the DC Planning Commission best arranges where monuments and memorials will have the biggest impact, both on people and the city.

Regulation is important for maintaining a standard for policy. The Virginia legislature attempted to pass a state-wide "Preservation of Monuments and Memorials" bill in 2003, which would have prevented publicly-owned commemorative works from being moved once placed on Commonwealth property, and would have prevented

¹¹⁸ Jastrzab, Gary J., Director of Strategic Planning and Policy Division, City of Philadelphia. Email to author, 30 March, 2005.

structures or areas dedicated in the memory of an historical figure or event from being renamed or rededicated in the future.¹¹⁹ Although it did not pass, it would have been an excellent step at regulation and preservation on a broader level. It would have created a de-facto planning process for all publicly-owned monuments and memorials, by requiring that, once placed, they are not moved. Consideration would have to be made for placement decisions early on, and would have to be made as situations change into the future.

Incentives and disincentives can be used effectively to manage private investment in commemorative works. By creating a detailed plan for monuments and memorials in Washington, DC, the National Capital Planning Commission has effectively listed the positive impacts various sites can have on the work placed there. Although this is not a direct economic incentive, in the field of cultural heritage preservation improving visibility and connectivity with people for your monument can be as valuable as money. These sites are designed to highlight the work placed there in a positive way, while also positively impacting the community.

Washington, DC, is the best example of how to provide information to the public on the planning and preservation process for monuments and memorials. The *Master Plan* details how the site selection process works, in order to allow individual groups to select the best site for their commemoration. The National Park Service has also created a 24 step guide to memorialization in the Nation's Capital. Although 24 steps can be overwhelming, it is a useful document and helps explain an often complex process.

¹¹⁹ Commonwealth of Virginia HB 2714, Preservation of monuments and memorials. 2003.

Overall, the planning and preservation process in Washington, DC, and Richmond, Virginia, for monuments and memorials can be used to create, for Philadelphia, a set of strategies for a more formal planning process. It would be impossible to expect a city with an ad-hoc process to transform into dealing with each of these five tools overnight, but the city should consider the implementation of several new strategies in the immediate future in order to maintain its historical infrastructure as it does its general ones. Cultural heritage is as important to a city as its buildings, and Philadelphia must recognize this in order to maintain its common memory into the future.

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40USC Chapter 89 – National Capital Memorials and Commemorative Works, section 8908.

116 STAT. 1228, Public Law 107-217. US Code, Title 40 – Public Buildings, Property, and Works, Chapter 21 – National Capital Memorials and Commemorative Works, Section 1003 – Congressional Authorization of commemorative works, (a).

Appendix A: Richmond, Virginia Major Monuments

MAJOR MONUMENT/STATUES/ MEMORIALS	LOCATION	DESCRIPTION
A. P. Hill Monument	Hermitage and Laburnum - A. P. Hill - CW Gen. & Grave	Gen. A.P. Hill is buried herein. 1893
Arthur Ashe, Jr. Statue	Monument Avenue at Roseneath	Statue to Arthur Ashe, Jr. Dedicated 7/10/1996
Bellevue Arch	Bellevue ave/Hermitage Road/Pope Avenue	Stone Archway Entry into upper Bellevue neighborhood - ca. 1916.
Bill "Bojangles" Robinson statue	Chamberlayne Parkway & W. Leigh Street	Aluminum Statue - Astoria club - 1973 - John Witt - sculptor
Bryan Park Gates	Memorial Plaques to Joseph Bryan	2 plaques on gate structure - 1909
Bryan Park Historic Designation Marker	Installed 2003 at Flag Pole in front of Gatekeeper's house	Plaque and granite marker - 2003
Christopher Newport Cross Monument	12th and Canal Streets - Canal Walk area	Granite Cross and Plaque - APVA
Columbus Monument	South Terminus of Boulevard	Dedicated by Italian Americans - 1927 F. Leganoli - sculptor
Confederate Soldiers/Sailors Monument	Adjacent to Libby Hill Park	1893 statue on 75 ft. pedestal
Fallen Officers Statue	Festival Park	Statue to Fallen Police Officers
Fitzhugh Lee Cross	Monroe Park	Statue to CW General
Forest Hill Park Historic Designation Marker	Forest Hill Park - Circle drive area south of Stonehouse	Plaque and stone-cut marker - 2003 & Highway Marker on Forest Hill Avenue side
Fountain - Capt. John Morgan, CSA	Shockoe Slip at Virginia Street	Memorial to his kindness to animals
Fountain - Monroe Park	Laurel and Main Streets - Monroe park - replacement	Decorative Fountain replaced after collapse of original in 1970s
Fountains	Libby Hill Park	2 reproduction fountains - Libby Hill Park
Fountain - 2003 installation	Highland Park Plaza Park AKA Anne Hardy Plaza	New Fountain on original site at park
Headman Statue - Bronze version	Brown's Island Park (Fibreglass version stolen 8/89)	Bronze Statue on wooden boat - 1991 - Depasquie - sculptor
JEB Stuart Statue	Lombardy and Monument Avenue	Memorial to JEB Stuart - CSA
Jefferson Davis Statue/monument	Davis and Monument Avenue	Memorial to Jefferson Davis, CSA
Joseph Bryan Statue	Monroe Park	Dedicated to Joseph Bryan
Major Flag Pole and Plaques	Byrd Park - next to Tennis Courts.	Erected as WW I memorial to Black Soldiers/Sailors

Man w/cat and Mouse Statue - (Mr. Smedley?)	6th and Grace Streets	Statue as part of Sixth Street MarketPlace - placed in storage - Fall 2003
Maury Monument	Belmont and Monument Avenue	Memorial to Matthew Foutain Maury - Pathfinder of the seas 1929
Maymont Park - Outside Perimeter	Memorial to Dooley off Hampton Street	sundial memorial to Dooley and orphanage nearby
Oregon Hill Linear Park	Public Arts Project - (2) at each end of park area	Public Arts Project (2) at each in of Park area (now called Parson's Park)
Powhatan Hill Community Center/Park	Public Arts Project 5800 Williamsburg Road	Public Arts Project at Powhatan Community Center
Richmond Howitzers	Harrison and Park - Conveyed to VCU - 1986	Statue to Richmond Howitzers Battery
Richmond Light Infantry Blues Statue	Festival Park	Statue to this unit
Statue of Liberty	Chimborazo Park	1950 gift from Boy Scouts "Strengthening the Arm of Liberty" New Plaque - 2003
Stonewall Jackson Monument	Boulevard & Monument Avenue	Memorial to Stonewall Jackson, CSA
Virginia Infantry of 7 Wars	Meadow Street Triangle - Statue	Statue to VA Infantry - 1925 F. Leganoli - sculptor
Wickham Statue	Monroe Park	Dedicated to Wickham (Conf. Gen.) from Friends & C&O railroad 1891
World War I Dead - Gold Star Mothers	Carillon - 1300 Blanton Avenue	Carillon in Byrd Park
World War I Memorial	The Carillon in Byrd Park (State owned)	Dedicated 1932
World War II Memorial	Monroe Park	Memorial to dead of WWII
Major Monuments/Statues/Memorials are defined as any art object with a replacement expense of over \$25,000		
Note: Last cleaning and restoration of major statues occurred in FY88-89.		

Source: City of Richmond Department of Parks, Recreation, and Community Facilities

Appendix B: Richmond, Virginia Minor Monuments

MINOR MONUMENTS/ MEMORIAL/ PLAQUES	LOCATION	DESCRIPTION
Arline's Triangle	Carlisle St. & Government Road	Memorial to "master gardener/resident of Fulton - Arline Thurston 1987
Belle Isle Pedestrian Bridge Plaque	Belle Isle Pedestrian Bridge Plaque - Tredager Street	Original Plaque from old Lee Bridge
Bloody Run Battle Marker	End of Libby Hill Terrace	Plaque in remembrance of Battle of Bloody Run fought in vicinity
Brown's Island Marker	7th & Tredegar Streets	Dedicated to new fountain at site "Falls of the James" 1993
Carillon Grounds	Carillon Grounds - 1300 Blanton Avenue	DHR marker on Carillon history - Dell road/Blanton Avenue
Carillon Grounds	Memorial Flag Poles/Markers	Gift of Woodmen of the World Society - 2001
Carillon Interior plaques	1300 Blanton Avenue	Plaques for State and National Historic Landmark/Major donor
Chimborazo Park	3 Markers - Powhatan Seat - Peter Mayo Home	
	1725 "Throne" stone supposed to be used by Chief Powhatan	
	Chimborazo Hospital - 1862-1865 - Confederate Literary Society	
	Chimborazo Hospital Marker - Daughters of the Confederacy.	
Christopher Newport/John Smith	Memorial to their landing in area on retaining wall at Williamsburg rd.	Plaque
Confederate Shipyard Memorial Plaque	Peebles and Main Streets	Stone Marker with bronze plaque
Elizabeth Bosang marker/flagpole	Pine Camp Arts/Community Center - 4901 Old Brook Rd	Marker in memory of Mrs. Bosang - PC volunteer and supporter
Forest Hill Park Stonehouse Plaque	41st and Forest Hill Avenue - Forest Hill Park	Marker commemorating Rhoads. - original owner of building
Fountain Lake Marker - Byrd Park	Fountain Lake bump out area adjacent to lake.	Dedicated to men who donated the lighting for fountain - 1925
Ginter Park Historic District Markers	Chamberlayne Avenue/E. Ladies Mile Rd	2 markers
Ginter Park Neighborhood	Chamberlayne Avenue	Designation of historic neighborhood area
Gray's First Volunteers Co.	9th and Hull Streets	Monument
Historic District Markers	North and South ends of Boulevard	Historic Neighborhood Markers
Historic District Markers	East from Roseneath to Lombardy	Historic Neighborhood Markers

Historic District Markers	Monument Avenue at Lee Circle	Historic Neighborhood Markers - 1999
Hotchkiss Marker	Hotchkiss Field Community Center - 701 E. Brookland Pk Blvd	Marker to Hotchkiss - Ball Player struck by ball and killed here in 1920s
Kanwaha Plaza Marker	8th and Canal Streets	Marker of Stone SB-01 from James River/Kanwaha Canal
Kilpatrick's Raid Marker	Brook Rd at Palmyra Avenue	Dedicated to Kilpatrick's Union Raid on Richmond - March 1864
Libby Hill Prison Plaque	Flood Wall - 20th & E. Cary Streets	On site of original Civil War Prison
Marker - West Blvd Association Historic	Roseneath & Grove Avenues	Historic Neighborhood Markers
Oak Park Neighborhood	Brook Road	Designation of neighborhood
Patrick Henry Plaque	Plaque dedicated to J. Fulmer Bright Foundation	Tells of his funding of renovations by Foundation 25th/E. Broad Sts
Plaque and Bench - Monroe Park	Main and Belvidere - southeast portion of park	Plaque/bench for McGuire School located nearby in 1800's
Pollard Memorial at Humphrey Calder CC	414 N. Thompson Street on Playground adjacent to facility	Marker to her community efforts
Public Arts Project	Pine Camp Arts/Community Center - 4901 Old Brook Rd	A form of modern art
Richmond's Outer Defenses	Civil War Marker - Hermitage Rd/Westbrook Ave	Part of markers installed by Douglas Southall Freeman in 1930s
Sam Wood Memorial	Byrd Park Tennis Courts	Memorial to instructor of tennis
Sherwood Park Neighborhood	Brookland Park Blvd.	Designation of neighborhood
Temperance League	Water Fountain (not working) in memory of Temperance League	Byrd Park - Roundhouse area
Union Enters Richmond DHR Marker	Main Street and Dock Street intersection area	Memorial to first Union troops to enter Richmond in April 1865
Various Banners	Flood Wall - starting at 12th to 18th streets	Banners installed - City owned??
Western Defenses Markers	2300 & 3400 Blocks of Monument Avenue median	Plaque and Cannon - 2300: 1915 Gift from CLS/3400: 1938 CLS O&R
World War II Dead Memorial	Harrison and Park - Conveyed to VCU	Marker to WWII dead.
A minor memorial is classified as one that would have a \$10,000 or below replacement expense.		

Source: City of Richmond Department of Parks, Recreation, and Community Facilities

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