WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
AN ICONOGRAPHY OF HEALING
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THESIS DESIGN PROGRAM
BALL STATE UNIVERSITY
COLLEGE OF ARCHITECTURE

WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
AN ICONOGRAPHY OF HEALING
INTRODUCTION

ORGANIZATION

SPACE REQUIREMENTS

MUSEUM

Museum Display Galleries
Museum Offices / Reception
Museum Shoppe

FINE ARTS CENTER

Auditorium
Theater (Standard)
Theater (In the Round)
Main Lobby
Fine Arts Display Galleries
Administration Offices
Outdoor Exhibition / Garden

MEMORIAL

War Memorial
Great Hall
Observation Tower
Contemplation Walkway
Chapel
SPACE RELATIONSHIPS
BUILDING DESIGN CRITERIA
INTERIOR DESIGN CRITERIA
EXTERIOR DESIGN CRITERIA
SITE INFORMATION
SUMMARY
SPACE SUMMARY
BUILDING COST ESTIMATE
APPENDIX
The last few years have given way to some of the most unbelievable and heart-wrenching events in the post-World War II European theater in man's history. With the triumphant removal of the Berlin Wall, the world has witnessed the vanishing of a symbol of post World War II outcomes coupled with the historical anxiety of the reunification of Germany. Events would indicate that the human race is beginning to accept the ideologies of a post war Europe and starting to come together again.

With Europe finally coming to terms with the events of World War II, the time has come to permanently assess the cultural damage that was inflicted and establish a collective center of teaching and healing. Present day conflicts and tangible precedents such as Vietnam and Korea have shown this generation that there exists a cross-generational apathy that must be dealt with. The apparent lack of learned knowledge passed down from generation to generation has caused a fading of guidance to the point at which memories of World War II have almost passed into distant history.

The cohesive design of a Memorial / Fine-Arts Center / Museum dedicated to the countries of the Western Front of the European theater of World War II would instigate a global dialogue out of which to obtain the necessary awareness of cross-generational prejudice and hatred. The Memorial is to focus on educating the generations that are to be born, and the present generation on the realities of war. The present generation has never known what it is like to live in a wartime environment; the pressures, both economically and spiritually, this memorial would educate the youth of this planet in this capacity. The obvious lack of ability to progressively confront conflict and cultural hatred has led to the need for education and reassessment of post world conflicts. The opportunity for the European community to come together in reverence and brotherhood is essential for the formulation of positive ideologies and resolutions. The Memorial will manifest the regeneration of the collective human spirit and celebration of the goodness inherent in mankind.

The design objectives concentrate on the visual iconography of war as a catalyst for learning and healing. Memorials should not only focus on the empirical shock of the event to instill a sense of reverence, but educate and pose essential questions. Coupled with this tangible and humanistic nomenclature of healing and learning there should exist a dynamic sense of optimism and commemoration. In vibrant contrast to death and destruction, there should reside the capacity for festival, dance and music: the celebration of the greatness of man; his capacity for good. With this optimism man can meet man on common ground with at common purpose.

In this realm resides the capacity for receptive celebration. The educational architecture must permeate all aspects of human experience. It must produce an awareness of man's weaknesses and provide for solutions. The architecture must assume the role of teacher.

The contrasts between the forms and programs of a museum and fine-arts center focuses on the ideologies of education through experience and expression, horror and celebration.
Function: High technology representation of war-time icons transcending varied cultures. Learning in nature. Display of high visual (touch) high sophisticated in language (all senses).


Users: Visitors and Staff.

Time of Use: 8am - 8pm Daily.

Activities: Viewing of created displays and representational exhibits. Standing and meeting people.

Lighting: Adequate for display areas. Subdued and soft lighting for general spaces.

Acoustics: Transmission of sound to adjacent spaces to be prevented. High dynamic design to create complete realism.

Thermal: Adequate for comfort while viewing exhibits and performances.

Views: Restricted views except into general areas and Great Hall. The visual emphasis must be places in each display area. Dynamic and enthralling.

Adjacent Spaces: Great Hall, War Memorial, Completion Walkway.

Design Criteria: The architecture to house this technology must become a shell in which the contents are placed. The greater

Auxiliary Spaces: Museum Storage, Museum Shoppe, Museum Information, Bathrooms. Sound, lighting and environmental control center.

Furniture and Equipment: Benches, Sound, lighting and environmental control equipment.

Square Footage:

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Prototype:

WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
Function: Meetings and coordination conferences with the managers and Board of Trustees of the Memorial. Day to day workings and administrative activities.

Image: Professional and conservative. The image must restate a sense of high technology and general optimism. The brains behind the machine.

Users: Administrative staff, Visitors.

Time of Use: 8am - 8pm Daily.

Activities: Staff meetings and office work. Design production and coordination of museum functions and development. Orientation and research information to Visitors and guests.

Lighting: Dynamic and emblematic of the sophistication of the Museum. Task lighting and indirect accent lighting is encouraged. High level noise from light distribution centers must be avoided.

Acoustics: Isolation from adjacent spaces. Interior spaces should be quiet and respectful.

Thermal: Isolation to prevent noise transmission. Comfortable for general office work.

Views: Views of the Museum spaces and the Great Hall

Adjacent Spaces: Contemplation Walkway, Museum Entry, Great Hall, Museum Display Galleries.

Design Criteria: The offices are the corporate image of the Memorial. The sophistication of the museum pieces must be the catalyst for the image and the austerity of the administration offices. Functionality and logic combined with creativity will yield a complimentary design.

Auxiliary Spaces: Secretary spaces, bathrooms and storage closets. Museum support and technical spaces.

Furniture and Equipment: Office furniture, secretarial equipment.

Square Footage: 1500 Sq. Ft.

Prototype:

WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
Function: Dispensory of museum keepsakes and other literature concerning the museum. Information and research material.

Image: Similar characteristics and language of the museum. Logical and sophisticated. Should exude a feeling of bookstore for research, not a tourism icon.

Users: Staff, Visitors.

Time of Use: 8am - 8pm Daily.

Activities: Buying and selling of merchandise. Gathering of people. Information concerning the museum and distribution.

Lighting: Adequate for the selling of products. Highlighting of material and displays. Subdued lighting for general space.

Acoustics: Transmission of sound to adjacent spaces to be prevented. Internal acoustics to preserve privacy and augment a sense of comfort.

Thermal: Adequate for comfort for viewing material. Sound transmission to be prevented.

Views: Views into the display areas. Perspectives of the Great Hall and Museum entry. Should create a sense of dynamism and reflect the characteristics of the Display Galleries.

Adjacent Spaces: Great Hall, Museum Display Galleries, Museum Administration.

Design Criteria: The architecture must take on a complimentary feel to the rest of the museum. The Shoppe is the momento store of the museum and must therefore create its own atmosphere while complimenting the galleries. The Shoppe may create a dynamic overlook to the galleries as the inception and zenith of the journey through this section of the complex.

Auxiliary Spaces: Shoppe, Storage, Bathrooms, Museum Information.

Furniture and Equipment: Dispensory equipment, item display equipment, lighting and sound equipment. Benches and Chairs.

Square Footage: 400 Sq. Ft.

Prototype:
Function: Space used for concert performances and symphonies. Focus point for entire Fine Arts Complex. Assemblies and community functions.

Image: Dramatic. The space should exude a sense of functionality and at the same time create a dynamic feel of audience participation.

Users: Audience members, Visitors, Staff

Time of use: 8am - 12pm (according to performance times).

Activities: Performances, Operas and Symphonies, Theater, convocations.


Acoustics: Sound transmission to other spaces is to be prevented. Adequate for audience readability.

Thermal: Comfortable for watching performances. Insulated to prevent sound transmission.

Views: Stage area(s). Dynamic and functional.

Adjacent Spaces: Dressing and practice rooms. Lobby space, Fine Arts Center entry. Gallery display areas.

Design Criteria: A contrived sense of audience participation and connection between performer and viewer. The space should exude a feeling of warmth. The stage upon which the performer presents and the viewer receives: this common ground must be architecturally fertile for both. Richness of architecture must augment a dynamic sense of place and belonging.

Auxiliary Space: Stage Craft Shops, Dressing and practice rooms, Control and Projection Booths, Lighting and Sound Booth.

Furniture and Equipment: Projection screen, Curtains, light and sound equipment. Auditorium fixed seating.

Square Footage: 1.4 efficiency ratio
3.0 sq. ft/

4.2 sq. ft/ seat
2000 capacity

8400 sq. ft
1000 sq. ft stage area

9400 sq. ft
6 assignable

5640 sq. ft unassignable
9400 sq. ft assignable

15040 Total Sq. Ft.
Function: Small scale theater performances and musical recitals. Gallery presentations and movies.


Users: Visitors, Staff, Audience members.

Time of Use: 8am - 12pm (according to performance times).

Activities: Small performances, Lectures, Gallery movies, Orientation meetings, Plays and recitals.

Lighting: No use of natural lighting. Spot and accent lights necessary for productions. Soft lighting for space.

Acoustics: Prevention of noise transmission to adjacent spaces. Interior acoustics must be dynamic for optimum audibility.

Thermal: Comfortable for watching performances. Adequate for handling large crowds, insulated to prevent noise transmission.

Views: Stage area(s). Dynamic and functional.

Adjacent Spaces: Main lobby, Stage, Dressing and practice rooms.

Design Criteria: The theater and support spaces must work as a cohesive whole. Smooth function and aesthetics will aid in a comfortable working environment. There must exist an architectural language in which the audience member is accepted. With this a unique connection can be made between actor and performer.

Auxiliary Spaces: Projection control room. Light and sound room. Storage, Stage Mechanical.


Square Footage: 1.4 efficiency ratio
3.0 sq. ft/seat

4.2 sq. ft/seat
500 capacity

2100 sq. ft
600 sq. ft stage area

2700 sq. ft
.6 assignable

1620 sq. ft unassignable
2700 sq. ft assignable

4320 Total Sq. Ft
Function: Unique performances. Experimental theater and recitals. Gallery support and lectures.


Users: Visitors, Staff, Audience members.

Time of Use: 8am - 2pm (according to performance times).

Activities: Plays and performances. Lectures and Presentations. Theater performances in the round.

Lighting: No natural lighting preferred. Spot and accent lighting necessary for productions. Soft lighting for space.

Acoustics: Sound isolation from adjacent spaces. Acoustics must augment audibility in seating area.

Thermal: Comfortable for viewing performances. Must accommodate large crowds. Insulation to prevent sound transmission.

Views: Stage area(s). Other audience members. Dynamic and functional.

Adjacent Spaces: Main lobby, Stage and support spaces.

Design Criteria: The theater must exude a vibrant sense of spontaneity and playfulness. The theater in the round must allow for exciting experimental theater and audience participation. Flexibility of the functions must allow this to occur. An architectural expression of honesty and display of architectural systems will create a sense of flexibility and overall creative experience. The creation of this atmosphere is essential for the "in touch" notion of the theater arena in the round.

Auxiliary Spaces: Lighting, sound, control booth. Theater mechanical.

Furniture and Equipment: Adjustable theater seating. Light sound control equipment.

Square Footage:

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Prototype:

WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
Function: Main Entry to Fine Arts Center. Organizational element. Visitors receive information about center.


Users: Visitors, Staff, Audience members.

Time of Use: 8am - 12pm (according to performance times).


Lighting: Use of natural lighting encouraged. Task lighting to accent areas of public interest.


Thermal: Comfortable for sitting and congregating with protection from entry door drafts. Filtration of smoke and high density crowds during intermissions.


Adjacent Spaces: Drop-off, Circulation space. Administration offices, Auditorium, Theaters, Fine Arts Center Display Galleries.

Design Criteria: The entry and lobby must become an architectural experience. It must act as the "diplomat" for the visitors, providing an architectural overview of the experience to come. The lobby must provide a vibrant first impression to establish a formal vocabulary and language that is recognizable throughout the entire complex.

Auxiliary Spaces: Ticket offices, Information, Bathrooms, Coat storage.

Furniture and Equipment: Desks, Ticket dispensary equipment, Lounge furniture.

Square Footage: Designer's ultimate discretion. Must accommodate large crowds and major influx of visitors. Integration of main entrance with lobby is strongly encouraged.

Prototype: 2000 Sq. ft minimum

WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
Function: Creative display of artwork. Display gallery for surrounding cultural community. People viewing artwork.

Image: Vibrant/active. Dynamic backdrop to artwork displayed. Sophistication of design will create a sense of reverence.

Users: Visitors, Staff

Time of Use: 8am - 12pm (depending on exhibitions).

Activities: Special exhibitions, viewing of artwork, standing and sitting. Displays from divergent cultures.


Acoustics: Sound transmission to other spaces to a minimum. Conservation of privacy. Minimal background noise.

Thermal: Comfortable for viewing. Insulation to prevent noise transmission. Adequate to handle large crowds.

Views: Exterior views into surrounding landscape and countryside. Great hall and other building spaces. Main lobby. Other areas of display gallery.

Adjacent Spaces: Main lobby, Contemplation walkway, Great hall, Theaters, Administration offices, Bathrooms.

Design Criteria: The spaces must provide a sense of functional flexibility. The gallery must create an arena in which the artwork is observed without creating architectural biases. The architecture may establish its own character, but never detract from an overall image of divine sophistication and respectful display.

Auxiliary Spaces: Coat storage, Gallery storage, Shipping and receiving, Bathrooms, Mechanical, Lighting and environmental control room.

Furniture and Equipment: Lighting systems for gallery, environmental control equipment. Display equipment. Lounge furniture.

Square Footage: 9400 sq. ft display area

6 assignable

5600 sq. ft unassignable

9400 sq. ft assignable

15000 Total Sq. Ft.

Prototype:
Function: Public relations center, Consignment area, Commissions and research information. Center for administrative personnel connected with the Fine Arts Center.

Image: Wholistically sophisticated. Should reflect the image of the Galleries and a pure and professional interpretation of the artwork. The galleries become the backdrop for the art; the administration offices must become the backdrop for the Curator.

Users: Administrative Personell, Staff, Visitors.

Time of Use: 8am - 12pm.

Activities: Consignment information, Research gathering, Interoffice communications, Public relations coordinations and meetings.

Lighting: Adequate for office environment. Should exude sophistication and be emblematic of the arts.

Acoustics: Isolation of sound transmissions to other spaces must be maintained. The noise levels inside the areas must be isolated such that transmission is not a problem.

Thermal: Comfortable for general office work. Sound transmission must be avoided.

Views: Views of the Main Lobby and the Outdoor Exhibition/Garden. Internal views of the Galleries should be explored and encouraged.

Adjacent Spaces: Fine Arts Display Galleries, Main Lobby.

Design Criteria: The design must accept the role of the corporate. Sophistication and class is a must to instigate a dialogue between visitors and staff. Public relations is a paramount concern and the offices are the only grasp that the center has on the donating visitor.

Auxiliary Spaces: Storage, Bathrooms, Secretary space.

Furniture and Equipment: Office furniture.

Square Footage: 1000 Sq. Ft.

Prototype:
Function: Outdoor space for exhibition and informal gatherings and meetings. Connection of nature to the building. Secondary entry and garden spaces.

Image: Convergent with the complex. The nomenclature must work with the architectural imagery established in the Memorial itself while establishing its own character and territory. The notions of privacy and mystery.

Users: Staff, Visitors.

Time of Use: Open 24 hours a day, 7 days a week.


Acoustics: Outdoor environment. Natural sounds from countryside. Sound isolation in the garden to emphasize privacy and seclusion. Concavity of outdoor area for display may incorporate sound suppression systems of separate garden and exhibition spaces acoustically.

Thermal: Outdoor environment. The character of the spaces will change with the seasons augmenting a contrived contrasting diversity.

Views: Views of countryside and main complex. Focused views in the garden manipulating space and forms. Views should be dynamic and striking.

Auxiliary Spaces: Fine Arts Display Gallery. Great Hall, Main Lobby and Theater Entrances.

Design Criteria: The Exhibition space must flow from the building creating a clear and smooth formal transition between building and exterior. The space must create a backdrop upon which the artwork can be displayed. The garden space must adopt a language of play and mystery. The garden must create a feeling of discovery and movement while instigating ordering systems and sightline perspectives for reference.

Auxiliary Spaces: Exhibition storage. Grounds crew facilities.

Furniture and Equipment: Benches, display equipment.

Square Footage: Designer's discretion. The overall design may encompass 4 to 5 acres in area. The monumental concern in the implementation of a natural element into the design. The extent of which this is carried out is subjective.

Prototype:

WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
Function: Space for Dedication and remembrance. Total and complete commemoration. Main focus of all memorials and entire complex.


Users: Anyone.

Time of use: 24 hours a day, 7 days a week.

Activities: Commemorations, contemplation. Exultation and sorrow. Praying and congregation of people.

Lighting: Natural lighting encouraged. Ultimate dynamics must enrich the space. Spot lighting on memorial. Subdued lighting in space.

Acoustics: Quiet and intimate. Isolated from other spaces.


Adjacent Spaces: Great Hall, Chapel, Observation tower, Contemplation walkway.

Design Criteria: Space must embody the spirit of the human race. It must create a sense of brotherhood and comraderie that lasts to exist at this time. The architecture must serve as an interweaving chalice in which this object resides. The creative design of light and acoustics must be incorporated to make this a place of ultimate tribute.

Auxiliary Spaces: Storage, Lighting and sound control room.

Furniture and Equipment: Sound and lighting equipment.

Square Footage: Designer's and artist's discretion. Must be able to accommodate large influx of people.

1000 sq. ft minimum.

Prototype:
Function: Main entrance of the War Memorial. Providing sense of wonder and scale. Primary organizational element.


Users: Visitors, Staff.

Time of Use: 8am - 12pm Daily.

Activities: Congregations of large crowds arriving to visit the War Memorial. Retrieving of information concerning the complex.

Lighting: Incorporation of natural lighting encouraged. Spot lighting used to accent interesting functions.

Acoustics: Transmissions of noise to adjacent spaces must be prevented. Low background noise.

Thermal: Adequate for background congregations. Passive solar and roof ventilation is encouraged (chimney effect). Insulated to prevent sound transmission.


Adjacent Spaces: Drop-off, War Memorial, Fine Arts Center, World War II Western European Front Museum, Contemplation walkway.

Design Criteria: The entry space of the complex must be emblematic of the events and experiences that are to come. The use of high technology building systems and the use of creative means of lighting and acoustics may aid in

In this quest, the design must create a sense of great achievement, while at the same time, create a sense of rooted arrogance and falsehood. The War Memorial must derive its strength from within, the Great Hall must derive its strength from its image. There is no strength in war.

Auxiliary Spaces: Storage, Display areas, Complex Information centers, Services, Bathrooms.

Furniture and Equipment: Benches, Lighting, sound and environmental control equipment. Desks, Chairs.

Square Footage: 4000 Sq. Ft minimum

World War II Memorial
European Theater: Western Front
Function: To provide elevated views of the German and French landscape. The contemplative sanctuary for viewing the land and the city of Strasbourg.

Image: Vertical element, conforming to the characteristics of the Memorial. Soaring and graceful with a certain permanence and brutality.

Users: Visitors, Staff.

Time of Use: 8am - 12pm Daily.

Activities: Observation of landscape, casual conversation.

Lighting: Natural lighting encouraged. Light accent lighting of interior at night. Floodlight enhancement of structure may be encouraged for accentuation of dramatic effect.

Acoustics: Prevention of unnecessary noise transmissions from noisy spaces. Noise dampening materials may be utilized to prevent interior noise reverberations.

Thermal: Outdoor environment. Open air access can be made available. Enclosure during the winter months with adequate heating to provide comfort.

Views: Maximize all views inside and outside of structure. Views of the complex and countryside.

Adjacent Spaces: Great Hall, access space.

Design Criteria: The integration of the vertical element with the cantor of the Great Hall and War Memorial is a must. The Observation Tower will take on a soaring quality that is emblematic of the Martello towers of the French and English coasts. The tower can become the architectural focus of the complex and instill a sense of the sublime from a distance. The contrasting forms on the landscape are the trinities of war and applicable here.

Furniture and Equipment: Not applicable.

Square Footage: Not applicable.

Prototype:


Users: Visitors, Staff

Time of Use: 8am - 12pm Daily

Activities: Personal reflection and contemplation. Religious gatherings and congregations.

Lighting: Outdoor environment. Natural lighting. Night lighting should be designed to enhance the visual experience by creating its own. Lighting should be passive yet perceptible.

Acoustics: Outdoor environment. Natural sounds. The walkway should be isolated away from any parking such that a natural setting is achieved. The beauty of nature should become the acoustical subject.

Thermal: Outdoor environment. Solar thermo-dynamics. The outdoor environment is such that there will be a varied array of outdoor characteristics at different times of the year. Within this divergent spectrum comes great possibilities.

Views: Dynamic views of the countryside. The face of the complex will change with the times of the day. Views of the Maginot line remain. Sigfried line remains. Germany and Strasbourg.

Adjacent Spaces: Great Hall, Chapel, War Memorial, Fine Arts Gallery (Center).

Design Criteria: Spiritually inviting. The winds and sun should become a part of the design. The precarious nature of the overlook should create a dynamic sense of unbound security and faith in the face of fear. The design should augment the feeling of the sublime and provide an ethereal arena for contemplation and thinking.

Auxiliary Spaces: None.

Furniture and Equipment: Benches. Exterior lighting equipment.

Square Footage: Designer's discretion. Character and Image of walkway is artist's ultimate decision.

Prototype: 2000 Sq. Ft. Optimum

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WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
Function: Religious services at War Memorial. Reflection and religious commemorations. Multi-denomination services and rituals.


Users: Staff, Visitors, Religious personnel.

Time of use: 8am - 12pm (depending on religious holidays).

Activities: Formal and informal services. Personal reflection and remembrance.


Acoustics: Isolation from adjacent areas. Audibility from chapel interiors.

Thermal: Comfortable for seating. Accommodation of large crowds. Low noise and insulation to prevent noise transmission.

Views: Views of exterior landscape and countryside. Focused viewing of altar space.

Adjacent Spaces: Contemplation walkway. Observation overlook. War Memorial space. Great Hall arena.

Design Criteria: Creation of a most holy space. The architectural language must pay homage to the tribute which it represents. The space must reach out and embrace visitors while creating a sublime sense of domination and secular humanism. The creative use of lighting and acoustic techniques must contrive a rooted sense of beauty, loveliness created from the horrors and ugliness of war.


Square Footage:

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<th>Description</th>
<th>Square Footage</th>
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Prototype:

World War II Memorial
European Theater: Western Front
SPACE RELATIONSHIPS
Function
The spaces should work cohesively together to formulate a complex that instills a vibrant sense of optimism through form and architecture. The architecture must draw upon the icons of war to extract hidden emotions within the visitor. It must adopt a matrix of eruditional layers to aid in a re-education process. The architecture must assume the role of TEACHER.

The architecture of the Museum will incorporate hight technology to re-create certain dominant wartime situations such that individuals are actually there in remembrance of commemoration. It is this realism that will educate the young to the realities of war and the aged to the remembrance.

Flexibility
The flexibility of the complex lies primarily in the Fine Arts Display Gallery and the Museum Display Gallery. With an ever increasing flow of artwork and exhibitions coming in to the center, the Fine Arts Center will have to make necessary a gallery that is both flexible and creative. The Museum will need to update and change its format from time to time, and the matrix of technical support spaces should aid in this creative process. The Outdoor exhibition space provides a unique exhibition twist for the summer and spring seasons. The connection between art and nature will produce interesting parallels. In the program, all square footages are flexible and open to amendment, with good design comes flexibility and design optimism.
Circulation
The circulation paths within the memorial should focus primarily on the War Memorial itself. This does not suggest any particular organizational techniques, just emphasizing the importance of the War Memorial and the remedial nature of the rest of the spaces.

Each building component (Museum, Fine Arts Center) may wish to adopt its own independent organizational and subsequent circulation systems that will promote the greatest amount of logic and efficiency, convergent of its own spatial nature and character. With this concept will come a sense of realism and consequential identity.

Cores
Each building component will create its own system of cores independent of one another due to the divergent nature of each. Perimeter support functions should encompass the cores proximity such that the maximum efficiency of space utilization and obstruction may be achieved.

Efficiency
In the Museum, efficiency of space is a paramount concern. The maximum utilization of space is needed to ensure complete system integration and coordination in the smallest area possible. The integration of high technology systems will necessitate logical and thoughtful design parameters and concerns.

The building envelope should include measures oriented towards the conservation of energy systems such that a great amount of fenestration glass is intended to be allocated. Landscaped design may wish to incorporate unique systems for wind design and disposal systems removal since the development of the near by town of Wissenbourg. France city systems are underdeveloped by American terms. The tenacity of the design will reside in this notion of efficient building systems.
integration and should therefore not be ignored. Earth berms may be used to shield visitors from harmful winds and weather phenomenon encountered in this climate.

In the Fine Arts Center, the performance spaces will require an intense and fundamentally concise integration and coordination of technology systems in the design of the theater and auditorium support spaces. It is encouraged that these spaces be combined to maximize the efficiency of space allocation and use.

Security
Access points must be designed at the lowest number possible for fire egress for the least amount of observation and policing. Security systems and barriers should be included in areas that will be occupied 24 hours a day. There should be adequate security and monitoring of such areas that will be closed adjacent of 24 hour openings.

High security in the Fine Arts Center is paramount due to the nature of the artwork and theater material existing on site. Since traveling exhibition will be present, the security must be state of the art and concurrent with the sophistication of the center. The Museum spaces also warrant equal protection and technical supervision.

War Memorial supervision may be minimal be not non-existent. The reverence and sacredness of the space will protect it from vandals and thieves. The security measures integrated throughout the complex must be not only inconspicuous, but logical and sophisticated.

Scale
The scale of the circulation spaces should be such that the accommodation of large groups of people may be allowed. The scale of the exhibits should be such that the individual senses a unique comfort and serenity with the building, easing tension and
mind. Public spaces that organize space and orient the visitor may take on a monumental scale to create a sense of interfacing. Hierarchy of spaces may also be attained though this technique both inside and out. The office spaces should respect the human scale. The human scale should be respected in the Memorial, Chapel and Museum Display Gallery to the maximum due to the nature of each space.

Color / Materials
The materials and colors of the general complex may adopt a palate of wartime icons to instill a sense of connection and remembrance. The use of concrete and neutral colors will hopefully create this effect. The vibrant use of color and materials in certain reflective spaces such as the Memorial and Chapel will aid in the impact of these spaces in the context of the complex.

The Museum will undoubtedly utilize the greatest variety of materials inherent in the creation of the Display Galleries. The integration of a circulation system neutral in nature may be needed to produce a contrasting nomenclature against such a dynamic and captivating focus. The use of steel and glass throughout the memorial is needed to create a sense of industry and inclusion of wartime icons.

All incorporation of materials should instill a sense of sophistication and respect. The memorial is the greatest culmination of war memorials and should therefore be characteristic of this tribute.
Access / Egress

Access and egress systems should orient itself around the three building components. Each should integrate a system of support dispersal and drop-off points away from main entries and high pedestrian walkways. The hiding of these areas must be important to ensure the unobtrusiveness of such areas on visitors.

The Contemplation walkway must incorporate a secondary mode of egress in the case of fire or other catastrophe such that egress may be attained other than through the Great Hall itself. All access and egress points should incorporate a rigorous system of security to the character of a United Nations facility.

Signage and information centers should be abundant such that the confusion of visitors is kept to an absolute minimum or negated all together.

Parking

The creation of parking should be very hidden and adequate for the amount of people that will frequent the Memorial. Parking should incorporate a logical mode of design and layout with the incorporation of landscaping to ensure closure, privacy and environmental screening.

Parking areas should be lighted for night time usage with areas of increased pedestrian circulation given highest priority. The placing of parking areas should coincide with the placing of pedestrian walkways leading to the war memorial. The designer should avoid bringing pedestrian circulation to and from the building across vehicular access and egress paths.
Service
Service areas supplying the Fine Arts Center should concentrate on the density of large trucks and equipment necessary for performances and exhibitions. The efficiency and combination of such functions may be necessary to accommodate such functions within the matrix of the complex itself.

The Museum area will also have its own service area with identical design constraints concerning the Fine Arts Center. These service areas should be inconspicuous and away from main pedestrian access and vehicular traffic.

Landscaping
Due to the topographical dynamics of the site, the landscaping will undoubtedly be on a monumental scale. The sloped face of the site will need to be maintained to ensure a contrasting nomenclature against a beautiful panorama of the countryside. Berms and other landscaping techniques may be used to shield the building and visitors from the elements without compromising perspective and viewpoints.

The landscaping of the garden area must complement the building and connect the architecture with nature. Landscaping should sequence itself from outside to inside bringing nature indoors and creating the human experience.

Orientation
The primary architectural focus of the building will orient itself towards the hillside and the valley. The building forms should build up to this point where the architectural thrust may be created and maintained. The secondary building face will orient itself back towards the hill where the visitors will enter. The entries to the Museum and Fine Arts Center will focus on their own hierarchy while paying attention to the overall building scale and proportion.
Boundaries
All boundaries should be implied via the use of landscaping and natural implantations such as trees and plantings. The hillside creates a natural boundary of soaring proportions and therefore be protected from accident through the use of imposed but sensitive life safety equipment.

Boundaries should sequence themselves to establish a chronology of access and egress to aid in the overall architectural experience. This type of incorporation and coordination will connect the inside and outside of the memorial and make them work together.

Colors / Materials
The colors and materials should reflect the interior of the building and draw upon certain war time icons. The building and paving may instigate a dialogue between architecture and observer with a sensitive care taken to create the ease of transition. The architecture will take on a striking contrast to the landscape around it with attention taken to the sublime and the austere.

Image / Character
The architecture must draw upon the icons of war to create a contrived sense of contrast and brutality. It must adopt a system and matrix of eruditional layers to assist in a re-education process for mankind. It must promote the optimistic capacity for solemnization and articulation, a translation of evil to goodness. Education through architecture manifests itself in three process-oriented stages: one, the vision of separation and division. Second, acknowledgement, and third, opportunity for solution. The architecture must ask and answer questions while instigating a sublime sense of pragmatism commemoration.
In analysis of the natural and physical aspects of the site, the landscape provides for a multitude of spiritual possibilities and connections. The site is located outside of Wissembourg, France, just south of the France / German border in the Rhine River valley, near the city of Strasbourg. The site is adjacent to the southern quarter of the Maginot Line focusing its attention on a valley to the east in Germany. The topographical characteristics of the site are that of sloped forest with dense vegetation and dynamic ground contours.

The hillock upon which the site is located concentrates on the idea of the sublime and the generation of contrast against a vibrant and dynamic landscape. Upon the hill, you are immersed into the ruins of the historic French fortifications, immersed in history. The fortification remains range from anti-tank embattlements to munitions bunkers, all falling into disrepair and therefore offer a unique media upon which the memorial can be immersed.

The altitudinal vista of the German valley provides for the capacity for contemplation, seeing the world and assess its beauty. Amidst the beauty of nature, architecture seems out of place with the world. Such is the nature of war. The man-made context focuses on the remains of the French fortifications of the Maginot Line. The varied Brutalist forms create a sublime dissimilarity to the nature around it. Due to the passage of time, nature has begun the reclamation process and the articles are passing into ruin. This further strengthens the design concept and provides for a great deal of philosophical pathways and opportunities.

The remains of the German fortifications can be seen in the distance, augmenting a relenting sense of the sublime and mystery. The rich regional culture may find the culmination of attractions and facilities at the Memorial Intriguing and use of the Fine Arts Center for special events and concerts will provide an arena where divergent cultures from all over Europe may come together. The site contains such variety and diversity where a general goal
of community and neutrality may be reached. It is in this present Heterogeneity that man can easily perceive the propagations of war. In war, nothing is permanent.

The social and political context deals with the Germans and French. Long-time enemies, the Memorial is situated on the border of these two countries with the land occupied by the Memorial established as United Nations-owned land. This neutrality is essential to create an arena in which the countries of Europe can come together in expression and brotherhood. It is through this exchange that the world will recognize the potential of man, the lessons for history and the indispensability of commemoration.
The World War II Memorial is dedicated to the countries and people involved in the Western Front of the European Theater. The site is located on a hillside near the French and German Borders outside the small town of Wissenbourg, France. The building consists of three major parts, each interrelated and vital. First, a Monument, in tribute to the men, women, and children lost in the European Theater of World War II. It must be the primary focus in form and function with an iconography adequate to fulfill the tribute which it represents. Second, a Museum. Versatile and educational. The museum must be the "signpost" for each country in which each makes a statement and testimony to its losses and a sense of national pride and homage. It must become the pinnacle of World War II museums, a coming together of knowledge, emotions, and nations. Third, a Fine Arts Center. The center will celebrate the wonders and beauty of man, symbolic in his arts. The three must emphasize an interconnectedness and complement one another creating a unified sense of comradeship and brotherhood. The overall building size is 68,000 square feet (Museum: 25,000 sq. ft., Memorial: 6800 sq. ft., Fine Arts Center: 35,000 sq. ft.). Overall budget has been calculated to be $139,986,222.
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WORLD WAR II MEMORIAL
EUROPEAN THEATER: WESTERN FRONT
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<tr>
<th>Building Cost</th>
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<tr>
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* Estimated Cost is in January 1990 Dollars.
CHRISTOPHER R. HARVEY

ARCHITECTURAL DESIGN THESIS PROPOSAL
SPRING 1991
DEPARTMENT OF ARCHITECTURE
COLLEGE OF ARCHITECTURE AND PLANNING
BALL STATE UNIVERSITY

WORLD WAR II MEMORIAL:
AN ICONOGRAPHY OF HEALING

ARCHITECTURAL DESIGN THESIS COMMITTEE

[Signatures]

Professor Art Schaller

[Signature]
Professor David Hermansen

[Signature]
Dr. Whitney Gordon
ABSTRACT

The apparent lack of learned knowledge passed down from generation to generation has caused a fading of guidance to the point at which memories of World War II have almost passed into distant memory. With the triumphant removal of the Berlin Wall, the world has witnessed the vanishing of a symbol of post World War II outcomes coupled with the historical anxiety of the reunification of Germany. With Europe finally coming to terms with events that transpired, the time has come to permanently assess the cultural damage that was inflicted and establish a collective center of teaching and healing. Present day conflicts and tangible precendents such as Vietnam and Korea have shown this generation that there exists a cross-generational apathy that must be dealt with.

The cohesive design of a Memorial / Fine-Arts Center / Museum dedicated to the countries of the European Theater of World War II would instigate a global dialogue out of which to obtain the necessary awareness of cross-generational prejudice and hatred. The obvious lack of ability to progressively confront conflict and cultural hatred has led to the need for education and reassessment of past world conflicts. The opportunity for the European community to come together in reverence and brotherhood is essential for the formulation of positive ideologies and resolutions. This memorial will manifest the regeneration of the collective human spirit and celebration of the goodness inherent in mankind.

The design objectives concentrate on the visual iconography of war as a catalyst for learning and healing. The contrasts between the forms and programs of a museum and a fine-arts center focuses on the ideologies of education through experience and expression, horror and celebration. Precedents of the Astronaut's Memorial, the Vietnam Veteran's Memorial and the Holocaust Memorial center on the concepts of educational vocabulary through architectural form. Research in the project concentrates on the dynamic manipulation of spatial organization by creating an environment inherently educational, respectful, collective and emperically secure.
Christopher R. Harvey / Architectural Design Thesis Proposal / Spring 1991

THESIS TOPIC: ISSUES AND POSITION

War memorials, all too often, focus on the empirical shock of the event to instill a sense of reverence. I believe Memorials should not only educate but pose essential questions. Coupled with this tangible and humanistic nomenclature of healing and learning should exist a dynamic sense of optimism and commemoration. In vibrant contrast to death and destruction, there should reside the capacity for festival, dance and music: the celebration of the greatness of man; his capacity for good. In this duality resides the exultation and clear recognition of both, each a part of human nature. A memorial should instill a sense of sanctuary, such that man can feel the opportunity for the expression of suppressed anxiety and tension. Once this exchange has occurred, the architecture must guide the individual in a process of learning, rebuilding the individual's optimism and trust. With this optimism man can meet man on common ground, with a common purpose. In this realm resides the capacity for perceptive celebration. The educational architecture must permeate all aspects of human experience. It must produce an awareness of man's weaknesses and provide for solutions. With this awareness man can better understand himself and the causes of aggression and conflict. The architecture must assume the role of TEACHER.

The architecture must draw on the icons of war to extract these hidden emotions. It must adopt a matrix of eruditional layers to aid in the re-education process. It must promote the optimistic capacity for solemnization and articulation, a translation of evil to goodness. Cross-generational apathy has led to the breakdown of the social enlightenment of the modern generation and conflict resolution processes. It is time to take charge of our future, by first understanding our violent past and present. Education through architecture manifests itself in three process-oriented stages: one, the vision of separation and division. The building must itself symbolize the cross-generational tension to pose a possible theory and reveal obstacles. Second, acknowledgement. The individual must find it in himself to admit to the problems of society that the architecture has made evident. Third, the opportunity for solution. The architecture must initiate an educational function such that the individual can find and discover solutions, changing and reorganizing mindsets and cultural biases.

Interest in this project generated from research and studio work conducted in Europe on Polyark X. The interest in World War II folklore and the cultural differences it has created is an intriguing topic because it explores the very nature of man. Man's interpretation of his own experiences in built form is architecture. The exploration of reciprocal language between man and object and the education possible is the heart of this thesis proposal.
DESIGN OBJECTIVES

I wish to create a World War II memorial that is dedicated to the countries involved in the European Theater. This complex will also include a facility dedicated to the fine-arts (art, music, theater) as well as a museum in which each country will prepare exhibits. The exploration will reside in the resolution of the connectedness of the different buildings that manifests itself into a wholistic and heuristic complex. The implementing of a palette or proportioning system educational in nature is the paramount ideology of the thesis. The manipulation of forms and the pragmatic must symbolize the coming together of man, sharing of emotion and knowledge and healing. The question of aesthetics becomes a major creative component: How can architecture foster a unbiased statement of reverence and concurrently evoke the capacity for re-education and optimism? It is through the researched understanding of experiential architecture and the creative dynamics of educational icons that a place of learning and healing will emerge. The building must symbolize the horrors of war and the emotions of loss while augmenting a contrived sense of security and consequential coping. In this place, hidden fury must be able to be released without bias or reservation, for it is this venting in which coming to terms can be obtained. This is the problem of the Architect: How can personal emotions be clearly reinterpreted cohesively and clearly into architecture? This thesis must incorporate the emotions of a forgotten generation.

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three
PROGRAM

The memorial shall consist of three major parts, each interrelated and vital. First, a monument. In tribute to the men, women and children lost in the European Theater of World War II. It must be the primary focus in form and function with an iconography adequate to fulfill the tribute which it represents. Second, a museum. Versatile and educational. The museum must be "the sign post" for each country in which each makes a statement and testimony to its losses and sense of national pride and homage. It must become the pinnacle of World War II museums, a coming together of knowledge, emotions and nations. Third, a fine-arts complex. The complex will include a concert hall, two theaters and a fine-arts gallery. This complex will celebrate the wonders and beauty of man, symbolic in his arts. The three must emphasize an interconnectedness and compliment one another creating a unified sense of comradery and brotherhood.

Memorial
- Entry Space (Great Hall)
- Contemplation Walkway
- Chapel
- Information Office (General)

Museum
- Display Galleries
- Storage Spaces
- Museum Offices/Reception
- Museum Shoppe

Fine-Arts Center
- Concert Hall
- Theater (2)
- Main Lobby
- Ancillary Spaces
- Support/Staging Areas
- Circulation Spaces
- Fine-Arts Display Gallery
- Gallery/Center Information
- Administration Offices
- Gallery Storage/Receiving
- Outdoor Exhibition/Garden
- Lecture Hall
CONTEXT ANALYSIS

In analysis of the natural and physical aspects of the site, the landscape provides for a multitude of spiritual possibilities and connections. The site is adjacent to the southern quarter of the Maginot Line on the border of Germany and France focusing its attention on a valley to the east in Germany. The hilltop upon which the project will be designed concentrates on the ideology of the sublime and the generation of contrast against a vibrant and dynamic landscape. Upon the hill, you are immersed into the ruins of the historic French fortifications, immersed in history. The Altdénal vista of the German valley provides for the capacity to contemplate, see the world and assess its beauty. Amidst the beauty of nature, the architecture seems out of place with the world. Such is the nature of war. The man-made context focuses on the remains of the French fortifications of the Maginot Line. The varied brutalistic forms create a sublime dissimilarity to the nature around it. Due to the passage of time, nature has begun the reclamation process and the articles are passing into ruin. This further strengthens the design concept and provides for a great deal of philosophical pathways and opportunities. The remains of the German fortifications can be seen in the distance, augmenting a relenting sense of the sublime and mystery. It is in this ever-present heterogeneity that man can easily perceive the propagations of war: in war, nothing is permanent. The social and political context deals with the Germans and the French. Long-time enemies, the Memorial is situated on the Border of these two countries with the land occupied by the Memorial established as United Nations-owned land. This neutrality is essential to create an arena in which the countries of Europe can come together in expression and brotherhood. It is through this exchange that the world will recognize the potential of man, the lessons of history and the indespensibility of commemoration.
ANALYSIS OF PRECEDENT

Architecture as a teacher is emblematic in the P/A Award winning Astronaut's Memorial. The pure architectural form, subtly reinforced by incredible technology and structure establishes a hierarchy for the understanding of the space program. These contrasting architectural forms address the concept of iconographical duality and instill a sense of exploration and intrigue.

The Vietnam Veteran's Memorial establishes a simplistic geometrical form that clearly presents itself as a stable, permanent entity. The creation of high detail by the engraved names fosters an ideal sense of layered experience and consequential learning and awareness. It is through this understanding of the events in question that formulates the visual vocabulary of the memorial. This vocabulary is education and healing.
RESEARCH


In analysis of the natural and physical aspects of the site, the landscape provides for a multitude of spiritual possibilities and connections. The site is located outside of Climbach, France, just south of the France/German border in the Rhine River valley, near the city of Strasbourg. The site is adjacent to the southern quarter of the Maginot Line focusing its attention to a valley westward into Germany. The topographical characteristics of the site are that of sloped forest with dense vegetation and dynamic ground contours. The altitudinal vista of Climbach and the French countryside provides a sublime aura and the capacity for contemplation. Amidst the beauty of nature, the architecture seems out of place with the world, such is the nature of war. Remains of the Maginot Line litter the countryside along the border of the two countries. The man-made context focuses of the remains of the French fortifications. Due to the passage of time, nature has begun the reclamation process and the articles are passing into ruin. The fortification remains range from anti-tank embattlements to munitions bunkers, all falling into disrepair and various stages of natural reclamation. This, therefore, offers a unique media within which the memorial can be contextualized. This further strengthens sublime design concepts and provides for a great deal of philosophical pathways and opportunities.

The hillock upon which the site is located concentrates on the idea of the sublime and the generation of contrast against a vibrant and dynamic landscape. Upon the hill, you are immersed into the ruins of the historic French fortifications, immersed in history. The remains of the German fortifications can be seen in the distance, augmenting a relenting sense of the sublime and mystery. The rich regional culture may find the culmination of attractions and facilities at the Memorial intriguing and use of the Fine Arts Centre for special events and concerts could provide an arena where divergent cultures from all over Europe may come together. The site contains such variety and diversity where a general goal of community and neutrality may be reached. It is this present heterogeneity that man can easily perceive the propogation of war: in war, nothing is permanent.

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This is an excerpt from a text prepared during the spring semester of Polyark X / 1990. The research concentrated on the notion of waterfront rehabilitation and the connection, both physically and mentally, of man to water. This document speaks of scale, proportion, intuition and sequencing. The metaphysical connections to the thesis can be easily reinterpreted from man to water, to man to conflict (war).

The fundamental establishment of most large metropolitan areas conform to one similar and more logical mode of transportation other than the train station: The riverfront. The established riverfronts, in most cities, are as old as the history of the city itself and development of the urban fabric can be seen spreading out from this major transportation link. Once new and inventive means of the delivery of goods and services were devised, the waterfronts, for the most part, appeared to become abandoned and forgotten. The waters of commerce receded to expose urban beaches that began to fill with the homeless and criminals of the society. The revitalization of these waterfronts came about around the turn of the century, when the industrial revolution captivated the world. All of a sudden, people had time to enjoy the splendors of nature and recreation. Many new parks came into existence to help feed the demand for public urban park space. As so the revitalization of the waterfront districts became the norm. The elements of water, the perspectives of the city and reference points were the human incentives for the reinstitution of these industrial waterfronts.

What makes the notions of water so appealing and soothing? To what extent does man need to connect with the water? Water seems to serve as a background to a vibrant, creative stage upon which man can be free to think and contemplate his existence. Water instills a mystical and spiritual quality into our minds, the scale at which we create this cognitive connection relates directly to our own ambition. The contemplative notion of water as a medium for creative thought incorporates a mental series of check points and scales of mental and physical interaction. The water as a vital mental catalyst resides in the idea that all humans are creative and analytical, the capacity for an individual to recognize his creative and mental ability is the scale at which he contemplates. Water can open doors and help
the individual to see, to enhance perspectives and change the way and attitudes of life.

This notion of connection with water at different scales is important for the overall staging effect and mental preparation. The scales become larger and more removed from a greater distance; you sense the water as a presence, a background. The intangibility of the water is a physical one only. The water touches your senses in other ways: through sight, the smell of water, the cool breeze as thermal dynamics play and dance across your consciousness. In Hydra and Nafplion, Greece, this metaphysical and sublime concept frames the entire liquid connective contemplation event. From atop a hill or at a fortress, the water seems removed and quite distant, but you find yourself there, immersed in a calm sensation of mind-opening aura. The breath-taking panorama cleans your mind, sets you at easy rest, preparing and fostering contemplative processes. Mental connection.

Through this distant association come visual cues as well: Nafplion incorporates focal points on the water to establish benchmarks for easy reference. In Paris, the dense city fabric breaks, showing an open space of interest. In Geneva, a geyser signals the mind that water is present and vibrant. These visual cues taunt the mind and invite the mind and body to approach the waterside and therefore, change scales. The impact and sensitivity becomes more enhanced and personal. The connective sensations are shifting from not just mental, but to physical as well. The human interaction phase approaches physical climax. The human aspect of the connective process is encapsulated in the manner in which man architecturally, or otherwise, attempts to make this vital link. More often than not, the architectural statements of waterfronts are functional, to serve some purpose (docks, accessibility of boats, etc.). It is the man that sees creative potential in these man-made forms that attains a vital and deeper sense of connection. When man sees water as more than a remedial commodity, the medium is ready for creativity.

There is a categorization of the types of architectural elements that are utilized, in different manners to create a physical transition to the water. In Paris, the use of stairs, ramps and walkways coupled with the dual levels of participation zones allowed for varied areas of
public and private space. Incorporated also is the idea of automobile/pedestrian zones separated via height above water. Florence introduced this notion of segregated separation, but the pedestrian aspect of the interaction proved to be too inhuman and inaccessible. Accessibility is the key word. If spaces seem easy to climb on, walk to and respond to the human being in general, people will use it. The similar type of layering process occurs in Friedrichshafen, West Germany, Hydra and Nafplion, Greece. Since the urban fabric of such towns appears to not have the complicated dynamics of Paris or London, they therefore incorporate different zones of ingenious depressions to create a viable sense of personal space and interaction with water. These stair-like depressions and areas of personal space are incorporated on the breakwater forms to ensure a complete utilization of connective potential.

The greatest density of these dynamic forces of connection and participation seem to occur in two distinct areas: one, in an area that can be regarded as a barrier or wall to the open river or sea, and two, the areas that are away from the public eyes and concentrate on visual perception and sensory manipulation. The first example can be sighted at Hydra and Nafplion, Greece. The breakwaters are the foci of considerable connection. These areas, on one side, enjoy the elements of public interaction and connection with the water, and on the other side, share the environmental elements that shape the landscape. The breakwaters take you out onto the water and provide a sense of secure enclosure. With water on both sides, the methodology of connection becomes fundamentally contemplative. The water can be touched physically and mentally, moisture carried on the wind, man-made shield to block these forces. Out on the breakwater, man is vulnerable and open. Perhaps it is the security and magnificence that instinctively instills confidence and serenity in the mind of the individual. The breakwater provides a man-made solution to the problem of isolation on water. The areas of the second example exist at every waterfront, one must just look for them. In Friedrichshafen, the area is a point out away from the main waterfront. This area lets the individual take over, the mind runs free with a beautiful surrounding as a perspective. Out on the water are the remains of an older dock system, long since abandoned, that fosters a feeling that man-made items on water are never permanent. On this
point, you can view the city, yet you are wonderfully alone.

This similar situation occurs at Nafplion, where you leave the confines of the town and embark on a surreal journey out around the peninsula. Organic stairs lead down to the water and invite close and intimate participation and connection. The sublime aids in the generation of humility. The natural architecture seems to provide order in the face of fear. The individual must be given choices. The greatest chance for individual connection, mental or physical, will not occur unless the person is given capacity to be free and express oneself. Land/man/water relation needs bountiful options.

Den Haag, the Netherlands, focuses on a very picturesque aspect of simple connection and creation of a dynamic water/man/land relationship. The land and the water become one. The land extends its arm boldly out, the endless, timeless rush of the sea erodes and removes. How can I sense the taste of time, blown past fallen sands? The eternal struggle is on. Ever combating, ever advancing and never retreating. The land recedes in a slow, column pace over eons of advance. The image of man is just a blink. Man has no permanence, no firm ground to stand on. How can I find a verdict? Am I the one to choose? The significance of one such as I relates to the realism of my potential; what I can and will become. I am in the way of this conference. I am only an infinitesimal spectator of a greater spectacle. I shall never know its limits, only the limits I create so that I may know a reference. The pitiful contrivances of our own demise. We know not the power around us, because we measure time in lifetimes.
War Memorials, all too often, focus upon the empirical shock of an event to instill a contrived sense of commemoration or "movement". Architecture, as a material manifestation of emotions, serves as the vehicle for the comprehensive reinterpretation of a single event or happenings in a series. The crafting of both space and environment may serve to augment a shifting dualism between both form and meaning. Instigated meaning must not conflict with instinctual meaning in the sense of perceptive morality. The memorial should maintain a neutral imagery or sensation while attempting to inform and educate individuals. War memorials concentrate on the task of encapsulating an ordeal, removed from the tangible human scale, into a system or composition stigmatized, such that iconographic understanding may be affixed (ex. Vietnam Veteran's Memorial and the "gash"). Memorials attain an almost "religious" status and permanence when one successfully concentrates a people's sufferings and emotions down to a very fundamental, cohesive and encompassing icon or architectural vocabulary. There resides within, a sense of knowing and understanding. Memorials should not only educate, but pose essential questions. Coupled with this tangible humanistic nomenclature of healing and learning should exist a dynamic aura of optimism and commemoration. In vibrant contrast to death and destruction, there should reside the capacity for festival, dance and music.

heuristic (hyoo ris'tik) adj. Helping to learn, as by a method of self teaching.

With this understanding of architecture that actually induces self-learning and comprehension, there must be a formulation of a strategy of methods and techniques to educate the individual on many levels and experiences. The re-education of visitors is primary focus; either the youth of Europe, with the future in their hands, or the aged and war experienced, with memories of death and cultural hatred. Architecture must assume the role of TEACHER. The educational architecture must permeate all aspects of human experience. It must produce an awareness of man's weaknesses and provide for solutions. With this awareness man can better understand himself and the causes of aggression and conflict. The architecture must draw upon icons of war to extract these hidden emotions. It must adopt a matrix
of eruditional layers to aid in the re-education process. It must promote the optimistic capacity for solemnization and articulation, a translation of evil to goodness. Cross-generational apathy has led to the breakdown of the social enlightenment of the modern generation and conflict resolution processes are in chaos. It is time to take charge of the future, by first understanding the violent past and present. The present generation of mankind knows not the realization of wartime experience or suffering. Prolonged dependence and confidence in present leadership has tainted the youthful integrity and initiative. Lack of thoughtful education and realization of political and social stagnation has shown that conflicts of the past have not imprinted a social stasis in the minds of the people and is lost from generation to generation.

Education through architecture manifests itself in three process-oriented stages: one, the vision of separation and division. The building must itself symbolize the cross-generational tension to pose a possible theory and reveal obstacles. Second, acknowledgement. The individual must find it within himself to admit to the problems of society that architecture has made evident. Third, the opportunity for solution. The architecture must initiate an educational function such that the observer may find and discover solutions, changing and reorganizing mindsets and cultural biases. The architecture may only instigate a thought process. The unity factor exists in the concept of human compassion. If the architecture reaches and embraces, it will effect and change.
As technology evolved, man’s capacity for greater destruction increased the need for adequate countermeasures usually resulting in the obvious area of emplacement and fortification. In the earth memorial man’s imposition into the environment is one of tainted brutality intrinsically utilitarian in function existing for the destruction and sheltering of others. Amidst the beauty of nature, the architecture seems out of place with the world. Such is the nature of war. Varied forms create a sublime dissimilarity to the nature around it. The earth memorial idealizes the notion of embattled and buried remains of war. Functioning both as a main entrance and the inception of the memorial experience, the space creates a public focus for the Fine Arts Center and Main Amphitheatre flanking. The structural system is simple and functional expressive of massive retaining systems coupled with the compressive transparency created by a massive overhead skylight. The earth memorial concentrates on the emotions of the oppressive: the idea of suffocation, thrashing indignantly, kicking and terrified. The inclination of vertical movement enhances a surreal sense of choice in the face of adversity. A certain core realization of outward or inward expansion embraces the visitor from the onset of the journey. The individual is presented with a maze of circulation systems of varying types contradicting the constraining nature of claustrophobic habitation within the earth. It is in the earth memorial where the life blood of man: water, begins its linear march towards the tower in the hazy distance.
Complacent serenity surrounds the water memorial. The memorial nestles itself into the hillside creating a certain austere and permanent quality and character. The light forms of the rampings and staircases seek to create a visual circulation along a path that is very concentrated and focused. Man's connection with water in all forms of association creates the mental language within which the water memorial's power and sanctity emerges. The reflecting pool channels the eye around and beyond the matrix of forms and systems to a realm of experience where the individual senses a certain resolute calming and knowledge. The cause of commemoration concentrates on the Merchant Marine Fleet capitalized upon by U-boat activities during the war. The black granite icon across the water is the canvas upon which a global dialogue of submarine warfare is told in graphic detail. The chiseled planetary map acts as a framework within which the paramount systems release and cope. The copper pegs dot the ocean surface in stark relief, blanketing the granite in a shimmering brilliance. The contrast is clear. Man is of water, but not of it in life. Man is of aggression and violence. Thru the passage of time the pegs will oxidize and transform to the recognizable green tint of weathered copper. With this transformation will seep from the icons a green stream from each point, tracing down the wall into the water below. Metallic Blood.
WATER MEMORIAL

The black granite wall serves as the background to the story of the merchant marine shipping losses to German U-boat during World War II. A map of the Atlantic ocean is carved into the granite in detail extending from Iceland to the Guianas. Each dot represents a copper peg; in turn, representing 10 ships sunk in the Atlantic during the time of the war. The structure of the wall is that of a retaining wall on the north face with a non-structural steel column system supporting a steel backup and reinforcing system for the anchoring of the granite panels. The copper pegs are inserted into the granite at the precise locations and through bolted with gaskets and adequate moisture protection. A piping system on the top of the wall vents a stream of water down the wall to aid in the oxidation process of the copper onto the granite. The ladder elements leads to a nest at the top of the wall where a beautiful view of the French countryside and the memorial may be facilitated.
Following the water channel along, one next approaches the air memorial. Large pipes dot the landscape, in the distance and all around. At a uniform height, defining an imaginary overhead plane, a descending resonance falls away as the organ pipes become larger as the hill terraces away from the path. The wind of the French countryside undulates through this matrix of steel creating a chorus of wind, a song from the sky. The fleeting notion of flight is captured in the air memorial in a contrast of planar existence and focusing of both sound and light. The planar elements serve to create a datum line within which the individual experiences a shifting of perceptions upon walking through the space itself. From different angles, the memorial appears rooted deeply and securely into the earth. From other vantage points, the planes take on a shard-like appearance and become vertical lines in the landscape, allowing the wind and atmosphere to penetrate and exude through the space. The ramp portion of the memorial presents a ascending and descending courtyard system terminating in an observation overlook coupled closely with an altar space. The elevated nonconclusiveness and shard-like architectural language serves to augment dualistic tendency for man to pass through history with a blatan apathy and servitude for redundancy. The arcing forms of the memorial are the metaphor of flight, a dream of man, manifestation for destruction.
At the termination of the experience stands the memorial to fire. The tower element serves to connect man on many different levels of beliefs and experiences. Self—
the tower embodies the strength and foundation of the power of the individual, promoting a vibrant optimism in the future and the destiny of mankind. Religious—
strength and permanence augment a sense of reverence and vision encapsulated within the chapel. Fine
Arts/Scholarship—the library and small theatre connect the adversity of war with the humanistic notion of creativity and knowledge. In vibrant contrast to death and destruction, here resides a celebration of the greatness of man: his capacity for good. In this duality resides the exultation and clear recognition of both, each a part of human nature. The tower concentrates the ideology of the sublime and the generation of contrast against a vibrant and dynamic landscape. Upon the hill, the individual is immersed into the ruins, immersed into history. The processional diving gradually into the earth once again, the water spills along the narrow path while the retaining wall undulates further and further away, concentrating and constructing the senses. The memorial itself violates the pure geometry of the tower by grinding and chipping away at the form like the ever-present veil of possible radiant destruction should the human race fail to learn from the past, from a war that involved a planet, fifty years old.
CONCEPTS

War memorials, all too often, focus on the empirical shock of an event to instill a sense of reverence. Memorials should not only educate but pose essential questions. Coupled with this tangible and humanistic nomenclature of healing and learning should exist a dynamic sense of optimism and commemoration. The museum is not seen as a static container for the past, but reinterpreted as a sequence of experiences along a linear path representational as time or history. The rooms become an educational event, describing, explaining and instilling a certain emotion or lesson. A memorial should foster a sense of sacral unity, such that man can feel the opportunity for the expression of suppressed anxiety and tension. Once this exchange has occurred, the architecture must guide the individual in a process of learning, rebuilding the individual's optimism and trust. With this optimism, man can meet man on common ground, with a common purpose. In this realm resides the capacity for perceptive celebration. The educational architecture must permeate all aspects of the human experience. It must produce an awareness of man's weaknesses and provide for solutions. With this awareness man can better understand himself and the causes of aggression and conflict. The architecture must assume the roll of TEACHER.
The architecture must adopt a matrix of eruditional layers to aid in the re-education process. It must promote the optimistic capacity for colonization and articulation, a translation of evil to goodness. Cross-generational apathy has led to the breakdown of the social enlightenment of the modern generation and conflict resolution processes are in chaos. By first understanding a violent past, a brilliant future is possible. Education through architecture manifests itself in three process-oriented stages: one, the vision of separation and division. The building must itself symbolize the cross-generational tension to pose a possible theory a reveal obstacles. Second, acknowledgment. The individual must find it in himself to admit to the problems of society that the architecture has made evident. Third, the opportunity for solution. The architecture must initiate an educational function such that the individual can find and discover solutions, changing and reorganizing mindsets and cultural biases.

An exploration of architectural synthesis resides in the resolution of the connectedness of the different "buildings" that manifests itself into a wholsitic and heuristic complex. The implementation of a palette of proportioning system, educational in nature is the paramount ideology. The manipulation of forms and the pragmatic must symbolize the coming together of man, sharing of emotion and knowledge with healing at the center. The question of aesthetics becomes a major creative component: How can architecture foster an unbiased statement of reverence an concurrently evoke the capacity for re-education and optimism? The complex must symbolize the horrors of war and the emotions of loss while augmenting a contrived sense of security and consequential coping. The dualism of memorial and fine arts center concentrates on the idea of man at his worst and best. The complex celebrates the greatness of man, symbolic in his arts, and the incontrovertible horror of war. In this place, hidden fury must be able to be released without bias or reservation, for it is this essential venting in which coming to terms can be obtained. This is the problem for the architect: How can personal emotions be clearly reinterpreted cohesively into architecture? This thesis must incorporate the emotions of a forgotten generation.