



BLOCK 14

MANZANAR NATIONAL HISTORIC SITE

DRAFT MASTER PLAN
JANUARY 2012

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INTRODUCTION

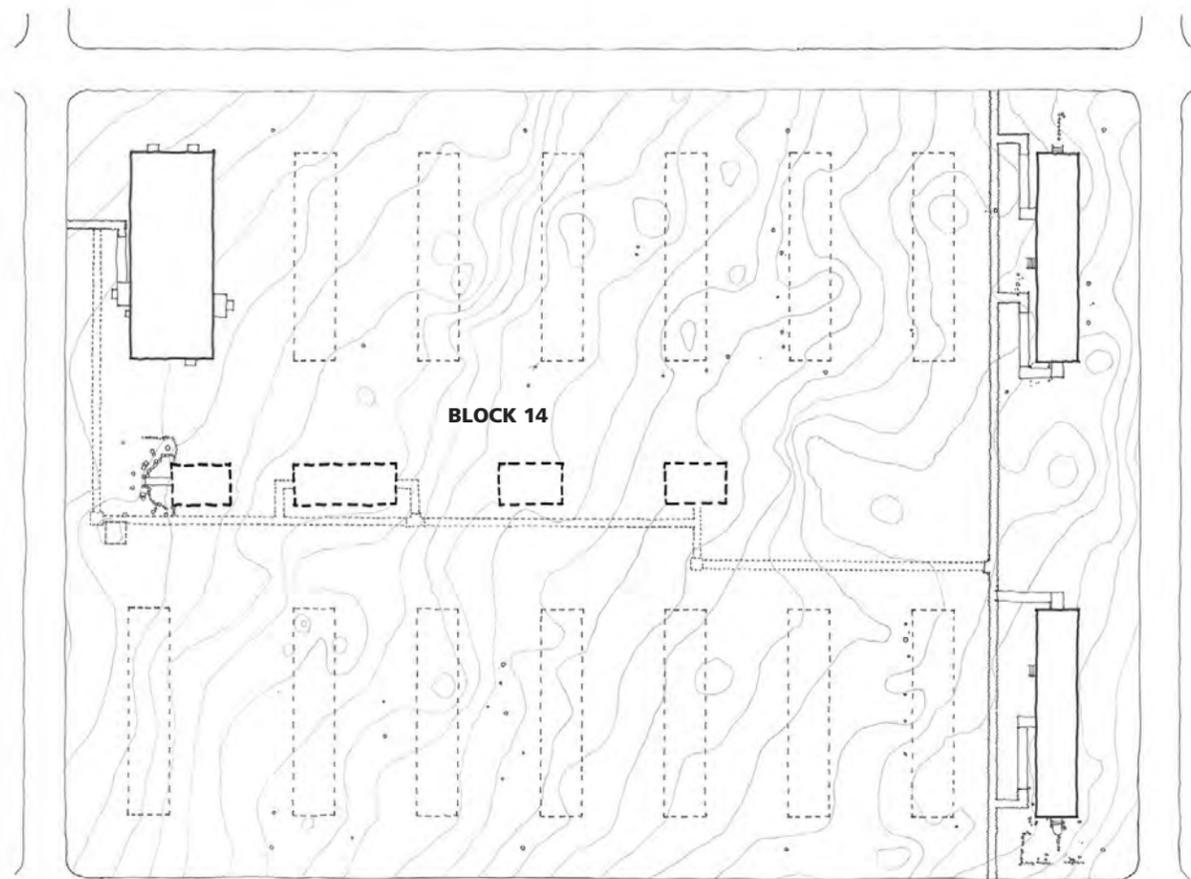
The Office of Krister Olmon, under subcontract to the historic preservation architecture firm Drisko Studio, made a site visit to Manzanar National Historic Site in August 2011 to begin work on:

- A master interpretive plan for Block 14
- A conceptual design for a variety exterior interpretive exhibits
- Design development for interior interpretive exhibits for Barracks 1 and 8.

OVERVIEW AND GENERAL APPROACH

After having had the opportunity to design the Interpretive Center exhibits in 2004, as well as the Mess Hall exhibits in 2011, we are delighted to have the chance to continue our collaboration with park staff and interested community members. Teaming with Drisko Studios for the first time provides an added benefit.

The purpose of this Schematic I Phase is to propose, evaluate, select, and refine a plan for both visitor flow and the overall interpretive experience. Once we have reviewed the three schemes with park personnel, Drisko Studios and Denver Service Center project managers, the team will present them in Los Angeles on February 16, 2012 to various stakeholders, including former members of the Manzanar Commission and current Friends of Manzanar. Following this feedback, the team will reassemble at Manzanar National Historic Site for an informal Value Analysis (also called a mini-VA), a process whereby “choosing by advantages” guides the selection and refinement of an (often hybridized) scheme for further development.



OPERATIONAL OBJECTIVES

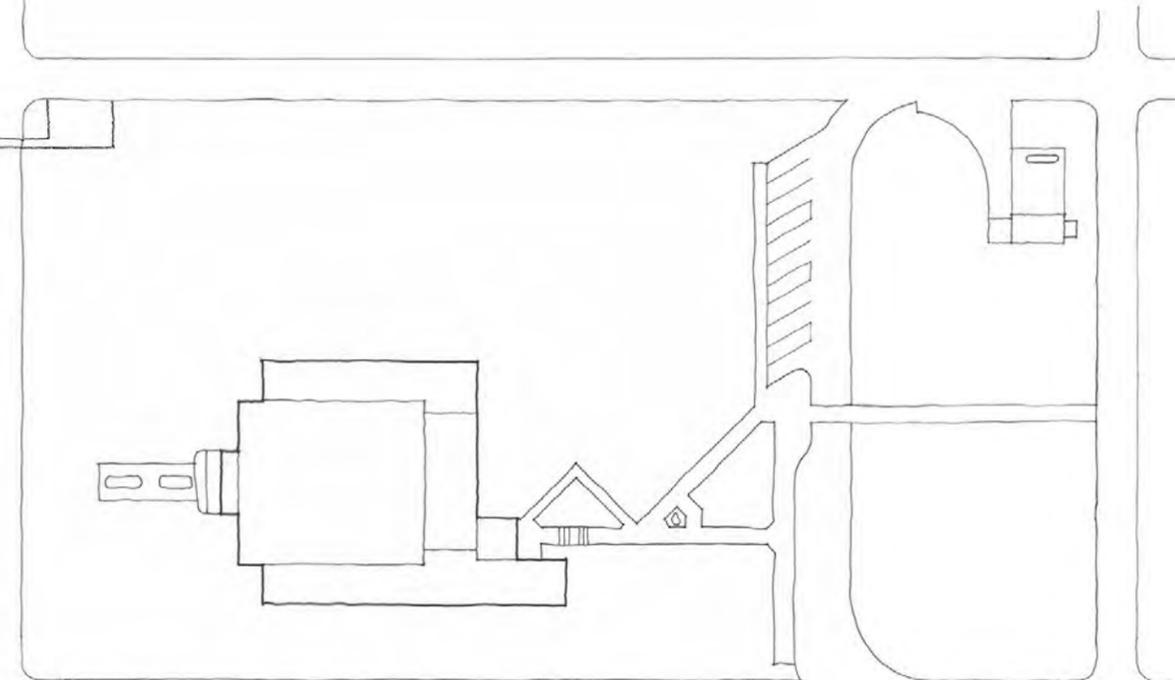
- 1) Create an evocative, emotionally compelling and immersive experience
- 2) Help people know how to access and read the rest of the site
- 3) Promote ease of visitor experience in a universally accessible manner
- 4) Provide after-hours interpretation and self-guiding tour info

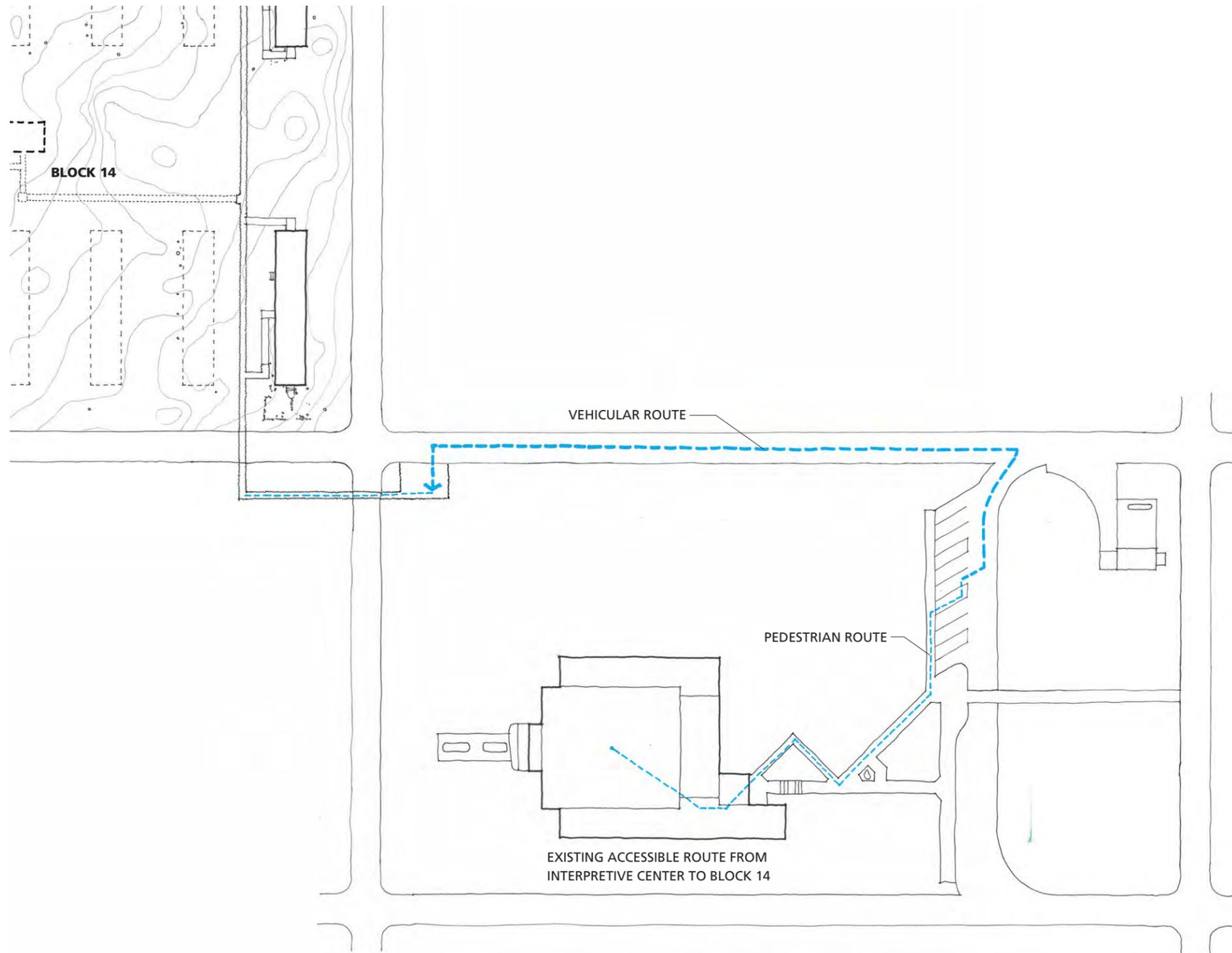
INTERPRETIVE THEMES

- 5) Convey overarching interpretive theme: "One Camp, Ten Thousand Lives, Ten Thousand Stories"
- 6) Illustrate the scale of operations
- 7) Communicate the "change over time" theme, that daily life in camp was not static

DESIGN OBJECTIVES

- 8) Represent a mix of Block 14-specific information and block life in general
- 9) Depict daily life as well as special events not yet covered in the Interpretive Center (repatriation, exchange ships)
- 10) Take advantage of oral histories for story telling
- 11) Identify barracks, latrines, and other non-original buildings as reconstructions





VISITOR ARRIVAL EXPERIENCE

As determined during our site visits, several visitor arrival sequences need to be considered and supported by exterior exhibit elements in order to draw visitors to Block 14 and to enhance their experience and understanding once they are there. These elements function variously as sightline attractions (drawing visitors' attention from the parking lot to the southeast corner of Block 14, for example, or from the Interpretive Center rear exit across the hardscaping), orientation elements ("This is Block 14, one of 36 that comprised Manzanar"), and interpretive components (about private, family, and community life in camp, for example).

Arrival Through Interpretive Center

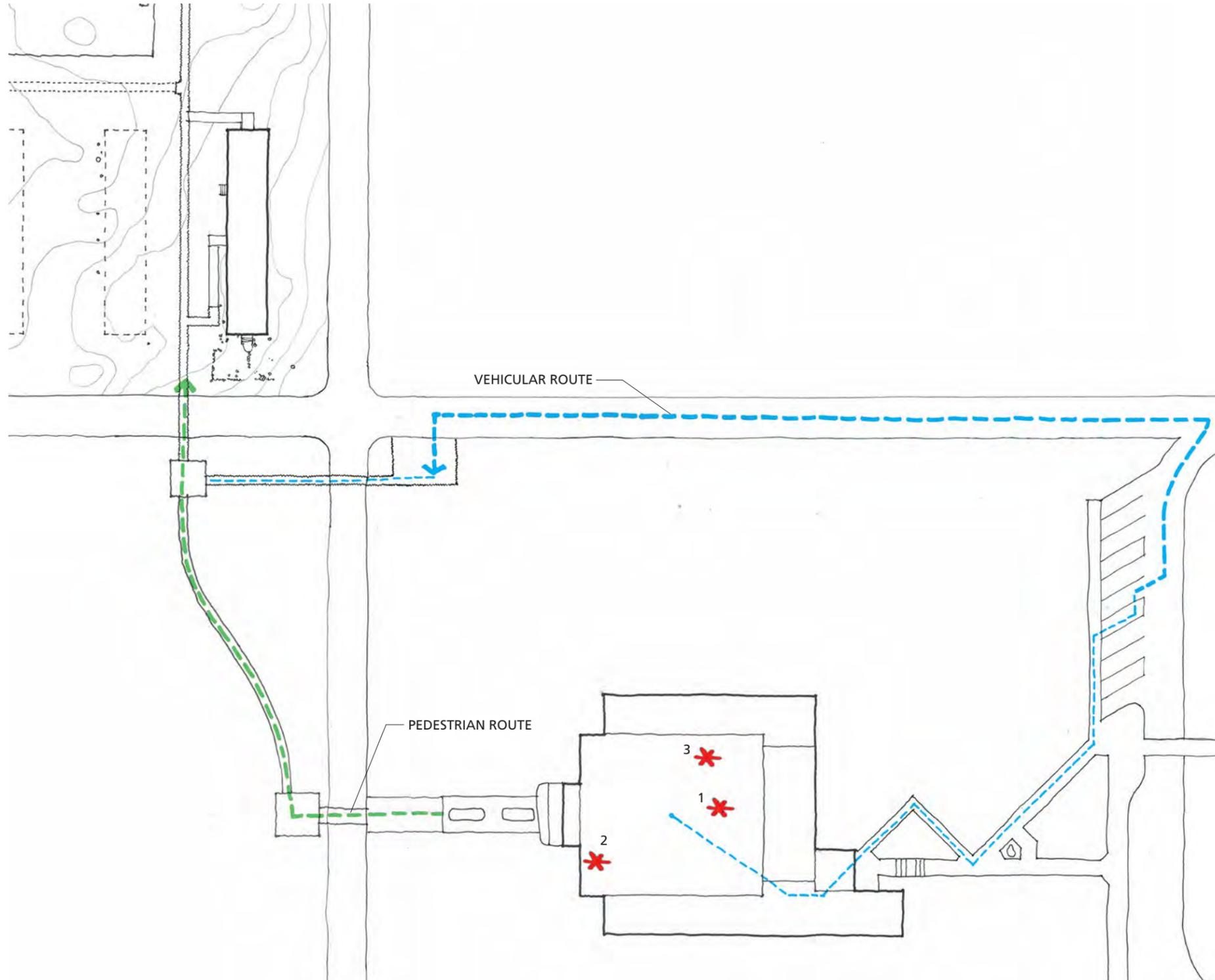
The majority of visitors will begin their experience inside the Interpretive Center. Whether they chat with a ranger, see the film, or just walk through the exhibits, they will have already been introduced to Manzanar and its overarching theme: "One Camp, Ten Thousand Lives, Ten Thousand Stories."

Arrival from Parking Lot via Auto Tour

Both returning and first-time visitors, whether they are exhibit-phobic or simply visiting after hours, may park their cars and walk to Block 14 without setting foot (again) in the Interpretive Center. In this instance, the wayside kiosk in the parking lot functions as the first point of contact. The sightline from the parking lot to the southwest corner of Block 14 needs to support their arrival experience and promote further exploration.

Accessible pathways

As more features are added on the site, the responsibility to provide fully accessible pathways becomes even more apparent. This requirement is recognized as a significant design criteria for Block 14 master planning. Not included in the scope of the current effort, as discussed at the kick-off charrette and as per direction by park staff, is the inclusion of accessible audio descriptions for the existing Interpretive Center exhibits or new Block 14 exhibits.



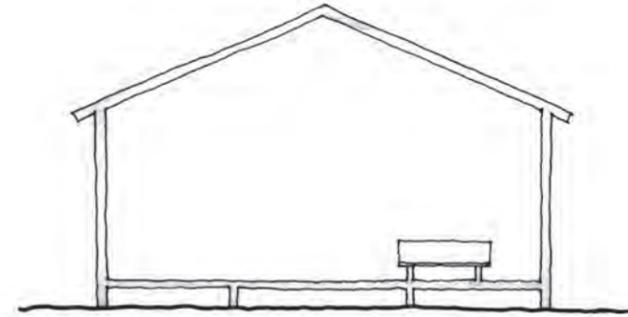
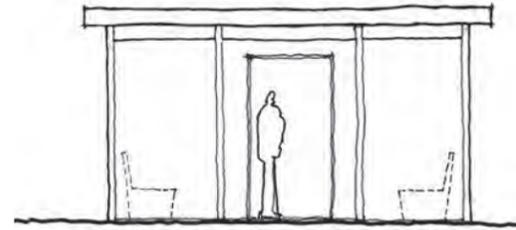
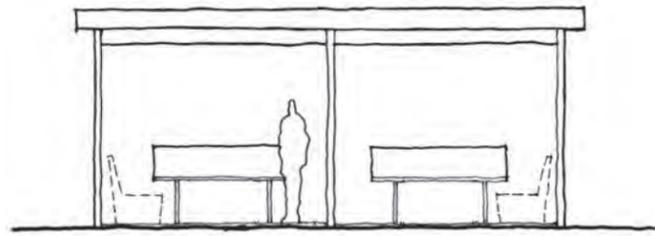
VISITOR ARRIVAL EXPERIENCE

We recommend exploring a number of adjustments to the Interpretive Center exhibits to heighten awareness of the interpretive experiences available within Block 14, as well as to enhance the sightline from within the auditorium, through the western exterior doors, and out onto the camp landscape.

These are:

- 1) Change the backlit transparency on the rear of the icon panel in the Community Section to include a clear call to action to visit Block 14 (maybe figure out a way to still use Alisa's favorite Miyatake photo!)
- 2) Alter the large wall panel in exhibit 13 (in the southwest corner), which is now an atmospheric graphic (an aerial illustration of the camp), to function as an interior introduction to the Block 14 exhibits
- 3) Add an invitation to tour the Barracks, Mess Hall, and Block 14 exhibits to the Interpretive Center barracks exhibits which already contrast 1942/1945 living conditions, and which include a reference to the WRA pamphlet "How a Barracks Becomes a Home."

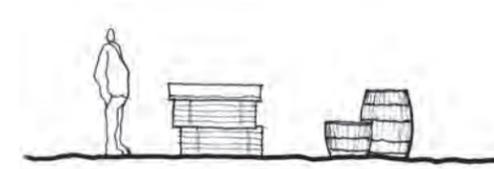
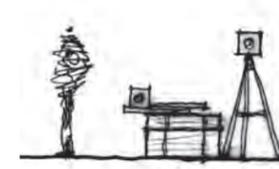
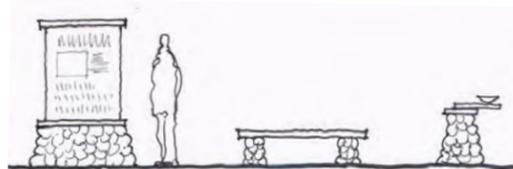
1 RECOMMENDED ACCESSIBLE PLAN



1 Scheme 1: Trellis Pavilions, Paved Pathways, and Steel-frame Silhouettes



2 Scheme 2: Trellis Pavilion, Rock Bases, Paved Pathways, and Perimeter Markers



3 Scheme 3: Panels, Paved Pathways, and Perimeter Markers

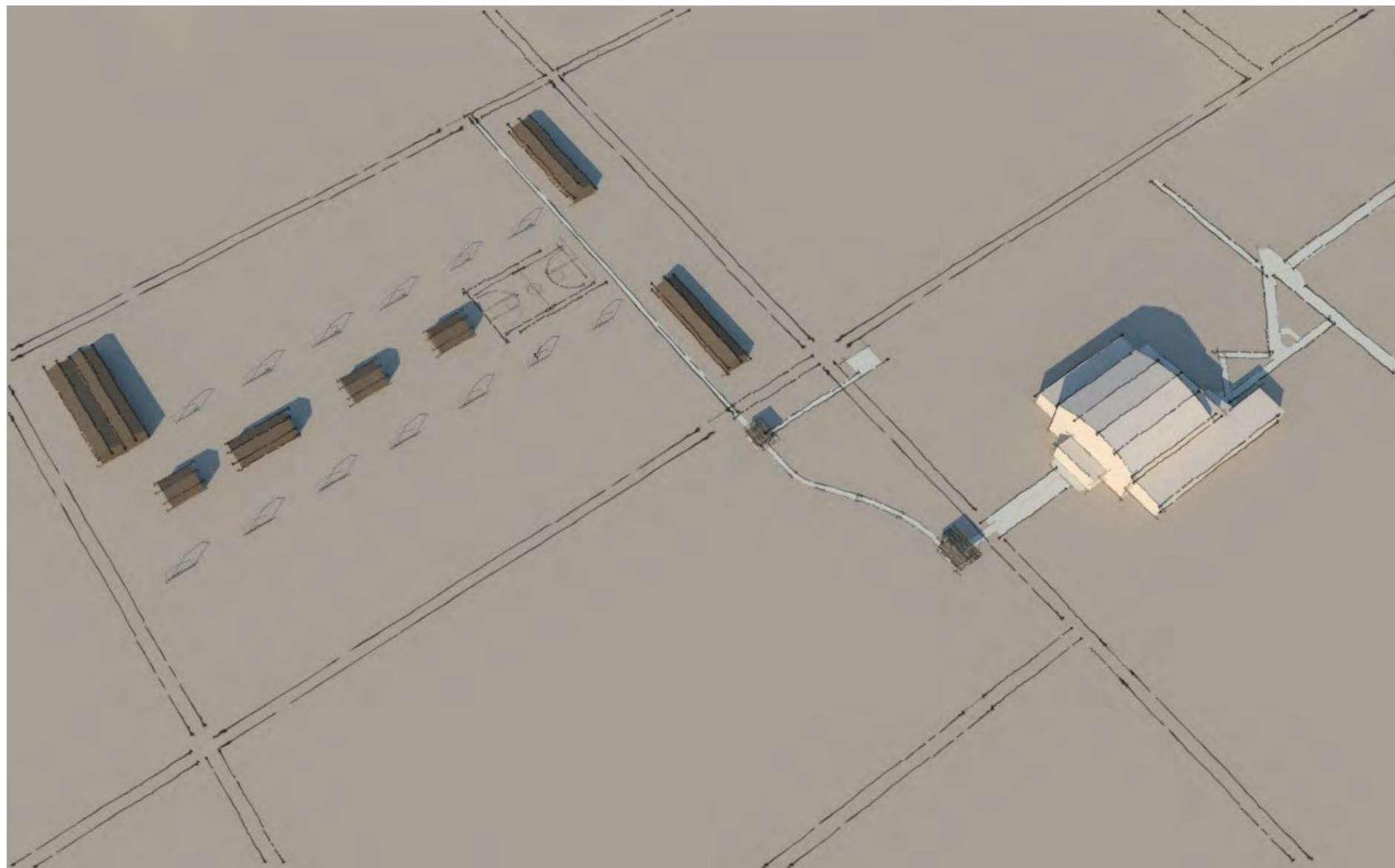
4 Site Elements - All Three Schemes

BLOCK 14 DESIGN APPROACH

The three schemes OKO has prepared for evaluation, selection, and refinement range in their impact on the landscape and degree of visitor amenities, such as shade, benches, and drinking fountains. A turning point in our thought process came when we discovered that key pathways within Block 14 will be paved with concrete instead of sealed with oil (which is apparently very attractive to ants). This new feature on the landscape focused our thinking on how to integrate a variety of visitor needs into one preferred path of travel in order to:

- Provide a wheelchair accessible route from the Interpretive Center to Block 14 without requiring visitors to return to the parking lot, get in their cars, drive a short distance, park and disembark near Barracks 1;
- Enhance the existing exterior hardscaping on the west exit of the Interpretive Center for visitors to begin their exploration of the site without damaging current plantings;
- Introduce tiered interpretation that flows from the general to the specific, from a broad overview (“This is Manzanar”) to a focused interpretation on family and community life in confinement (“This is Block 14,” or even “This is Barracks 1, Apartment 4, Barracks 1, where the six members of the Nagatomi family lived.”)

Common to each of the proposed exterior themes is a focal interpretive and orientation point opposite the rear Interpretive Center exit, an accessible pathway connecting the Interpretive Center to Block 14, and a consistent vocabulary of supporting graphics.



BLOCK 14 MASTER PLAN

SCHEME 1:

Trellis Pavilions, Paved Pathways, and Steel-frame Silhouettes

This scheme places the most visible imprint on the landscape. Yet it does so with neutral architectural features while providing visitor amenities, such as shade, seating, and drinking fountains. A minimalist pavilion structure, centered on the Interpretive Center exit axis, provides a comfortable space in which visitors and groups can begin to explore the site. This primary pavilion is connected by an accessible pathway to a smaller pavilion that provides orientation specifically to Block 14. The path leading from this pavilion, in turn, connects directly to the accessible pathway adjacent to both barracks. It also clearly indicates the preferred visitor flow: enter Barracks 1 from the ramp, flow through it to the north, exit and then move on to Barracks 8 via the paved path. The viewshed from the secondary pavilion is likely to attract visitors to mess hall and ancillary Block 14 structures.

In this scheme, one face of each unbuilt barracks is elevated as a steel-frame silhouette along the central axis of the block. This approach quickly conveys scale, reinforces the formal structure of camp, and begins to suggest a block's population density.

SCHEME 1 VIEWS



VIEW FROM REAR EXIT OF INTERPRETIVE CENTER



MANZANAR SITE PAVILLION



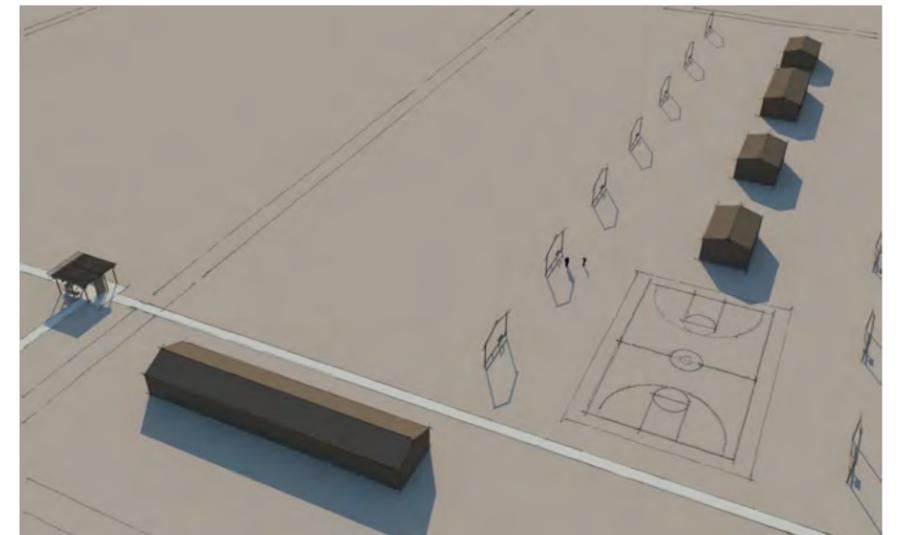
VIEW TO BLOCK 14 PAVILION



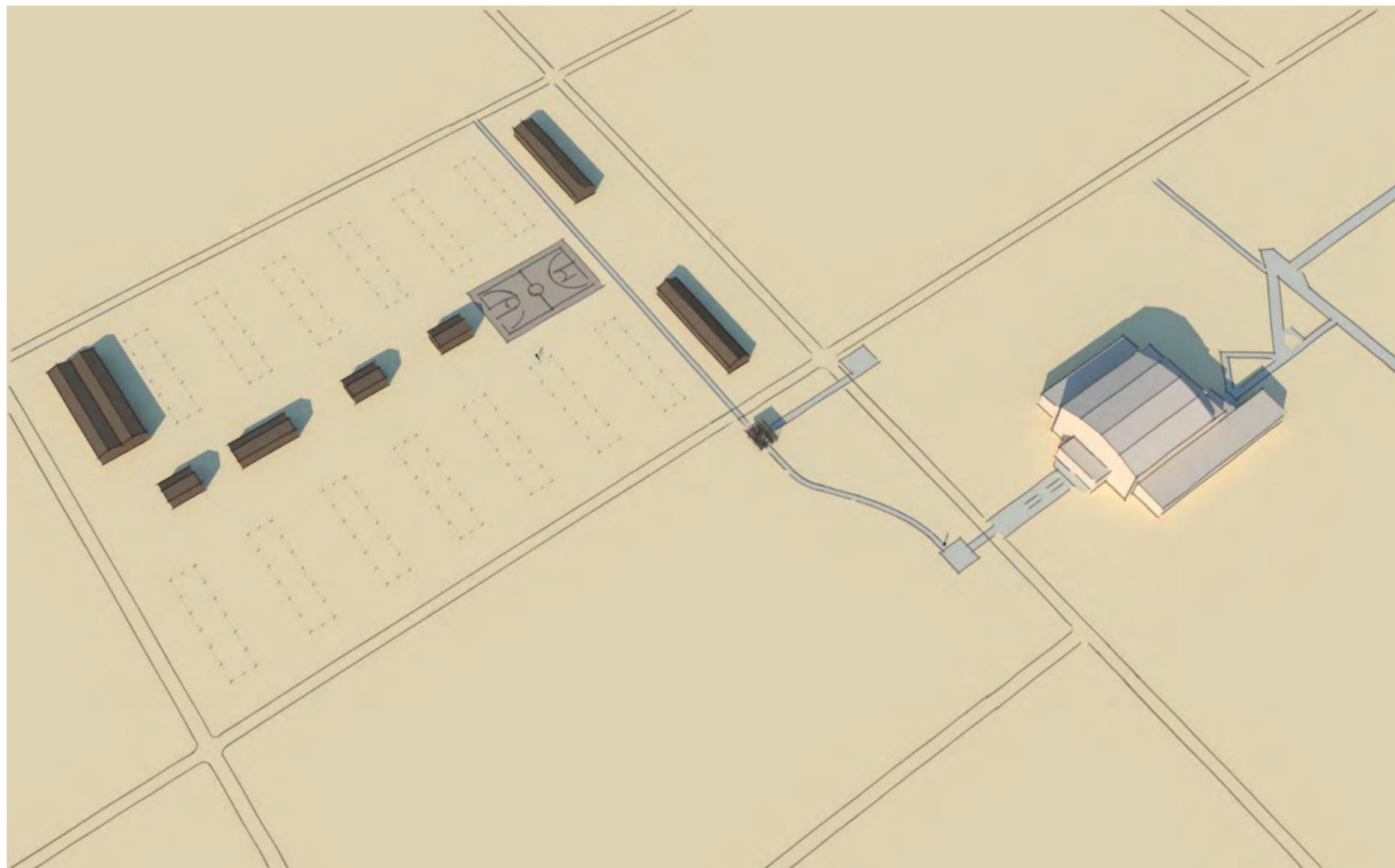
BLOCK 14 PAVILION



VIEW OF BARRACKS



AERIAL VIEW



BLOCK 14 MASTER PLAN SCHEME 2:

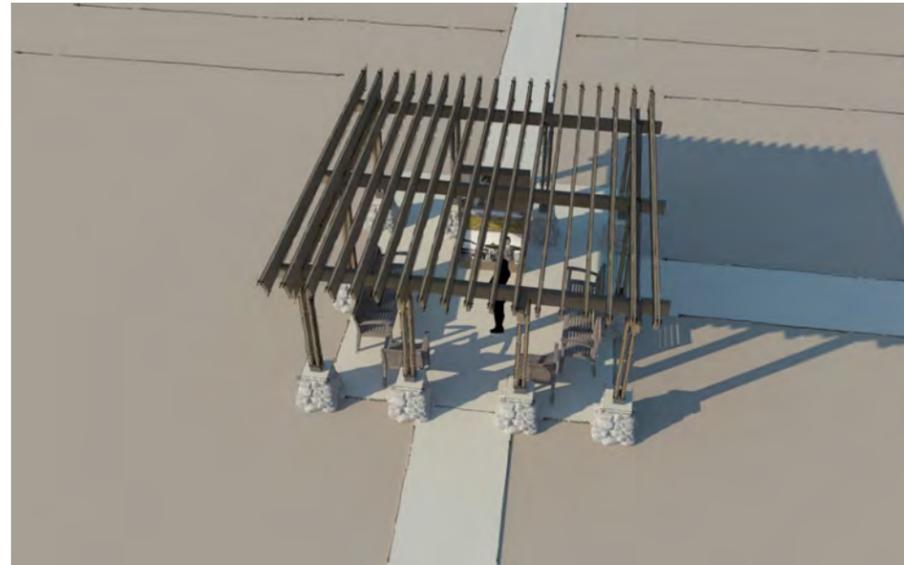
Trellis Pavilion, Rock Bases, Paved Pathways, and Perimeter Markers
What sets Scheme 2 apart from Scheme 1 is primarily its architectural form. Essentially, it references CCC-era construction (or, Park Service Meets the Arts and Crafts Movement) through the use of rock bases and sturdy wooden beams. Accessible pathways still encourage visitor flow from the Interpretive Center to Block 14 and amenities include shade protection, bench seating, and drinking fountains.

Rather than elevating Barracks 2 through 7 to full height on one end, rope borders mark the perimeters of each one.

SCHEME 2 VIEWS



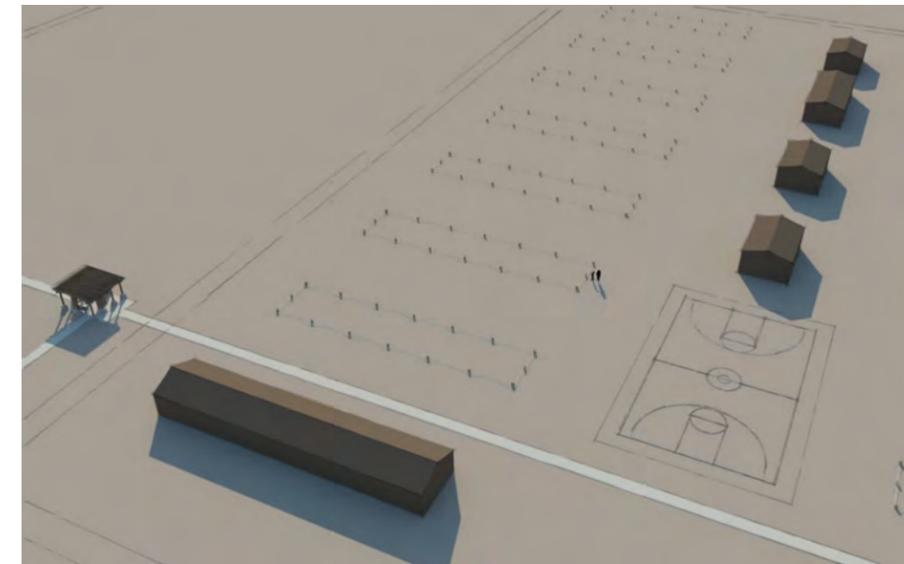
BLOCK 14 PAVILION



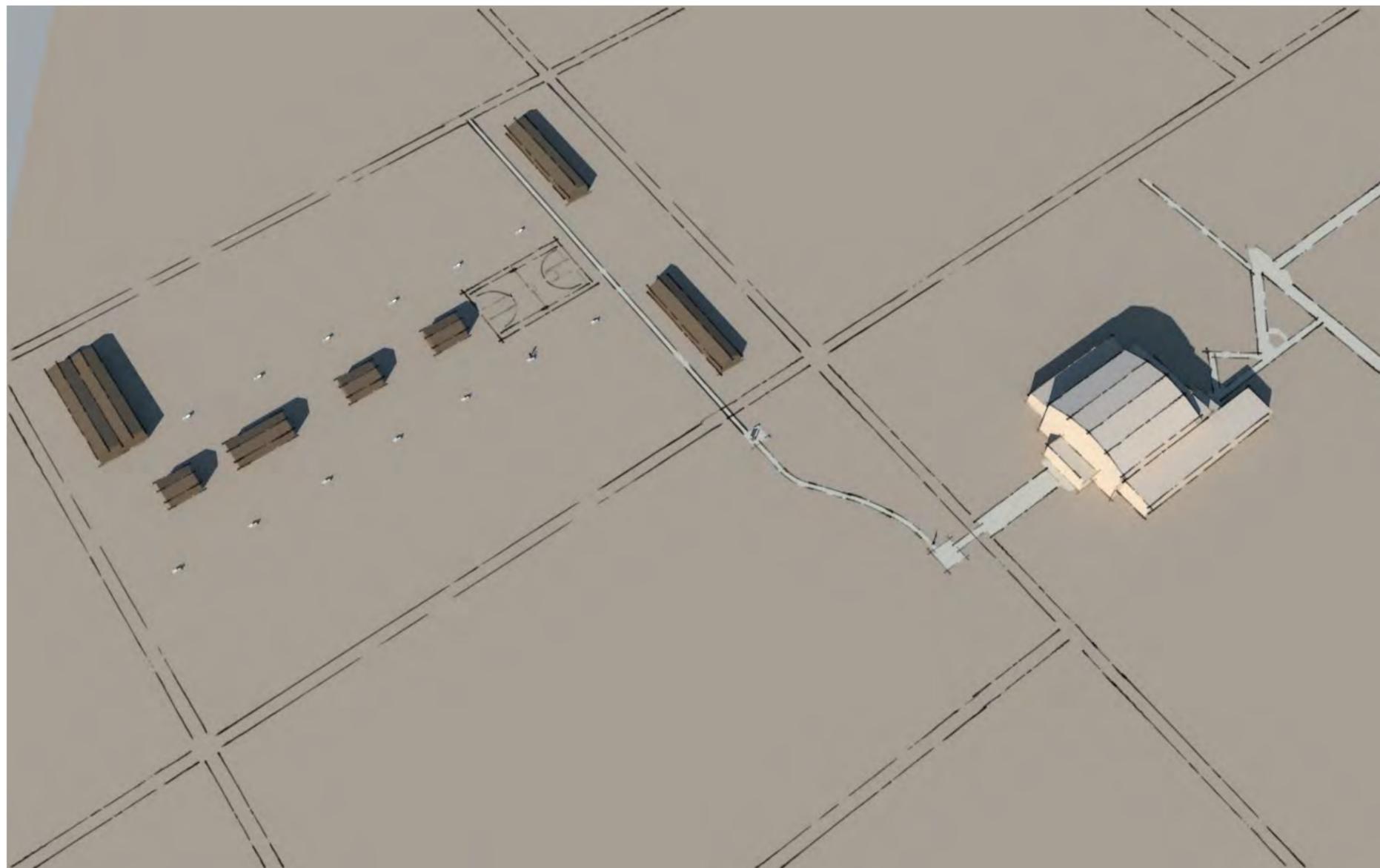
BLOCK 14 PAVILION



VIEW OF BARRACKS



AERIAL VIEW



BLOCK 14 MASTER PLAN SCHEME 3:

Panels, Paved Pathways, and I.D. Markers

By removing the shade trellis structure, Scheme 3 makes a lighter impression on the landscape, while still providing smaller-scaled orientation and interpretive panels, bench seating, paved pathways, and sightline features to aid exploration and interpretation. Rock bases support ID and interpretive panels, replacing the Scheme 2 rope borders to demarcate each building location.

SCHEME 3 VIEWS



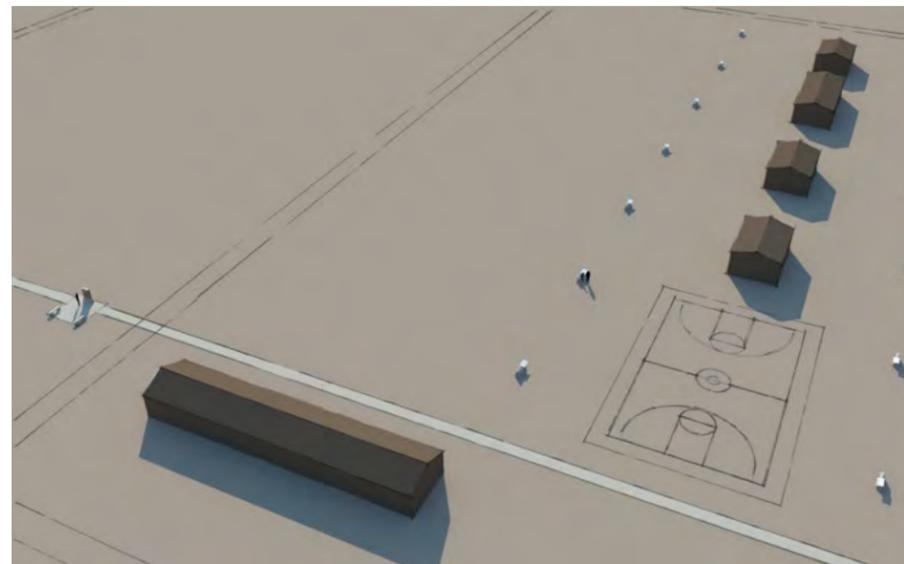
BLOCK 14 INTRO PAD



BLOCK 14 INTRO PAD



VIEW OF BARRACKS



AERIAL VIEW



BARRACKS 1 AND 8 SCHEMATIC ALTERNATE INTERPRETIVE APPROACHES

We have developed three distinct interpretive approaches that vary in content, design, and amount of square footage developed. An essential design driver that needs to be considered is the fabrication budget of \$175,000. Spread out over both barracks, these funds need to treat, in some fashion, a total of 4,000 square feet. This comes out to \$21,875 per room, or \$43.75 per square foot—at a time when \$400 per square foot (and up) is the norm for high-end interpretive exhibits. Even taking into account the considerable amount of interior furnishings and props already owned by the park, these funds are extremely modest. To this end, in parallel with developing three distinct thematic approaches, we have also developed schemes that vary in the number and cost of fabricated elements, the quantity of props used for period-room settings, and the amount of square footage covered.

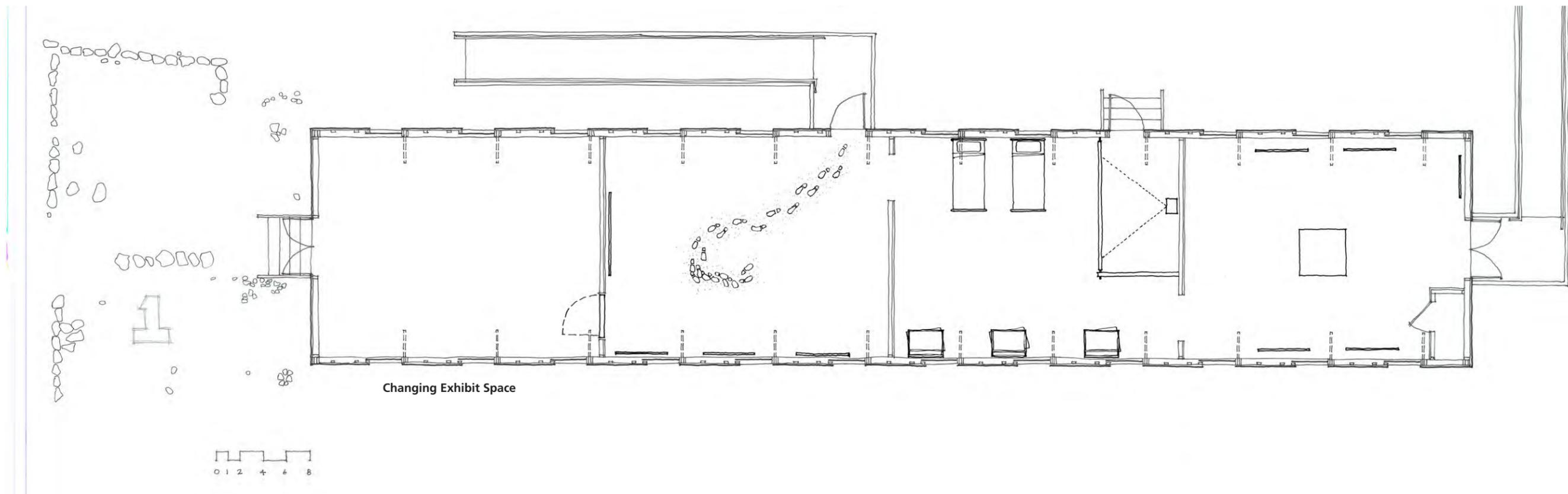
In this manner, the schemes range from experiential and sensory (with a minimal footprint of fabricated elements distributed evenly over all 4,000 square feet) to more densely interpretive and contextual (with a higher reliance on fabricated exhibit components distributed over 2,500 square feet).

**SCHEME 1:
SENSORY / EXPERIENTIAL WITH
MIXED MEDIA INSTALLATIONS**

Unspoken Stories, Missing Moments"

[This, and all others in this document, are working titles only!]

Treated square footage: 3,000; balance is used to satisfy other park needs

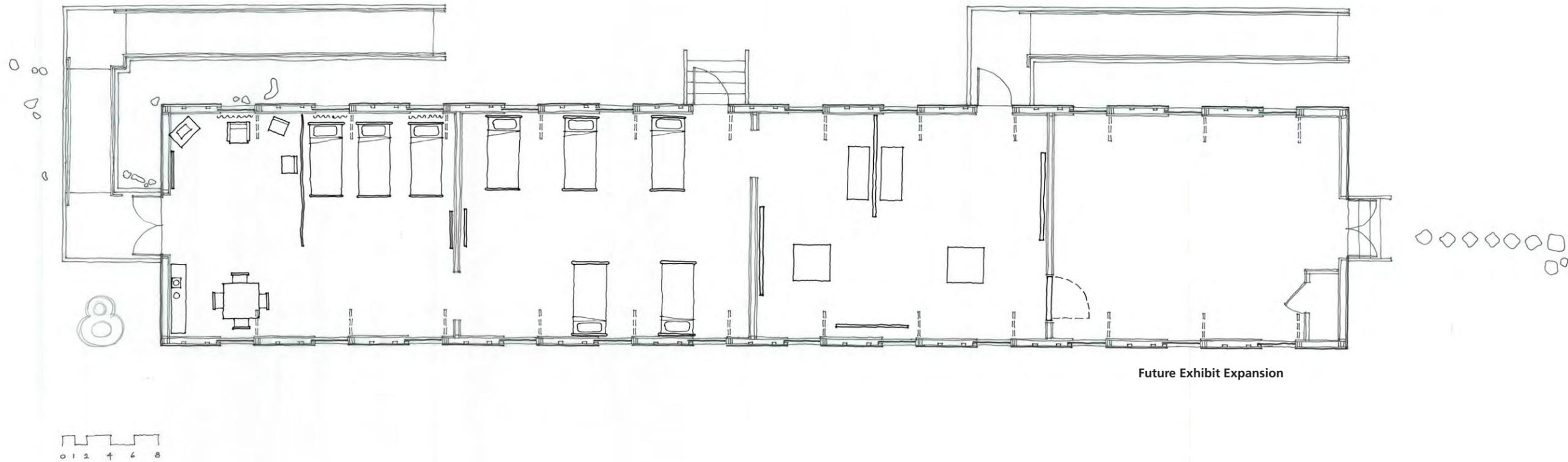


Using mixed-media installations, both sparsely decorated spaces and full-on period rooms, and minimal interpretive graphics, this approach invites visitors to shift their perspectives, and wonder what it would be like to walk in shoes of former internees. For all of thousands of people who passed through camp, relatively few told their stories. These exhibits will rely on the stories we do have, while reflecting on the fact that for every person's story recorded in the park oral history collection, congressional testimony, and personal memoirs, thousands more remain unspoken. For every barracks interior photographed taken by Miyatake, Ansel Adams, and others, most of the "homes" at Manzanar remain invisible, undocumented in word or on film. We hope that this approach honors the "One Camp, Ten Thousand Lives, 10,000 Stories" in an evocative, immersive, and surprising way.

As visitors enter the first apartment in Barracks 1, dusty footprints on the floor suggest a fleeting moment in time, long ago. A series of simple scrim graphics occupy niches along the walls and introduce key themes. The mood is deliberately somber, the design minimalistic. On the wall separating Apartments 3 and 4, a series of stenciled names appear — Mary Fujioka, Robert Fujioka, Hiroka Takenaka, Kimiko Takenaka, and others. Visitors discover that this recurring treatment provides a census of the people who actually lived in each apartment in the original Barracks 1. Even when we don't have family photos, or personal anecdotes, we do know their names. [This treatment echoes the scrim with all ten thousand Lives names in the Interpretive Center.]

In the adjacent space, bare bunk beds provide seating for an audiovisual installation, consisting of home movies and personal family photos rear-projected onto a floating fabric curtain. The intention is to create an ephemeral, almost ghostly presence. Suitcases with tactile exhibits provide additional moments of interpretation and exploration.

A light murmur of voices from the next room draws visitors into what was once the Block Manager's office, where a series of oral history listening stations (with sound domes or directional speakers) line two of the walls. A central table functions as a tactile or hands-on station. Visitors can discover how neighborly disputes were resolved, how Block Managers related to WRA staff, and which issues proved to be the divisive.



Future Exhibit Expansion

Exiting Barracks 1, visitors enter the first apartment in Barracks 8 to discover a fully decorated period room, with supporting interpretation on the nature of photography at Manzanar during World War II. They will be invited to contemplate whether the barracks interiors on record were typical or selected for propaganda purposes. The room furnishings will be selected to depict an apartment from 1943 or 1944, complete with curtains, table, chairs, chenille bedspreads, a radio, books, and clothing. As established in Barracks 1, the names of family members who once occupied each apartment continue to appear, stenciled directly on the walls.

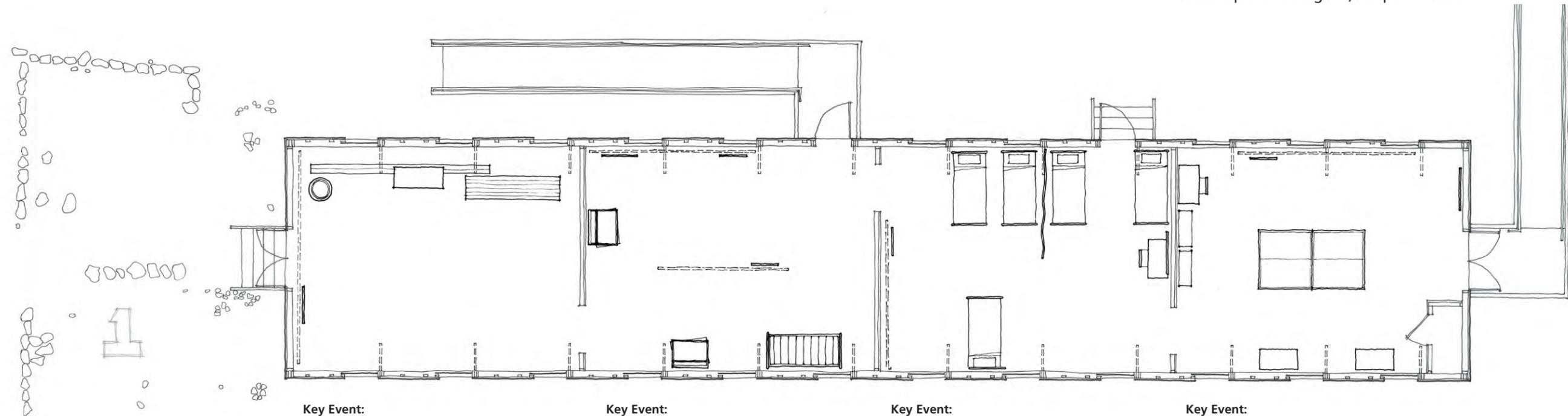
In the second apartment in Barracks 8, room furnishings continue to define the space and additional audio elements provide a reason for visitors to pause, sit on one of the beds for a while, and just be in the space for a while. Perhaps they'll wonder how they would have handled incarceration for an indefinite period of time, or maybe they'll think about someone they know who was there. Without telling visitors what to think, we want to provide a moment for quiet contemplation, a time to listen to those largely silenced by history.

The third space features scrim photo murals—babies' portraits, birthday parties, couples courting, wedding groups, and funerals—that depict the full arc of life in camp.

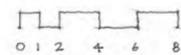
**SCHEME 2:
EVOCATIVE / ENVIRONMENTAL
WITH PERIOD ROOMS**

Behind Wire on the Homefront/Warfront”
[or Fighting for Democracy Abroad, Behind the Wire at Home]

Treated square footage: 4,000 park needs



Key Event:
Pearl Harbor, December 1941 / EO 9066
Key question:
What if you became “the enemy”...overnight?
Vignette:
Army cots (no mattresses), raw lumber, battered suitcases



Key Event:
Fall of the Philippines, March 1942 / Arrival at Camp
Key question:
What if you had to leave home...destination and duration unknown?
Vignette:
Assembled Army cots, army blankets, minimal stick furniture

Key Event:
Doolittle Raid, April 1942 / Crowding at Camp
Key question:
What if you shared your small apartment with strangers, or another entire family?
Vignette:
Costs, blanket partitions, multiple families sharing single room

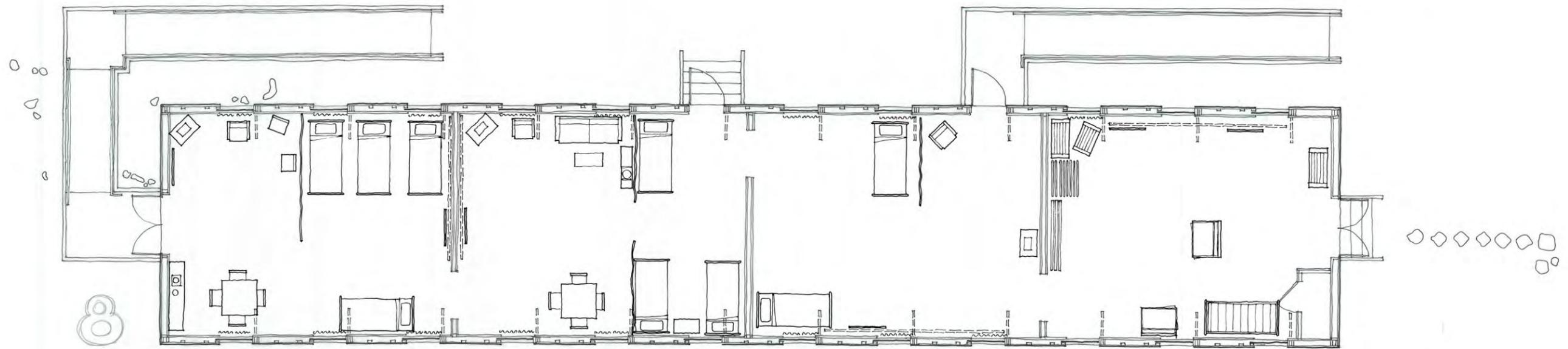
Key Event:
Battle of Midway, June 1942 / Block Manager’s Office
Key question:
TBD
Vignette:
Block Manager’s Office furnishings (desk, supply shelves, ping-pong table), beet work furlough poster, clipboard with Block Manager’s reports, etc

This scheme combines period rooms with a backdrop of key events in World War II. In each room, a decorative vignette using prop furnishings is contrasted with supergraphics (as in the scrim murals used in the mess hall). A secondary narrative thread will be provided through oral histories, letters, and firsthand accounts, such as the Nagano family correspondence from 1943 – 1944. The rationale for this approach is that—apart from minimal timeline text on the icon panels—the existing Interpretive Center exhibits focus primarily on daily, family, and community life inside the camps, and only minimally interpret either the larger context of either the homefront and warfront.

In this scheme, prop furnishings in the barracks apartments will progress from sparse (battered suitcases, bunks and blankets) to dense (handmade and mailorder catalog furniture, homemade curtains, hotplates), and back to sparse (indicating relocation and closing camp). This scheme is intended to reinforce the theme of “change over time” and to maximize use of the park’s existing collection.

The goal will be to situate daily life in camp firmly within the context of wartime events, from Japan’s attack on Pearl Harbor in 1941 to its unconditional surrender on the Mighty Mo in 1945.

Visitors may be surprised to learn, for example, that Manzanar’s population peaked (September 1942) three months after the Battle of Midway (June 1942), often considered a psychological turning point in the Pacific Theater. The key events in the war will be selected for the emotional impact that they had on the homefront, as much as for their strategic significance. Interpretive graphics will include newspaper headlines, archival photographs, questions intended to spark inquiry, and brief supporting text.



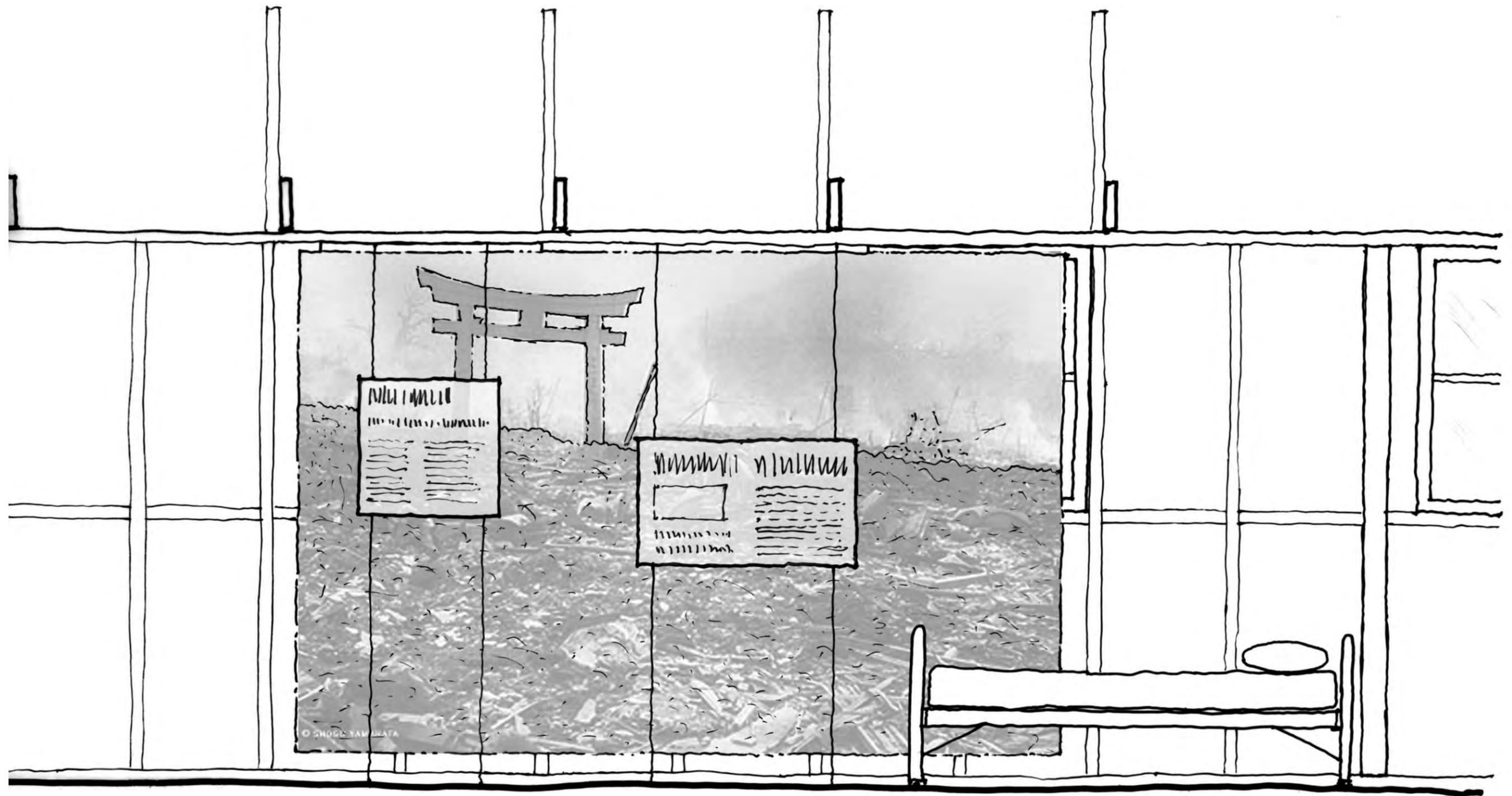
Key Event:
Anzio Beachhead, December 1943 / Loyalty Oath and Draft
Key Question:
Would you fight for your country with your parents still in camp?
Vignette:
Radio, oral histories, more fully complete period room (chenille bedspreads, radio, hot plate, table and chairs, calendar on wall, etc.)
Nagano family postcard exchange begins as interpretive element...

Key Event:
D-Day, December 1944 / Relocation and Resettlement
Key Question:
Would you stay in camp...or move East as soon as possible?
Vignette:
Slightly fewer furnishings, postcards from relatives and friends who have relocated, evidence of imminent move, perhaps
Nagano family thread continues...

Key Event:
Atomic Bombing, August 1945 / Repatriation and Segregation
Key Question:
What if you had friends or relatives living near ground zero?
Vignette:
Still fewer furnishings...yet retains period room feel
Nagano family thread continues...

Key Event:
Unconditional Surrender, September 1945 / Closing Camp
Key Question:
Could you start all over again?
Vignette:
Battered suitcases, crates, bare bunks...packing up to leave is evident
Nagano family thread concludes

SCHEME 2 SKETCH

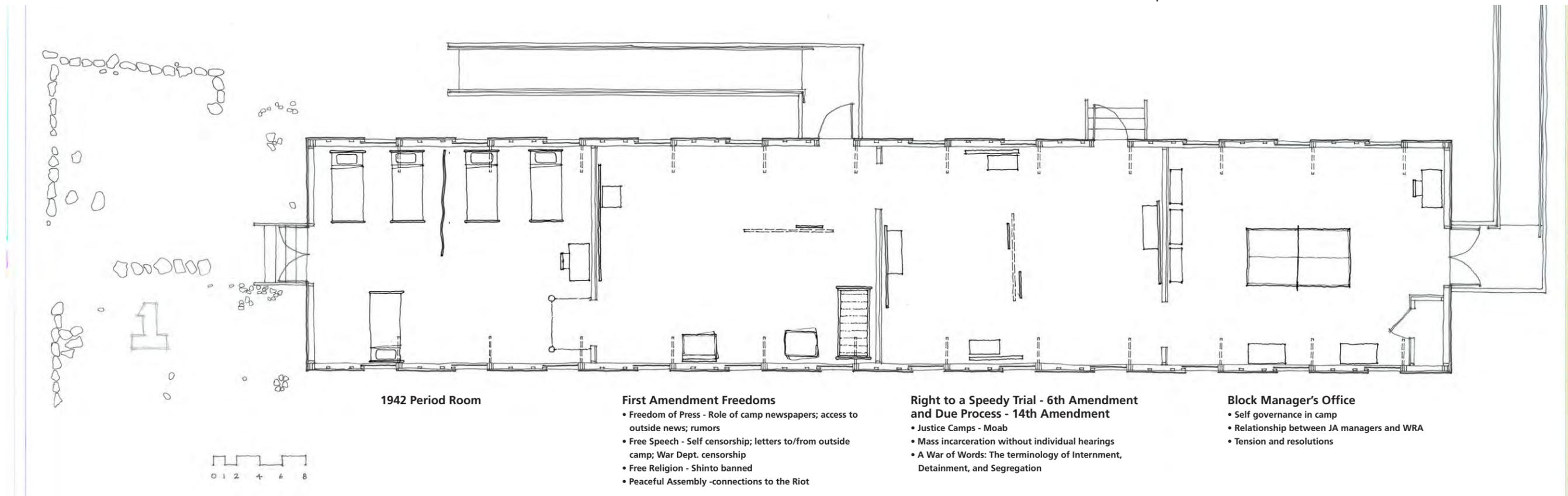


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**SCHEME 3:
INTERPRETIVE / CONTEXTUAL
WITH THEMATIC EXHIBITS**

**“Nothing But a Scrap of Paper:”
The Unconstitutionality of Wartime Incarceration**

Treated square footage: 2,500; balance is used to satisfy other park needs



This scheme is the most traditionally interpretive, and relies the least on period rooms. The basis for considering this alternative is that it is a logical segue from the last section in the Interpretive Center, which introduces constitutional issues but does not explore them in depth. The other rationale for this approach is that it is the least redundant with the interior barracks exhibits, which already portray “early” and “late” barracks apartment interiors.

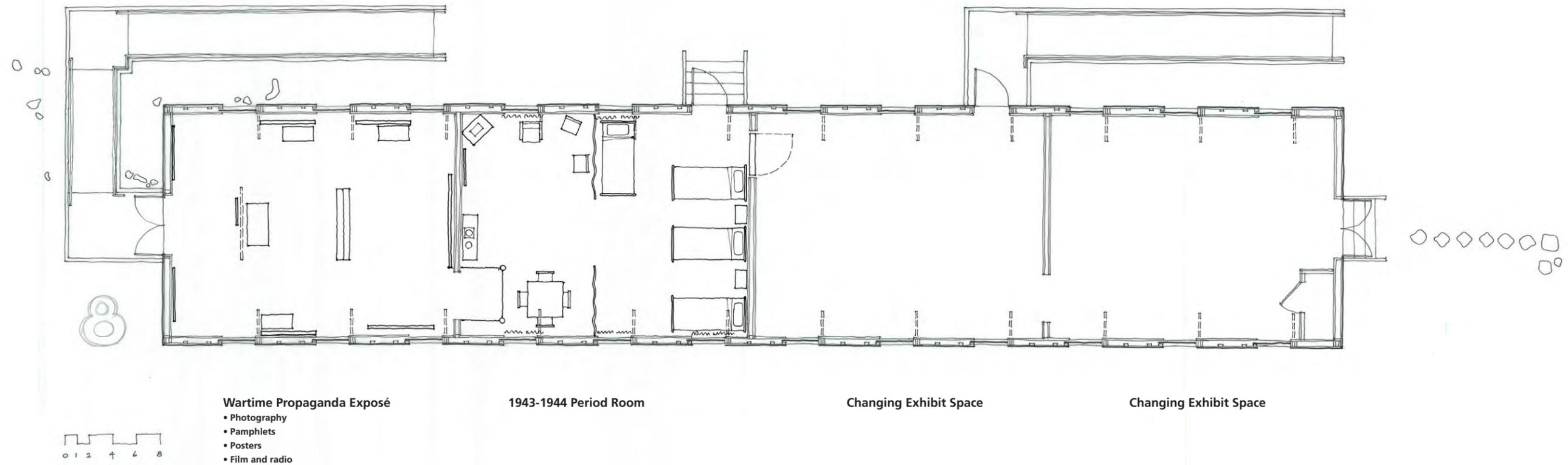
As visitors enter the barracks from the ramp, the first topic they encounter is the First Amendment, and provocative exhibits invite inquiry into ways in which the freedoms of speech,

religion, the press, and peaceful assembly were violated in the days immediately following Pearl Harbor and until the last camp closed in 1947.

In the style of most period rooms in historic homes, visitors can peer into the adjacent apartment, without being able to walk through it. This minimizes cross-traffic and allows us to festoon the space with laundry hanging overhead, install blankets as room dividers, and generally crowd the space to suggest its occupancy by 8 or more, without needing to also provide circulation space for visitors. The scant privacy, hasty construction, and overcrowding of the first few months will become quickly

apparent.

In the third space, interpretive exhibits on both the 6th Amendment (right to a speedy trial) and the 14th Amendment (due process and search and seizure) invite further inquiry and investigation into fundamental constitutional issues. The last space in the visitor flow uses a period room approach to evoke the Block Manager’s Office and encourages visitors to reflect on censorship and the limited form of self government that the WRA fostered at Manzanar and the other camps.



In Barracks 8 the lens shifts a bit from the U.S. Constitution to the theme of wartime propaganda as expressed in photographs, documents, and film, not to mention the underlying rationale for the camps themselves. Echoing the treatment of the 1941 period room in Barracks 1, the adjacent apartment is fully decorated with 1943-1944 prop furnishings, and is intended to be viewed, but not occupied by visitors.