unification memorial

catalyst for social change—a learning resources center specifically attempting to raise awareness and shape views of past and existing racial diversity in the united states

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c h r i s t o p h e r  a  s h o r t
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unification memorial

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Thesis Design

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catalyst for social change
I dedicate this work to all individuals who have been subjected to physical and psychological racial prejudice.
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catalyst for social change
summary

Our society continues to be plagued by issues of racial inequality and hatred that are directed towards the minorities in this country. Cross-cultural hatred is destructive in that it clouds the vision of an environment that allows all individuals to operate and interact with respect and dignity toward others.

We must act now to begin to solve a cancer that is eating at not only our social fabric, but is eating at our national economy. It is important that we all develop an awareness of the lingering issues concerning racial prejudice existent in our society. Education is the shortest route to combat racial hatred.

The proposed unification memorial is a learning resources center for present and future generations that becomes a stage for activities to combat social prejudices and promote unity. It is a place to heal social scars, make new ties, and learn about others through art, literature, music, history, lectures, and social interaction. The site is located in central Indianapolis and will be funded by capital from annual public grants, period sponsorship, and earned income.

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catalyst for social change
The skyrocketing growth of minorities in the United States continues to increase this country's racial diversity. Unfortunately, in many ways this growth has also magnified the problem of racism. It is a problem that has existed since this country's inception and the conflict has yet to be terminated. Gradual gains have been made, but what has happened to those gradual gains? Racism now is at an all-time high. Must we re-invent the wheel to combat the unequal treatment that exists, or will mainstream society wait for more dramatic conflict? The Civil Rights Movement remains vital to us all, but what has happened to those gains of the 60's? We now see that select militant organizations plan to take back "freedom" if not received by 1995. Once again we see the undercurrents of a developing social struggle.

The forces in a developing social struggle are frequently buried beneath the visible surface and make themselves felt in many ways long before they burst out into the open. They are felt throughout the power of the nation long before their organizational forms can openly challenge the establishment (Malcolm X).

Are we on the verge of witnessing irrational solutions to this problem or will more rational means subist? Methods of controlling social conflict must be on-going, not simply periodic pushes. We must act now to begin to solve this undeniable cancer that is eating at our nation's fabric.

Issues of racial inequality and hatred continue to plague the minority groups in the United States. In fact, South Africa and the United States have the two most severe cases of skin bias in the
world. Prejudice is a lack of knowledge passed down through family or negative experience. How can we as a nation promote world peace and the "new world order" when we cannot look at ourselves without seeing internal conflict? This cross-cultural hatred is destructive in that it clouds the vision of an environment that allows all individuals to operate and interact with respect and dignity toward others. In this democratic society, we continue to witness the effects of self-segregation. Maintaining cultural identity is important, but not so much that it hinders cross-cultural communication and interaction. Acts of racial hatred continue to limit our potential as a nation. Racism slows national growth and conflict is counter productive.

American minorities have had innumerable barriers to break through. Discrimination and oppression have limited minority opportunities, particularly in education. This leads to violence, drug use, and crime. In the past, our society endured terrible occurrences leading up to and during the Civil Rights Movement. Lynching and cross-burnings were terrible acts perpetrated by organized hate groups such as the Ku Klux Klan. The strength of these organizations exists even today, evidence that discriminating attitudes continue to poison dreams void of conflict.

These problems seem insurmountable, but we must act now to begin to solve a cancer that is eating at not only our social fabric, but is eating at our national economy (Baha’i). We must understand race in terms other than color. "The hardest and greatest thing for a human being to do is to accept that which is already
within you and around you (Malcolm X, 164).* This nation's scarred past in dealing with issues of race and creed will not be easy to overcome. Segregation and discrimination are too vital a part of the national heritage to die of their own accord. It is important that we all develop an awareness of the lingering issues concerning racial prejudice existent in our society. Conditions of the past have improved, but not to the degree of absolute equality. We cannot continue to hide behind the mask of ignorance. Instead of ignoring the problem, society must address the issue directly. Awareness is the first step — education is the shortest route out of prejudice (Bahai).

This nation cannot prosper to its fullest potential until we conquer racial hatred. Our children must learn of the struggle that brought us to our present state. They must become aware of the resultant destruction that hatred creates. It is true that no government laws ever can force brotherhood, but leaders must instigate and promote a national attitude that promotes an appreciation for cultural diversity without losing sight of the commonalties between races. They must promote meaningful cultural exchanges. Educational and social activities provide a learning experience for our diverse community. We must continue to promote humanitarian ideals. Exposure to different cultures enhances the span of ideas people have to utilize. A knowledge of other cultures expands personal growth, enlightening individuals about unique views that serve to promote unity.

unification memorial

Catalyst for social change
introduction

This proposal instigates action against the disease of racism. Celebrating the terrible events of the past is not the answer. But spatially signifying these troubling issues will raise awareness to a new level. This memorial will represent the broken barriers, future barriers, and hardships of a melting pot of races struggling to exist in harmony. It will promote the harmony of all cultures—most vividly black culture and white culture. It will be a place that serves social need—a facility for all. People will come to heal social wounds, make new ties, and learn about others through music, art, literature, history, lectures, and social interaction.

Every community needs a place with which to identify itself as does each individual in that community. A unification center will serve as this place of identity. This will not be a center for minorities only, but it will be a center to promote the unification of all races. It will express positive events involved in race relations without forgetting or ignoring the difficult events. A consciousness for the past is vital. Each of us has a responsibility to learn. Hate will get us nowhere.

Every human relationship is based on compromise.
Can experiential architectural design raise awareness and shape opinions concerning existent racial diversity in the United States? Can this architecture truly act as a catalyst for social change? Or is it primarily the exhibits, educational literature, and social activities within the space that act as that catalyst? These are the underlying questions that drive this architectural thesis. Architecture is a recapitulation of culture (Skolimowski, 91).

Can architecture help to motivate the contemplative, questioning process by avoiding historical horrors? Can it motivate social forums? Can this architecture serve not only as a backdrop, but also the motivational device for activities promoting unity? In essence, I argue that the architecture and the activities within the architecture must effectively work together to serve as that catalyst for social change. The following facility objectives are deemed essential in the Unification Memorial’s final manifestation:

- To communicate an understanding of the experiences and achievements of various cultures in society
- To communicate an understanding of changing trends and issues related to racial diversity
- To communicate awareness that will help eliminate distorted ideas about specific cultures
- To explore the roots of racial beliefs and practices in society
- To teach people about themselves—all cultures will gain a new understanding of cultural relations
- To help people to develop a sense of identity and confidence in themselves

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cultural context

An urban context is a common sense location for a facility with the purpose of promoting unity between various cultural groups. The Unification Memorial is to be located in Indianapolis, Indiana's downtown sector. Specifically, it will be placed directly east of the Scottish Rite Cathedral on the expansive lawn known as the Mall which is adjacent to the American Legion Buildings. In the United States, the bulk of the minority populations reside in inner city core areas. This trend is typified by Indianapolis' very diverse community. In Indianapolis there is a greater mixture of minorities in all walks of life. The proposed Unification Memorial will be a successful place of unifying value, especially to the African-American community in Indiana. By organizing a wide variety of social and cultural events, the memorial will draw broad, diverse community participation.

Good public buildings usually occupy prime locations and therefore cannot fail to catch the eye (Lampegrany, 31). By locating this Unification Memorial in one of the most controversial sites in Indianapolis, it will quite obviously attract many users. Placing a monument in this site is somewhat dynamic and intrusive and readily seen by all members of the community. Its placement amidst the formalized geometry of the existing social procession of war memorials signifies the importance of bringing the issue of racism to the forefront. It places the monument where people will be forced to clearly recognize the issues of race relations. The existing memorials to war commemorate war as the foundation of the United States. But before the World Wars, this country was built upon slavery and an agrarian economy. From slavery came

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cultural context

racism. Let us place importance on addressing the important yet subtle effects of racism on society.

Situated among the series of World War monuments and parks, this new monument will gain the recognition that the troubling issue of racial prejudice deserves. Its location is significant and disturbingly powerful. The site selection in itself begins to take a dramatic, conceptual stance of establishing awareness through architecture and education.

Yet these memorials to world wars have another significance; especially World War II, which had very intense racial overtones. The United States fought in opposition to the racist plots of Adolf Hitler yet continued to promote a superior/inferior race relationship back home. In fact, our military forces remained segregated until 1948. This military segregation even went as far as segregating blood supply in the fields of war. The segregated military in World War II seems contradictory to what the United States was fighting against—which intensifies the significance of the site selection.

In this Unification Memorial, it is important not to exclude or alienate non-African-Americans including Asian-Americans, Hispanics, Mexicans, South Americans, Puerto Ricans, and Native Americans. It is also important not to alienate war veterans since the site selection risks imposing upon sacred war memorials. By showing a consideration for their importance, it will eliminate their fear that their significant contributions will go unrecognized. It is important not to make veterans fear that their contributions have
been de-valued. By tying in their relationships with the idea of
unification, the overall scheme will be more successful with less
conflict.

Currently, many warm-weather events take place in the Mall. It
is used for a variety of activities and events that have great
potential to work well with the proposed Unification Memorial.
This cultural center will benefit existing organizations and the city
itself.
My main design objective is to raise public awareness of past and current racial diversity by designing a learning resources center that takes an active, dramatic character in relation to its context. Architecture as a communication tool can identify and communicate the positive and negative effects that multiculturalism has on this nation. It is important to recognize that space design is of primary importance before object design. Architecture is meant to be experienced, not just seen as an object (Tuan, 137).

I wish to design an architecture that in conjunction with its exhibits and activities people can identify with, at least partially understand, and that will boost the image of the city. It is deemed important that I reinforce views to the main library and make the Mall a space compatible with the new complex.
methodology

activity:

1991 fall  x-mas  spring 1992
week:  15 16 17 1 2 3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

dream: societal analysis
research (cultures, facilities)
conceptual development
spatial studies/relationships
design development/refinement
final presentation
thesis book preparation

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thesis design

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wall presentation

unification memorial
wall presentation
wall presentation

street level

floors 2-5
thesis design

Final Design:
Diversity and unity are key concepts in the function and design of this Unification Memorial. It is to be seen as a very powerful force in the urban context. In effect, it becomes a subtle violation. Its juxtaposition with the surrounding buildings seems foreign in detail, yet comfortable in massing. The site placement responds to the implied void in the landscape. The challenge was to make the memorial a noticeable force in the landscape without defacing the veterans' buildings. Because I deemed it important to not completely restrict the axial view to the library from the south, the memorial is tucked snugly into the northern-most portion of the mall's lawn space. This placement keeps the vastness and views of the site intact.

The existing symmetrical site organization demands that an effective means of transition into a new memorial be incorporated. The circle form not only makes this symmetrical transition from the site, but it is symbolic of unification, a place of convergence. Entry into this central space from north brings the public into the gallery, lobby, and terrace space. Participants are immediately struck visually by Malcolm X's symbolic interpretation of the "two-edged sword" (the symbolic sword cuts back and forth to free the black man's mind from the white man's), but in this instance the "two-edged sword" cuts the mind open to accept new views and ideas. It symbolically cleanses the mind, clearing the slate for new knowledge. This symbolic representation exists within the lobby and in its roof and ceiling structure and surrounding this element, light pours in from the symbolic cut that

unification memorial

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It makes in that roof structure.

The lobby/arts terrace is not only the most exciting space in the memorial; it has the most dramatic spatial use capabilities. Users enter the space with respect and dignity. Under normal use, it is regarded as respected space. But its ability to function in a variety of ways spurs its excitement and wonderment. Flexibility spurs interest. Changing moving elements create visual interest (changing functions of the scale of the space). The stage/arts terrace changes height vertically to adapt to its changing needs. At times it will remain low to allow for views over the site while other times it will change to a higher stance and be the center point of attention during special performances. This central gathering space acts as a transition from the formal, symmetrical site to the ensuing growth from the central seed of the lobby space. From this core space, a transformation takes place. The facility begins to transform itself into a very different massing scheme. The western-most portion of the center begins to extend itself along the existing formal sidewalk and continue its growth southward, extending its educational resource value to the South in the direction of Monument Circle.

From the southward growth, the portion filling the implied void grows vertically to compliment the massing of the site. The convergence of the very different geometries in the form of the facility represents the intermingling of very different races. By passing through the dissection of the two western masses, indi-
Individuals witness the results of division. Division in this instance has resulted in the wound and the representation of the sociological concept of the stratification ladder. Crossing the bridge into the resultant empty canyon represents the void of separation.

The office block is cut in two, representing the stratification ladder sociological concept comparing white and black races. Its split represents a dissection. The office block has not only been dissected, but it has been displaced in a southeast direction resulting from the force of the underground extension southward. The west facade is beginning to appear as if it is being sliced in increments by the proverbial "two-edged sword." The dissecting blades protruding from the structural columns are pushing themselves through the masking facade from inside to reveal the innards of the center, exposing them to all.

Just as addressing issues of racial diversity fills a void in public society, the masking scheme fills a void in the existing site. But instead of continuing the existing object or landscape relationship, the new growth becomes an object on landscape, but built environment woven into the landscape.

As people walk through the tunnel space they see a wall—an impenetrable barrier excluding one break allowing passage into the facility or into the lawn space. Hologram images are cast in each panel, giving ghost-like imagery of what lies below in the hidden catacombs. In effect, it is a form of advertisement. Images may also be projected onto the stone-carved images. At
night, this is a very dramatic space. The two resultant pieces in the
division are used for office space in the floors above street level.
One block is to manage the cultural center while the other is
leasable space for organizations related to race relations.

From beneath the vertical masses of the In-fill office mass, the
southward extension dramatically continues its growth south-
ward, extending its roots below the surface of the earth. These
extending roots are felt throughout the expanse of the site. Like
a vine, the roots envelope and take hold of the earth. These roots
reveal untold historical events; those ignored facts about this
nation. The hidden roots are now extending themselves to make
current society aware. The roots of hidden history have finally
been uncovered. This revelation has instigated a dramatic chain
reaction, spurring the growth of cultural awareness; a very neces-
sary process for each individual in this society. These growing
roots of the history museum grow in the direction of Monument
Circle’s memorial in tribute to those who served in the Civil War—
indirectly implying a connection between the two related civic
monuments. The roots extend themselves to touch society; to
disper myth; to break down barriers. Only through honesty may
harmonious race relations be achieved.

The hidden scars of the past are to be revealed and uncovered
in a subtle way. Entry into these museum catacombs remains
somewhat hidden on approach from the south. From the mall’s
lawn space, the catacombs make themselves seen. The space

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extends its structural arms beyond its subterranean existence to advertise its presence. It appears mysterious and intriguing to onlookers. Through shafts pushing upward from below, light is allowed to bathe the underground realm, further giving hints of its presence. The museum's organization conceptually runs very deep. Older history is buried more deeply than more recent history—history focusing on minorities' perspectives.

With this deep southward growth, space is paved for public and staff parking beneath street level. From this subterranean vantage point, entries are provided to the west office block and the south entrance to the museum.

The museum spaces are to be divided into separate zones meant to communicate different events and perspectives. In one sense, the museum acts as a timeline, but in another sense, it is organized by subject matter. Exhibits are ordered by a labyrinthine organizational scheme. African-Americans are the dominant minority in the United States and in Indiana; therefore, their representation in the museum may be proportional to their numerical representation in the state or country. The museum is to emphasize the negative consequences of conflict and the positive results of unity. The southward extension conveys the continuing problems of racism in history and those that continue to exist.

While the shell of the atrium space in effect masks its centrality from exterior view, even the area of loading employs masking techniques. When the truck lifts hydraulically move downward,
thesis design

railings protrude from the earth. The clock is hidden, but leaves a planer footprint that represents the displaced office block.

Groundwork: With such a broad topic it was first very necessary to identify applicable symbolisms and concepts: bridge, color line, color barrier, masked issues, mainstreaming, gateway, constant up and down struggle, breather, mindness, clue-finding, cover-ups, documentary vs. ambiguity/metaphor, narrative architecture, shock by stereotypes, layers, primitive mob mentality, commonalities/differences, unlocked door, division, dissection, plow(scythe)(cultivation), change, stratification ladder, two-edged sword.

Process Criticisms:
remember functional problems (parking, servicing, deliveries)
perhaps recognize underground railroad
reference Holocaust Museum (underground)
educational files (line to library)
museum should have a looping capability
Important places of respite, storage, exhibit prop
celebrate life, not historical horrors
of what significances are the various approaches to the facility
Is there a result shown in the learning process?
consider stage orientation
Vertical elements will break up the planer monotonous
will people wish to visit this memorial more than one time?

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reflection

People often question why I have chosen to deal with issues concerning racial interaction for my architectural thesis project. My answer must lie somewhere in my background. The issue is not something that I had anticipated dealing with for a thesis. In fact, I was struggling with finding a topic emotionally charged enough to maintain my interest and a topic which would emotionally drive architectural design.

Finally, the idea of racism struck me. Would a negative issue fuel negative design or could positive aspects be found? Instead of using the term "racism," why not use "race relations" or "racial diversity."

The topic is seen everywhere, the news, the government, locally, nationally, and at universities around the country. Racial tensions began to die with the Johnson, Nixon, and Carter presidential campaigns, but those gains in large part were lost during the Reagan years. It is apparent that divisions between races are widening.

My personal background is a motivating force as well. I grew up in mixed schools through the elementary levels and then moved to more suburban schools. Busing desegregation was instigated while I was at these suburban schools in Indianapolis. Finally, I was moved further away from the urban core where racism was more visible. My hometown is known for being racist towards African-Americans.

This racial strife simply is something that has bothered me for a

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long time and I think that something must be done to address the issue.

But there are also selfish reasons for dealing with this emotionally charged topic. This controversial issue is powerful enough to derive many images for inspirational design. I had hoped that the power and controversy of the topic would inspire powerfully controversial architectural design.

After having undergone the thesis presentation and the majority of the design work, I now have time to reflect on my effort and on the thesis as a whole. Obviously, as with many students, the topic is something that could be taken much further. I have questioned if I should have even tackled such a topic. I feel a bit negative about the outcome because the final product was average. Part of that criticism has to do with the fact that I am extremely critical of myself. If it isn't near perfect, then I probably will not be very happy. So much more could have been done with my thesis. I did not reach the level of detail that I deemed necessary.

Points brought up in the jury were very enlightening as far as the design is concerned. I am somewhat sorry that I chose such a serious issue to work with, although it seems to fit my personality of seriousness and intensity.
space requirements

public
function
The lobby serves as the unifying space—functioning as the place of convergence. The gallery will house two and three dimensional fine and decorative artwork by area students and minority artists; also works by in-house technicians and artists. Travelling exhibitions facilitate constant change within the mechanics of the architecture. The space may at times be used as seating space for smaller presentations on the arts terrace.

image
feeling of significance; journey through barriers finally arriving at a central area of unifying value; space of focus; space of open mind

users
multicultural public. including students and professionals; staff; maximum capacity varies

activities
working; conversing; viewing; reading; sitting

equipment
moveable chairs; panels for two-dimensional display; horizontal surfaces for three-dimensional work; ceiling capable of hanging objects; unique waste disposal system; uniform identification media for gallery works on display; public telephones

time of use

lighting
natural illumination may exist in portions, may partially supplement lighting costs; color balance is necessary in display areas as is modular, flexible lighting

acoustics
low level of noise emanation from this space will identify activities (may attract more people); should be a live space acoustically; space should be flexible enough to allow spatial separations, visually and acoustically

thermal
HVAC system must compensate for Indiana weather in varying seasons; maintain a relative humidity level of 40-55% inside; eliminating high humidity levels; full air-conditioning is desired for certain gallery exhibitions

adjacent spaces
library; supplemental exhibit areas (possibly outdoor spaces); arts terrace; museum entry; bookstore; lecture space

auxiliary spaces
restrooms; exhibit storage; service elevator; main facility entrance; fire exits; disabled access; seating space

design criteria
Users should instinctively become aware of the gallery upon initial entry and be drawn to the space. Design must reflect the changing degrees of activity that will take place in the space. Exhibits will vary, so flexibility must especially be emphasized in the gallery space. Designate a specific meaning for this space that coincides with the issues of unity, overall spatial organization, and function.

square footage
7500 square feet

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**function**
The space is normally used for lounging and as extended gallery space during warm weather months. But the space also may be used as a stage for large open-air performances during summer festivals and special public events. In addition, it may function as an indoor stage for smaller events indoors.

**image**
dynamic imagery; reflects the multidimensional range of performances related to racial issues that occur in the space; must be dynamic because of its flexible use possibilities

**users**
multicultural public including students and professionals; maximum capacity varies

**activities**
conversing; sitting; viewing; dancing; reading

**equipment**
movable tables and chairs; stage lighting; technical lighting control equipment; unique waste disposal system; modular display equipment

**time of use**
highlight weekends; evenings; weekdays; flexible for varying performance schedule

**lighting**
artificially controlled; color balancing; much natural illumination; lighting for the lawn space will be flexible; lighting around the performance areas will be very flexible

**acoustics**
sound will escape to public space during performance; space should be acoustically live; performance sound will need electronic amplification for outdoor productions

**thermal**
lawn space and terrace are to be open air with closure option during cold months; full air conditioning is desired for certain exhibitions

**adjacent spaces**
gallery/lobby; museum entry; library; lecture space

**auxiliary spaces**
restrooms; main circulation; fire escapes; refreshments; prop storage; equipment storage; coat room; technical control room

**design criteria**
Stage space is the focus during performance, but lawn space will have activity during non-performance times. Flexibility is important since the terrace is multi-purpose. Adhere to building codes concerning such a large public space (especially fire exits), but challenge conventional codes and be innovative.

**square footage**
4,000 square feet
**Lecture Hall**

**Function**
The space houses various lectures and speeches of educational and entertainment value with the sub-theme of racial unity. It is a place for forum, discussion, and debate.

**Image**
Convey a space that reflects the multidinous range of subject matter related to racial issues that is presented in the space.

**Users**
multicultural public including students and professionals; staff

**Activities**
educational speeches/lectures; various entertainment events; listening; conversing; applauding; circulating; dancing; studying; lecturing

**Equipment**
seats; speaker's podium; unique waste disposal

**Time of Use**
weekends; evenings; weekdays; flexible for various events

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**Lighting**
artificially controlled; color balancing; lighting for the seating area will cast a delicate ambience upon the audience between performances; spotlights to highlight speaker; natural illumination is not a necessity; flexibility is necessary for the various presentation media

**Acoustics**
speaker system will supplement spatial acoustics, but will not be necessary at all times; some sound can escape into the adjacent gallery, but no other space; space should be live acoustically; minimum acoustical privacy

**Thermal**
Hvac system; windows for outside air circulation may supplement mechanical system; vertical air movement to eliminate drafts; allow for temperature adjustment; consider the variant weather conditions of Indiana

**Adjacent Spaces**
gallery/lobby, library, arts terrace; museum entrance

**Auxiliary Spaces**
rest rooms; fire exits; refreshment space; equipment storage; coat room; presentation media control room; main entry

**Design Criteria**
Lectern space is the focus during performance, but seating space at times will also be active during times of non-performance. Flexibility is important. Adhere to building codes concerning such a large public space (especially fire exits), but challenge conventional codes and be innovative. Space must be acoustically and visually private. Because of the various types of possible presentation media, flexibility is an asset.

**Square Footage**
2000 square feet

**Unification Memorial**
catalyst for social change
library

function
The library will serve as a specialized extension of the Indianapolis Public Library; a memorial library to commemorate a collection of materials related to cultural development. The space is to have specific research materials directed towards a great variety of cultures. It will be accessible by the general public for cultural research.

image
importance; prestige; formal; calm character must convey the image of unity; workshop for creative self-education; learning resources center

users
multicultural public including students and professionals; staff

activities
researching; reading; writing; typing; filing; photocopying; browsing; viewing; listening; independent study; social contact with other users and with library staff

equipment
books; periodicals; newspapers; maps; audio discs; tapes; microforms; videocassettes; copy machine; lounge chairs; desk chairs; writing tables; various desks; book shelves; check-out counter; research computers; check-out computer; printers; telephones; shelves; filing cabinets; slide cabinets; equipment; security system; waste baskets

time of use
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lighting
provide adequate illumination for desk surface tasks and overall illumination for conversing and reading; daylighting is preferable

acoustics
provide acoustical privacy for study node areas within library

thermal
provide thermal comfort for individuals partaking in the above activities; natural ventilation is desirable; consider the variant weather conditions of Indiana

adjacent spaces
lobby/gallery; lecture hall; arts terrace; museum entrance

auxiliary spaces
test rooms; coat closet; copy space; archival storage; fire exits; break room; office spaces

design criteria
It is essential to ensure that the library is sufficiently flexible to accommodate future developments; plan them in such a way that almost any part can be used for a diversity of likely functions. The structure must be able to carry concentrated loads anywhere. Group services and other fixed elements so as to free the largest area on each floor for changing uses.

square footage
10,000 square feet

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park/promenade

function
The adjacent park is a significant part of the memorial to reconcile unity. It must carry significant symbolic meaning, raise public curiosity, and establish mystery of what lies beyond it inside the Unification Memorial.

image
Certain areas of the park space should respond to the concepts of the Unification Memorial. Adjacent park space will serve as an extension of the memorial, representing the rippling influence of what the facility is about.

users
Multicultural public including students and professionals, staff

activities
Conversing, walking, jogging, listening to performances, watching people

equipment
Chairs, unique waste disposal units, grass turf

time of use
Sporadically during normal business hours, weekends, day and night

lighting
Provide adequate illumination for security and personal safety at night.

acoustics
Provide minimum acoustical privacy

thermal
The space is open air; consider the variant weather conditions of Indiana and provide areas of shelter for inclement weather

adjacent spaces
gallery, secretary/reception areas, arts terrace

auxiliary spaces
Rest rooms, public coat room, fire exits, main entry

design criteria
This park design must serve as an extension of the memorial helping to make it object woven into the landscape instead of object on landscape

square footage
Exterior space

unification memorial
catalyst for social change
space requirements

museum

unification memorial

catalyst for social change
museum entry space

function
Space functions to orient visitors with the purposes, procedures, and functions of the history museum. There is also a clock room and ticket desk.

image
Convey an ambiance of the significance of facility. Give an image of unity and its rewards—economically, socially, and spiritually.

users
Multicultural public including students and professionals; staff

activities
Directing visitors, observing, conversing, coat checking, ticket purchasing, browsing

equipment
desk chairs; visitor seating; telephone; display cases; coat hangers

time of use
Business hours during the week

lighting
Provide adequate illumination for desk surface tasks and overall illumination for conversing and reading; visually highlight desk entry area and display-case area with incandescent fixtures

acoustics
Provide minimum acoustical privacy

thermal
Provide thermal comfort for individuals doing light office work and those waiting; consider vertical air movement and the ventilation of tobacco smoke; consider the variant weather conditions of Indiana

adjacent spaces
gallery/lobby; exhibit spaces; lecture hall; arts terrace

auxiliary space
rest rooms; copy room; coffee area; coat rack; main facility entrance; fire exits

design criteria
It must be clear upon entering the space where the exhibits begin. This space is to orient the user on the entire facility, so it is important that it conveys the powerful image reflecting the significance of the facility's function and meaning. Circulation is crucial in efficiently moving people following initial entry. Classroom should be positioned between the entrance and exhibit areas. It is important that classroom users do not obstruct the circulation space.

square footage
1600 square feet

unification memorial
Catalyst for social change
bookstore

function
The space functions to promote museum exhibits and gallery work. Books, postcards, souvenirs, prints, photographs and other memorabilia are to be sold with the continuing theme promoting racial unity and awareness. The museum bookstore may derive a large proportion of the income for the facility from marketing activities. It may be an extension of educational services and promotional activities.

image
Importance; prestige; formal; calm character must convey the Image of unity; workshop for creative self-education; learning resources center.

users
Multicultural public; including students and professionals; staff; maximum capacity 100 people.

activities
Researching, reading, browsing, walking, purchasing.

equipment
Books, periodicals, newspapers, maps, video cassettes, desk chairs; checkout desk; book shelves; display cases.

time of use

thermal
Provide thermal comfort for individuals partaking in the above activities; natural ventilation is desirable; consider the veront weather conditions of Indiana.

adjacent spaces
Gallery/lobby; lecture hall; museum entrance hall; shopfront display facing entrance hall to attract individuals.

auxiliary spaces
Rest rooms; coat closet; copy space; archival storage; fire exits; break room; office spaces.

design criteria
Circulation within the space is crucial; provide for adequate space so movement space within the bookstore will not become too compact. Consider designing so that the entire store can be seen by staff at the checkout counter.

square footage
2,000

unification memorial
Catalyst for social change.
audio/visual theater

function
Provide visitors with a space to view videos and performances within the museum exhibits.

image
Convey a character instilling respect for events of history.

users
Multicultural public including students and professionals; staff

activities
Meeting; conversing; viewing presentations

equipment
Movable equipment: projection equipment, chairs; unique waste disposal system

time of use
Sporadically during normal business hours; weekends; day and night

lighting
Provide flexible general room illumination and display lighting for presentations; include back lighting for use during projected presentations; windows are not desirable

acoustics
Provide acoustical privacy within the space; ventilation system must eliminate excessive noise emission

thermal
Provide general comfort for group of persons seated in an enclosed space; consider the variant weather conditions of Indiana; suitable for either air conditioning or natural ventilation.

adjacent spaces
Museum entry; museum exhibits; refreshment space

auxiliary spaces
Rest rooms; equipment storage; circulation; fire exits; coat closet

design criteria
Space must be visually private. Because of the various types of possible presentation media, flexibility is necessary; so movable equipment is desirable. Consider future expansion.

square footage
1,000 square feet

unification memorial
catalyst for social change


**Exhibit Spaces**

Live space acoustically; space should be flexible enough to allow spatial separations, visually and acoustically.

**Thermal**

HVAC system must compensate for Indiana weather in varying seasons; maintain a relative humidity level of 40-55% inside, eliminating high humidity levels; full air conditioning is most satisfactory; essential for sensitive material.

**Adjacent Spaces**

Supplemental exhibit areas (possibly outdoor spaces): audio/visual theater; refreshment areas; museum entry.

**Auxiliary Spaces**

Rest rooms; collection storage; service elevator; fire exits; handicapped access; seating space; staff working areas.

**Design Criteria**

Users should indirectly become aware of the exhibit spaces upon initial entry and be drawn to the space. Design must reflect the degree of activity that will take place. Exhibits will vary, so flexibility must especially be emphasized. The spaces should have the capability to be added to as the entire facility. Consider the possibility for exterior exhibit installations. Labyrinthine organization can provide for the large expanses of hanging wall and permanent spaces of fixed proportions. Circulation can be controlled to suit changing exhibition requirements.


**Square Footage**

28,000 square feet (total museum exhibit floor area).

---

**Unification Memorial**

Catalyst for social change.
refreshment area

function
Provide visitors with a space of respite

users
multicultural public including students and professionals; staff

activities
meeting, conversing; refreshment

equipment
coffee bar; vending machines

time of use
sporadically during normal business hours; weekends; day and night

lighting
provide flexible general room illumination

acoustics
provide acoustical privacy within the space; ventilation system must eliminate excessive noise emission

thermal
provide general comfort for group of persons lounging; consider the variable weather conditions of Indiana; natural ventilation is desirable

adjacent spaces
museum entry; museum exhibits; gallery/lobby; meeting/lecture facilities

auxiliary spaces
rest rooms; fire exits; entrance hall; cloak room; refuse disposal; outside service area

design criteria
Refreshment area must be designed as to separate it from exhibit spaces visually and acoustically. Users must not be tempted to take refreshments into the exhibit spaces.

square footage
500 square feet

unification memorial
catalyst for social change
work room / exhibit prep

function
Space functions as an area for staff to prepare and maintain exhibits. It must house exhibition maintenance, exhibit construction, materials storage, and the packing and unpacking of exhibit materials.

users
Facility staff

activities
Conversing, loading, unloading, packaging, painting, constructing

equipment
Work benches, tables, shelving, desks, chairs

time of use
Sporadically during normal business hours; weekends; day and night

lighting
Provide flexible general room illumination

acoustics
Provide acoustical privacy within the space; ventilation system must eliminate excessive noise emission

thermal
Provide general comfort for group of persons exerting themselves; consider the variable weather conditions of Indiana; temperature control within space

adjacent spaces
Loading dock, exhibit storage area, exhibit areas

auxiliary spaces
Rest rooms; equipment storage; circulation; fire exits; copy room

design criteria
Work rooms and exhibit preparation spaces must be designed for maximum functional efficiency. Adjacencies and circulation within the spaces are of primary importance.

square footage
2,000 square feet
space requirements
administration
reception area

function
Orient visitors with purposes, procedures, and functions of facility.

image
Convey an ambience of the significance of facility. Give an image of unity and its rewards—economically, socially, and spiritually.

users
secretary; staff; visitors

activities
secretary: reading, writing, typing, filing; copying; directing visitors visitors: sitting; reading; observing; conversing

equipment
desk chair; clerical desk; work table; visitor seating; shelves; small tables; telephone; computer; printer; filing cabinet; display cases; fax system; waste baskets; storage units for stationary

time of use
business hours during the week

lighting
provide adequate illumination for desk surface tasks and overall illumination for conversing and reading; visually highlight secretary workstation, display-case area, and waiting area with incandescent fixtures

acoustics
provide minimum acoustical privacy; ceilings and walls may need to be sound absorbent; noisemaking equipment may require soundproof space

thermal
provide thermal comfort for individuals doing light office work and those waiting; consider vertical air movement and the ventilation of tobacco smoke; consider the variant weather conditions of Indiana

adjacent spaces
directors offices; conference room

auxiliary space
rest rooms; information storage; copy room; coffee area; coat rack; main office entrance; fire exits

design criteria
It must be clear upon entering the space where the visitor is to report. Secretaries are to direct and inform visitors, so it is important that the space conveys the significance of the facility's function and meaning. Circulation is crucial in efficiently moving people following initial entry.

square footage
300 square feet

unification memorial
catalyst for social change
director's office

function
Provide facility directors with adequate, comfortable space from which to manage activities and personnel. These offices are not public spaces.

image
Convey a formal, calm character promoting unity

users
directors; secretary; staff; visitors

activities
reading; writing; note-taking; conversing; typing; managing; keeping staff records; paying salaries; controlling finances; keeping accounts; maintaining security; fund-raising; marketing

equipment
desk chair; desk; computer; guest chairs; shelves; small tables; telephone; waste baskets; credenza

time of use
business hours during the week

lighting
provide adequate illumination for desk surface tasks and overall illumination for conversing and reading; natural illumination is a preferred option

acoustics
provide acoustical privacy

thermal
provide thermal comfort for individuals doing light office work; consider ventilation of tobacco smoke; natural ventilation is a desirable option; consider the variant weather conditions of Indiana

adjacent spaces
reception area; conference room; staff offices

auxiliary spaces
rest rooms; area circulation; adequate fire exits; break space; copy room; coat closet

design criteria
These offices must be physically and emotionally comfortable not only for the directors, but for all who enter. Confidentiality and security are important, so locate offices in remote area in relation to the fluid activity that takes place in other zones of the center. There is to be no public access. The spaces should be oversized to allow for growth in individual offices and in overall administration area. Office space generally may be located away from public areas, but public relations should be located near a public entrance.

square footage
160 square feet
function
Provide staff with adequate, comfortable space from which to successfully complete their work. These offices are not spaces for the public.

image
Convey a formal, calm character promoting unity.

users
Secretaries; counselors; editors; entertainment coordinator; technician; designers; craftspeople; producer; artist; personal visitors

activities
discussing; interviewing; examining; sending; writing; typing

equipment
desk; chairs; sofa; storage cabinets; telephone; computer; waste baskets

time of use
normal business hours

lighting
provide adequate illumination for task surface tasks and overall illumination for conversing and reading; daylighting is a preferable option

acoustics
provide for acoustical privacy

standard staff office

thermal
provide thermal comfort for those doing light office work; provide for comfort by making available individual space temperature controls; natural ventilation is a desirable amenity; consider ventilation of tobacco smoke and consider the variant weather conditions of Indiana

adjacent spaces
gallery; public entry; director offices; conference room

auxiliary spaces
rest rooms; circulation space; copy room; fire exits; break room; coat room

design criteria
Space should be accessible by all, including the handicapped. Individuals unfamiliar with the surroundings must feel comfortable with the space.

square footage
120 square feet
function
Provide facility directors and staff with a space to meet and discuss ideas relating to the organization of the unification center. It may also be used to interview various individuals.

image
Convey a formal, calm character promoting unity

users
directors; staff; clients

activities
meeting; conversing; viewing presentations

equipment
movable equipment; projection equipment; conference table; chairs; tack space; waste baskets

time of use
sporadically during normal business hours; weekends: day and night

lighting
provide flexible general room illumination and display lighting for presentations; include back lighting for use during projected presentations; windows are not desirable

acoustics
provide acoustical privacy within the space; ventilation system must eliminate excessive noise emission

thermal
provide general comfort for group of persons seated in an enclosed space; consider the variant weather conditions of Indiana

adjacent spaces
director office; secretary/reception area; social worker offices; accessible outdoor space

auxiliary spaces
rest rooms; equipment storage; circulation; fire exits; break room; coat closet; copy room

design criteria
Space must be visually private. Because of the various types of possible presentation media, flexibility is necessary, so movable equipment is desirable.

square footage
300 square feet
# Space Summary

<table>
<thead>
<tr>
<th>Space</th>
<th>Square Feet</th>
<th>Number</th>
<th>Total S. F.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Public</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lobby/Art Gallery</td>
<td>7,500</td>
<td>1</td>
<td>7,500</td>
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<tr>
<td>Stage/Arts Terrace</td>
<td>4,000</td>
<td>1</td>
<td>4,000</td>
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<tr>
<td>Lecture Space</td>
<td>2,000</td>
<td>1</td>
<td>2,000</td>
</tr>
<tr>
<td>Library</td>
<td>10,000</td>
<td>1</td>
<td>10,000</td>
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<tr>
<td>Park/Promenade</td>
<td>ext. space</td>
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<td>0</td>
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<tr>
<td>Parking Garage</td>
<td>39,000</td>
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<tr>
<td><strong>Museum</strong></td>
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<tr>
<td>Museum Entry Space</td>
<td>1,600</td>
<td>1</td>
<td>1,600</td>
</tr>
<tr>
<td>Bookstore</td>
<td>2,000</td>
<td>1</td>
<td>2,000</td>
</tr>
<tr>
<td>Audio/Visual Theater</td>
<td>1,000</td>
<td>2</td>
<td>2,000</td>
</tr>
<tr>
<td>Exhibit Spaces</td>
<td>28,000</td>
<td>1</td>
<td>28,000</td>
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<tr>
<td>Refreshment Area</td>
<td>500</td>
<td>2</td>
<td>1,000</td>
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<tr>
<td>Work Room/Exhibit Prep</td>
<td>2,000</td>
<td>4</td>
<td>8,000</td>
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<tr>
<td><strong>Administration</strong></td>
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<tr>
<td>Reception Area</td>
<td>300</td>
<td>3</td>
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<tr>
<td>Director's Office</td>
<td>160</td>
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<tr>
<td>Standard Staff Office</td>
<td>120</td>
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<td>2,760</td>
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<tr>
<td>Seminar Room</td>
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<td>600</td>
</tr>
</tbody>
</table>

Net Square Feet: 130,000

Efficiency Ratio: 65/35%

Gross Square Feet: 200,000

Unification Memorial
Catalyst for Social Change
space relationships

unification memorial

catalyst for social change
building criteria
interior criteria

The interior criteria of this facility should fully utilize the powerful conceptual imagery that coincides with the subject of unification. Interior spaces are to be rich in meaning as well as in materials, light variation, acoustical variation, and form manifestation.

Details evolving from history contribute to the richness of the experience of all spaces. Negative symbols will be very subtle, but their inclusion is vital to this space that is built on an awareness of the past.

Circulation:
The coming and going of visitors should be a spectacle in its own right. Visitors should be kept constantly circulating. Circulation must be reasonably adequate for medium to large crowds. There will be a great influx of people on the grounds during summer festivals. Areas of respite are important for users, especially in the museum space.

Character/Image:
Convey a serious overall character under normal usage, but spaces must have the capability for festive events. The facility is most importantly a place for learning; an architecture that people can identify with.

unification memorial
catalyst for social change

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exterior criteria

Materials:
The exterior criteria of this facility should include some qualities of adjacent buildings, but take a unique character unfamiliar to the site. Materials are extremely important to its appearance and to what it communicates to individuals and groups of the community. Native stones (from Indiana) should be considered as well as materials significant in the historical civil struggle in this country. African architecture and construction techniques are not the desired character for this unification center. The northern portion of the architecture will reflect is juxtaposition with the existing limestone American Legion and Indianapolis Public Library buildings. So limestone should be considered for portions of the memorial's exterior. It will reflect this adjacency in both materials and geometry.

Color:
Shiny, metallic highlights may attract attention with reflections of light.

Circulation:
Lawn space will remain mostly open space. Main entries should be to the north and to the south with smaller, more subtle entries to the sides.

Character/Image:
To the south end of the site, the character of the architecture should be dynamic, perhaps weaving itself into the site.

Entry:
The facility's main entrance should be dramatic, perhaps cutting into the earth.

unification memorial
catalyst for social change
<table>
<thead>
<tr>
<th>item</th>
<th>calculation</th>
<th>$ subtotal</th>
<th>$ total</th>
</tr>
</thead>
<tbody>
<tr>
<td>building cost</td>
<td>(200,000 gsf x $76/st)</td>
<td>15,200,000</td>
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</tr>
<tr>
<td>fixed equipment</td>
<td>(8% of building cost)</td>
<td>1,216,000</td>
<td></td>
</tr>
<tr>
<td>site development</td>
<td>(5% of building cost)</td>
<td>760,000</td>
<td></td>
</tr>
<tr>
<td>total construction cost</td>
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<td>17,176,000</td>
<td></td>
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<tr>
<td>site acquisition and/or</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>demolition</td>
<td></td>
<td></td>
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<tr>
<td>movable equipment</td>
<td>(15% of building cost)</td>
<td>2,280,000</td>
<td></td>
</tr>
<tr>
<td>professional fees</td>
<td>(10% of construction cost)</td>
<td>1,718,000</td>
<td></td>
</tr>
<tr>
<td>contingencies</td>
<td>(10% of construction cost)</td>
<td>1,718,000</td>
<td></td>
</tr>
<tr>
<td>administrative costs</td>
<td>(3% of construction cost)</td>
<td>515,280</td>
<td></td>
</tr>
<tr>
<td>total budget *</td>
<td></td>
<td>23,410,000</td>
<td></td>
</tr>
</tbody>
</table>

* estimated cost in December 1991
societal analysis

unification memorial
catalyst for social change
societal analysis

intermediate dream realm

unification memorial
catalyst for social change
This study was done in conjunction with my thesis development during Autumn Semester 1991. It symbolically represents the past and present African-American struggle to survive in the white man's world—an analysis of society. The architectural design is described as the imagery in a sociologist's dream. The albedo (white) and nigredo (black) dream realms are concepts in alchemy that have been interpreted to reflect the cultural exchange between Anglo culture and African-American culture.

**Intermediate dream realm**
**Sociologist's dream: a beginning**

Conceptual Development
The sociologist's dream physically represents an intermediate realm of passage from the nigredo realm to the albedo realm—a process of integration. A nigredo-dweller may be accepted into the albedo realm in only one way—through the "cleansing process" embodied by the intermediate realm. This is the only passage from one realm to the next—an unavoidable gateway. Passage represents a brainwashing process—a means by which to condition nigredo-dwellers to live in a new, unfamiliar, environment.

This place of convergence is initially destructive and erosive. It is a place for interrogation, testing, and teaching. What is considered teaching by albedo dwellers may be considered brainwashing by nigredo dwellers. Members from the nigredo realm undergo a series of tests. This is an area of great confusion and tension—a complex, filtering process. The integration process of
societal analysis

conflicting beliefs and values is not smooth, especially when unavoidable.

Some members of this nigredo realm strive to reach the Eden represented by the albedo realm. The climb is difficult, but sequentially becomes less difficult. If nigredo dwellers do not succeed or prove themselves worthy in the albedo realm following the series of interrogation procedures, they are pushed back to their origin. They must walk the exodus platform on display, a spectacle for the accepted members of the albedo realm. If they do succeed, they are allowed to proceed into the albedo dream realm.

But these issues are more significant than the nigredo and albedo dream worlds. This intermediate dream realm conceptually addresses issues of racial hierarchy in our society by representing the past and current social structure of the United States. These issues conceptually deal with the integration of African-American and Anglo-American cultures. In our society, the white world exists and the black world exists, but they do not exist in harmony; the differences between the two are paramount. Represent the black dream realm at great disadvantage.

A quote from behavioral psychologist, B. F. Skinner, emphasizes the concept of cultural subjectivity:

"A person is not only exposed to the contingencies that constitute a culture, he helps to maintain them, and to the extent that the contingencies induce him to do so the culture is self-perpetuating. The effective reinforcers are a matter of observation and cannot be disputed. Whatever group of people calls good is a fact. It is what members of the group find reinforcing as the result of their genetic endowment and the natural and social contingencies to which they have been exposed. Each culture has its own set of goods, and what is good in one culture may not be good in another. To recognize this is to take the position of "cultural relativism." What is good for

unification memorial
catalyst for social change
societal analysis

the Transplant Island is good for the Transplant Island, and that is that. Anthropologists have often emphasized relativism as a tolerant alternative to missionary zeal in converting all cultures to a single set of ethical, governmental, religious, and economic values...

Our society has practiced this "missionary zeal", resulting in the great racial struggle in the United States.

Negro Qualities
Materials are unfinished and primitive. Dirtiness is evident everywhere. Feelings of low self-esteem, helplessness, dependence, and inferiority are evident in the atmosphere. Members of the negro realm have less power, wealth, and social status than do the dwellers of the albedo realm. There are less comforts and positive amenities. This realm is characterized by death, murkiness, darkness, and founiness. Evil is associated with the color black. Negro-dwellers must deflect the stigma of "blackness:"
The negro realm does carry a certain quality of mystery and intrigue. Life is a constant climb. Endurance is a necessity. Negro dwellers have a strong feeling of marginality, of helplessness, of dependence, and of inferiority.

Albedo Qualities
Change is constant in the albedo dream world. The space, circulation, and structure is confused; there is lack of symmetry. Elements are constantly moving and changing. The albedo-dominant gateway radiates a feeling of pride and dignity by making a very dominant statement both by its placement in the landscape and in its form. It is backed by the power of the majority (government). Albedo space is pristine, clean, reflective, and white. The albedo realm builds upon the foundation of

unification memorial
catalyst for social change
societal analysis

In the albedo realm, you begin to see the light. Things are no longer as dreadful, but a certain degree of playfulness and activeness sets in. Survival is no longer such a major portion of life. Trivial activity becomes a more acceptable way to use time. A certain hierarchy exists, where the white world stands above the black world.

Site:
This piece is located in a dualistic realm. A dark forest rests below the architectural piece on a downward, hazardous slope. It becomes increasingly dense and dark the farther one is from the intermediate realm. This dense forest is difficult to escape. In essence it is endless. The higher albedo space represents valuable existence. A reflective pool of fluid, the blood of mother earth, rests in tranquility. Its reflective qualities in conjunction with the moon express an essence that embodies the albedo world. The albedo fluid height and the nigredo branch height both terminate on the same visual plane. But this abrupt, symbolic division does not accurately characterize the black and white worlds. Grey area most certainly does exist.

Nigredo-dwellers must ascend to the intermediate realm while albedo dwellers must descend. The space begins upon relative vision of the environment from a distance. Upon approach to the intermediate dream realm, travelers view either the tranquil body of fluid of the albedo realm or the dark, deadened imagery of the nigredo forest.

unification memorial
catalyst for social change
The form of the gateway looks almost like an eyeball observing the vastness of the nigredo realm, closely overseeing. The piece is attached to the earth by structural piers that derive their character from a dichotomy of the two realms.

Space
The spaces are characterized by confusion and change. Albedo spaces are reflective, smooth, and light; nigredo spaces are rough, unfinished, and dark. Dwellers are channelled through the space, with several options, but there remains visual contact with the realm of origin. For the nigredo dweller, the interior space is initially compact—too compact. It is frighteningly similar to the compactness of slave ships. The lower space is dark; almost black. You can see glimpses of the white world which motivate success. The mysterious space is insecure in that floors, walls, and ceilings are often in motion, changing the volume of the spaces. Various spatial elements channel and direct the sequence of testing and learning.

Albedo space resists above nigredo space—literally. This is evident by light, spatial proportion, and materials. Albedo moonlight is captured by the roof enclosure and manipulated to capture a changing, confused quality of environment. Mirrors and their movement reflect light in various, confusing patterns.

unification memorial
catalyst for social change
Symbolism is evident in the gateway's design—an extremely thought-out manifestation of history, emotion, and alchemist dream worlds. Upon entry from the nigredo realm, you are faced with silver blade-like elements that symbolically shave against the nigredo dwellers' approach, heightening the awareness of their own motion and the significance of the entry of integration. The rope hanging from the albedo realm is a measure by which nigredo dwellers may ascend to greater heights. It also contains painfully ironic symbolism; they ascend by means of the lynching rope. What was once an almost common means of death now is a means of ascending to a better life. Interior levels mechanically change heights to add to confusion.

It takes great intellect to successfully solve the puzzle.

\textbf{unification memorial catalyst for social change}
bibliography


Cone, Martin. *Martin & Malcolm & America: A Dream or a Nightmare*.


illustration credits

1. Cottage photographs courtesy of:


3. Mathews, p. 68, figure 7.37b

4. Mathews, p. 66, figure 7.35a (library)

unification memorial

catalyst for social change
The hearings for the nomination of Judge Clarence Thomas to the Supreme Court elevated racial tension on the national level while local incidents elevated racial tension on local levels. The issue of racial hate simply cannot be ignored. Judge Thomas, a Black-American, claimed that the media event was unjust. He stated that the hearing was "a high-tech lynching of an uppity black man."

Morphosis. Building and Projects, p. 18

Show work for what it is: a deliberately constructed reality. Express social exchange, mutual interpretations of one culture by another. Project a "civic faith" (as in the official culture), that ultimately we will be able to resolve the multiple contradictions of wealth and poverty, race and gender. "Neologisms"—belief that harmony can be achieved by inventing example, housing the bureaucracy in buildings clothed in images of a bygone civic culture. (implies that divisions no longer need to exist.

Psychonealitic style of self confrontation. Ethnic distinctions are diffused by virtue of being mutually embedded in a sea of television and advertising.

Directly to formal elements into emotions: quick and sharp rhythmic beats, unexpected modulations, hesitancies and redundancies, incessant repetition. Language of the street, gestures of everyday human action, by-product of many cultural forces brought together. Shy away from dominant cultures confident and relaxed familiarity (no simple divisions into major and minor axes, hierarchies). No conventional buffering (separating self from surrounding milieu).

Now bringing unfamiliar patterns of speech and behavior into a closer contact. Express energy. Participate in the logic of the construction of the environment.

p. 19

The problem is to create "coat of many colors" without giving privileged status to a single culture as the source. Note the potential of "trap" to suspend the temporal and spatial order of the dominant culture. Trials and street life.

p. 20

The meaning of an object grows out of the complex social encounters in which it attains significance. In order to make a context intelligible, it must be thickly described. What is "said" by a particular occurrence.

Dotson, olan Fredericks. Thesis Book

Indiana Avenue served as a business, retail, and entertainment center to support a people denied many of its constitutional rights. Local segregation introduced jazz into the black community to raise confidence and aspirations of freedom. The age of desegregation and civil rights opened the doors for Blacks to live where they pleased so a rapid decline in population occurred on the Avenue. Much of its history has been forgotten or demolished.

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Acculturation took place, but only to the limited extent that the Negro allowed European elements to become integrated into his African Heritage. Until the 1920's, he took only those European ingredients that were necessary for his own framework of European tradition. The American Negro was able to preserve a significant nucleus of his African heritage. Despite a certain degree of acculturation, the various groups which create the America portrait maintain much of their respective ethnic heritage. This is reflected in every aspect of American Society: religion, social organizations, food, dialect, dance, art, architecture, music, etc.

Colonization occurred as a result of European expansion. African slavery proved to be the most rational solution for physical support of the rapid western movement. Mainly came from west coast of Africa: what is now Senegal, Guinea, Gambia, Sierra Leone, Liberia, Cameroon, Gabon. Music and dance are very important elements. It is conditioned by the same stimuli that animate not only African philosophy and its religion, but the entire social structure. The European culture was in sharp contrast with the African concept of life.

Native Americans, Europeans, and Africans have predominantly populated North and South America under European based cultural concepts for 300 years. Acculturation has occurred in varying degrees. Native American resistance often resulted in extermination.

Music relieved the burden of life. Helped forget their bad circumstances. Despite the significant loss in knowledge of their African culture, the musical heritage of fundamental art in expression of everyday life could not be destroyed. This portion of everyday life of the Black person in America through communication in the working fields, the church, folk songs, jubilee songs, jigs, etc.

Dobson stated that he did not wish to recreate the spirit, activities, or attitudes of historic Indiana Avenue because that would serve as a monument to racism and segregation.

"Man is the greatest enemy of man." David Hume, Dialogues Concerning Natural Religion

Integration/Separation Debate:
There are two powerful beliefs about multicultural relations in the United States: those that promote the integration of races and those that support separation of races. Each individual has his own opinion regarding the concepts of integration and separation and many of the ideas overlap. But it is important to recognize that radicals still exist that firmly believe separation of races is the only solution to race relations.
Integration may be defined as the bringing of different races and ethnic groups into free and equal association. Some individuals see integration as acceptance, celebration, and appreciation of multiculturalism.

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The opposing view, separation, may be defined as seeing the differences between races. The separatist view is often seen as the more radical view of the two. It is unrealistic to hope for a physical separation of races, but the psychological aspects are possible. I tend to think of the separatist as being guided by tunnel vision, not seeing the entire perspective and no longer willing to accept other points of view. This thinking is fueled by "displaced aggression." Individuals are fed up with "the white society telling them what to do." "White society will drag us down."

In history, people have not accomplished things separately, but have used unified efforts for success. America has never benefited from isolationism. People are using displaced aggression to symbolize a current oppression ("they owe us" mentality). Fight by presenting the truth, not propaganda. Education is the primary tool looked upon the initiate change.

All human relationships are built on compromise. Overall gains are achieved from an overall effort.

There is evidently a new interest in history; however superficial this interest may be in some visitors. The opportunity to see with one's own eyes to "communicate" with an original, a witness to a bygone age—even if it is only a lifeless object exerts a strong fascination; such exhibitions provide chances that might never occur again (Lombugnati 15).

"Racism leads America up the suicide path (Malcolm X)." "Rampant racism is on a path to destroying this country (Malcolm X)."

Architecture is a recapitulation of culture (Skolimowski, 91).

Architecture constitutes clear evidence of the deficiencies of our culture with its glorification of the objective, the physical, and the efficient and its attempts to diminish the spiritual, the sensitive, and the humane (Skolimowski, 94).

If we wish to change architecture we cannot limit ourselves to architecture of start with it alone. We have to start with--or simultaneously address ourselves to--another level, the level of the general culture that underlies the thinking and behavior of the age that we live in (Skolimowski, 94).

Existential Space- social, psychological and aesthetic space (Skolimowski, 95).

Conception of space is a function of culture (Skolimowski, 96).

Architecture is about life (Skolimowski, 97).

The purpose of architecture—to continue, enhance, and celebrate life (Skolimowski, 100).

With good will one person can enter into the world of another despite differences in age, culture, and temperament (Yuan, 5).
appendix

DEPARTMENT OF ARCHITECTURE
BALL STATE UNIVERSITY

THE 1992 THESIS DESIGN FACULTY
ART SCHALLER • SONNY PALMER • DANIEL DOZ
PRESENTS

CHRIS SHORT

IN RECOGNITION OF EXEMPLARY
ENTERPRISE IN THE CONCEPTUALIZATION
• DESIGN • PREPARATION
• PRESENTATION AND PERFORMANCE
OF THE BACHELOR OF ARCHITECTURE
THESIS PROJECT

THE
JUNGLE FEVER
AWARD

[Signature]

65
# Appendix

## Fifth-Year Thesis: Final Design Reviews

**Week of April 13 - 17**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Space One: Gallery</th>
<th>Space Two: Gallery</th>
<th>Space Three: Gallery</th>
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<td>SP* Caceres</td>
<td>DD* Benelli</td>
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<td>SP* Forson</td>
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<td>SP* Post</td>
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<td></td>
<td>4:30</td>
<td>AS* Brown</td>
<td>SP* Knecht</td>
<td>DD* Taylor</td>
</tr>
</tbody>
</table>

*AS Art Schaller  
'SP Sonny Palmer  
'DD Daniel Doz

### Unification Memorial

Catalyst for Social Change