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A PLACE TO REMEMBER
A Memorial to the Goals of the United Nations

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This thesis is dedicated to all who have taught me to think.
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The Polyark X group from Ball State University in Muncie, Indiana had just arrived in Athens, Greece and were finally moving into their hotel rooms. The 6th floor room I was lucky to get, had a balcony which looked out over Athens. On the horizon, approximately 2 miles away, was the raised mound of earth in the heart of the old city known as the Acropolis. And blurred against the light blue, hazy sky of late afternoon was the silhouette of the Parthenon. While my roommates immediately left to explore the Athens street scene, I was too enthralled with the sight to leave. The view of the Acropolis recalled for me images of Western architectural history and Greek mythology. Later that night, the view from our balcony changed as lighting transformed the Parthenon against the blue-black sky. The red-orange lighting floated the massive stone columns and lintels above a dark, invisible base. For me it marked the beginning of a wonderful experience in Europe; one that I often think of as a pilgrimage from sacred architectural site to sacred architectural site due to my area of research while there. The thesis presented within these pages is a continuation of that study in the form of a more extensive application of what has been learned from my personal experience and from formal research. I chose to explore the issues of how architecture can interact with a sacred experience and influence sacred emotion in the creation of a Memorial to the Goals of the United Nations.
As I worked this last semester of my undergraduate study of architecture, I was supported in many ways by many different people. Thanks should be given to all my friends in Studio 415. Without all of our truly unique personalities in one studio combining learning and laughing, this year would have been stressful and trying at best. From the fun at others (and my) expense to the serious discussions solving the world’s problems to the occasional architectural critique, this year was the best I have had yet. Special thanks should be given to Andy Schaewe and Brad Sipes for the reams (of advice) gleaned from them throughout this process.

Without the guidance and advice of my professors and friends, this thesis would have been little more than a thought. With the volumes of knowledge and experiences of Sonny Palmer and Tad Wolner, one could not help but develop new ideas and try new paths. Also, for the help in the area of anthropology, my appreciation is extended to Dr. Don Merten. Every discussion I held with him provided the germ for many new ideas as I struggled with issues of sacredness and multiple cultures.

Finally, I must say thank you to my parents and my sister who supported me from the beginning to the end. Through words of support, food for late nights, and money for expensive projects, life was always secure on that end. And to my future wife, Chris Naragon, for the emotional support without which I could not even consider completing my education in architecture. I am forever indebted to her and the life she adds to my life.
As designers of architecture, we cannot make a space sacred. Only the person experiencing a place can interpret it as such. We can never make a person understand exactly what we want them to understand. So, to communicate a feeling of sacredness is essentially no different than communicating any other type of experience. But the depth of the communication possible I feel is much more than within a typical building. Sacred architecture is consciously perceived as adding to the emotional experience of a sacred event. In *The Sacred and the Profane*, Mircea Eliade describes peoples need for a sacred space within a profane world. In many cases, it is a physical association of place and sacredness. As designers of architectural experience, we have the opportunity to enhance the perception of that place as sacred. And because there is often a conscious connection of place and the sacred, communication with the people who use the space can become an almost consciously active event in their architectural experience.

Aiding in this communication is that sometimes, if the sacred ideas are already known by the participant, the architecture can use those sacred associations as a picture book of words and symbols. Both the participant and the architect can understand these symbols and from that begin to build connections between the two different languages of word and form. Both have the same basic ideas and if enough clues are given that both can understand, the message may be interpreted.

The thesis explores the aspects and elements of successful sacred spaces and through the architecture of a memorial, attempts to convey that sense of emotion as well as communicate the source of that emotion, the goals of the United Nations for world wide respect for humanity. The project is a memorial to those people who have given their life's work and sometimes even their lives to this cause. The organization which has pursued most actively this cause has been the United Nations and its affiliated entities. Therefore, in recognition of the important goals of the U.N., this thesis exploration of the sacred is entitled "Memorial for the Goals of the United Nations."
The site for this United Nations Memorial is in close proximity to the current U.N. headquarters in New York. Access is through this property only. The actual memorial sits within the East River, accessible by boat or barge from the U.N. property which fronts the East River. The United Nations headquarters is situated approximately 40 feet above the East River on a platform. Views from above are probable as both sides are well developed along the river. Therefore, the river sits largely within a man-made canyon of buildings and concrete banks bordering it. From the Manhattan side, views from high rise office buildings could be a consideration. Roosevelt Island and Belmont Island are two land masses within the East River that the memorial's placement must consider.

The choice of New York City as site is first based on the linkage to the United Nations. Basically, it is a memorial to the people who followed and advanced that organizations goals and aspirations. New York City is also one of the few cities in this world which can claim at least a portion of world representation. The city of New York has incredible cultural and ethnic diversity as almost hundreds of different groups could be found somewhere within this melting pot. However, it is impossible to identify every culture that may at some time experience this memorial. There are many hundreds of cultures within the world. The memorial has the potentially impossible task of speaking in a manner that can communicate to all cultures. Only one aspect is common among us all; that of humanity. As a point of consideration, this also happens to be a major part of the philosophy behind the United Nations. We are all human and have human needs. Furthermore, the city of New York is in some places a very violent place to live. Cultural and ethnic strife and the violence common between peoples everywhere is part of the goal of the U.N. The memorial may speak to those people as well. The architectural experience of the monument will need to consider the cultural and individual diversity among humanity. Furthermore, the memorial becomes world property and the project must consider the issue of separation between the city and the memorial as well as the country and the memorial.
The physical program of the memorial is fairly simple. The functional uses are few. The experiential program is not simple. It's goals are found throughout all the sections of this book. But a summation of the programme is necessary for a better understanding of the project intent.

**Memorial for All**

Many people contribute in many ways to the United Nations. The people who work within this organization or related entities are in their own way, as important as their leaders. Therefore, each is to be remembered in some fashion, probably by name, on the memorial.

**Memorial Hall**

Within this hall will occur the memorial services to those being buried or to the dedication of names to be remembered on the memorial. The hall should be a place of gathering to remember individuals and groups. The feeling is one of sorrow at their passing but joy in the continuation of the ideas they strove to instill in others. The ideas that are central to the goals of the United Nations. The memorial hall should also be a place to feel unity among diversity. The United Nations is an organization of people from all over the world. The differences in culture and beliefs have been recognized by these people, but they have chosen to recognize their similar aspirations and help the world community achieve them together.

**United Nations Goals**

The goals of the United Nations need to be presented in some fashion within the bounds of the memorial. The communication of these goals is part of the purpose of the memorial. The memorial is their to speak to succeeding generations of the worthiness of these goals and the importance these goals had to many people within the world. Enough importance that these people remembered within these boundaries gave up their life's work and even their life to the advancement of these goals.

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**Entry from Water Level**

Access to the memorial, due to its location, is by boat. The process of leaving the land and entering the memorial is vital to the initial perception of the memorial. This is the point of entry. A point a preparation for what is to come. The viewer leaves the boat or barge and steps onto international property; onto land that is not part of the local site but part of the world.

**Burial Spaces**

The memorial will actually include the burial of people within it's bounds. These people are leaders of others; people who inspired others to follow the goals of the United Nations. They are to be buried here, if they agree, to continue speaking that message long after they have died. They will be remembered by personal plaques of whatever design or type marking separate burial spaces. Provide for the especially significant leaders who, like the Secretary-General of the U.N., were in a position to inspire and guide many people both inside and outside the United Nations and therefore advanced the goals greatly.
The Nature of the Sacred

The definitive text by Mircea Eliade entitled The Sacred and the Profane: The Nature of Religion served as the analytic reference for my study of the sacred in architecture. For Eliade, there were several defining aspects that made space sacred in the human experience. The first of these and perhaps most basic is the creation of an hierophany. To Eliade, an hierophany is seen as "...the manifestation of something of a wholly different order, a reality that does not belong to our world, in objects that are an integral part of our natural 'profane' world."(11)

This is the creation of a place that is not a part of everyday space and has a qualitative rating that differentiates it from that which surrounds it. Eliade also speaks of the homogeneity of profane space and how the creation of sacred space effects the profane experience. The creation of a sacred space or hierophany creates a center which allows a psychological, spiritual and philosophical orientation within the homogeneous profane space.(21) The profane space is defined by the existence of a point of sacred orientation just as much as the sacred is defined by its qualitative differentiation from the profane. Marking the point at which the sacred and profane meet is the threshold. In the words of Eliade, "The threshold is the limit, the boundary, the frontier that distinguishes and opposes two worlds---and at the same time, the paradoxical place where those worlds communicate..."(25) Communication also takes on another form, as defined by Eliade, in the axis mundi. It is the connecting path from the underworld to the world of our existence and up into the heavens.(35) The profane space orients around the sacred space, the sacred space becoming the axis mundi. The concept of imago mundi is explained similarly by Eliade as evident in the desire of humans to relate his ordered existence around the "center of the world" which is the most sacred space to that human.(42) In essence, it is the ordering of his experiences around the axis mundi. Although Eliade spoke of the religious humans relationship to a spiritual center and much of the study and analysis done using these concepts focused on these religious centers, the concept of sacredness is not limited to the religious realm.

A study of the qualitative levels of sacred space was conducted by Richard H. Jackson and Roger Henrie. In their article in the Journal of Cultural Geography entitled "Perception of Sacred Space," Jackson and Henrie have broadened the definition of sacred space, defining it as "...that portion of the earth's surface which is recognized by individuals or groups as worthy of devotion, loyalty or esteem."(94) Jackson and Henrie discovered in their study of the Mormon religious culture that space considered sacred did not have to be religious in origin. The study seemed to define levels of categorization. These levels are the mystico-religious, the homelands, and the historical. In their own words, "Mystico-religious space is associated with religious or other experiences inexplicable through conventional means. Homelands are sacred space because they represent the roots of each individual, family or people. Historical sacred spaces represent sites which have been assigned sanctity as a result of an event occurring there."(95) The creation of a piece of architecture that is to be sacred must already be considered sacred in one of these three
ways. Once there is sufficient background for perception of the architecture as sacred, then the architecture can address the aspects of sacred space put forth by Eliade.

From this background, the on-site study of many religious structures in Europe became even more informative. Analysis of the characteristics of form, space, order, and light in the many religious and non-religious sacred spaces provided a rich background of emotions and images. Each type of sacred space lends its own character to the expression of the sacred. In all cases, the type of sacred space depends upon the interpretation of the person viewing it. An extreme example is the Acropolis in Athens, Greece. It acts as an identifying symbol to the world for the present day city of Athens, as an historical monument to its importance to Western Civilization, and it used to be the religious center for the ancient city-state. The same could be said of Notre Dame de Paris which works much the same way as identifying symbol of Paris on the world scene (although not so much as the Eiffel Tower), as a symbol of the cultural advancement that Paris had achieved by the end of the Middle Ages, and as a symbol of religious power. As one visits the sacred places of Western Europe, the strongest culturally always seem to overlap the classifications that Jackson and Henrie have identified which also coincides with their findings.(3)

To attempt a full summary of every sacred place visited and the analysis of each would require many pages and yield little to an understanding of the final project. Yet, a representative sample of the variety of sacred emotion and sacred expression is important. Using Jackson and Henrie's classifications above, an example of a sacred homeland can clearly be felt as one wanders through the Greek island town of Hydra. Most of the town sits huddled between the arms of the island which reach out to form a natural bay. The town carries a strong unity that the people who live in it choose to preserve as part of their identity. The whole town is whitewashed stone and stucco. The houses and stores blend from one to another without a break. All the structures are capped with a roof of clay tile covered in moss and grasses often taking root in their crevices. The purity of the whitewashed walls stands in sharp visual contrast to the clay tile roofs and the enfolding rough arms of the island. Most pieces of property butt up against an adjacent property and this close proximity has yielded the walls and gates that surround small gardens in front of each house. The walls enclose a sacred space to each home; a garden void within the consistent town fabric of whitewashed stone buildings. The garden

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space captures an entirely different feeling from the urban stone paths and whitewashed walls that line the public paths. The change in light and the openness helps to pull one further from the public realm into their own private, peaceful, sacred world. This is a clear creation of an hierophany as defined by Eliade. To further differentiate each home on the public side, the doors to these gardens are elaborately carved and of brightly painted colors. The use of color, a form of light, allows the entryway to stand in sharp contrast with the walls they pierce, defining the threshold between the profane town and common space and sacred home within. The doorway into a private garden from a public path becomes a threshold between sacred and profane.

This distinction is not as easily defined in the example chosen for its historical sacredness. Paris is full of many historical sacred spaces. One of the most extensive is the Champs Elysee. This great axis that connects the Louvre and the gardens in front to the Place de la Concorde to the Arc de Triomphe to now the new city of La Defense represents a linear sacred space. The border along much of its length is groves of trees creating a canopy around a large garden. The avenue begins where the garden ends, continuing the wide path which pulls together the historical monuments. The monuments mark axis mundi, connections between the city (literally a point of convergence of streets) and the sacred reverence of the historical past of Paris and France. The Arc de Triomphe is probably still the most important connection along the length making it the most sacred point. Twelve streets converge upon this point. As an architectural composition of form, space, and order, the linear order punctuated by radial nodes is effective in transferring the idea of connection with the ground plane and profane world and the rise into the heavens above. The street and garden are marked as a void within the dense medieval Paris that still exists in many places. As in Hydra, there is a change in the quality and intensity of light as one moves from the more profane to the more sacred. The light level increases and its edges are softened with the presence of trees along much of the Champs Elysee. The height of the trees and walls that define this path remains fairly consistent. The radial nodes are marked by sacred objects of a form which is often used in sacred architecture and monuments. The Arc de Triomphe marks a threshold of victory comparable to a threshold into sacredness. The obelisk of the Place de la Concorde harkens back to the grandeur of Egypt, the importance of the pharaohs, making an historical reference to the greatness of that ancient civilization. These references require a level of knowledge about the history of France and general history of Western Civilization. This knowledge becomes the factor in understanding the monuments and feeling an emotion associated with the places sacred historical significance. The elements for sacred space may all be present, but without the belief that they mark an historical event, place, or heritage, the obelisk and the arch are merely large stone structures that sit in the middle of a road.

Even for the mystico-religious sacred spaces, the fundamental belief of the architecture's sacred heritage is of utmost importance. The Pantheon in Rome provides an excellent example of a mystico-religious sacred space. It now has some of the heritage of the Acropolis, harkening back to an ancient era of greatness. Yet, when considering it as the temple it

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used to be, it was a powerful expression of sacred space inhabiting the confines of a profane world. The overall form is simple, a cylinder capped by a dome the interior volume of which holds an imaginary sphere. There is a portico entrance of a scale that attempts to prepare a person entering for the awe-inspiring sight within. The scale of the interior can only be described as immense in its vision if less so in reality. It is truly a place that the gods could inhabit on this world. The drama of the interior is created by light.

As you pass through the dim portico, your eyes flow up to the oculus at the apex of the dome. It becomes the passage into the sacred heavens above, marking a threshold between sacred and profane. But the oculus, at the geometric center of this perfectly round structure is a pure marker of the axis mundi. All illumination within the dome comes from this opening. But the light streams into the interior at different angles and positions during different times of the day and different seasons. Carefully calculated, the light from the oculus travels around to shine into large openings, each above a niche for one of the gods. The light comes through the window and illuminates the space below. At some time, all the gods are blessed by the light from the oculus. The light is the sacred event. It is a drama that enlivens the space enclosed by the great dome and creates a hierophany that consecrates the space.

The architectural elements of form, space, and order are all important to the definition of sacred space. Yet another element, light has been most actively and consciously used in the creation of religious architecture. Light plays a part in perception of the sacred that cannot clearly be linked to a physical form, a space, or an order. The presence and quality of light can enhance the sacred emotion of a place. One need only imagine the effect that light has in the Gothic cathedral of Notre Dame de Chartres, which is known for its incredible work in stained glass. This cathedral and many others were awe-inspiring as houses of God within the medieval city or town. As you enter the massive, ornately carved portal, you move from a bright exterior to an interior dim in comparison to even some earlier churches. Yet the manipulation of light is far more sophisticated. The high windows next to the vaulted ceiling light the individual vaults, the light varying from one to another. The ceiling, far above the cathedral floor, opens out, following the light to its source through the window. It is the point of passage into the heavens, the source of light. As one moves down the nave, the light level changes in intensity and is brightest at the crossing of the transept where the large, famous rose windows visually
dominate all else. The raised platform of the altar reaches out to this space. In contrast to this colorfully lit space, the altar sits upon a dark crypt. A dark chamber of death, yet a sacred space nonetheless. It marks the beginning of the axis mundi which reaches into the depths of hell to the world of our existence to the sacred heavens above. The light from the heavens reaches in from the rose and chancel windows, blessing the altar and continuing the path of the axis. Light from the stained glass windows floods the side aisles and provides a multi-colored display on the structure consecrating it with the play of light on its surface. The ambulatory that surrounds the high altar is flooded with colored light from the beautiful stained glass in each apse to an intensity even more that the high altar. The stained glass tells a story to the devout pilgrim. It is full of images and stories from the bible, teaching the illiterate who would gaze upon them in wonder, their colorful magnificence strongly contrasting with their everyday drab existence. The glass also paid tribute to the trades that helped build the Cathedral. Light coming through the windows seems to bless each trade and their contribution to the glory of God that is Chartres. The stained glass is still stunning even in today's colorful world. But in the Middle Ages, the peasant was surely entering a sacred world that was not of this earth. And most of that effect was due to the play of light and stone. But, if there is a culmination to Gothic architecture's struggle for more light, Ste. Chapelle in Paris is it. Besides every solid surface being painted with sparkling gold and red and blue patterns, there is hardly any solid wall left. Ste. Chapelle is a jewel of stained glass with nearly all the wall turned over to its intricate and colorful luminous surface. The luminosity of the space and the de-materialization of the structure is the hierophany that claims this space as sacred. Impossible to photograph and too stunning to describe in words, one must experience it to feel the emotional power that is projected as light pours in upon you.
Ideas of a United Nations

The creation of an appropriate sacred architectural experience is dependent upon an understanding of the belief that creates it. The dream of world peace is the "belief" of the United Nations. Sylvester John Hemleben in his book Plans for World Peace through Six Centuries identifies the history of the idea that became the United Nations. In the introduction, Hemleben states that "to the ancient Greeks we are indebted for the conception of federation for peace. Several federations, of which the Delphic Amphictyony is the most noted, furnished the nearest approach in ancient times to a working league of nations." (xi) This dream had its germ of thought hundreds of years ago in the organization set up by Greek city-states. Their conception was not worldly in our sense of the word, but it did recognize the need for cooperation between competing entities in some areas. Hemleben goes on to look at the growing idea of peaceful resolution of conflict which was the central idea in most of the plans that survive to this day. From plans that harkened back to the Greek model of arbitration between differing ideals, to the Roman model of a dominating empire which recognized no equal, the desire to end the constant torment of war stood as a theme common to all.

As people's perception grew of larger and larger lands beyond their own, the peace plans reflected this change in scope. The definition of world went from the Greek city-states to the continent of Europe, to include the Middle East and India and China and finally to include the world in a representative body entitled The League of Nations. Pierre DuBois' 1305 plan for an organization for peace included the main nations of Europe united in their quest for recovering the Holy Land. Although that would have surely meant conflict, it dealt with the problems of European relations. His plan obviously defined the world as what is now Western Europe. The plan was not actually implemented and war was still a choice of those in power. As Hemleben repeated from the plans of Dubois, "war breeds war until war becomes a habit." (3) One need only take a Western Civilization history course to feel a horrible sense of deja vu as the accounts jump from one war to another. Sylvester Hemleben's book adds another dimension as one reads again and again of these wars spurring yet another person to write up a plan for peace. (182) People such as Dante Alighieri, Emeric Cruce, William Penn, Jean-Jacques Rousseau, and Immanuel Kant were all moved to write down their ideas as if to impress upon us today that our problems were their problems and the same useless methods have been used again and again to try to solve them. In the 19th century, some plans were actually implemented on a limited scale yet they seemed horribly weak and unable to avert conflict of any size. With the formation of the League of Nations in 1919, there seemed to be a plan that could succeed. Hemleben's account stops as if it was written during World War II. He provided in his own way, a guide to those wishing to form a new plan for world peace. Maybe one that would succeed.

Perhaps we are succeeding now. Only history will tell if the United Nations, the plan for almost half a century, is THE plan that will succeed. What we will do with that plan remains to be seen. It seems to hold but with intermittent success. Under its second secretary-general Dag Hammarskjöld, the United Nations achieved greater notoriety by the general public. Support for the United Nations grows and wanes from year to year and decade to decade. Some of the achievements in cooperation that Dag Hammarskjöld achieved are again possible in this time with the support the United Nations receives. Under Perez de Cuellar, the United Nations seemed to be an important world force. What comes after depends upon the faith that the people of the world place in this organization. Many people have given over their life's work to make the United Nations work. Many agencies have been formed along the lines of the U.N. Charter. The Food and Agriculture Organization, the International Bank for Reconstruction and Development, the International Labour Organization, and the United Nations Educational, Scientific and Cultural Organization are just a few agencies that work toward these goals. Other people have given up their life in defense of these goals. The Korean War in
the beginning of the United Nations life and the war against Iraq within the past year and a half show that the support continues for a world organization that will help prevent these conflicts in the first place or limit the escalation when they do occur. Many people of the world passionately agree in the words of the U.N. Charter which states that the people of the United Nations "have resolved to combine our efforts to accomplish these aims." Only through cooperation with all peoples can these goals be realized.
Sacred Memorials

The creation of memorials to the dead has fascinated many architects of the past and been the source of some very powerful statements both in the world of architecture and in the political world. One need only look at the Vietnam War Memorial in Washington D.C. and the power of the statement made about death and war. Etienne-Louis Boulee, Claude Nicolas Ledoux, and Louis Sullivan were just a few who have contributed greatly to the monuments to the dead that have been proposed or built. Presented below are three projects that were most influential in the information that they provided about expressing the issues of death and sacredness.

The Cenotaph to Newton by Boulee is probably one of the most famous unbuilt projects in the Western architectural tradition. What is most striking about this project is the scale. Boulee has captured size and made it a part of the statement about the greatness of Newton. Newton had in one sense defined the universe and Boulee wanted to celebrate the enormity of that fact. The pure forms of spheres and cylinders are incredibly simple yet their plainness and the composition captures inside a sacred space to recognize Newton's greatness. The statement is one of sublime power. The person who enters is made to feel that this place and the grandeur that captures the light of the day and the universe of stars at night is centered around the work of one man. The terror inherent in the type of sublime that Boulee chose to express impresses even more upon the viewer of this architecture that the death of Newton is so significant and you are so insignificant in the annals of world history. Therefore, you should be cowed in his presence. Another interesting aspect of the Cenotaph is that death is not the foremost issue presented here. Newton is instead remembered by the ideas that he brought into the world. The Cenotaph for Newton is a pure expression of personal feelings about the sacredness that Boulee felt for the significance of Newton's work.

Claude Nicolas Ledoux proposed a cemetery for the city of Chaux that would have filled the disused stone quarries used for the construction of the city with a vast tomb for the dead. The catacombs were arranged in a radial form for three levels below ground. The center of this radial arrangement was a sphere, half above and half below ground level. Ledoux, according to Anthony Vidler in Claude Nicolas Ledoux was making a reference to the

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use of the pyramid of the Egyptians. (273) Ledoux chose a sphere, however, for his perception of its more universal quality and egalitarian form. It lacks the hierarchical nature of the pyramid and would, in the words of Vidler, "display all the remains of the citizens, brought back to equality by death on a 'common bier' (from L'architecture by Claude Nicolas Ledoux, 193)." (274) The complex seems centered upon the creation of a sacred axis mundi. The simple, voluminous sphere that captures space from the world of the dead below, from the world of the living, and from the world of the heavens acts as a connection between all three. The burial ceremonies would take place within this sphere as if to place the body below yet the spirit travel up to the heavens above as you are released from your body in death. The oculus to the sky above and the light that enters from that source into the depths of the sphere suggests an ethereal connection of light. Standing within this space one must surely be impressed by the presence of death literally all around you and the common connection of all.

Louis Sullivan's Getty Tomb in Bellefontaine Cemetery, St. Louis speak much about his beliefs about the relationship between architecture and death, this world and the next. Both tombs have a sense of serenity and stateliness that contributes to a feeling of the architecture ennobling the people buried within. Their simplicity in form gives them a power that is not overpow- ering as at the cemetery of Ledoux's or the cenotaph of Bouleé's but is merely an undeniable presence. The Getty Tomb simply rises from the grassy ground it sits upon. The smooth stone faces rise from the ground halfway up the side of the tomb. At the Wainwright Tomb, Sullivan created a pediment upon which the tomb rests, but all the stone below the mid-point of the elevation is kept very plain. This speaks of a connection with the ground, as if the tomb has been pulled up from the ground. The ornament begins on both tombs from the midpoint of the elevation. The strong shadows and textures contrast sharply with the smooth surfaces below. In a sudden flurry, the stone comes alive and cries out the spirit within and the desire to enoble those within. The Getty Tomb is a simple cube that sits heavily upon its
field of grass. The portal that enters the tomb is glorified as a threshold between profane and sacred. The metal gate and door are highly ornamented and they are set into the opening, creating a strong sense of transition as one crosses into the sacred space within. The Wainwright Tomb has a dome that rises from the cubical volume below, as if the sacred space within is pushing into the heavens but restrained by the mass of the stone base. In both the Wainwright and Getty Tombs there is a spirit that Sullivan has successfully projected and ennobled.

From these and other examples of sacred architecture for the dead comes an understanding of those special aspects that are embodied in a memorial. The memorial is the summation of the acts for which the person is to be remembered. The life of a human being is temporary. The architecture extends this life beyond the physical period to one that inhabits the realm of ideas. The memorial is timeless and eternal. The use of simple, pure geometric forms are important in a perception of timelessness and immutability. It is not the physical presence of the person being memorialized that was important. It was the actions and beliefs that the person held, which are now no longer a part of the world every day. The memorial can stand as an eternal statement of the beliefs and actions of the person being memorialized, making that statement long after that person's lifetime. The success of the above memorials is due to a strong sense of the timelessness spoken of previously. The material is of stone, of the earth, primal. It will be their forever. The forms are platonic. A perfect cube will always be a perfect cube. And within this stone memorial, standing forever through time, the soul of the memorialized is captured within. The soul is the ideas that the person is remembered for. Ideas are timeless. The physical body is not. The memorial attempts to capture the essence of the soul and forever house that soul in a way in which it can speak to the future.
Concept

This large scale sacred memorial to the goals of a united humanity is based on one small scale idea. The small tombs of Sullivan provided the inspiration based on my interpretation of his architectural design. I considered the whole memorial as a mass of stone invested with the spirit of persons memorialized. In the memorial for the United Nations, the spirit of these people is in the creation of a global community and the rights of every human within that community to live their life as they choose. All people should feel free from persecution and violence against themselves or their nation. The goals spelled out clearly in the U.N. charter are the soul of this memorial. And it is dedicated to all people who spent their lives in making that a reality.

From this developed the idea of viewing it as a gravestone or marker. Then, upon closer inspection after seeing the words carved on its surface, getting a hint of the soul of humanity that is now represented not by the actions and presence of that person, but by this carved stone marker. This suggested to me the relationship of mass and void. Carving away a void to reveal the soul within. It would change as your perception changed. As one moved from the bank of the East River to the memorial, the perceived scale would change and a person would get a closer look and feel of the memorial, as if discovering it contained the soul and spirit of many people.

Finally, this memorial was personally important to me as a defiance of the typical war memorial. The United Nation’s first stated goal in their charter is “...to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind.” This is a far more admirable subject for memorializing than the constant use of military force which has been and probably always will be remembered in stone. The memorial is motivated by an admiration for this U.N. goal.

Detailed Description

From afar, the project can be described physically as a gently sloped narrow wedge which rises from the waters of the river. Within this wedge are set long rectilinear boxes that cross the short distance of the wedge, increasing in distance from one another as one progresses from the south end to the north end of the memorial. Also rising from the wedge are markers that rise far above the surface of the wedge and a glass cylinder of light marks the northern end of the memorial. The shallow wedge which rises from the water is like the stone grave marker at a distance. It’s plain solid form nondescript from a distance. On it’s surface are the sculptural elements described above. As one comes closer, the variation in it’s composition and the breaks in its form become more apparent. One begins to discover the soul of this memorial in the voids.

One approaches the memorial by boat or barge departing from the U.N. property. The barge enters a slip that cuts diagonally into the form of the wedge beginning at the shallow north end and continuing till the form rises far above the water’s surface at the south end. Along the way, the barge passes beneath the rectilinear tubes that increase in frequency along the slip’s length. The rising wall of the wedge on the right and the sculpture that towers above on the left combine with the more and more frequent rectilinear forms overhead to darken the channel. One can peer through the structure to the left into a hollow core of the wedge. As the light level in the channel decreases, the dim lighting of the core reveals another channel out of which rise rough stone forms, their surfaces lit from above. These rough stone slabs are the bases of the stelae, ancient type of memorial slab that rises far into the sky. These slabs occur with greater and greater frequency, the light level growing concurrently. Then in the dark shadow of a narrow, tall walled channel, the barge reaches the end of it’s trip, engaging the wedge as it fits tightly into the slip. On the wall in front is carved the words of the U.N. charter introduction. The traveler leaves by the front of the barge and begins a journey to discover the spirit of the memorial.

The traveler moves right into a dark passage and turns a corner toward the dim light spilling down from far above. Turning again, a ramp leads up to another level. The path up the ramp is within a tall narrow space.

Design Solution
The narrow edge of the first stelae rises up into the air ahead. One exits this narrow channel and steps onto a great linear path that is cut into the wedge. At this point, the southern end of the memorial, the path is deep into the wedge. As one progresses north along the path, the wedge gets progressively shallower. The path is punctuated by eight stelae which rise from the water below and into the sky above. Within their surface is carved an artist's interpretation of the eight points of the U.N. charter, the soul of the memorial. Each presides over a space the boundary of which is defined by the transverse rectangular tubes.

On the left of the path is a sculptural wall sliced into panels. The volume of the wedge in this area to the left of the path is defined by the height of this sculptural wall. The depiction along its great length is of the war, suffering, strife, and great sorrow that results from the intolerance and misunderstanding between people. The material is a rusting steel, it's color adding to the harsh powerful reality that is war. The wall is a ribbon that tracks the ceaseless conflict on this world since the beginning of recorded history. The wall is sliced into panels which are randomly pushed and pulled away and toward the path, varying the urgency of their presence. The breaks within this ribbon allows views to the inside surface of the wedge behind. The view is across and above the channel which the barge traveled. On that far surface is inscribed the words of one point of the U.N. charter which the stelae depicts sculpturally in that same space. From time to time, this towering sculptural wall pauses and a stone slab leads to the edge of the channel, allowing a full view of this inscription. On the right side of the path, there is a forest canopy of tall, climbing vines. These vines are trained and coaxed to grow into a form that completes the wedge on the east side which was formed of stone on the west side toward the United Nations. The stelae slabs extend half onto the path and halfway into this canopy, engaging it and growing from it. The crushed stone base beneath the canopy contrasts with the main path but invites a person to walk beneath.

The path works from stelae to stelae and space to space. The rectilinear tubes which bound each of the eight spaces are also cut by the path, allowing passage into the interior. The tube contains the tombs and cenotaphs for the important U.N. leaders and others who have inspired people to join in a quest for these goals. The tombs are arranged as in a mausoleum, spaces on both sides of the path and stacked only high enough so that there is easy visual access to the top row. The stone markers for each tomb is inscribed with a quote from that leader. His or her name and the quote is carved in the language of the individual's culture or country group. The same is translated into the international languages of French and English on a small metal plaque to the side of the stone marker. The top of the tube is cut directly above the passage within to allow light to illuminate the interior. Particularly important and inspiring leaders are marked by a sculptural piece that sits above their tomb, the light from the opening above brightly illuminating the surface. On the exterior surface of these stone volumes and under the canopy of vines, the names of all who have ever worked to make the United Nations a reality instead of just a dream are carved into its surface. The names rise to a height that corresponds with the graves within.

As one progresses down the path, the spaces grow longer and longer and the garden to the right gets deeper, as the path is angled within the form of the wedge. The wedge drops lower and lower about the path until in front is only the memorial hall. This glass cylinder rises about the ninth stelae which rises from its center, peering over the edge and obscured through the decorated, patterned and colored glass panels that make up the cylinders. The cylindrical form is sliced to allow passage within. A long ramp circles from the floor of the cylinder to its top. The cut in the cylinder reveals the ramp passing the opening. One passes through the cut which extends through to the other side of the cylinder. The ramp goes down to the left and up to the right. It allows close inspection of all the glass panels that make up the cylinder. Each represents a different cultural or national group that makes up the world community. If one travels up the ramp, the cut within the cylinder reveals a view back down the axis of the memorial from
above. On the other side of the cylinder, the cut reveals a view without a path, without a sculptural wall and without a garden surrounding it. The north end of the wedge past the point of the cylinder is unfinished. Traveling down to the floor of the cylinder, the ramp circles around the ninth stelae. Unlike the others, this one is unfinished. Nothing is inscribed or sculpted in its surface. At the base of the stelae, it rises half from the water and half from the stone base at the floor of the glass memorial hall. There is a stone volume that rises from the floor as well allowing placement of a casket for a memorial service or acting as a secular altar in cases where there is no burial but simply dedication of names. The people gather on the floor of the space and can surround this space on the ramp to allow more people to view than can easily stand on the floor.

Experience

The entry onto the barge that carries one from the shore of the East River is the passage unto the boat to carry one across the river Styx. The threshold between the profane world of urban New York and the sacred world of the dead is a barrier of the river and the entrance to the river is by passage through the world property of the United Nations headquarters. As the barge approaches the wedge from the west, the soul of the supposedly solid mass makes itself known. The barge engages the form and enters into the long slip. The wedge consumes the passage of the barge and darkens as it gets deeper and the oppressive rectilinear forms grow in frequency overhead. The steel sculptural panels approach and recede, rising higher and higher on the left as the wall climbs on the right. The bases of the stelae are marked in greater and greater contrast as one peers through the honeycomb-like structure. Then the barge becomes a part of this mysterious world.

The darkness becomes greater as one enters the wedge. The source of light reveals a way out. There is the bright stelae rising above and a peaceful garden of Eden behind. The sheer scale of the path ahead and the channel carved by this path within the wedge is of a scale that recalls all of humanity. The stelae march down the path, their lighted surfaces revealing sculpted relief. The stelae speak of a spirit within. The simple stone wedge as seen from the bank of the East River is full of voids which contain the spirit of the memorial. At the far end of the path, a colored light glows slightly. On the left the harsh ribbon of steel records conflict and war. Between it's panels, one is able to catch a glimpse of an inscription upon the far wall of the barge channel. There is a break in the steel wall and a stone slab path invites passage through the boundary of the wall. The peace plan it remembers is a passage through this wall of strife that separates the peoples of different cultures, nations, religions, and races. The literal and figurative path connects the inscription of the point of the U.N. charter with it's artistic rendering in the stelae and the garden beyond. The viewer is presented with a choice of war on one side and peace on the other. The goals of the U.N. are the path that mediates between and connects the peoples of the world. The stelae are a path the mediates and connects between this world and the next as an axis mundi. The base of the stelae is surrounded by a greater and greater expanse of canopy. As the length of the steel sculptural wall lengthens, so does the garden deepen. A growing humanity strives to leave this ceaseless path of war to war to yet another war. The writers who thought they had a plan to break this doomed repetition were defeated.

But along with their contribution and that of the individual leaders memorialized within the burial tubes, the idea for world peace grew into reality. Their plans for peace did not entirely fail. Pieces of them were the germ that manifested itself in the U.N. Charter. More and more people realized the futility of conflict which constantly bred more conflict. Individuals became groups and groups became many within the world. The path from stelae to stelae marks a transformation of world's belief in the past. The glass memorial hall marks the "now." The hall brings together people of the world in a community. This community gathers around to remember one of it's own and to remember that for which they spent their life working. The goals of the U.N. are sacred to
many in the world and the memorial to those people is a memorial to that which they believed.

Conclusion

The study of sacred space within the context of a United Nations memorial was, in my estimation, a successful integration of project type and area of study. The challenge was to create space that had an emotional quality that was special, that was sacred to a set group of people. Then I needed to take this sacred quality and project the same to someone who may not have the same intensity of feeling or may not even understand what the purpose is of the United Nations. Finally, the memorial had to communicate in a wide variety of cultural languages. To address each culture individually was impossible. But the use of common expressions of sacredness in both western and eastern cultures widened its connection on that level. The memorial could communicate on the emotional level to all. The architecture is simple masses which have been cut into in order to reveal their soul. I attempted to make no claim to one culture over another but the obvious influence of western architectural tradition is hard to deny. Yet, the modern, international style has been used in almost every place on the Earth and remains as one small connection with the different peoples of the world. The sacred elements as described by Eliade are part of all cultures. What is unknown to me is the success of the expression of those elements. I believe that the success varies due to some of the complexity that evolved from an originally simple idea.

I was also intrigued by the intricacies of relating direct communication of an idea and the expression of that idea in art and then again within the architecture. The architecture became the unifying piece that held all together. It’s statement was a summary of all the individual pieces of art and words. The architectural experience relied heavily upon the interaction of participant and their attempt to interpret what is being spoken in word or form. The spatial experience was designed to reinforce the realization and transformation of the ideal viewer. If one considered all that was presented and participated with the architecture physically, then the two should compliment each other. One can only speculate upon the success of this attempt.

The memorial was intended to celebrate the accomplishments of people who had spent their life advancing the cause of world peace. These people had learned to accept other cultures and groups as having as much right to inhabit the earth as they did. The project also attempted to address the issue of scale metaphorically. The scale of the world of humanity, the scale of the groups which politically and culturally unite, and the scale of the individual were all a part of the memorial’s design. The use of the metaphor of the spirit within the gravestone yielded a consistent relationship between mass and void. The distance from which you view the memorial changes perception of mass and void. The mass of the wedge becomes composed of voids, revealing a spirit and the masses are now the stelae and the rectilinear volumes set across the wedge. The rectilinear volumes, cut by the path, again become voids and they reveal their "soul." The stelae, upon closer inspection are sculpted and their soul is revealed in that art. The scale of the individual components, such as the grave markers are yet another step, revealing the soul of the person within by the words carved into the stone. In each case, the spirit or soul is the cause of the common humanity that all of these people had spent their life advancing. Hopefully, that was extended from the individual grave to the entire memorial. Without the respect for humanity as a common goal, all others fail to mean anything to me.


