

SAKHAROV CENTER FOR HUMAN RIGHTS



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This project is dedicated to Andrei Dmitriyevich Sakharov, acclaimed scientist, winner of the Nobel Peace Prize, and humanitarian, whose "unwavering voice of decency" gave us inspiration to continue the struggle for a higher standard of human rights.

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PURPOSE

This undergraduate thesis project is an experiment in how I can achieve the fusing of two seemingly incompatible entities, a human rights center in a high-rise building. I intend to create an architectural solution which will be expressive of the meanings of the human rights activities taking place in the structure. In my case studies I research buildings which evoke impassioned responses because I am searching for the emotional content in architecture. These include churches, war memorials, visionary designs and high-rises.

I have chosen to use the skyscraper as an object of study because I feel they are the most expressive buildings of our times. I think the recent negativism towards the skyscraper as a building type has arisen because the most insensitive and inhumane ones tend to be symbols of powerful corporate entities. It is my intention, however, to reverse this notion. That is, to create a symbol, but to make my design an expressive symbol of humanity. I don't think that the skyscraper as a building type is negative, but that the public has negative associations with them because of the few that refuse to regard human scale. It is my opinion, and that of many of my colleagues, that New York and urban areas are attractive and that people desire to live in them because of the excitement associated with being surrounded by the buildings which comprise the city. Therefore I intend to pursue a humanitarian project in an atypical fashion, to not disguise my design in an obscure, rural area but to make a bold statement where it can be read, in urban New York.

I embrace such an opportunity to be expressive of the pursuit of human rights. One of the chief aims of human rights groups is to raise the level of awareness of the struggle for human rights. Therefore, the project should be symbolic, and informative. As we have witnessed in Eastern Europe and South Africa, the pursuit of human rights is increasingly becoming the most prominent subject of international news reports. This building, then, is not only a symbolic response to this current bursting forth of awareness of our rights but seeks to be informative and take this awareness to a higher level.

SCOPE

The scope of this project is rooted in both philosophical and practical concerns. It is about the philosophical relevance of symbolism in architecture and how this can be practically adapted to building form on the site provided. The site is assigned importance because of its adjacency to the United Nations Complex. The United Nations complex has significance to my project because the Human Rights Center seeks to inform the decision makers of the U.N. about human rights concerns. Throughout my project I will show the location of the United Nations Complex as an entity which interacts with the human rights Center that I am proposing. Mimicking the architecture of the U.N. complex, however, is not my goal. It is rather my intention to react to the secretariat slab, either by accepting its purity of form or rejecting it with a building in complete contrast to it.

The breadth of research covered includes the ideals of human rights and symbolism in architecture, particularly with regards to the high-rise. Site Analysis takes the form of a study of New York, what it is about culturally, and appropriate design responses. Site analysis also involves the study of the mixed messages sent by symbolic high-rises in the Manhattan.

This thesis, then, is a delving into the topic of human rights in order to architecturally express what is becoming increasingly more important to people everywhere.

COMPONENTS

Components is about the techniques that I propose to use in order to accomplish my thesis goals, namely the exploration of how a high-rise can be humanitarian and promote the idea of a human rights center. A diverse study must ensue to accomplish this task. The ideals of human rights must be researched and understood. Only once this is accomplished can I attempt to then express it through architectural means.

Thesis one, as I define it, involves making written as well as visual studies of the foundation of human rights, that is, the Universal Declaration of Human Rights. I will use this prestigious document to extrapolate my thesis ideas. The initial studies of the Declaration are to be conceptual and loaded with thought. A medium that is equally rough and expressive will be utilized to convey these ideas.

Thesis two involves taking a visual expression of the ideals of human rights and developing them into a workable piece of architecture that is both coherent and expressive of the original intentions laid out in thesis one. Because I am entering the 77th Paris Prize Design competition, I will be doing drawings of the format specified by the N.I.A.E.

The third aspect of the design, which is usually a thesis requirement and not a competition request, is a model. The model, which is to be of a conceptual rather than detailed nature, will illustrate the spirit of human rights.

Goals and Concepts

The goals and concepts of this project are a melding of the goals set forth by the 77th Paris Prize Competition with my own personal interpretations. The competition asks the competitor to interpret Ezekiel's passage from the bible, (See Appendix A) specific requirements state:

"Throughout history man has created "order" to justify his existence. Housing the myth has pre-occupied each successive society. In a time such as ours marked by dilocative tendencies, it is useful to re-read a text whose constituent feature is interpretation. In his text, the prophet Ezekiel describes (largely by biblical measurement) his vision of the temple in anticipation of a Messianic age. The problem, then, is the creation of a place to house our longings, our aspirations ... our international contemporary order." 47

After scrutinizing the text, it was clear to me that literally, Ezekiel's vision is about God's restoration of Israel after a period of disloyalty and corruption to him. God sends Ezekiel as a prophet to warn the israelites of the impending destruction of their nation. This, he explains is a necessary cleansing for the land so that peace and order may be installed. The center of this new orderly and just nation is to be a temple and exact measurements and details of this building are outlined in the passage. Chapters 40-43 of Ezekiel's vision contain the information alluded to in the requirements. If interpreted literally, the solution for the competition would be direct, but it is my intention to extract the ideas and symbols behind these passages and to create a meaningful architecture.

My interpretation of Ezekiel's vision is as follows: that the whole restructuring and reordering of the temple and the tribes of Israel can be translated as meaning that a new set of standards and orderliness must follow a period of rampant violence and corruption. I liken this situation to the restoration of world cooperation in the form of the United Nations following the violations of human dignity suffered in World War II.

"Incredible carnage and destructions of WW II led to a determination to do something to prevent war, to build an international organization that could defuse international crises and provide a forum for discussion and mediation. This organization was the United Nations, which has played a key role in the development of the contemporary view of human rights."48

The site for this competition is The United Nations Plaza Park located adjacent to the United Nations Headquarters in Manhattan, New York. given this significant location and my interpretation of Ezekiel's vision, it is my intention to create a center for Human rights. This building, would accommodate many functions that relate to the struggle for human rights. "A place to house our longings, our aspirations.... our contemporary order." 49

ARCHITECTURAL IMPLICATIONS OF THE HUMAN RIGHTS CENTER AS A "TEMPLE OF HUMANITY"

It is my intent to extract some of the patterns in Ezekiel's "temple" vision in order to use them in the organization of the human Rights center that I am proposing. These patterns should be relevant as both the temple and my building are idealistic realms, built to inform.

The first connotation that the temple imparts is its idea of symmetry.

I choose to not directly translate this idea of symmetry but to recognize that symmetry implies order, harmony and balance; "A restored place of communion." The plan of the temple itself is of several consecutively smaller squares placed within each other. Form giving possibilities for such a concept would be the possible use of pure geometries or spaces seeming complete in nature.

A second pattern which arises from the passage is the idea of rings of importance. "The inner most area or "the altar "is the most important with importance lessening with the distance from the center. For instance, the "inner court is more sacred than the outer court which is more sacred than the areas outside of the walls. " He took the measure on four sides: and it had a wall all round, five hundred long and five hundred wide, separating what was holy from what was common." 50 Form giving possibilities for a Human Rights Center stemming from this concept would be to create a distinct focus or "sacred space" in the building. This space would contain the ideas most precious to the struggle for human rights. Though this space would not have to be centrally located it would have to be special and the nature of this space should be public and not private in nature.

A third pattern that stems from the passage is the notion of sacrifice. Sacrifice, which is defined as " Destruction or surrender of something for the sake of something else, is inherent in the idea of the human rights endeavour. Human rights workers and ordinary citizens have often denied themselves, have even put up with torture, in order to further the idealistic belief in a more humane society. Form giving possibilities for the idea of sacrifice are to create an area within the building for remembering those who have given up their own liberties for an ideal.

A fourth reoccurring pattern in Ezekiel's vision is the repeated use of archetypal symbols. an archetype is "An original model, form or pattern from which something develops." These patterns are symbolic but are usually instinctively apparent to everyone. For example, water is a symbol of rebirth and rejuvenation. It is my intention to use archetypal symbolism in the building form. For example, a circular shape would be reminiscent of completeness, wholeness, and unity.

CONTEXTUAL ANALYSIS

The context of New York city is one of intense urbanity. It is a place in constant motion, intense and uninhibited in a cultural and architectural sense. (Fig 1) "Manhattan has generated a shameless architecture that has been loved in direct proportion to its defiant lack of self-hatred, has been respected exactly to the degree that it went too far....Manhattan has consistently inspired in its beholders ecstasy about architecture." 46 I propose that such an environment is suitable for a human rights center for a number of reasons: the atmosphere of freedom is comparable to the ideas of human rights which also calls for the freedom to express; Its siting adjacent to the U.N. complex and the central city make it highly accessible and facilitates expedient communication; and finally, the profile of a high-rise human rights center can add to the multiplicity of symbols on the New York skyline.

New York is a test-tube in which experiments are constantly conducted. It is relevant to say, then, that this city is an appropriate setting for the task of architectural experimentation. Because I consider my thesis to be experimental in nature, I find the context of New York to be particularly suitable. Not only am I trying to find a sense of humanity in high-rises, but I am also seeking to represent the ideals of human rights, which call for this sense of "freedom of expression."

A second reason why a human rights center should be located in the center of the city is its accessibility to all facets of society. It is appropriate to locate this

building in a place where it can be most effective, in the heart of the city and amidst human rights abuses. The building can then serve to facilitate and monitor human rights abuses and respond to complaints quickly and also become readily available to its users in serving the purpose of an education tool.

The siting of a human rights center directly adjacent to the United Nations Complex places it in a particularly accessible location. (Fig 2) Those that make the most important decisions about human rights, members of the General Assembly and Security council, are then able to take advantage of these facilities. Proximity also enables the building to perform its role as educator in a more effective way.

finally, the profile of this building on the New York skyline puts it into a particular context whose precedent for multiplicity has already been established. Each high-rise, however, is its own independent symbol, and each sends "mixed messages" about the activities it houses and represents. Symbols of wealth, symbols of commerce, religious symbols, stylistic symbols and symbols of mans sheer engineering prowess are all messages "broadcasted" by various New York high-rises.

If Trump tower symbolizes wealth and opulence, the AT&T building and Citicorp represent corporate prosperity. (Fig 3,4) As corporate images, these buildings carry very identifiable profiles, ones which we immediately associate with the corporation itself. For instance, the broken pediment of the AT&T building says "communication" to the general public even though there is no direct correlation between the idea of "pediment" and the idea of "communication."

St. Peters cathedrals and various other ecclesiastical structures represent the activity of religion. (Fig 5) We are able to sense this because our culture associates spires, bell-towers, and rich ornament with religion.

The Empire State building and World Trade centers are, above all else, symbols of mans technological capacities. (Fig 6,7) In my opinion, these skyscrapers strive to surpass established height boundaries and become more of a statement of skill and proficiency than any stylistic concerns.

The Chrysler Building, Rockefeller Center, and the Seagrams building are sets of symbols that, to me, represent the stylistic tendencies of the era in which they were built.(Fig 8,9,10) The period of the 30's is depicted in the art deco-like

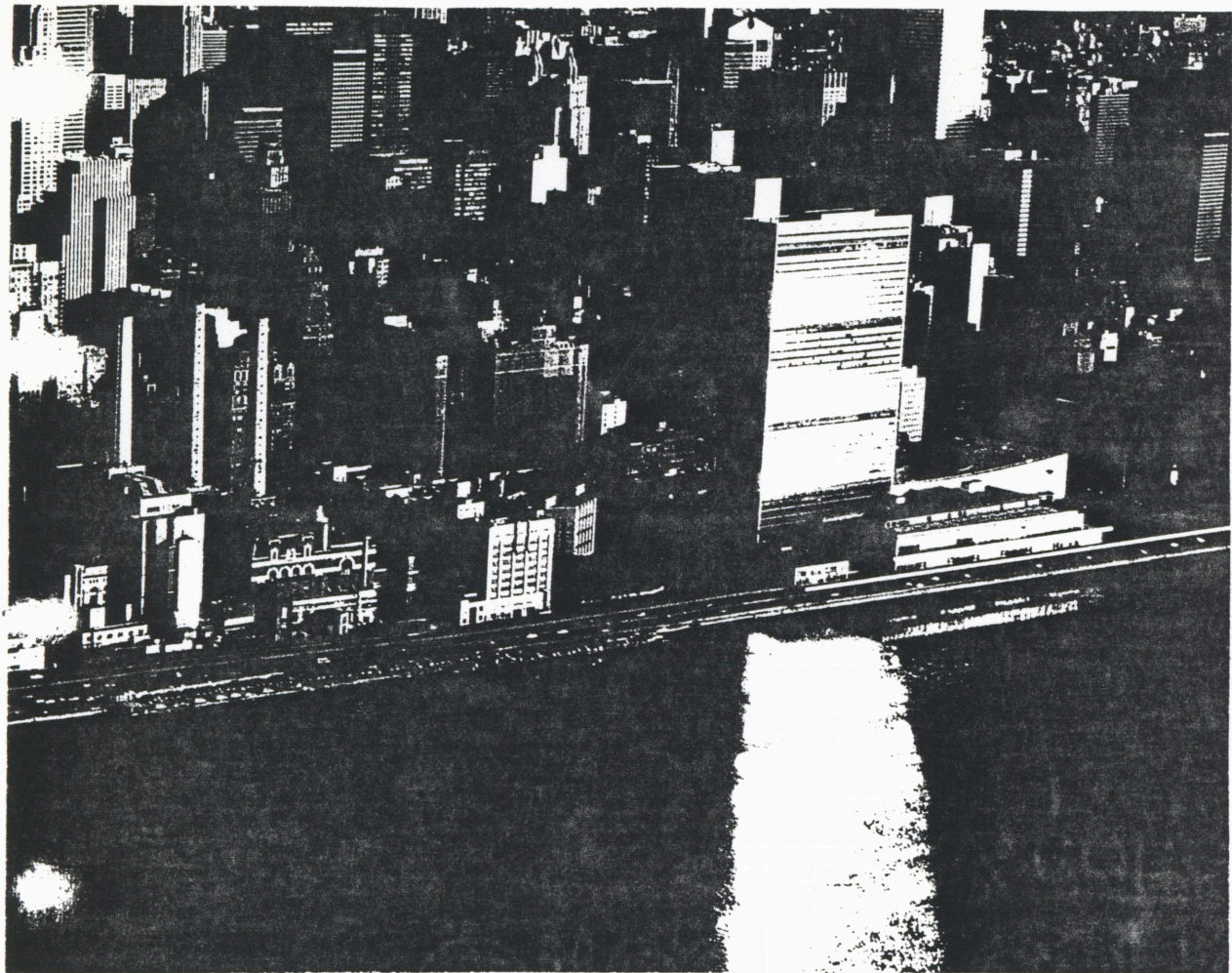
sculpted form of the capital of the chrysler building. Similarly, modernist thought prevalent in the year 1958 prompted the design of the simple and rectilinear Seagrams building.

It can be concluded, then, that the architects of today's society are creating symbols to represent our times, whether the emphasis is on representing wealth, commerce, religion, technology or style. In some cases, such as with the cathedral the designer has extracted established symbolism from culture to convey these messages. (eg. the typical church spire) In other instances, however, these symbols are created by the architect and then adopted by society to be added to our collection of cultural symbols.

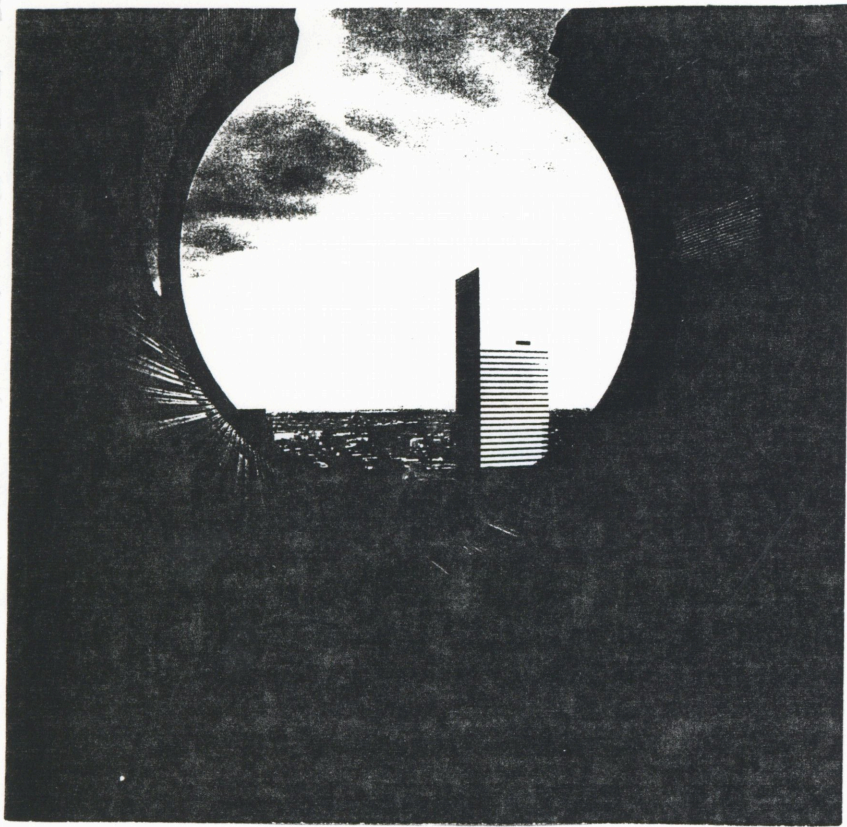
This contextual analysis would not be complete without drawing some conclusions from the study and applying them to my solution. Because I am designing a Human Rights Center, I choose not to adapt the vocabulary of other symbols in New York that represent entities contrary to the idea of human rights, in particular, corporate symbolism. If I was to derive my imagery from sources with causes such as mine, I would probably look to the United Nations complex for inspiration. The form of the United Nations, specifically the Secretariat slab, however, does not speak to me of world co-operation. Indeed the form is now accepted and identified as representing the United Nations but it does not, in my opinion, speak poetically of any of the feelings associated with world order or peace. I therefore hope to contrast my building form with the United Nations without being disrespectful of its validity and presence. I also hope to instill some of the poetic qualities of buildings, researched in my case studies, into my building in order to discover some instinctive and already accepted ways of depicting the concept of human rights.



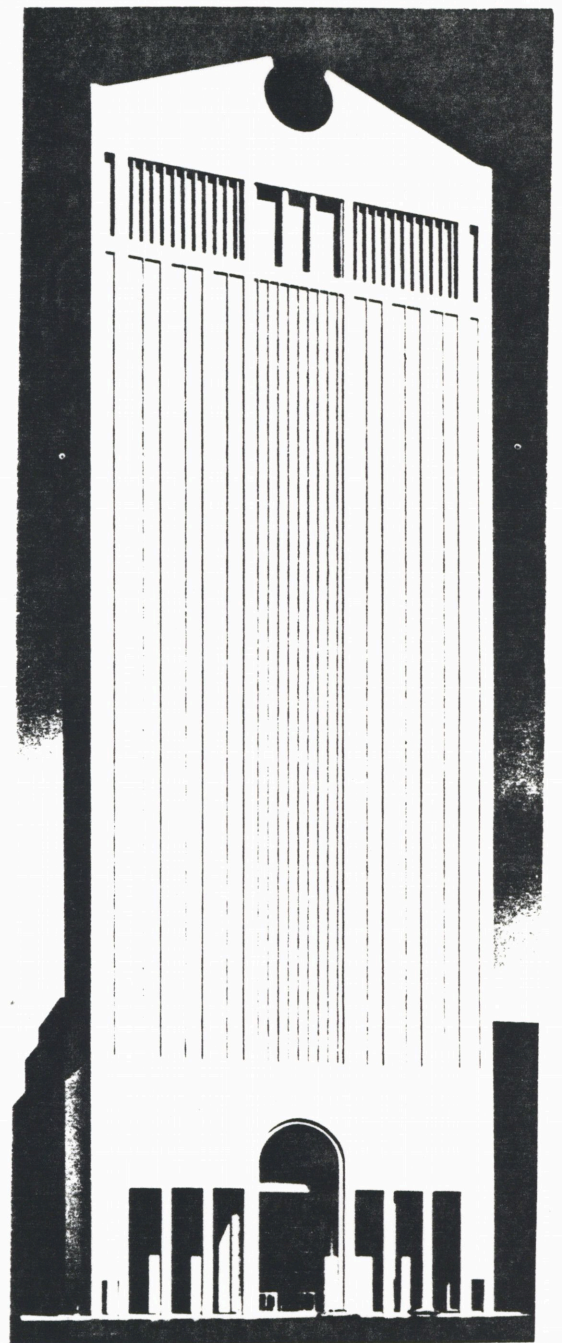
1. New York skyline



2. Site and vicinity



3. "Citicorp" building



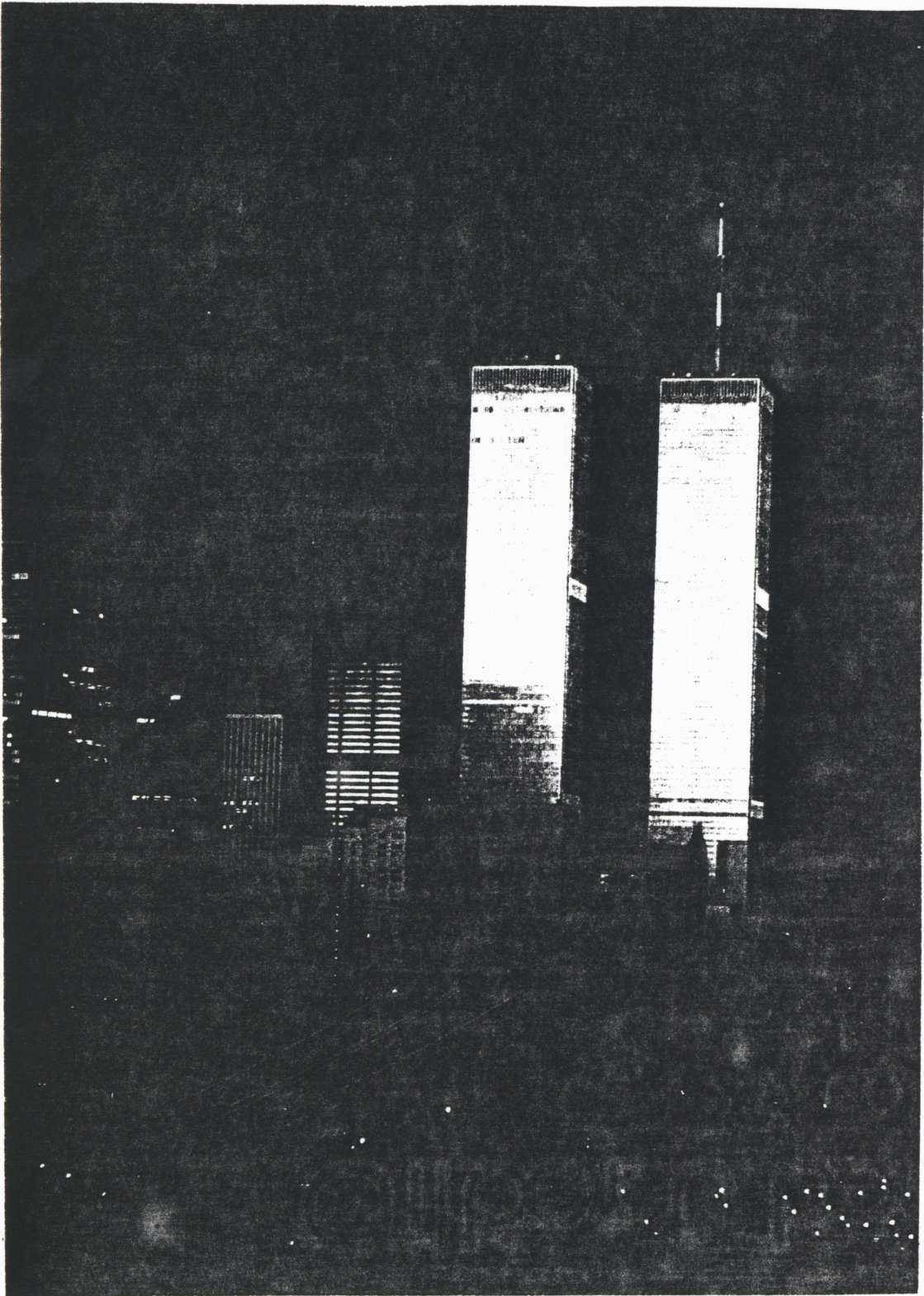
4. AT&T building



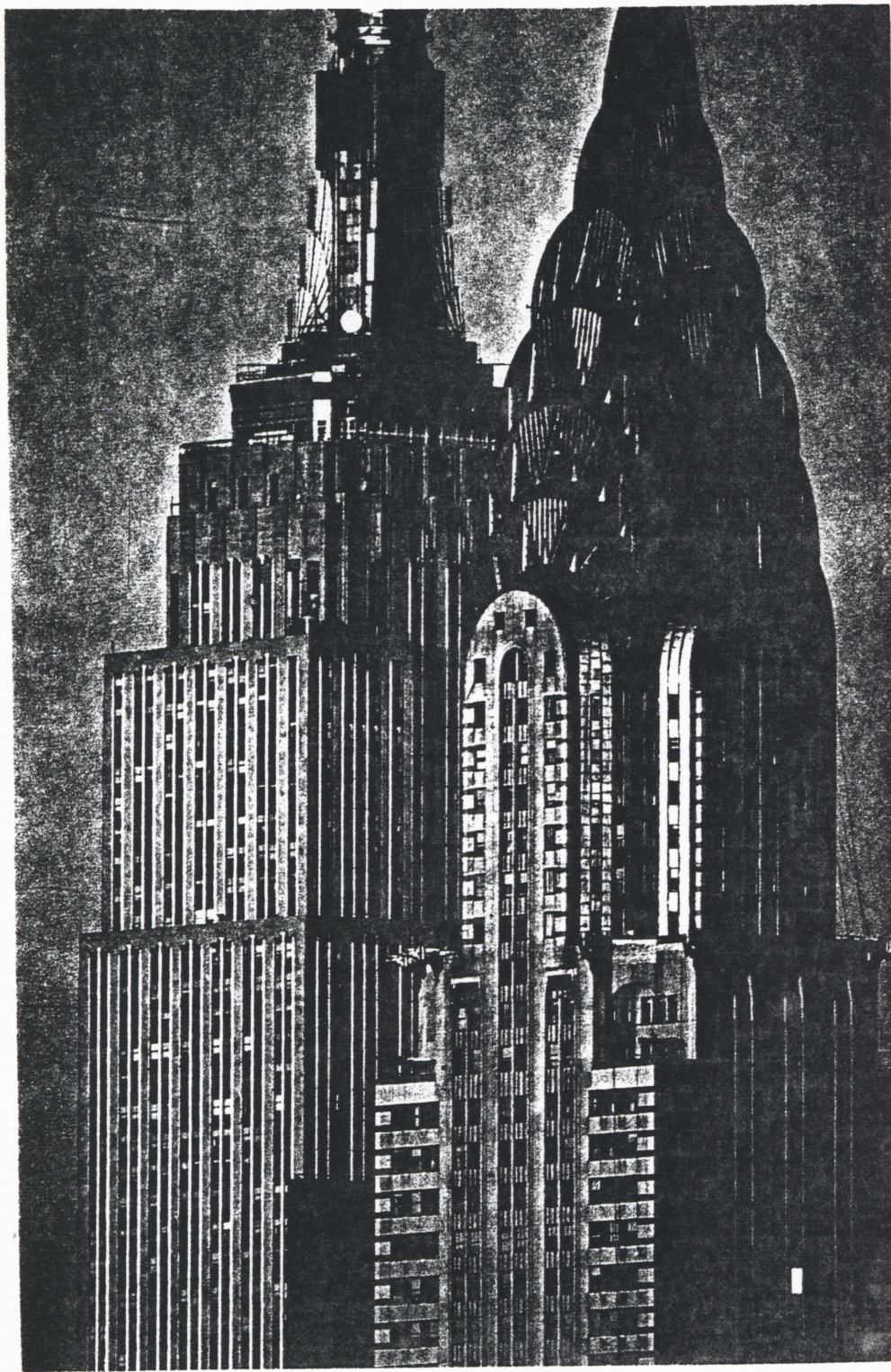
5. Ecclesiastical symbol



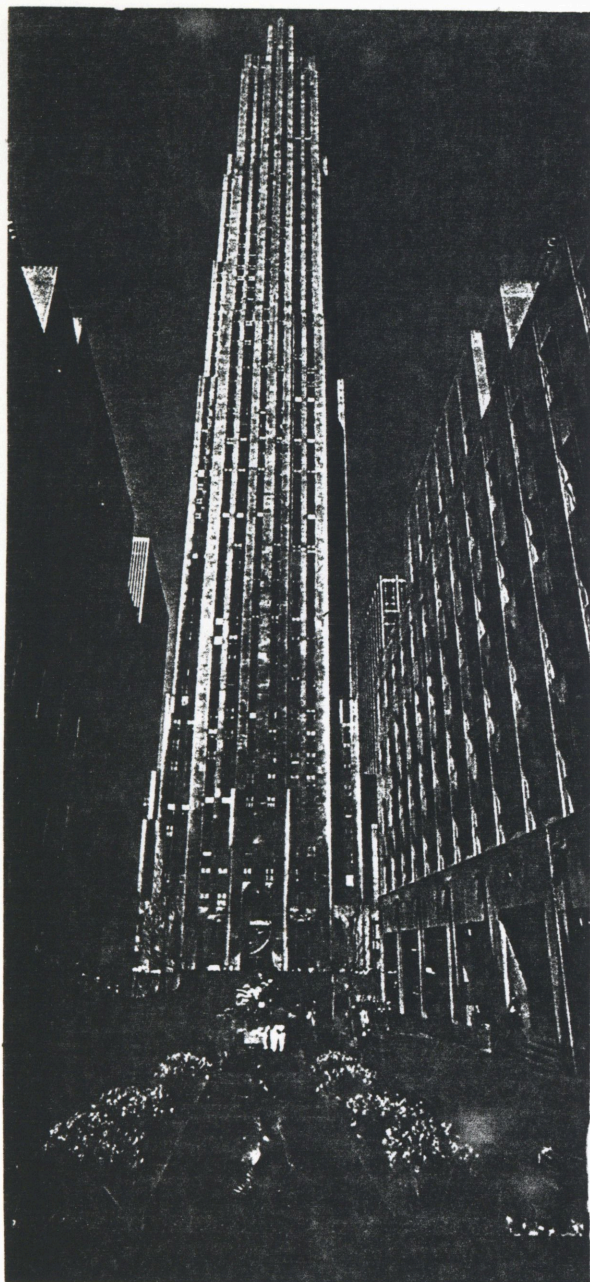
6. Empire State Building



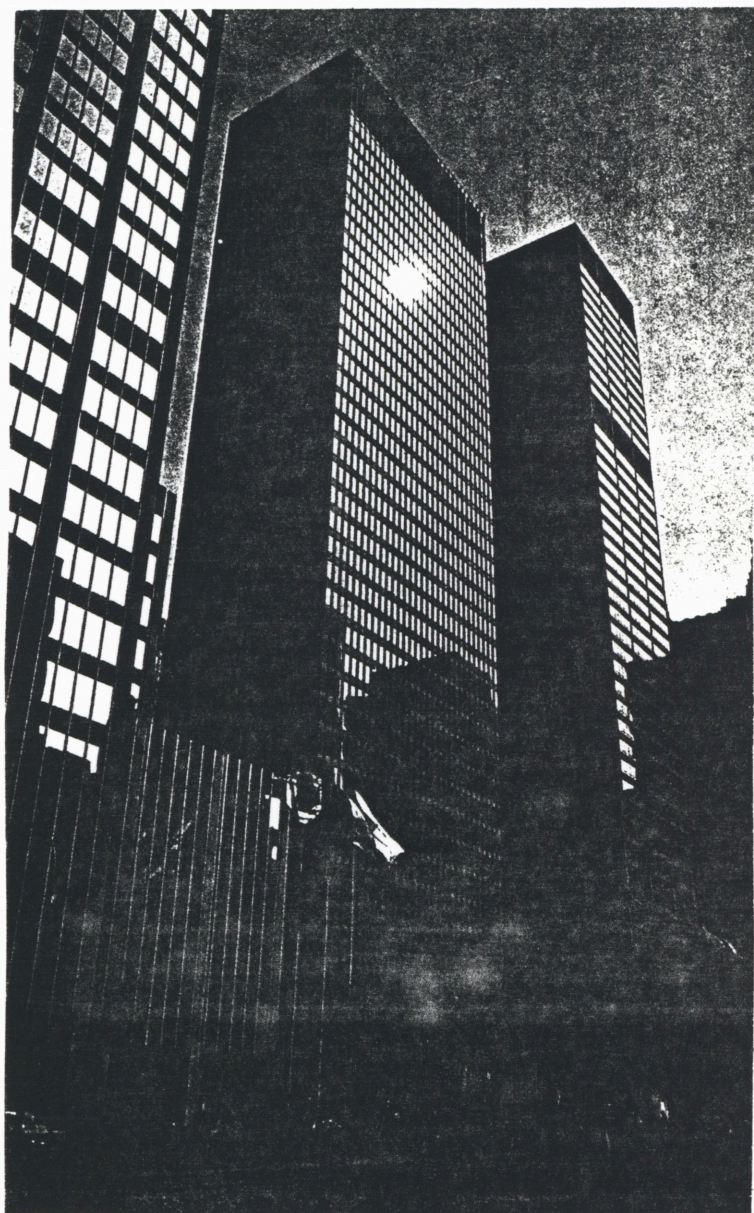
7. World Trade Center



8. Chrysler Building



9. Rockefeller Center



10. Seagrams building

CASE STUDIES

In the following case studies it is my intention to select buildings which evoke feelings of exaltation, awareness and controversy. Rather than simply studying buildings of the same building type, I feel that it is more appropriate to study the emotional content of buildings so that I can translate these qualities into the human rights center that I am proposing. In the following study, I have tried to analyse buildings that have appealed to myself or have been a source of wonder to the public in general. Research has revealed that there are trends of similarities as well as differences between these buildings. I have attempted to explore these trends to discover reasons why these buildings inspire the sensibilities so that I may incorporate these elements into my own design.

The cathedrals of Europe, such as Amiens in France, (Fig. 1) have always been a source of inspiration to worshipers as well as visitors. They are irregular and textural with various figures, gargoyles and monsters carved into the portals and spires. (Fig. 2) But beyond the exotic exterior is an inner sanctuary of delight. To enter the space is a spiritual experience brought on by the architectural sensibilities to manipulating space, structure and symbol. (Fig. 3)

Generally, three approaches tend to dominate: the structural the visual and the symbolic. The first emphasizes the skeletal stone structure of

gothic architecture, which is seen as pure engineering logic, as if the builders had little else in mind but the reduction of the massive romanesque mural bulk to a minimal armature of stone.... the second approach interprets gothic architecture as part of the visual arts rather than of the science of statics. Some observers emphasize the role of the line, which multiplies and takes over the visible interior structure, transforming it from an inert mass into an elegant configuration of lightweight, dynamic form. Others stress the role of light, not only the glow that radiates from the sheers of stained glass but also the so called diaphanous effect where gothic structure is calculated to create visual double shells that optically undercut structural solidity. 1

It also seems evident that the success of the cathedral's impact lies in its use of space. It embraces rather than expels it and we, as observers, are swept into its upward pull by the allure of clerestory light, the seeming dematerialization of the roof, and the mesmerizing affect of the stained glass windows.

In direct contrast to the cathedrals of Europe but of an emotional effect are the platonic, rational and pure forms of the ancient Egyptians and the visionaries, Ledoux and Boullée. (Fig. 4, 5)

A handful of men began to sense that there was poetry in a smooth surface, in two lines meeting at right angles, walls were no longer mere areas of repose between ornaments, on the contrary, the rare ornaments were used to emphasize the smooth plane of the walls. These creative architects heard the music of pure proportions, they perceived the weight of simple masses and of bare walls. 2

Much of the effect of these drawings is instigated by the monumentality of their implied proportions. These platonic cones, spheres and cubes seem like the ultimate symbols of authority. Pei's new addition to the Louvre, in Paris, unlike the monumental designs of the visionaries, is not of a grand scale but still imparts the same sense of completeness of form. (Fig. 6) Roger Kimball, of Architectural record, summarizes the impact of I.M. pei's pyramid, which is impressive by its sheer idealism of form and high degree of execution.

...the pyramid was a mesmerizing jewel that drew one irresistibly to the center of the courtyard. But Pei was quite right in emphasizing its relatively modest - one is tempted to say its symbolic - role in the overall

program. 3

Another difference between the drawings of the visionaries and I.M. Pei's design is the treatment of their masses, Pei's being much lighter in effect.

Its breathtaking clarity and elegant weblike support system - so daringly, so conspicuously inconspicuous - make the structure a veritable emblem of the modernist ambition to dematerialize the wall and render the boundary between inside and outside fluid. 4

Eero Saarinen's design for Kresge Chapel at the M.I.T. campus is an alternate example of a design whose strength and impact stems directly from its purity of form. (Fig. 8) This display of the simple elegance of a cylinder is not limited to just the exterior, but is able to incorporate within this ideal form a system of original lighting effects and acoustical considerations. For instance, Saarinen's creative technique of bouncing light off of a moat containing water that surrounds the cylinder and into the chapel interior is a particularly effective technique for filtering light and giving the space an ethereal quality. (Fig. 9,10) This delicate lighting effect is then contrasted with the strong shaft of light which streams in from the overhead skylight in the cylinder's center.

Saarinen's chapel is particularly effective because it seems to combine the effective expression of both exterior and interior space. Unlike many of the visionary designs, the form of the cylinder doesn't dominate or confine the interior space; one aspect is not sacrificed for the other as they are both handled sensitively. Even though it is small in scale, I would consider The Kresge Chapel to be more successful than the designs of Boullée or Ledoux in its bridging of these two dualities.

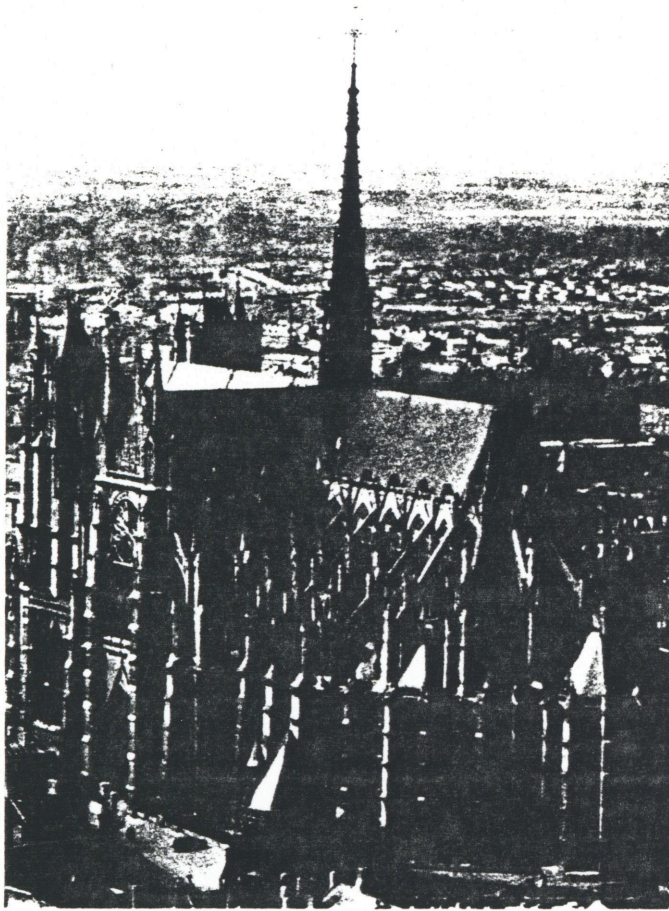
If the gothic cathedral stands for the quality of space and visionary's designs stand for the displacement of space, then it would have to be concluded that Maya Ying Lin's design for the Vietnam Memorial in Washington D.C. is undeniably of spatial significance. (Fig. 11) Unlike the traditional commonly thought of monument in which the monument piece is a realistic, centrally focused, element, the vietnam memorial serves to embrace space and to let the viewer draw their own conclusions. (Fig. 12) When asked if the veterans will have a hard time relating to her work, Maya Lin responded "No! I don't think the veterans are as unintelligent as some people would like to judge them. " 5 obviating the fact that the memorial was purposefully minimal and therefore open to interpretation.

The memorial portrays a puzzling paradox, though it is extremely simple it is at the same time extremely powerful. The piece's two 250' walls meet at a 125 degree angle, 10' below the apex of a V- shape. But for all its subtlety, it draws a lot of visitors.

Veterans have been weeping in front of Lin's black walls. Their families have been eager to touch a name and take a rubbing. Visitors have left clothes, snapshots and personal treasures belonging to the dead. The reception to this cold, black object has in fact been overwhelming and warm. 6

Some of the overwhelming success of this modest monument can be attributed to 4 distinct qualities: texture, reflection, scale and symbol. the textural qualities of the black granite walls that bound the space is tactile in its smoothness. The blackness of the wall is also very somber and reflective. As for scale, the space bounded by the two walls is not at all monumental. The wall is not an overwhelming display of strength or form either, as are the cathedrals of Europe and the pure geometries of the visionaries. In fact, the only excessive thing about the Vietnam memorial is the plethora of names of those killed and this is what imbues it with symbolic drama and significance.

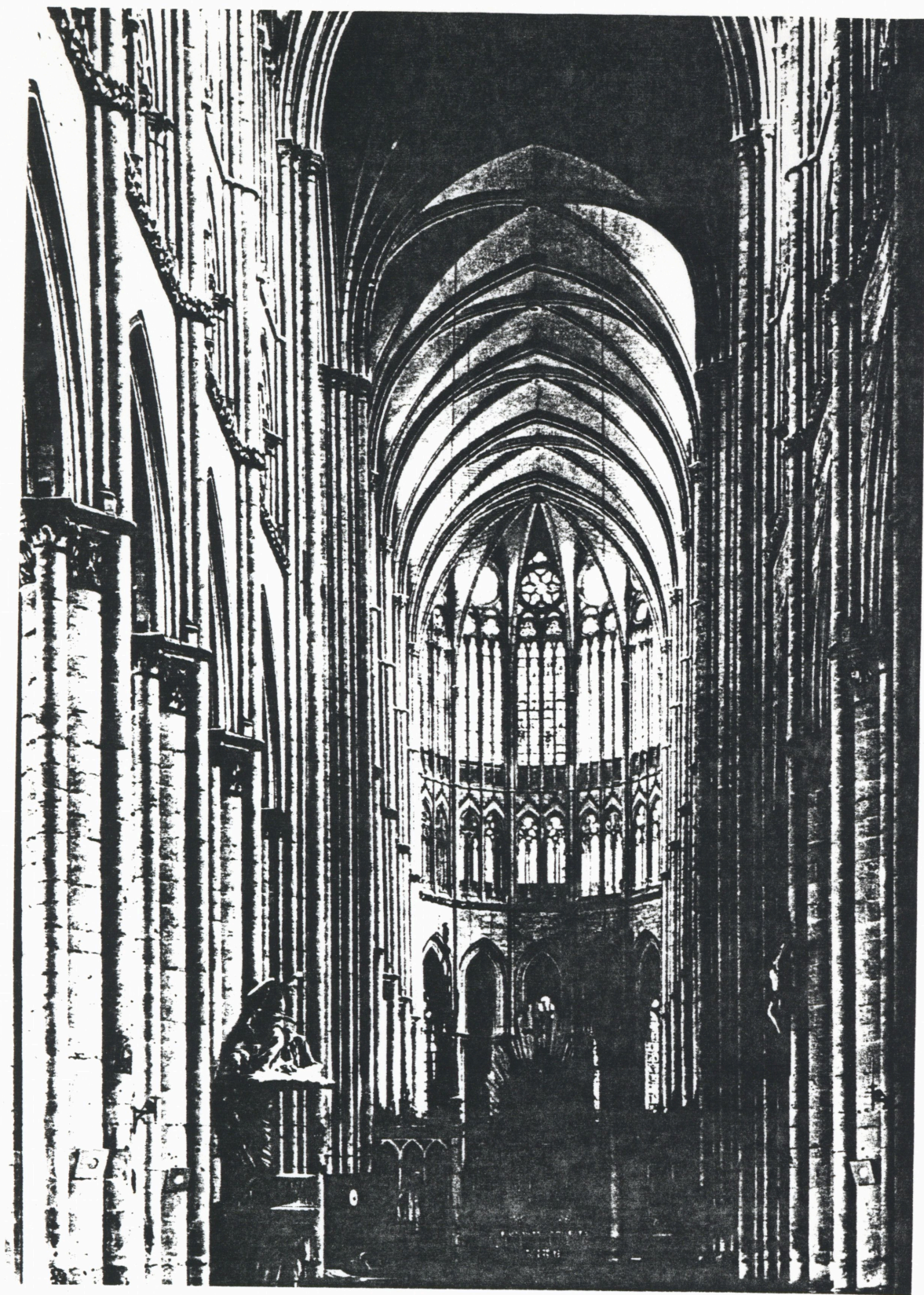
The most obvious conclusion that I can draw between all the case studies thus far mentioned are their tendencies to carry a vision to an extreme in their expression, whether it be a domineering expression or a modest one. Nevertheless, they all deny compromise and pursue a goal to achieve an emotional response from the viewer. It also seems apparent that some buildings imply a sense of government or authority, purely through the perfection, overbearance and monumentality of form while others, don't convey this domineering sense because this "perfection" is broken down in some way, either through use of human scale, transparencies or incongruities. It is obvious, as we have seen from the examples of the visionaries, that emotion can be evoked through dictatorial type forms as well as more peaceful ones. All the case studies mentioned, however, show concern with space, light, boundary and symbol, though each uses these architectural materials in different ways and amounts. My project, therefore, should use these materials to maximize the emotional response I intend for the building's visitors and inhabitants.



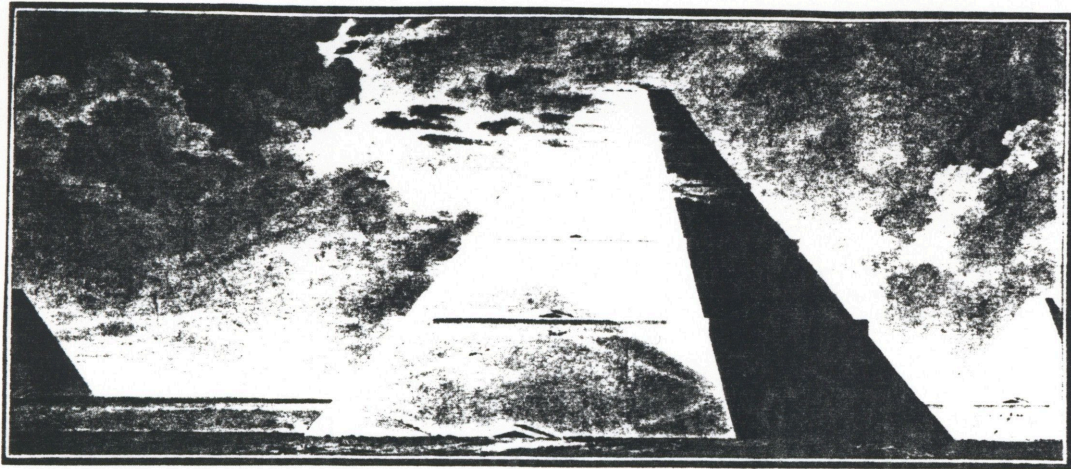
1. Amiens Cathedral, France.



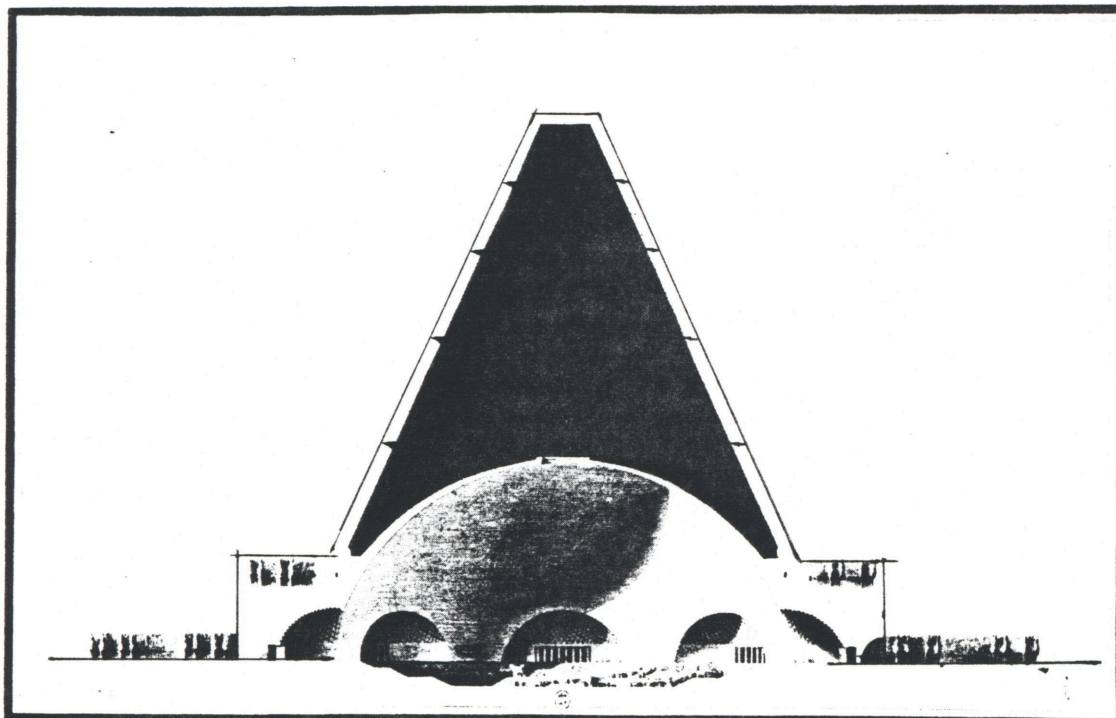
2. Notre Dame gargoyles.

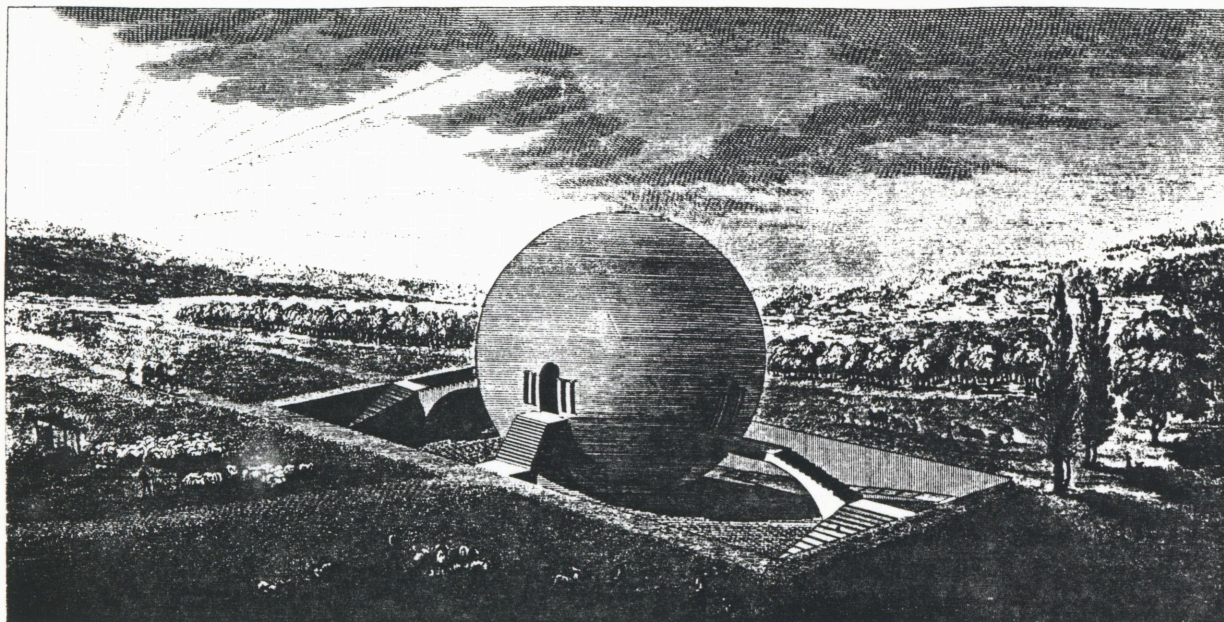


3. Interior of Amiens Cathedral, France.

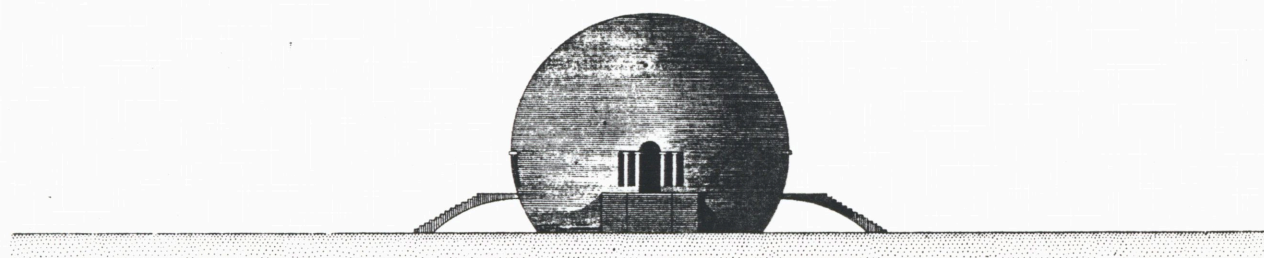


4. Etienne-Louis Boullée- cenotaph in "the Egyptian style."

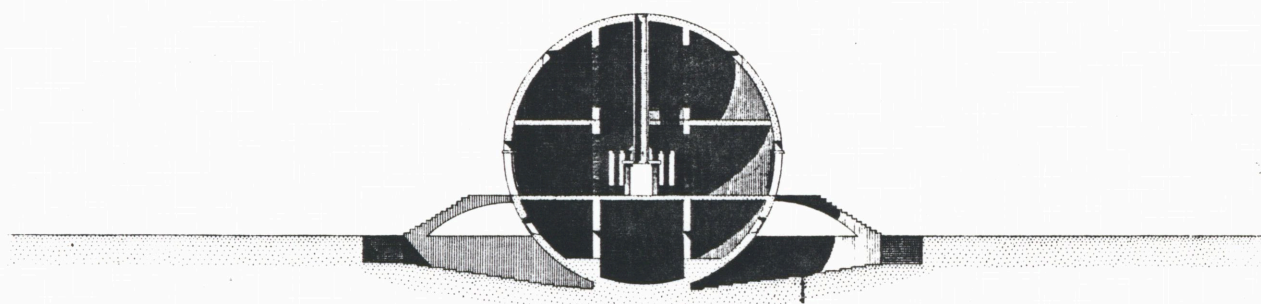




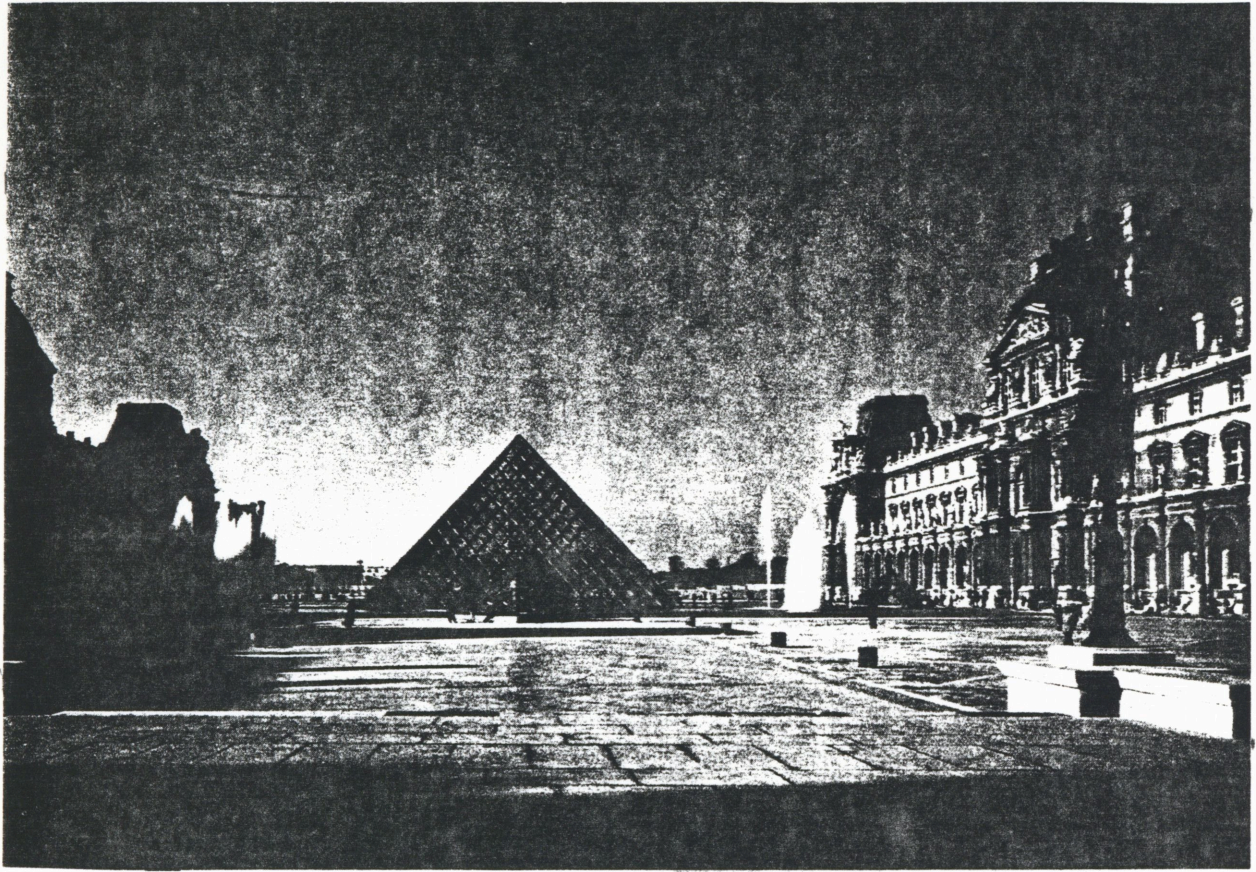
Elevation



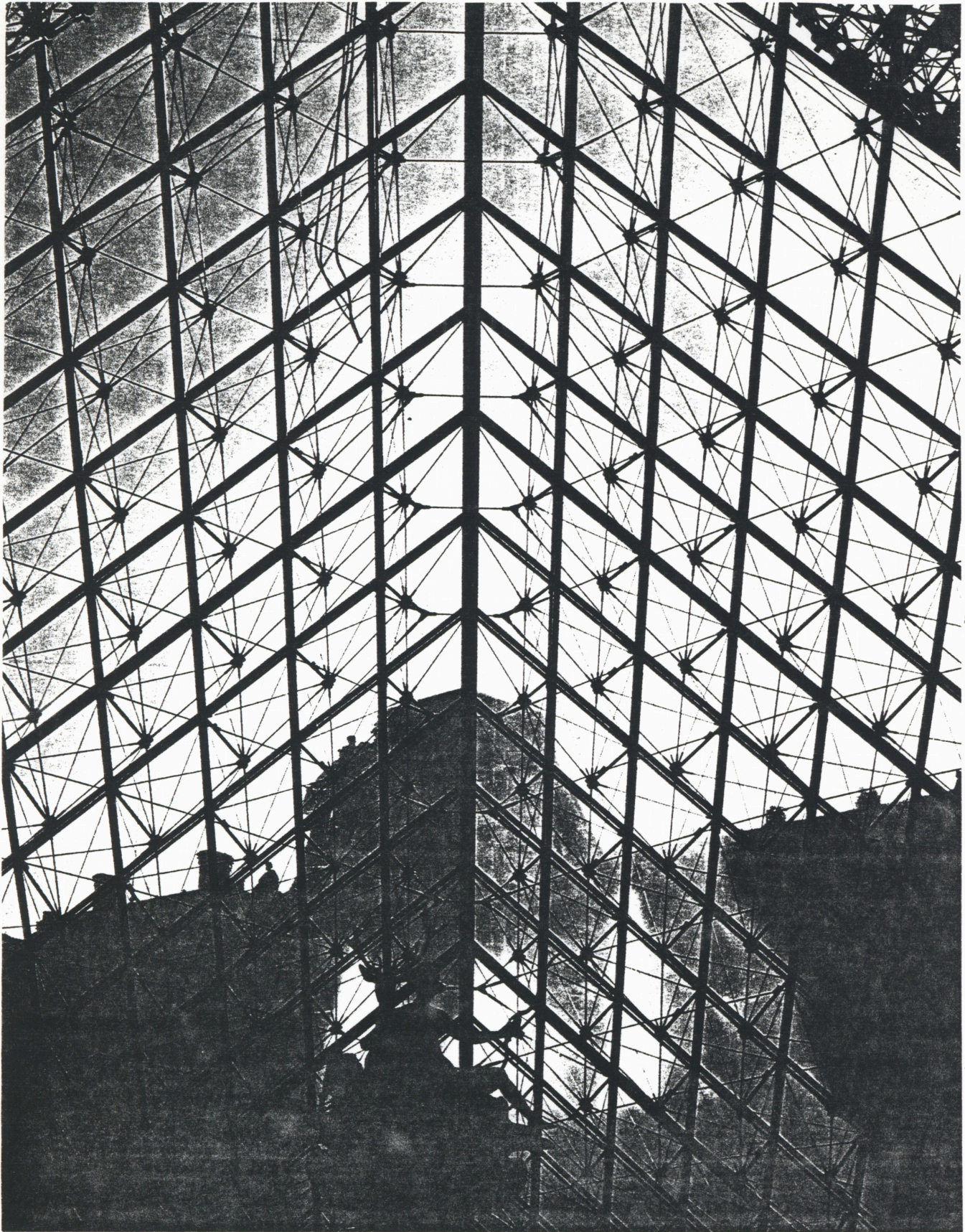
Coupe



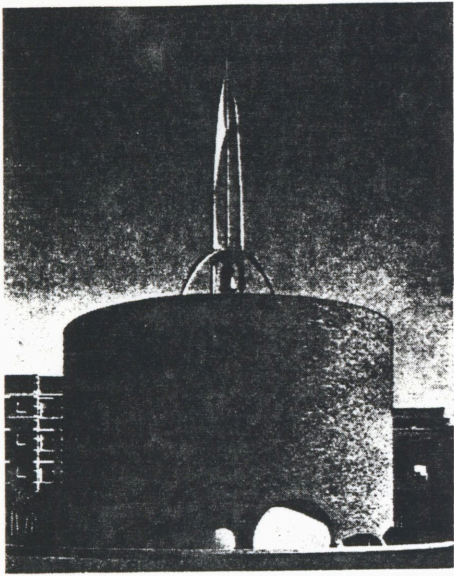
5. Sphere- Boullée.



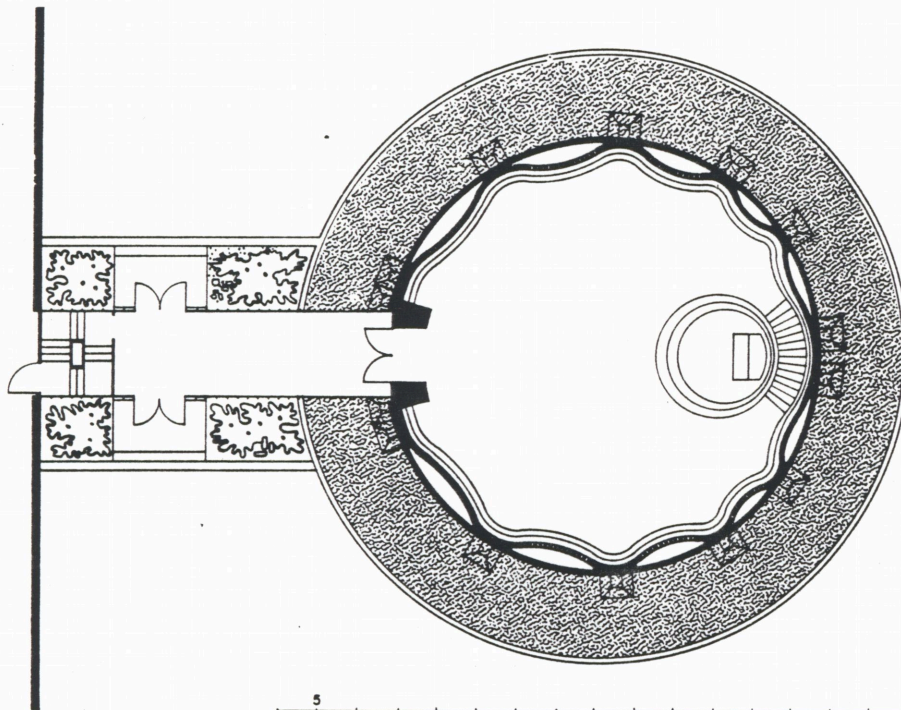
6. Addition to the Louvre by I.M. Pei, Paris, France.



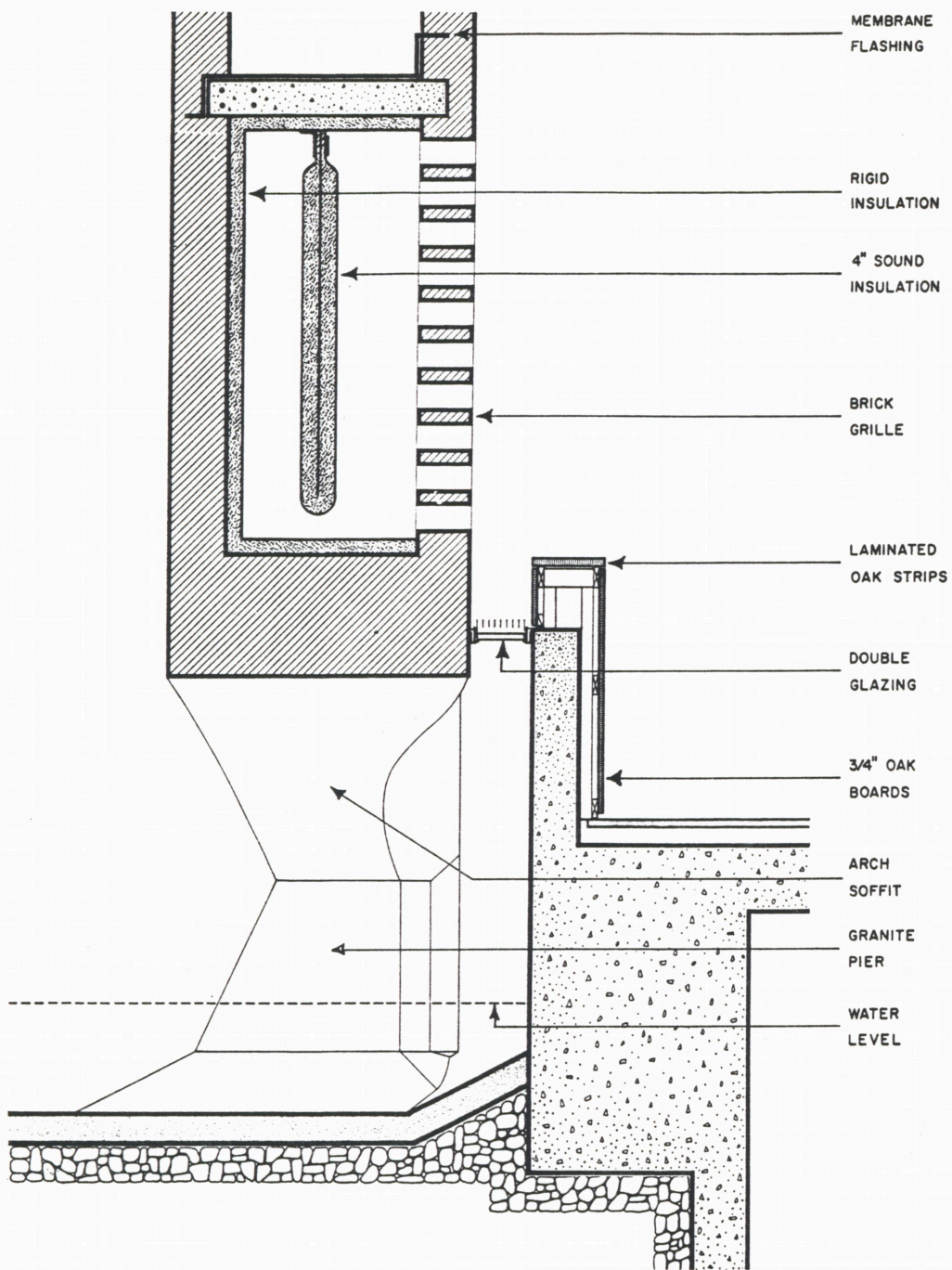
7. Interior of I.M. Pei's addition to the Louvre.



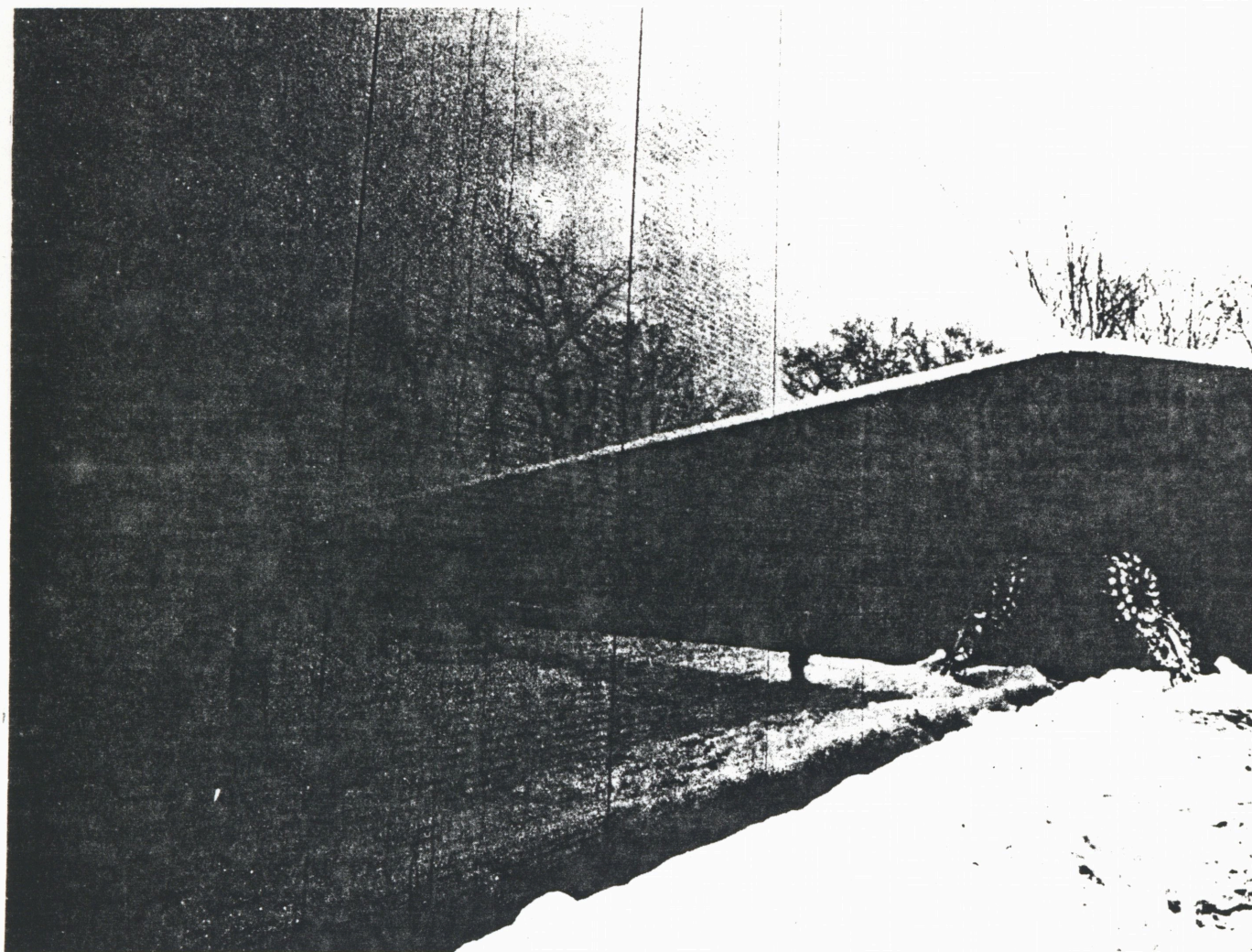
8. M.I.T. Chapel by Eliel Saarinen.



9. Plan of the M.I.T. Chapel.



10. Section of M.I.T. Chapel showing lighting technique.



11. Maya Lin's Vietnam Memorial, Washington D.C.



12. Hart's maquette for a figural addition to the memorial.



13. Crowds verify popularity of the Vietnam Memorial.

Architecture As It Relates To The Sakharov Center For Human Rights

The origins and impact of human rights on our society has been a quiet development, one that we take for granted but one which has demanded great suffering and one in which there is still much progress to be made. It is my intention to extrapolate ideals inherent in the concept of human rights and to use these to generate an architectural response which will be whole in its totality but suitably complex in the parts making up this whole. My thesis is based upon the promotion of human rights and will seek to serve this purpose.

In essence, human rights are about the individual and the “freedom to express.” This right is something which should not be used to dominate others who maintain their own rights. That is;

The individual right to not be harassed politically, economically or socially and the human right to privacy of beliefs, religions, and ethics so long as these do not injure others or promote violence between individuals and collectivities. 7

Beyond definition, human rights are something which is carried within us, a certain dignity and respect of one man for another. As the philosopher, Kolakowski, states, “The only basis for such rights is our spiritual belief.” 8 Though this concept seems relatively apparent to us and we assume these rights today in America, the fact remains that human rights as a concept is relatively new to society and that beyond (and even within) our borders the human rights principles are still brutally abused.

Implicit in the idea of human rights is a commitment to individual worth” This is why human rights has been fairly acceptable in democratic societies and unacceptable to socialist and right wing societies where there is an emphasis on communal rights over individual ones. 9

Though we take these rights for granted, it is a relatively new concept originating with the “natural rights” of John Locke in the Enlightenment and has only been put to practice within the last 40 years. The horrors of World War made us horribly aware of the injustices that man can inflict on each other when human rights are not respected. Indeed, the basis for the Allied struggle in World War Two was that “victory was necessary in order to defend life, liberty, independence and religious freedom and to preserve human rights and justice.” 10 After World War Two, the United Nations was formed in the hopes that a forum of international discussion could dissuade such tragedies from ever occurring again. The human Rights Commission was also constituted to investigate abuses and to further the dedication and promotion of human rights. An important document was formulated by the members of this commission, a document which would prove to be the force behind the extension of human rights into places where it had not been realized before. The Universal Declaration of Human Rights, finalized on December 10, 1948, became a foundation for all the nations who chose to be its signatories and practice its ideals. The document itself contains 30 articles, 22 of which outline political rights, and 5 of which list social rights. Assistant Secretary Schifer explains that the political rights can be thought of as “Limitations on governments”, while social rights can be thought of as “tasks of governments.” 11

Unfortunately, the world has not become a peaceful utopia since the formation of the Universal Declaration. Setbacks and withdrawal into human rights abuse continue even within the boundaries of the signatories of the Declaration. Some of these abuses have taken the form of repression, torture and disappearances as in the countries of Argentina, Uruguay, Brazil and Chile. “Margaret Thatcher still endorses military involvement in Northern Ireland, the U.S. still ignores human rights abuses that take place amid the allied nations of Korea and Israel and the Soviet Union endorses the malpractice of psychiatry.” 12 But despite these setbacks, the international community has begun to recognize the threat of these violations and criticize those still practicing them.

In this respect, the growing recognition of human rights makes it more difficult to mistreat one's citizens and live within the international community." 13

Flourishing human rights concerns can be linked to four distinct factors. These factors include: the growth of human rights organizations, decline of super-power involvement in regional conflicts, the focus of national leaders on human rights, and political changes in abusive nations. But it is ultimately the awareness of human rights that has forced the changes.

Human rights groups, such as Amnesty International, play a critical role in detecting offenses and promoting awareness. "In the last two decades, since the formation of Amnesty International, the approximately 1000 human rights organizations have acquired a large, socially and geographically diverse following." 14 Amnesty International, in particular, endeavors to protect "prisoners of conscience" or those who have been imprisoned because of their political beliefs, race, sex, religion, language or ethnic origin. This is accomplished by writing letters directly to the governments perpetuating the offenses.

The success of human rights groups would not be conceivable without the activists who comprise them. Some of the more noteworthy activists are/were South African anti-apartheid leaders, Nelson and Winnie Mandela, Canadian activist John Humphrey, Polish jurist Adam Lopatka, Mahatma Gandhi, Andrei Sakharov, and humanitarian and scientist Alfred Einstein. Andrei Sakharov, world acclaimed scientist was awarded the Nobel Peace prize for his "Unwavering Voice of decency during 30 years of repression in external exile." 15 while Albert Einstein made insightful statements about man's responsibility to humanity. "Concern for man himself and his fate must always form the chief interest of all endeavors. Everything that is really great and inspiring is created by the individual who can labor in freedom." 16 Whatever progress has been made towards reaching a higher standard of human rights can be attributed to the work of these and many other activists who have sacrificed themselves to a deserving ideal.

There could not be a more encouraging indication of the escalation of human rights concerns than the recent burst of freedom in Eastern Europe and South Africa. Jubilant masses of freedom-crazed mobs parading defiantly on the Berlin Wall and the freeing of the once imprisoned Nelson Mandela, are events which flash onto our T.V. screens and give evidence to a changing world attitude. Undoubtedly the 90s is the decade for a new development in the meaning of human

rights, a development which I choose to recognize and promote by creating a thesis project to meet this wave of optimism.

It is my intention to design a human rights center which not only represents what human rights is, but that advocates the movement towards a higher standard of human rights. From the research I have done on human rights itself, I feel I can draw upon several aspects of its meaning to generate ideas for a building form. Generally, these essential aspects which I feel are at the heart of human rights are, its sense of duality, in which there must always be sacrifices to further a cause: its sense of individualism, in which it is the right to individual freedom and protection that the movement is based upon; the using of the Universal Declaration of Human Rights as a foundation not only on paper, but as a foundation for the design; and the need to educate the public about the human rights cause so that human dignity may become a more commonly accepted principle world-wide.

The first issue which is intrinsic to the human rights movement and which I would like to express in my design, is the sense of duality, between human rights advances and also the losses. Visitors or employees to the human rights center should be aware of the suffering that has taken the movement this far, but most importantly should walk away with a sense of optimism about the advances made. In other words, though the design has an obligation to pay respect to the human rights victims of the past, it should not just be a negative memorial to its victims. Nevertheless a duality must exist between oppression and optimism, though to my belief, triumph, freedom and optimism must override the more negative and informative aspects of the design. Some architectural interpretations of this idea would be to perhaps express the duality in two separate or contrasting forms or to express this duality within two opposing ends of a single form. A memorial garden, hallway or some sequential space would be appropriate to educating the visitor about human rights violations. Other architectural means of contrasting or expressing a duality is to change the architectural language of the opposing elements, whether it be through contrasting materials, forms, or styles.

The ideal of individual expression, which is intrinsic to the definition of human rights, needs expression in my design proposal. Though human rights is an ideal expression and idealism is usually expressed in some pure, platonic shape or form, it is individuality, that the ideal is based upon. I feel that platonic forms, like the pyramids of Egypt and the dome of the capitol building are forms that express power and purity and perhaps idealism, but they also express collective

authority an idea contrary to individualism. The United Nations Complex, designed by the modernist Le Corbusier and situated adjacent to my site, is singular and universal in concept, but I feel it fails to impart a sense of community or informality, and instead emanates the authoritative feeling of government. I propose to build a design that contrasts with the United Nations Complex. It is all the architectural associations with individuality, that I think become important to the expression of this human rights center: these would include Venturi's ideas of complexity and contradiction; intimacy, humor, pathos, etc. The concern with this approach is that I am in fact designing a functional high-rise building and a certain degree of consistency is necessary in order to make a building readable as a whole and still remain economical. Given this consideration, I feel that the building could be holistic and understandable in its totality while accommodating the varieties which I feel will personalize it. In architectural terms, these personalizing elements which I am referring to are the elements of human scale, experiential sequencing of spaces appropriate to this scale and interesting varieties of form and texture that speak of multiplicity and not universality.

The concept of human rights was just an idea before the formulation of the Universal Declaration of Human Rights. It was a vague notion that philosophers conjured up, victims dreamed about, and violators dreaded. The idea of human rights had a weak basis before the drafting of this most essential document and so we can say that the document has served as a foundation for many of the successes gained since its realization. The prominence of this document cannot be denied and it is my intention to express the thirty articles which comprise the document, through my design. Architectural derivations of this founding article are to use the idea of thirty distinctions as a framework in which the rest of the design resides. The concept of framework can be extended in other ways, the expression of a structure, or spatial definitions, for example. In any case, the 30 articles of the Declaration need to have a prominent effect on the design. Visitors to the human rights center must be able to read and sense the articles' meanings; they should become part of the learning experience. Upon entering the building the magnitude of impact that the thirty articles have had on the human rights movement should be obvious as an important design element and feature of the building.

Lastly, it is apparent from my studies that the furthering of human rights is chiefly accomplished through making the public aware of the ideals inherent in the movement. It is my intent to arouse consciousness by designing the multi-storied Human Rights Center as a "human rights activist" itself. As a spokesman

for human dignity, the building must be expressive, striking, prominent and impassive. It should contribute to the extensive diversity of buildings which comprise the New York skyline and be a dramatically individual gesture that seeks to speak rather than statically blend into the urban ambience. Just as the Trans-America building is symbolic of commerce and Grand Central Station symbolic of travel, this design should reflect the pursuit of human rights. As a symbol, the design should be a single expression of a whole body of thoughts. It should not be an obvious, metaphorical entity, which is instantly understood and dismissed but one which has multivalent meanings that improve with time and will still be relevant to the next century.

The building which I propose to create will be a human rights center and as such should reflect or accommodate ideals inherent to the human rights movement. Only after one has delved into the definitions and meaning of human rights can a designer hope to be truly expressive of its needs. This essay, then, is an attempt to understand human rights issues and to then translate them in an architectural sense.

The Symbolic Skyscraper- “Olympian Or Orwellian ?”

“In these 50 years the tower has accumulated the meanings of: catalyst of consciousness, symbol of technological progress, marker of pleasure zones, subversive short-circuiter of convention and finally: self-contained universe.”¹⁷ These are the elements which have caused so much controversy and so much enthusiasm about the modern skyscraper. Firstly, I will investigate the role of the skyscraper as a symbol and the most expressive building type of our times. The topic of symbolism, however, cannot be discussed without assessing the controversy over its use since the rise of post-modernism and the demise of modernism. Robert Venturi, Denise Scott Brown and Charles Jencks debate the role of symbolism as opposed to the more utilitarian approaches of Huxtable and the Modernists. I propose to create this controversial building type in my thesis and in so doing will defend its right to exist and become a symbol, expressive of the attitudes of our times.

If the topic is symbolic architecture, how does one arrive at the conclusion that the skyscraper as a building type is in fact a symbol? The definition of symbol is, something which represents a whole host of other things. According to Venturi, symbolic architecture represents our culture, by utilizing iconographic objects and conjuring up our recollection. Colquhoun, in “learning from Las

Vegas,” contends that these symbols “persist in our own organizations” and rejects the modernist position that “shapes have inherent physiognomic or expressive content which communicates itself to us directly.... “and contends that these symbols “persist in our own organisations” and that they can only be interpreted within a particular cultural ambience.” 18 I would agree with this viewpoint, that a skyscraper is a symbol because it is building type which represents our age and certain traits in our society; these being, a symbol of our technological prowess, our aesthetic or stylistic inclinations, and finally our social values and hierarchies. The fascination of architects with the skyscraper is obvious when we consider that creating one is the dream of almost every one of us, admitted or not; “Frank Lloyd Wright, caustic critic of cities, could still project a mile-high skyscraper.” 19 The skyscraper, then, is the most symbolic building form of our era. My intention is to prove its importance as a symbol by exploring all the things it represents.

Initially, I will tackle the issue of how the skyscraper, symbolizes our current state of technology. The sheer size of the skyscraper, its ability to ascend to great heights and withstand magnanimous loads is a testament to our technological capacities. The skyscraper embodies all the aspirations and advancements of our times and therefore it undeniably must become a symbol of our times. Through its sheer gigantic proportions, this symbol cannot help but become a monument to this century. Koolhaas describes the phenomena of how this monument also accepts its duties as an inhabitable building in the following quote;

Beyond a certain critical mass each structure becomes a monument, or at least raises that expectation through its sheer size alone..” “ This monument of the twentieth century is the automonument, and its purest manifestation is the skyscraper. To make the automonument skyscraper inhabitable, a series of subsidiary tactics developed to satisfy the two conflicting demands to which it is constantly exposed: that of being a monument- a condition that suggests permanence, solidity and serenity and at the same time, that of accommodating with maximum efficiency, the change which is life, which is, by definition, antimonumental. 20

In order to identify the symbol which is the skyscraper, it is helpful to understand some of its different physical aspects. In an attempt to embody all that which is “antimonumental” or human into this monumental symbol, the skyscraper has taken on various different appearances which have been conveniently and imaginatively investigated by Charles Jencks in his book, “Skyscrapers - Skycities. “ Jencks classifies the tall building into three categories from which

there are numerous offshoots. The first category of tall building is the one having a centralized plan. The circulation is central and the form arranges itself symmetrically around this core, projecting upward into a "skycolumn." If the "skycolumn tapers

as it ascends it becomes a "skypricker." (fig 1,2) A "skycolumn whose sides are articulated is defined by Jencks as a "skycathedral"(fig 3) and if the whole mass is not much taller than it is wide its is called a "skylump." The term "skyscraper," Jenks states, is a logical one as it refers to tall buildings' tendency to look sharp and "slice the clouds." 21 (fig 4) These inciteful observations help to understand the physical properties of a skyscraper.

The second category of tall building which springs from the physical arrangement of its circulation parts is the "complex slab." The circulation in this typology is located off-center, near the buildings' end typically creating I-shaped, L-shaped, T-shaped, U-shaped, H-shaped and E-shaped plans which when extruded become more complex in appearance.

The third category of skyscraper according to Jencks is the "skycity." (fig 5) Skycities are a compound of tall buildings, such as the Rockefeller Center, which encompass several blocks. (fig 6) Admittedly, sheer mass is what forces the skyscraper into being a symbol, the arrangement of these masses, however, is important in understanding how architects have likened the parts of the masses to its symbolic gesture on the skyline. That is, the relationship between the bottom, middle and top of the skyscraper or the "base, shaft, and column" and indeed even the need for the existence of these parts has not always been established and has been a topic of controversy between architects who have chosen to express the tall building in different ways for various intellectual and visual reasons. The notion that the skyscraper should be treated as a classical column and be expressive of a three part division of base, shaft and capital is a very Beaux Arts idea which suggests rational and "golden proportioning." 22 Louis Sullivan's notion of "form follows function" for instance, is opposed to this way of physically representing the skyscraper. Nonetheless, the physical arrangements of massing in skyscraper design is still unresolved and will continue to be fought out by the modernist and post-modernist camps.

The appropriate expression of the skyscraper as a symbol of our society is the subject of a heated debate between modernists and postmodernists. The skyscraper, undoubtedly, represents the aesthetic or stylistic tendencies of the time in

which it is built, "As time passes and towers multiply, it is increasingly clear that skyscraper design has been motivated, above all, by an unresolved search for style, which is its only aesthetic consistency." 23 or succinctly put, "style is creative change in response to cultural change." 24 As we leave the modernist and now approach the end of the postmodernist era, it is helpful to assess how the architects of these times have chosen to design skyscrapers as symbols of their aesthetic ideologies. A host of opinions proliferate ranging from the modernist emphasis on art as the result of functional considerations to the postmodernist stance that form does not have to be justified by function. I will critique the opinions of the modernist viewpoint proposed by Adda Loius Huxtable and Louis Sullivan on this issue versus the stances of Charles Jencks and Robert Venturi.

The modernist stance on how to design a skyscraper is capsulized in Huxtable's following quote;

"a successful skyscraper solution and the art of architecture itself depend on how well the structural, utilitarian, environmental and public roles of the tall building are played out and resolved. Style, any style, must be intrinsic to and be expressive of these considerations." 25

Obviously, the modernists stress the importance of "science" and "morality" Any other approach, such as the post-modern tendency to value art over utility, is unacceptable to the modernist viewpoint in which whimsical references to art are irresponsible to humanity.

If the architect has erred in the past by claiming powers beyond his art, he as now reversed himself and diminishing that art. He has no one to blame but himself if he finally makes his work seem marginal..... if it is possible to trivialize anything as large as the skyscraper, that process is taking place now. 26

Huxtable criticizes the methods the post-modernists have undertaken in an effort to quench their yearning for the re-establishment of tradition and culture by calling them an attempt at "papering over of totally different cultural realities with classical or vernacular cut and paste." 27 On the other hand, though Huxtable praises the "authenticity" of the modern skyscraper, she concedes that modernist intentions to reform humanity through architectural means could have been overambitious. Finally, Huxtable sees the recent explosion of eclectic styles and experimental architecture as an indication that the "consistency and conviction"

of architecture is being consumed by “threat and chaos “ as a result of the loss of beliefs and values that characterize our times. This, Interestingly enough, is completely the reverse of Charles Jenck’s viewpoint.

Charles Jencks sees that the sudden interest in “chaotic” or non-modern architecture as a healthy sign of our renewed interest in including symbolism and aesthetics into building. He finds attitudes of the modernist era to be too dry and consistent, claiming that flat planes and the lack of ornament reflect society’s loss of beliefs. 28 Furthermore, the sudden return to the integration of symbolism and decoration or “chaos” as Huxtable terms it, is not a negative turn in the evolution of architecture but a positive one. He blames the blandness of modern architecture on the prevalence of an “agnostic” attitude in society as is expressed in the following quote;

But the total agnosticism of Aesthesia is too close to present reality for us to regard it entirely as fiction. This is not the age of cathedrals, or the 19th century age of invention or the Greek or Roman Republic, or our beliefs, we have no corresponding symbolisms in our architecture. To illustrate his point, Jencks contrasts the Hong Kong Bank with the Egyptian pyramids and temples of the ancient Nile. The strictly utilitarian appearance and function of the Hong Kong Bank in which technology is said to equivocate art, can be contrasted to Egyptian structures which are saturated with symbolic meaning. (figs 7, 8) The papyrus, lotus and palm columns constructed as open and closed forms, for instance, had symbolic significance to the Nile culture. (fig 9) Finally, Jencks proposes that the meaning and seriousness of modern architecture will be deepened by the introduction of a symbolic program in which “tradition, social use, literature, religion, scientific discovery and personal history” 32 will all be sources for this new meaning.

Though Venturi and Denise Scott Brown are also proponents of the post-modernist standpoint, their points of view differ from Jenck’s in that they don’t believe there ever was a loss in symbolism during the modernist era. Instead, they believe that symbolism was present in modernist architecture but that it was a symbolism of technology, of “firmness” and “commodity” rather than “delight.” They argue that the functionalist did have their own vocabulary but it was derived from pop art, cubist art and the technological innovations of the space and other industry. 33 (fig 10) The following are all the indispensable elements of the “art” aspect of architecture which to them is the component that modernist architecture lacks:

double-functioning, vestigial elements, circumstantial distortions, expedient devices, eventful exceptions, exceptional diagonals, things in things, crowded or contained intricacies, linings or layerings, residual spaces, ambiguities, inflections, dualities, difficult wholes, or the phenomena of both-and..... inclusion, inconsistency, compromise, accommodation, adaption, superadjacency, equivalence, multiple focus, juxtaposition, or good and bad space. 34

To explain the role of symbolism in architecture, Venturi and Brown have divided symbolic architecture into two categories; that of the "decorated shed" and the "duck." the architecture of the decorated shed is one in which signs and decoration take precedence over space. In essence, then, it is anti-spatial, stressing the importance of "communication over space." 35 Inherent to this concept is the idea that what appears on the exterior does not have to reflect what goes on in the interior. Koolhaas, in "delirious New York," explains the irrelevance of the relationship between interior and exterior as "lobotomy." "Lobotomy," or the severing of the rational from the emotional mind, is an unbelievably appropriate word of the concept of "decorated shed" in which the interior is completely irrelevant to the exterior. "The monolith spares the outside world the agonies of the continuous changes raging inside it. hides everyday life." 36 (fig 11) In Koolhaas' opinion, the skyscraper is usually treated as a "decorated shed"

The architecture of the "duck" is one in which "explicit symbolism and frivolous applique ornament has distorted the whole building into one big ornament." (fig 12,13) Venturi and Brown maintain that modernist architecture, without recognizing it, has "substituted articulation for decoration " 37

When modern architects righteously abandoned ornament on buildings, they unconsciously designed buildings that were ornament. In promoting space and articulation over symbolism and ornament, they distorted the whole building into a duck. 38

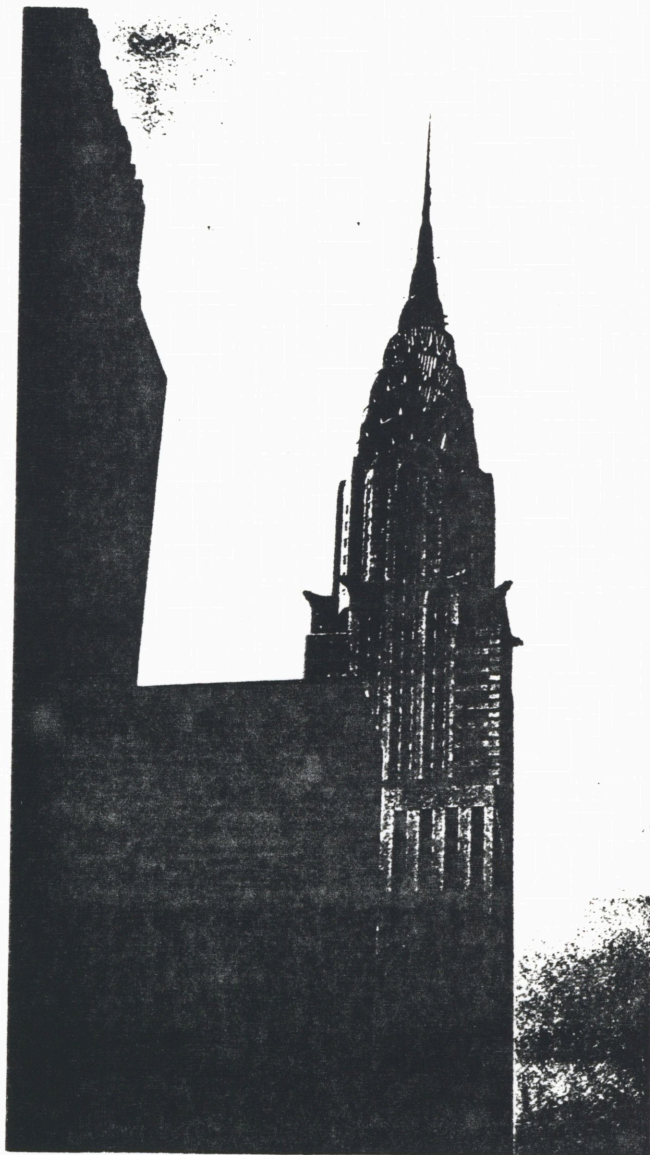
What distinguishes modernist architecture, then, from post-modernist architecture is the content of the decoration; modernist architecture expresses the decoration of technology (For example, Mies' Seagrams building exposes the I-beam for purely decorative purposes) Post-modernist architecture, on the other hand, expresses art or culture for its own sake without alluding to utilitarian justifications. As the Postmodernists remark, "What we have been designing in modern

If the skyscraper is an indication of the technological and aesthetic trends in society, then it must also be an indicator of the social trends of society. Ada Loiuise Huxtable's main concern in "The Tall Building Artistically Reconsidered," involves the skyscraper's effect on the general public. She feels that they have a negative impact on the urban environment, stating that the "effect of the tall building on our overcrowded, malfunctioning, and deteriorating cities has become demonstrably destructive and dehumanizing." and further, that role is "vexing and its impact shattering." with "side effects of greed and chaos writ monstrously large." 40 It is my opinion that the skyscraper isn't inherently bad as a building type, its the associations with those that have no sense of human scale that are negative. As was stated in the introduction, If the skyscraper symbolizes power and capitalism, it is my intention to invert this symbol. That is, in my thesis solution, I intend to design a skyscraper that has the same sense of monumentality as many of those driven by investment but instead to have it symbolize humanity not the demise of humanity. In designing a building as a symbol that is non-technological in expression, I will be taking the post-modernist stance. I believe that we cannot simply deny the significance and proliferation of the skyscraper because it is a necessary and wanted entity that will inevitably be a part of the spirit of the city. On Manhattan, Huxtable conjectures that "At this level of overbuilding and its attendant problems, aesthetics cancel out." 41 whereas I contend that the existence of the skyscraper is a necessary part of New York culture. to compare the city lifestyle with a rural one is like comparing apples and oranges; of course they are different and should be. The culture of the city is the "culture of congestion" natural or not. It is a "mythical place" where the world is completely fascinated by man." 42 Thus, I feel that an appropriate direction for my thesis will be to add to the multiplicity of the skyscrapers which comprise Manhattan. The skyscraper does not have to be "Orwellian after all, it can be "Olympian" 43 and contribute to the culture of the city.

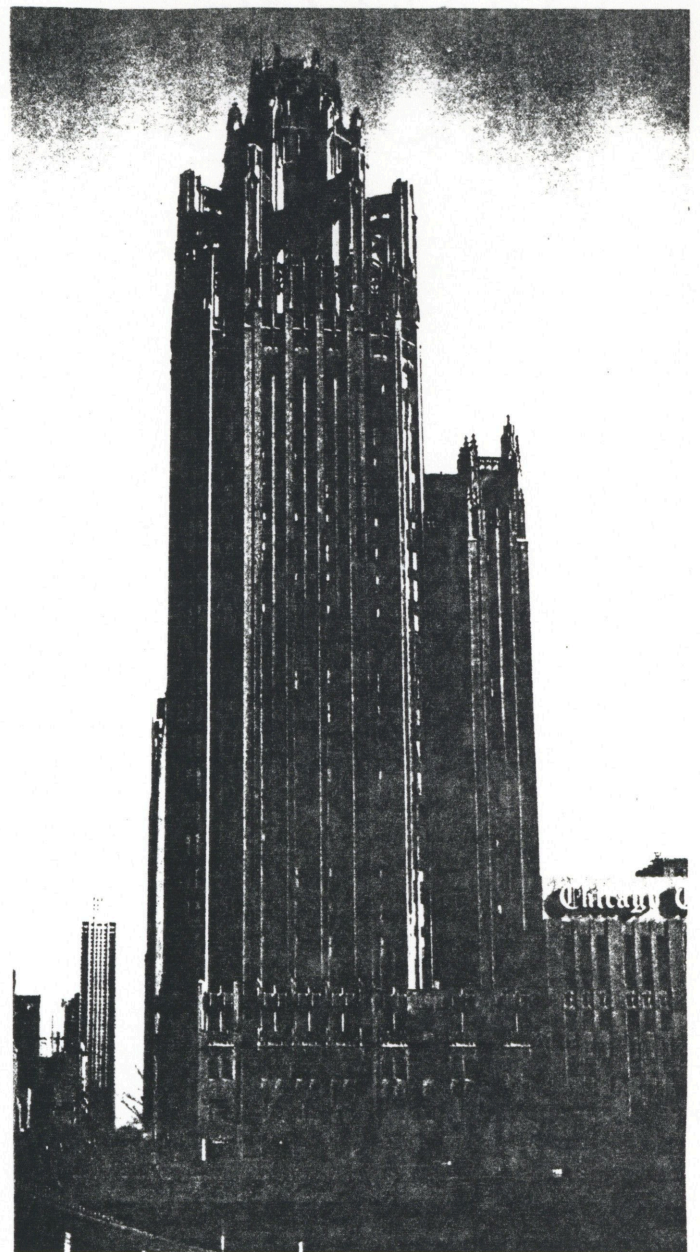
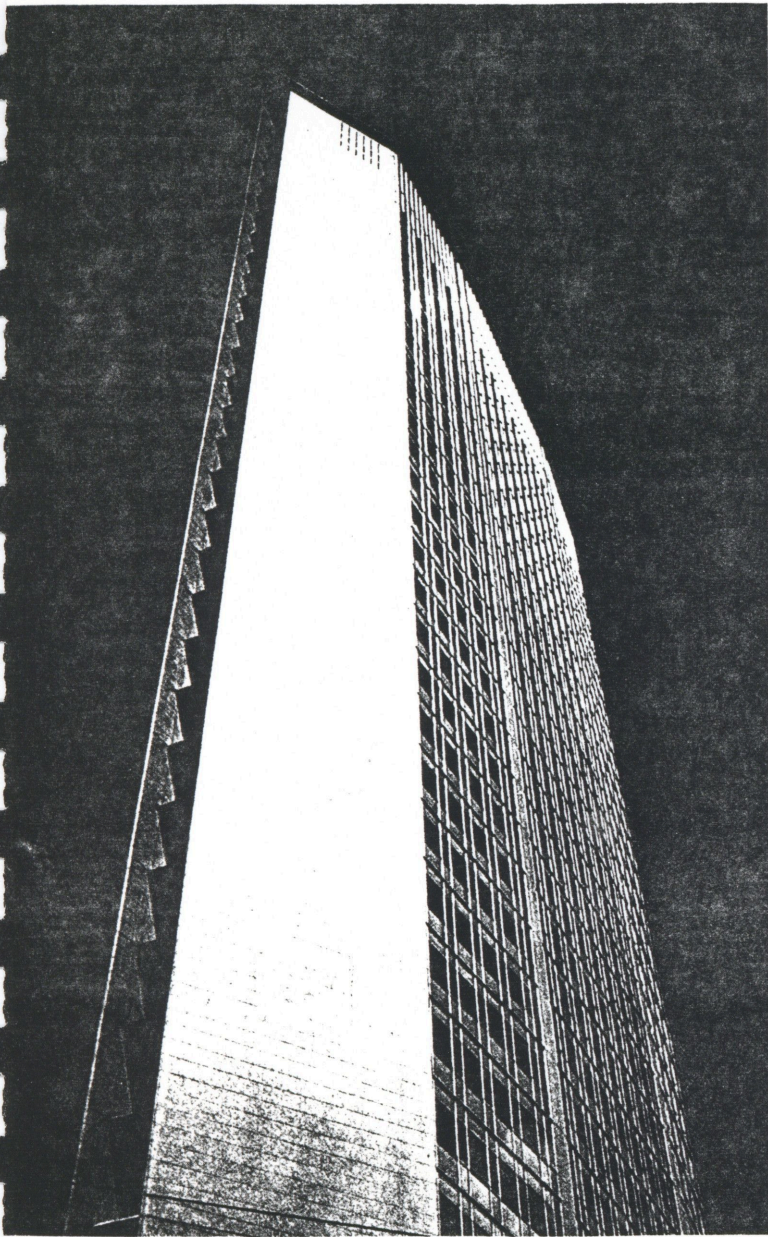


1. "Skypricker" - Temple pagoda, Xu Mi Fu Shou.

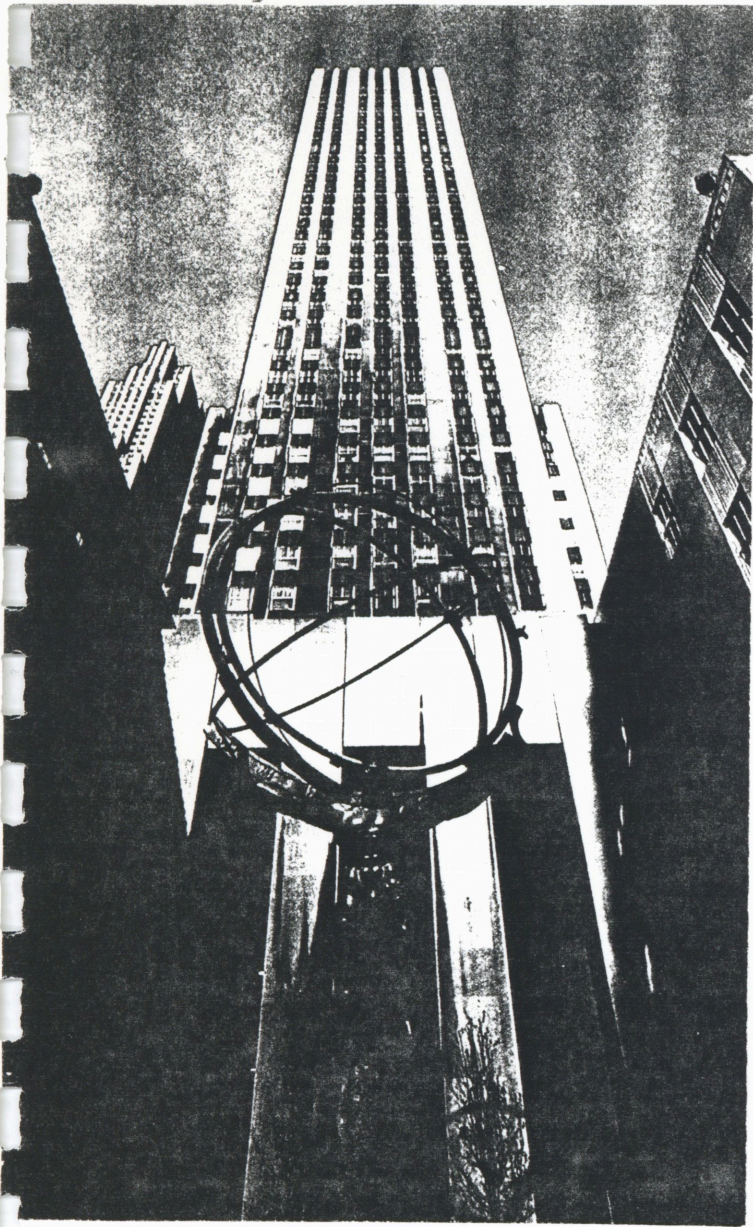
2. "Skypricker" - Chrysler building,



4. "Skyscraper" - Chicago Tribune Tower



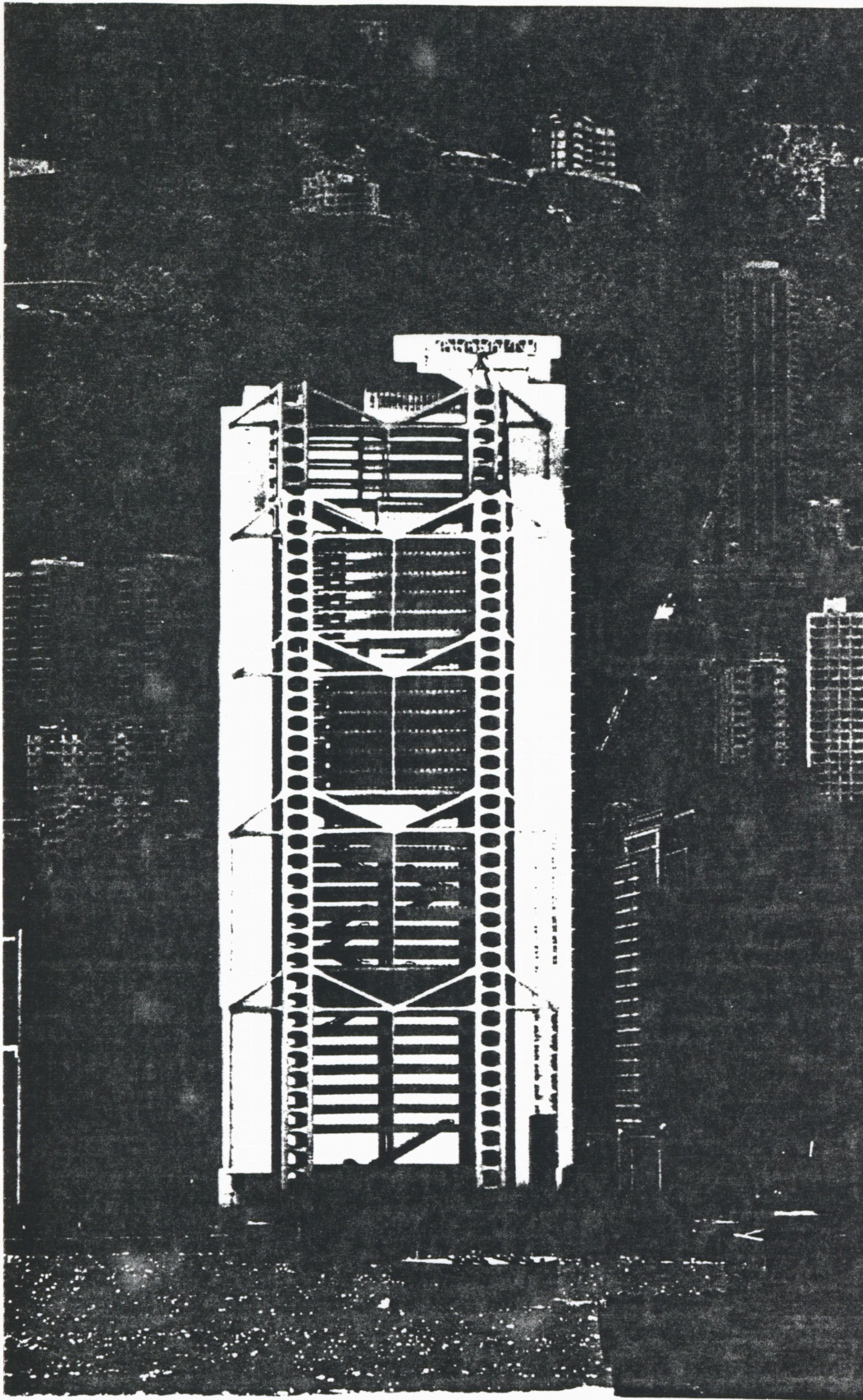
3. "Skycathedral" - Pirelli Building, Milan.



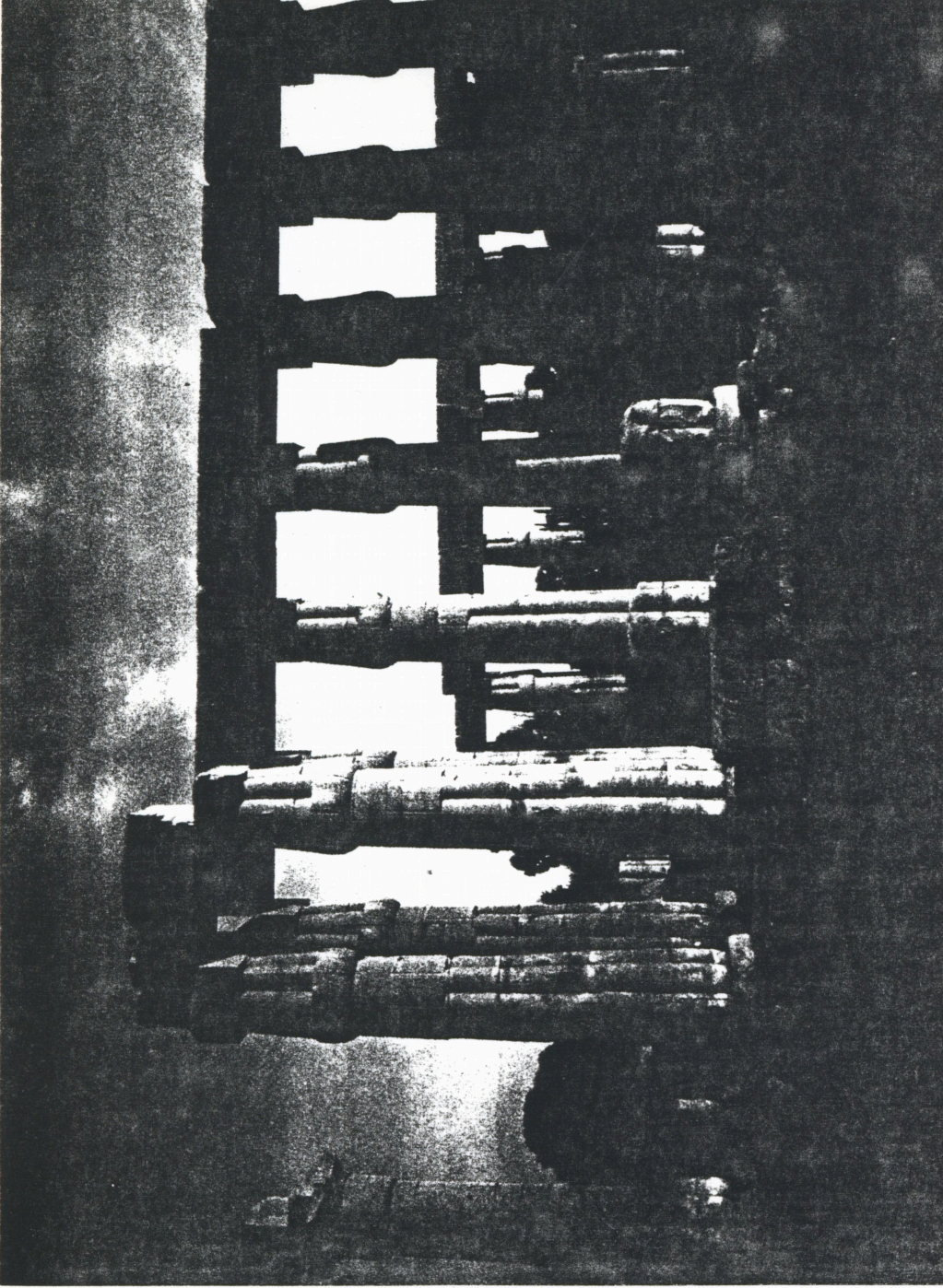
6. Rockefeller Center- "skycity"

5. World Trade Center- "Skycity"

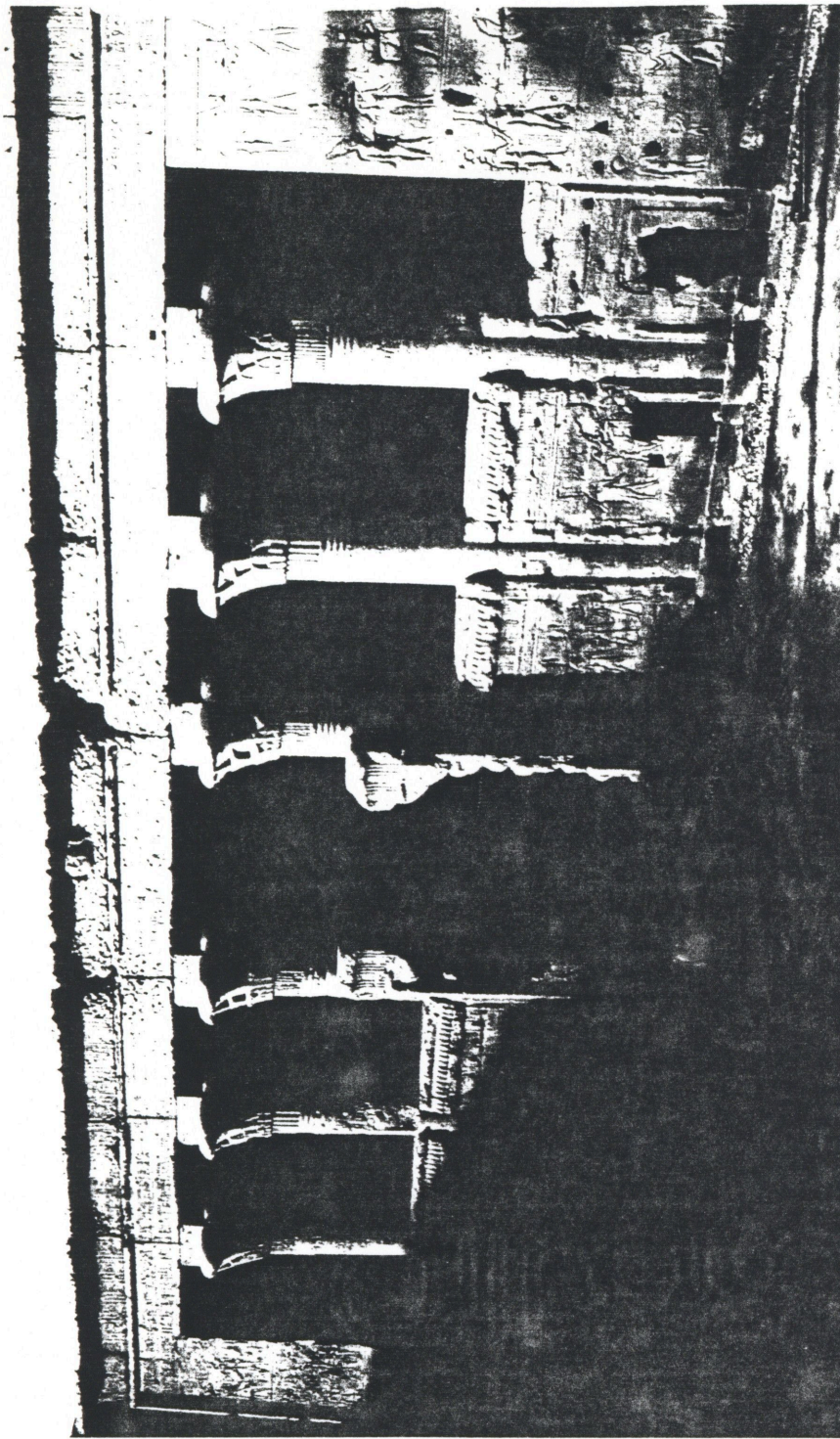




7. Bank of Hong Kong



8. Symbolic papyrus columns



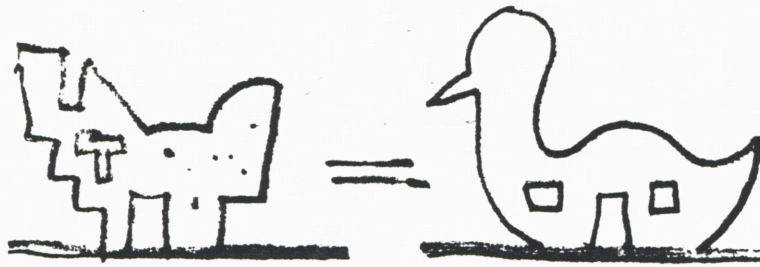
9. Temple of amenhotep, Egypt



10. Grain elevator from Le Corbusier's
"Toward a New Architecture."

11. "Murray's Roman Gardens" by Erkin, New York.





12. Venturi's equation - the "modernist duck."



13. The "duck" in its context.

Program

GENERAL SPACE REQUIREMENTS

Lobby	10,000 sq. ft.
International and National human Rights Offices	256,000 sq. ft.
Residential (Delegates' hotel, Refugee Apartments and Homeless hostel)	200,000 sq. ft.
Educational	69,000 sq. ft.
Auditorium	40,000 sq. ft.
Retail	20,000 sq. ft.
Chamber	20,000 sq. ft.
Other/Support facilities	20,000 sq. ft.
Sub total	635,000 sq. ft.
Circulation	95,250 sq. ft.
Additonal 15 %	
Mechanical and structural	63,500 sq. ft.
Additonal 10%	
Total	793,750 sq. ft.

OFFICES- INTERNATIONAL HUMAN RIGHTS AND NATIONAL HUMAN RIGHTS

Large, open planned offices	128,000 sq. ft.
Private offices	32,000 sq. ft.
Storage and Files	51,200 sq. ft.
Circulation, structure, mechanical	38,400 sq. ft.
Lobby	6,400 sq. ft.
	256,000 sq. ft.

PRACTICAL REQUIREMENTS

- Seperate entry, yet linked to residential and educaional sectors in a secondary manner.
- Connection to library, educational sectors

EMOTIONAL REQUIREMENTS

- Stimulating atmosphere
- Visual connection to Human Rights Lobby

RESIDENTIAL

Hotel for delegates	50,000 sq. ft.
Refugee apartments	50,000 sq. ft.
Homeless hostel	50,000 sq. ft.
Restaurant/ kitchen	10,000 sq. ft.
storage	10,000 sq. ft.
circulation, structure, mechanical	30,000 sq. ft.
Total	200,000 sq. ft.

PRACTICAL REQUIREMENTS

- Sepearate the hotel, apartments and hostel, but link them functionally
- Hotel close to offices and educational facilities
- Homeless acces to rehabilitative and educational facilities

EMOTIONAL REQUIREMENTS

- Security and stability for refugee apartments
- Positive atmosphere in homeless sactor.
- Quiet, reflective spaaces for delegat

EDUCATIONAL FACILITIES

Rehabilitaton/ Therapy	3,000 sq. ft.
Classrooms, lecture halls	10,000 sq. ft.
10 small Auditoriums	16,000 sq. ft.
Museum/ Entry sequence	40,000 sq. ft.
Library and letter writing rooms	40,000 sq. ft.
	109,000 sq. ft.

PRACTICAL REQUIREMENTS

- Easy access to all educational facilities, particularly the lubrary.

EMOTIONAL REQUIREMENTS

- The building in its tootality should serve as an educator, each sector dilineating one of the articles found in the Universal Declaration.
- Sequencing of spaces so that they are part of a narrative about human rights
- The written Universal Declarartion of Human Rights should be located in a centrally, focused area for all to view and should be a dramatic main event.

User Analysis

To design a truly humanitarian building, the user of the facilities must be considered. Design implications can then be derived from these user considerations. The user groups that I will be targeting for this thesis are office personnel who are employed by human rights groups, political refugees who will be provided temporary residence, and United Nations United nations delegates and visitors to the educational facility.

In order to understand the needs and activities performed by office personnel of the Human rights groups, I have studied the functions of one of these groups, assuming that the others will have the same basic needs. Amnesty International, as an example, has three basic tasks: to help those needing legal, financial and medical aid; to gather information by researching allegations of human rights violations; and to inform by publicizing violations through the media and through other promotional means. (Fig 1) therefore spaces must be provided for performing these functions. These spaces might include library facilities, storage spaces and an auditorium. (Fig 2,3)

The needs of political refugees who will need temporary housing is also a major user concern. In my estimation it is important to understand that political refugees are coming from disorienting environments. They should therefore be provided with surroundings which counteract this unstable state of affairs. I propose to provide a sheltering realm for these refugees. In my opinion political

refugees should be provided with spaces which are private in nature yet still accessible to a community group. (Fig 4,5) circulation should be clear with orienta-

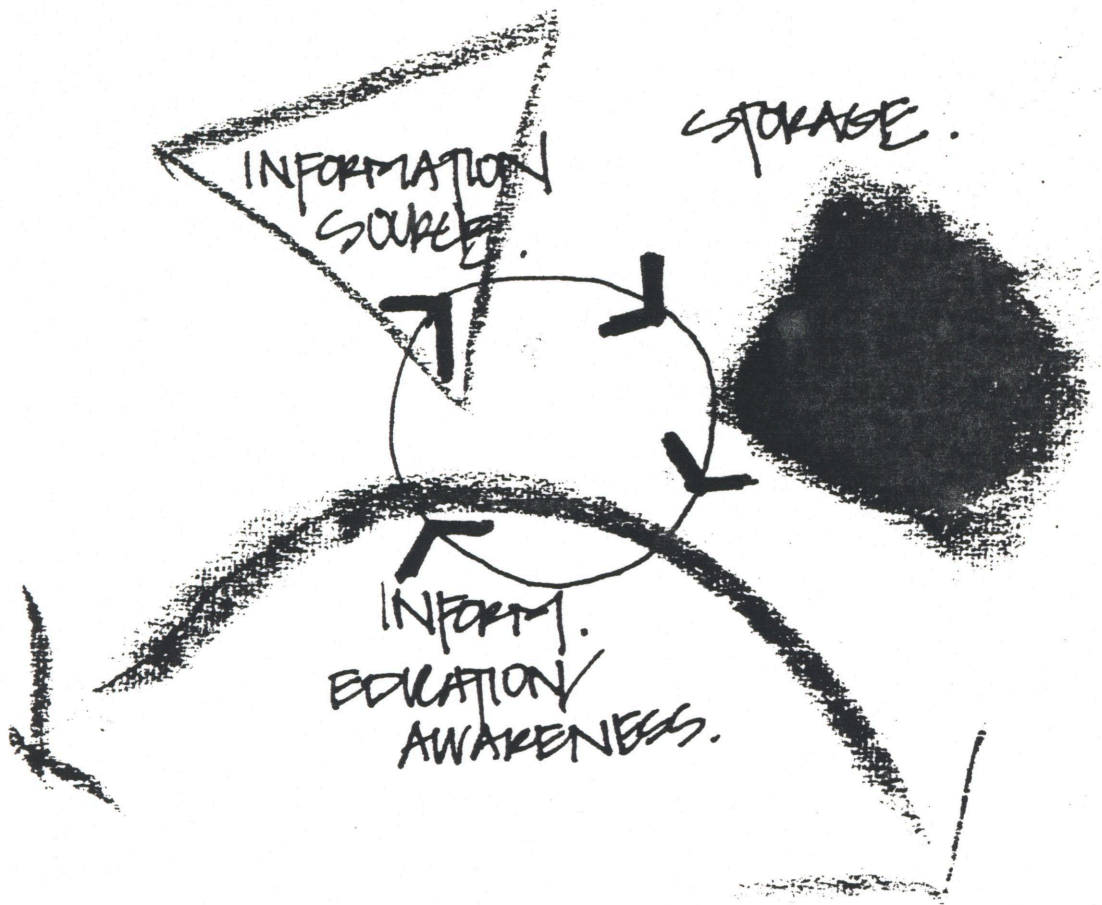
tion towards an inward focus or to identifiable exterior elements. (Fig 6,7) Refugee housing as a group

can be treated in several different ways to facilitate the idea of shelter. The housing units could be oriented inwardly (Fig 8,9,) , or outwardly with views to a serene landscape or river. (Fig 10) As an exterior expression, these housing units could be grouped in an informal random fashion either

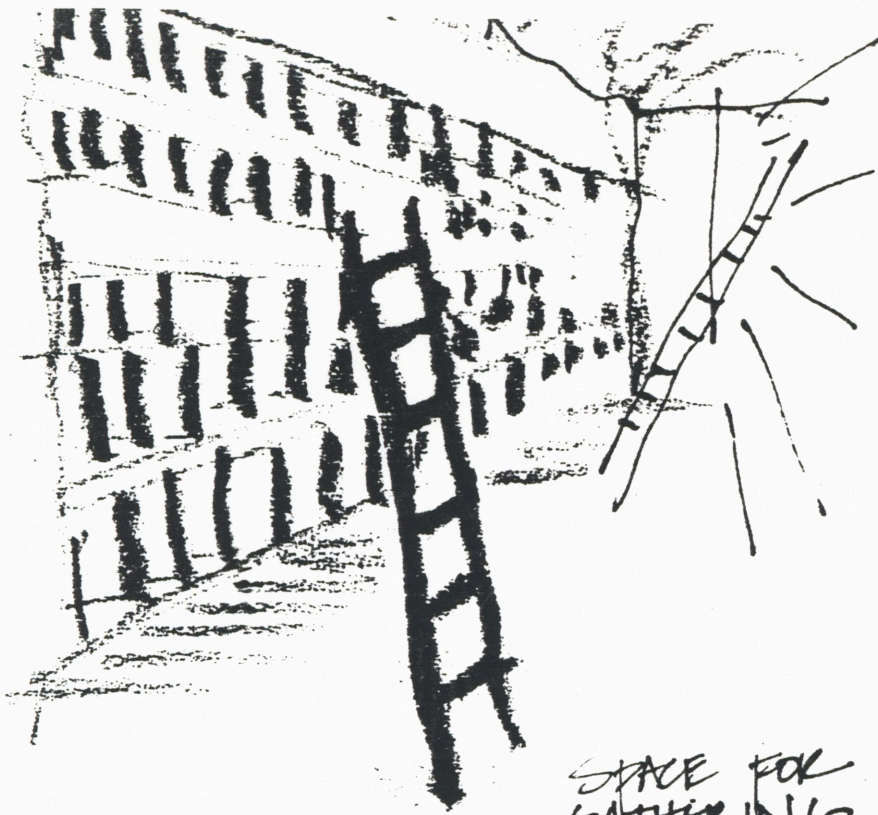
in a consolidated group or interspersed between other functions of the building. (Fig 11,12)

I will group together the user groups of visitors and delegates since they are both guests of the project and have the same relative needs. Both visitors and U.N. delegates should: be provided with an entry of dramatic significance(Fig 13), be informed about human rights advances and violations as part of a spatial sequence(Fig 14), and have access to educational facilities in the building.(Fig 15) Other concerns regarding every user is the interaction with the design at a human scale. Elements common to high-rises which provide this sense of scale include: the breaking down of facades with window patterning;(Fig 16) the incorporation of detailed or decorative elements. (Fig 17,18,19)

Finally I think it is helpful to understand how and to what degree the user groups will interact. (Fig 20) For instance, refugee housing should be fairly separate from the public and other functions (Fig 21) where as the activities of the human rights groups and delegates should have some degree of visibility to the public. (Fig 22)



1.

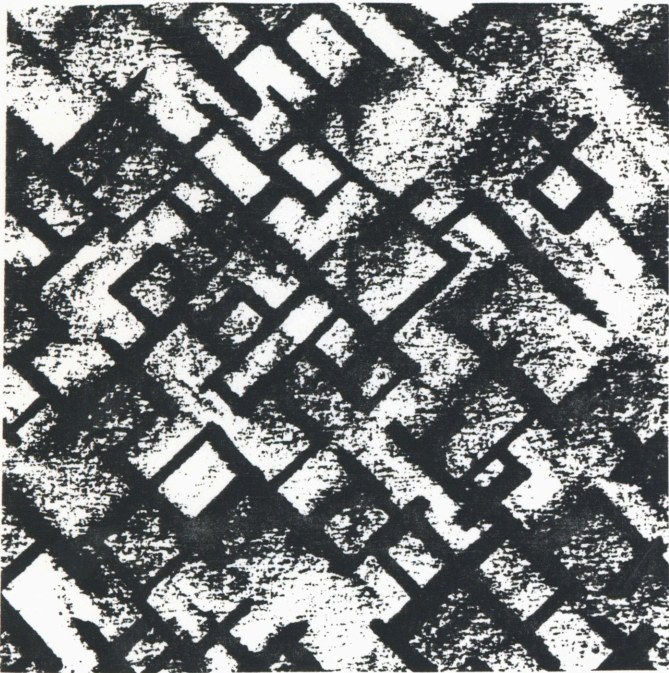


2.

SPACE FOR
GATHERING
INFORMATION

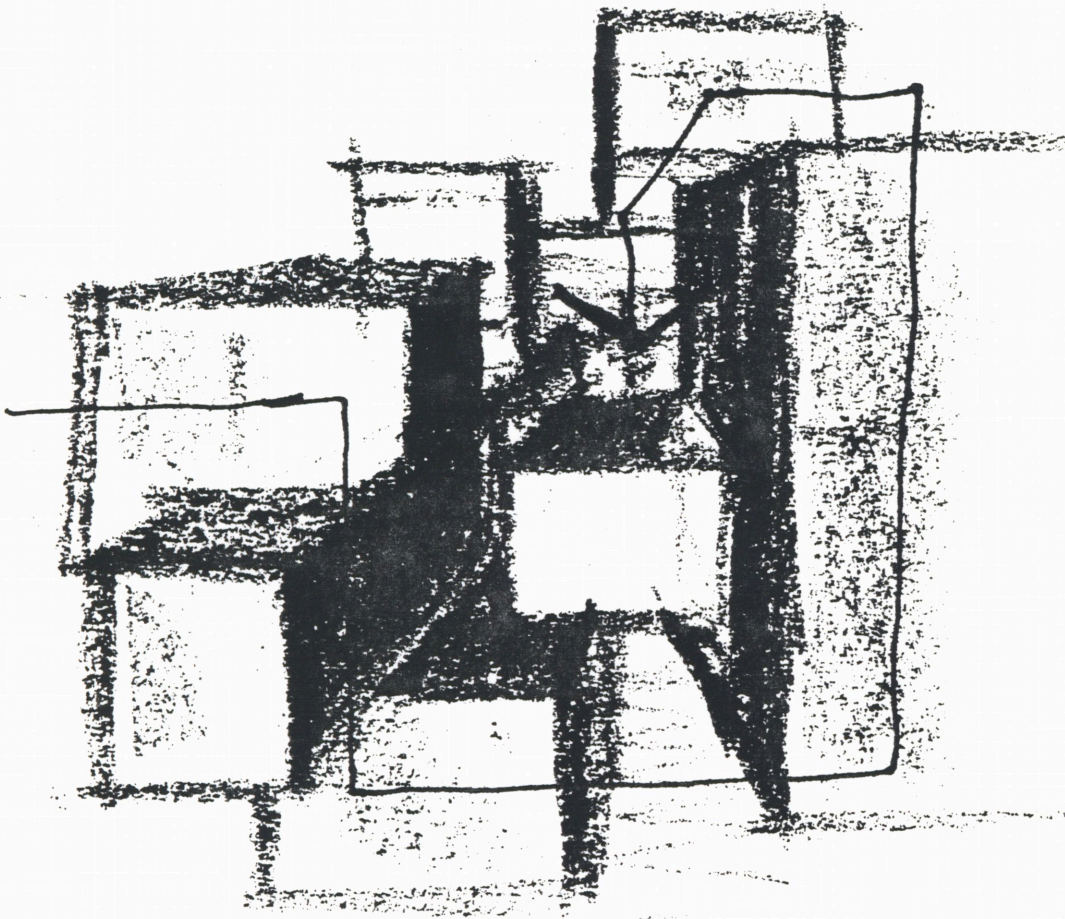


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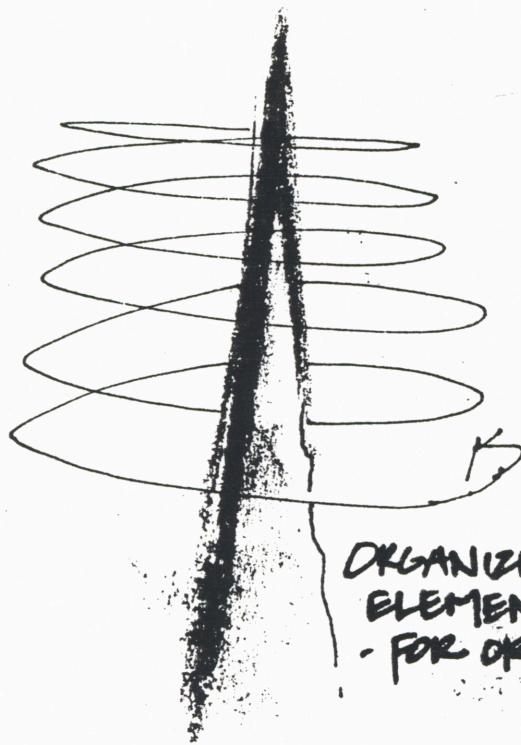
FLOOR-PLAN IDEA
PRIVACY & VARIETY.

4.



REFUGEE HOUSING
CLUSTERED AROUND
COMMUNAL SPACES.

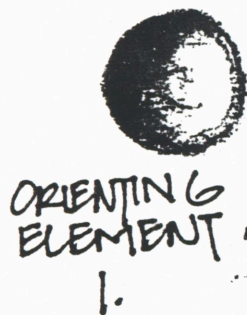
5.



ORGANIZING
ELEMENT
- FOR ORIENTATION.

6.

7.



ORIENTING
ELEMENT

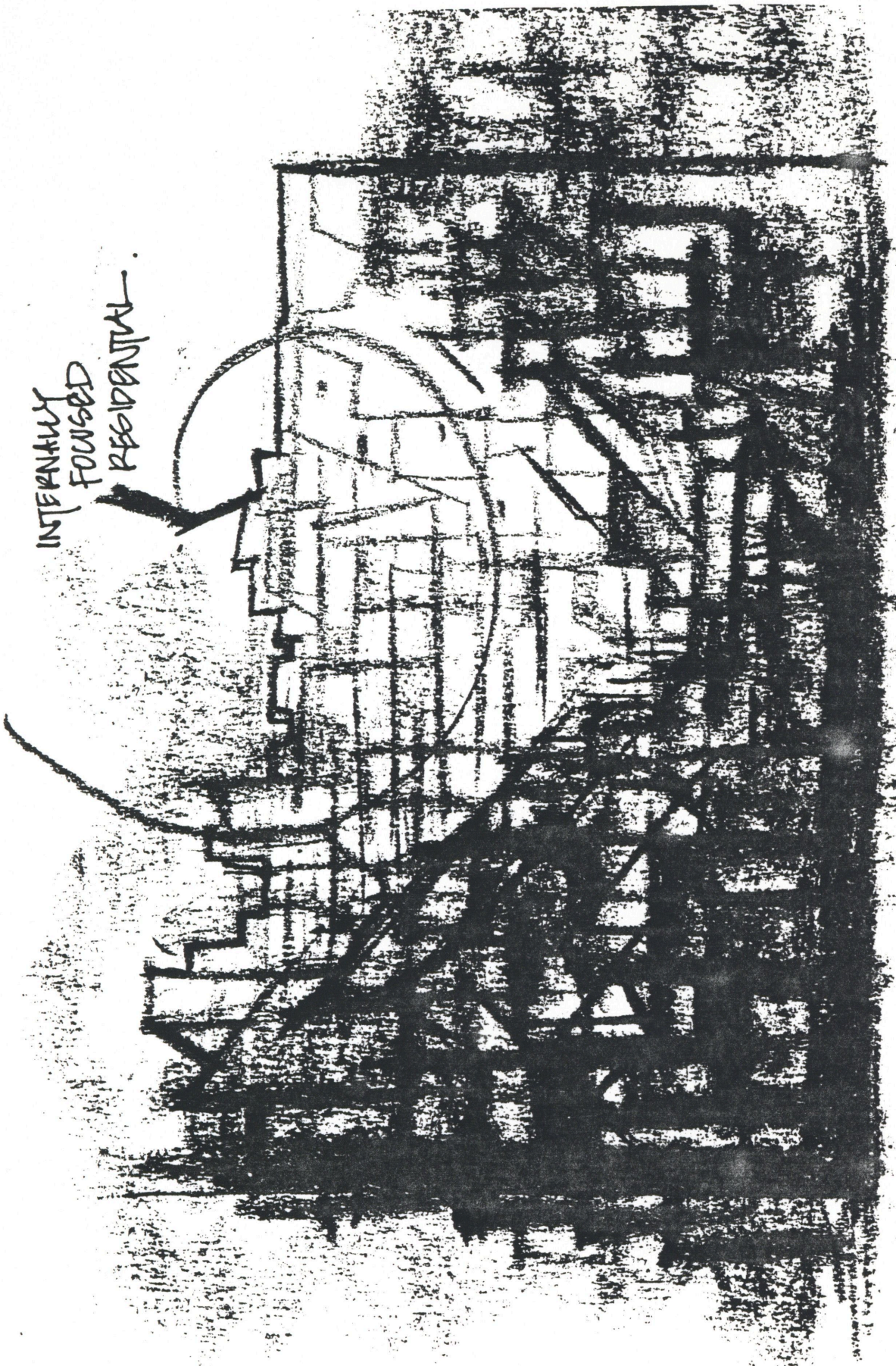
1.



ORIENTING ELEMENT
2.



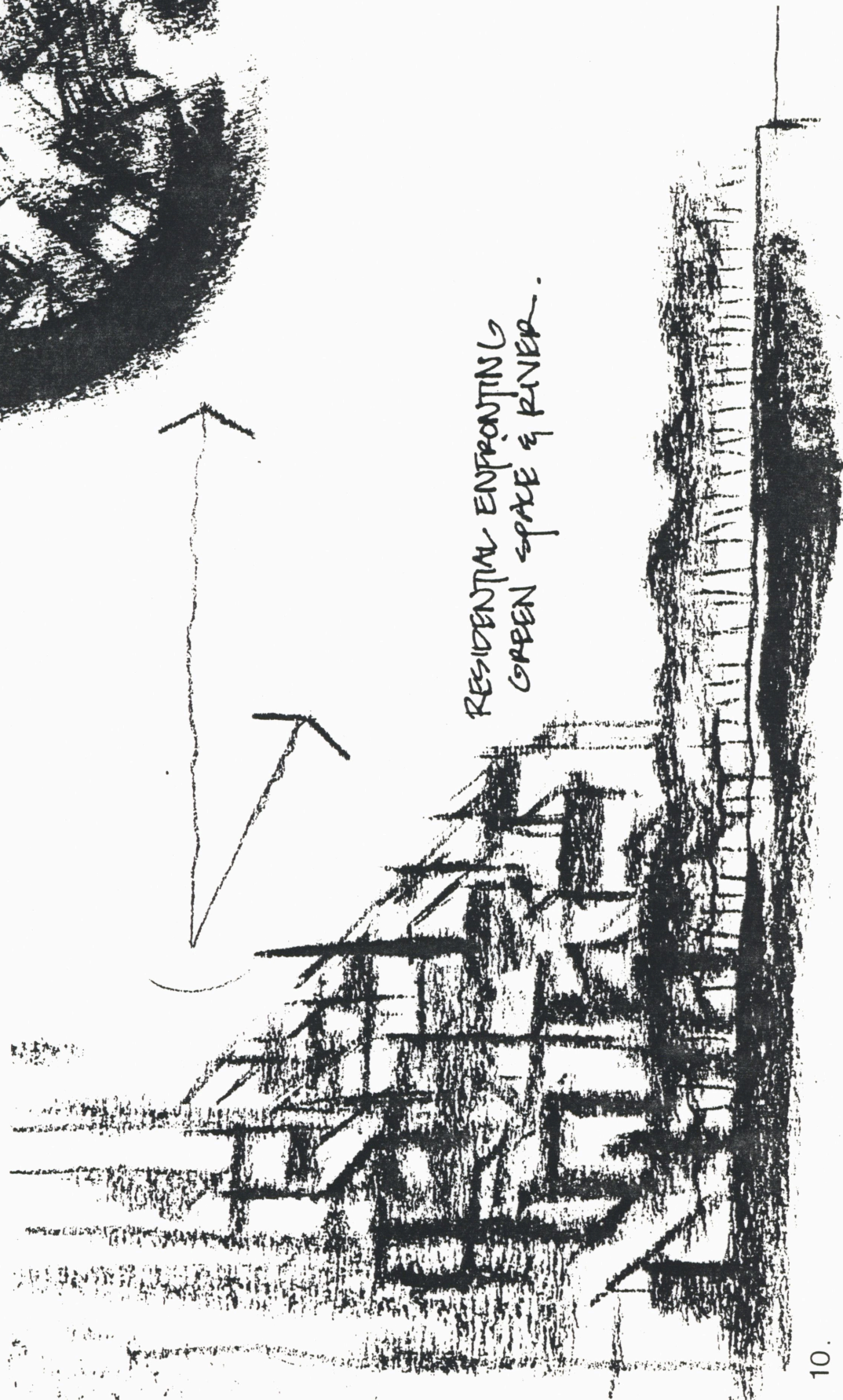
INTERMEDIATE
FOCUS
RESIDENTIAL



9. INWARD
FOCUS &
PROTECTION

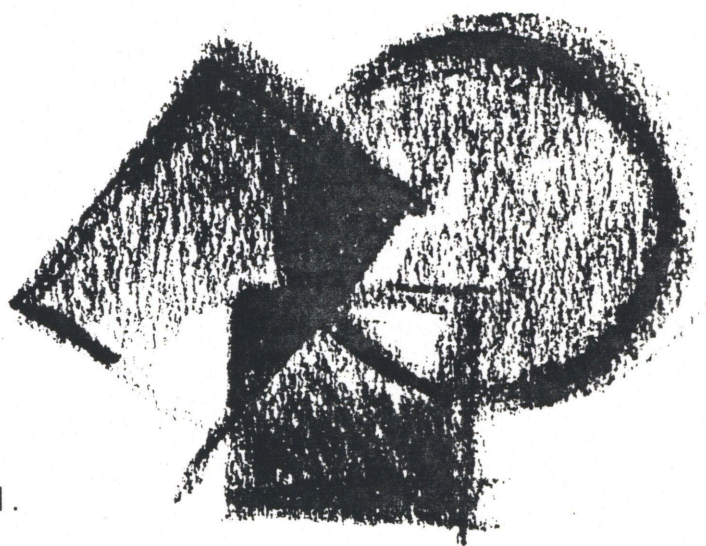


RESIDENTIAL ENFRONTING
GREEN SPACE & RIVER..





12.



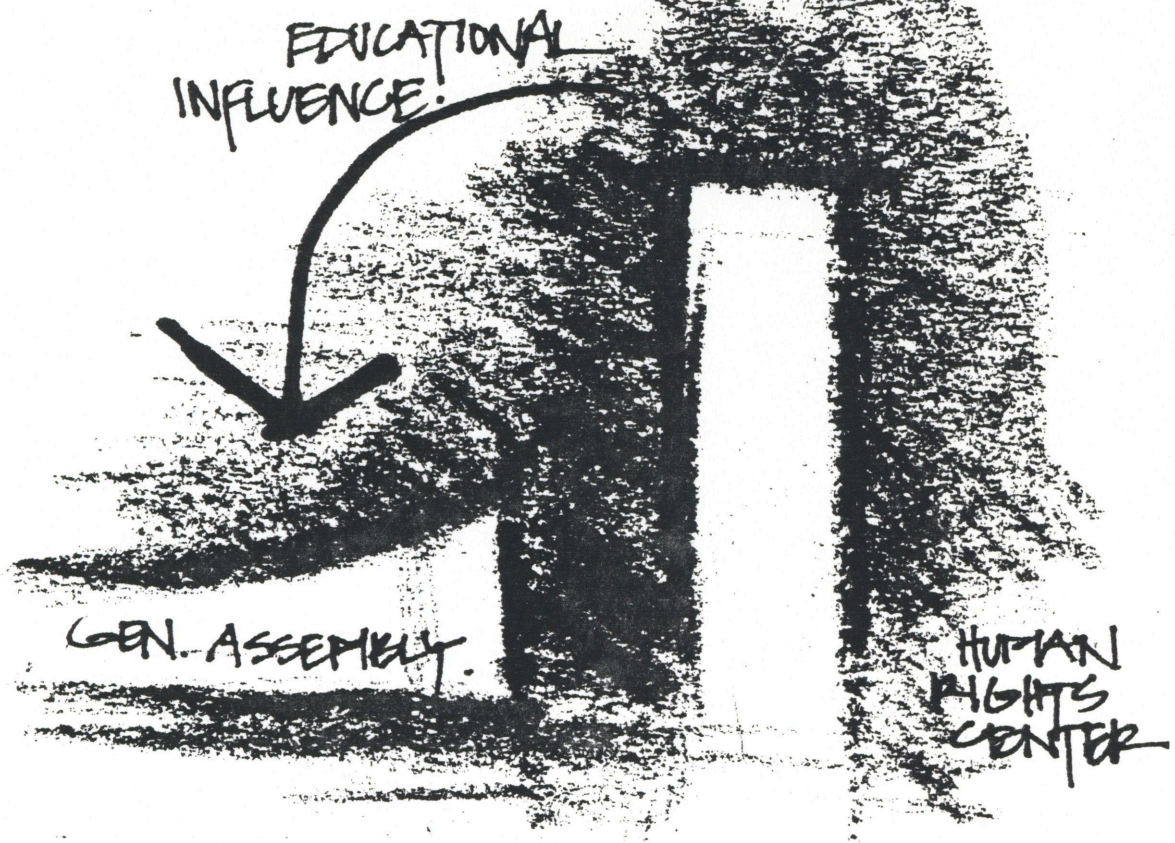
11.



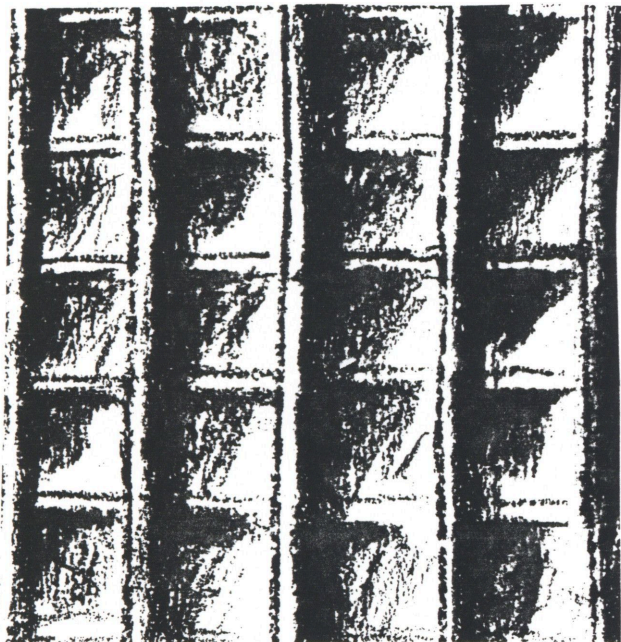
13 DRAMATIC
ENTRY-WAY.
- BERLIN WALL
FRAGMENTS
SUSPENDED
OVERHEAD

14

SPATIAL SEQUENCE

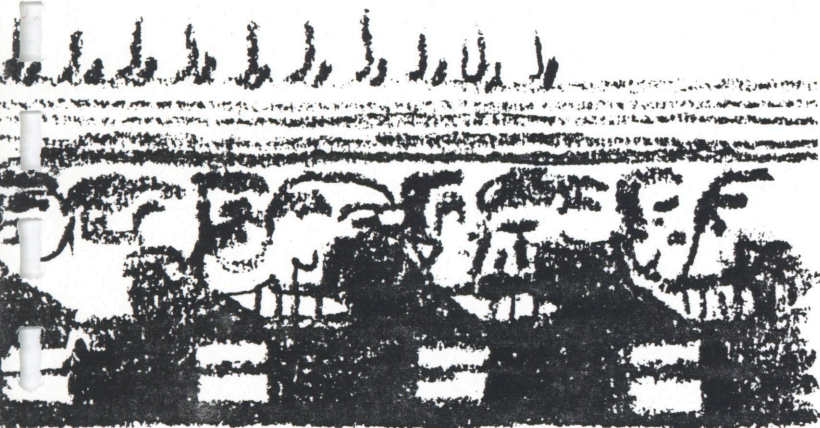


15.

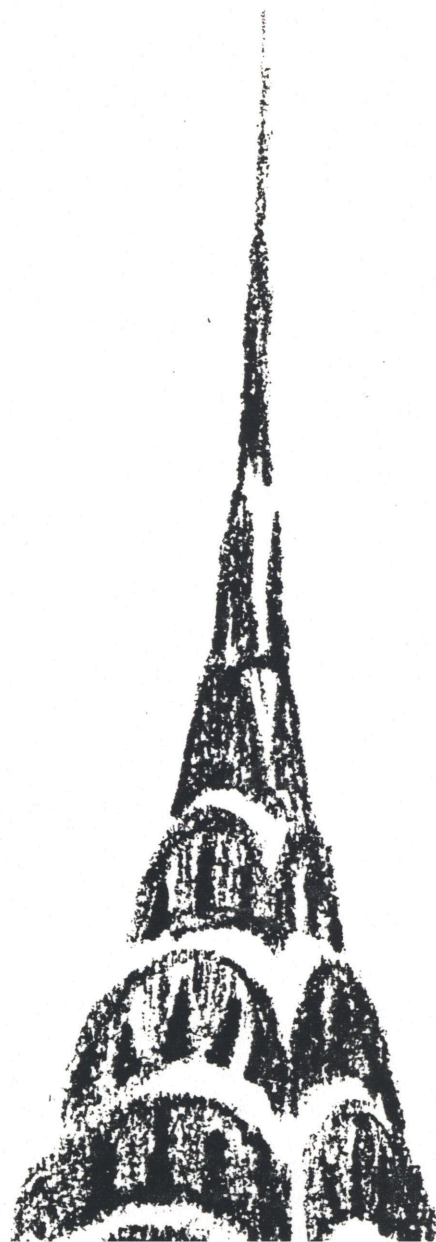




17. BUILDING ORNAMENT.



18. CORNICE DETAILS.



19. CAPITAL ARTICULATION

REFUGEES

PUBLIC

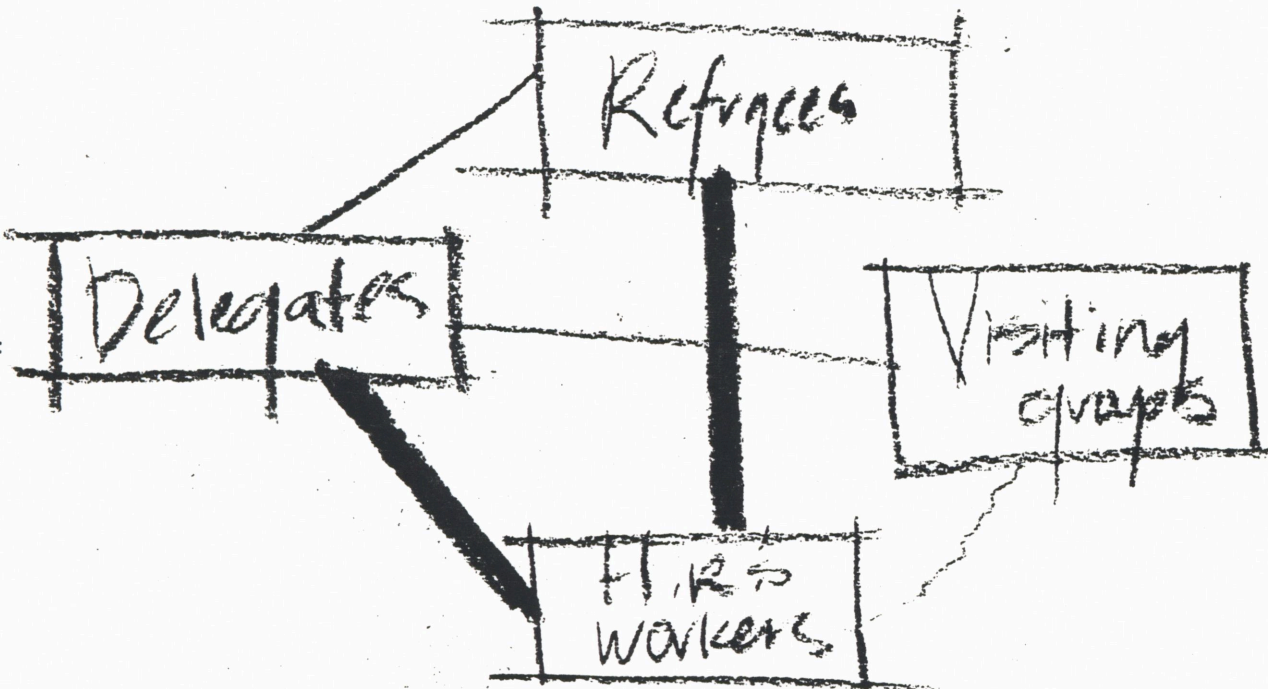
PUFFER

21.



22.

20.



IN the twenty-fifth year after we had been taken away prisoners, in the first month of the year, on the tenth day of the month, in the fourteenth year after the town was taken, on the very same day, the hand of the Lord was on me, and he took me there.

2 In the visions of God he took me into the land of Israel, and put me down on a very high mountain, on which there was, as it seemed, a building like a town opposite me.

3 He took me there, and I saw a man, looking like brass, with a linen cord in his hand and a measuring rod: and he was stationed in the doorway.

4 And the man said to me, Son of man, see with your eyes and give hearing with your ears, and take to heart everything I am going to let you see; for in order that I might let you see them, you have come here: and give an account of all you see to the children of Israel.

5 And there was a wall on the outside of the house all round, and in the man's hand there was a measuring rod six *cubits* long by a cubit and a hand's measure: so he took the measure of the building from side to side, one rod; and from base to top, one rod.

6 Then he came to the doorway looking to the east, and went up by its steps; and he took the measure of the doorstep, one rod wide.

7 And the watchmen's rooms were one rod long and one rod wide; and the space between the rooms was five cubits; the doorstep of the doorway, by the covered way of the doorway inside, was one rod.

8 And he took the measure of the covered way of the doorway inside,

9 Eight cubits; and its uprights, two cubits; the covered way of the doorway was inside.

10 And the rooms of the doorway on the

east were three on this side and three on that; all three were of the same size; and the uprights on this side and on that were of the same size.

11 And he took the measure of the opening of the doorway, ten cubits wide; and the way down the doorway was thirteen cubits;

12 And the space in front of the rooms, a cubit on this side and a cubit on that side; and the rooms six cubits on this side and six cubits on that.

13 And he took the measure of the doorway from the back of one room to the back of the other, twenty-five cubits across, from door to door.

14 And he took the measure of the covered way, twenty cubits; and opening from the covered way of the doorway was the open square round about.

15 And from before the opening of the doorway to before the inner covered way of the doorway was fifty cubits.

16 And the rooms and their uprights had sloping windows inside the doorway all round, and in the same way the covered way had windows all round on the inside: and on every upright there were *palm*-trees.

17 Then he took me into the outer square, and there were rooms and a stone floor made for the open square all round: there were thirty rooms on the stone floor.

18 And the stone floor was by the side of the doorways, and was as wide as the doorways were long, even the lower floor.

19 Then he took the measure of the square across, from before the lower doorway inside to before the inner doorway outside, one hundred cubits. And he took me in the direction of the north,

20 And there was a doorway to the outer square, looking to the north; and he took the measure of it to see how wide and how long it was.

21 And it had three rooms on this side of it and three on that; its uprights and its covered ways were the same size as those of the first doorway: it was fifty cubits long and twenty-five cubits wide.

22 And its windows, and the windows of its covered ways, and its palm-trees, were the same as those of the doorway looking to the east; and there were seven steps up to it; and the covered way went inside.

23 And there was a doorway to the inner square opposite the doorway on the north, like the doorway on the east: and he took the measure from doorway to doorway, a hundred cubits.

24 And he took me to the south, and I saw a doorway looking to the south: and he took the measure of its rooms and its uprights and its covered ways by these measures.

25 And there were windows in it and in the covered way all round, like the other windows: it was fifty cubits long and twenty-five cubits wide.

26 And there were seven steps up to it, and its covered way went inside: and it had palm-trees, one on this side and one on that, on its uprights.

27 And there was a doorway to the inner square looking to the south: he took the measure from doorway to doorway to the south, a hundred cubits.

28 Then he took me to the inner square by the south doorway: and he took the measure of the south doorway by these measures;

29 And the rooms in it and the uprights and the covered ways, by these measures:

30 And there were windows in it and in the covered way all round: it was fifty cubits long and twenty-five cubits wide.

31 The covered way was on the side nearest the outer square; and there were palm-trees on the uprights: and there were eight steps going up to it.

32 And he took me into the inner square facing the east: and he took the measure of the doorway by these measures;

33 And of the rooms in it and its uprights and its covered ways, by these measures: and there were windows in it and in the covered way round about: it was fifty cubits long and twenty-five cubits wide.

34 And the covered way was on the side nearest the outer square; there were palm-trees on the uprights, on this side and on that: and there were eight steps going up to it.

35 And he took me to the north doorway: and he took the measure of it by these measures;

36 Its rooms, its uprights, and its covered way had the same measures, and its covered way had windows all round: it was fifty cubits long and twenty-five cubits wide.

37 Its uprights were on the side nearest to the outer square; there were palm-trees on the uprights, on this side and on that: and there were eight steps going up to it.

38 And there was a room with a door in the covered way of the doorway, where the burned offering was washed.

39 And in the covered way of the doorway there were two tables on this side and two tables on that side, on which the burned offering and the sin-offering and the offering for error were put to death:

40 On the outer side, to the north, as one goes up to the opening of the doorway, were two tables.

41 There were four tables on one side and four tables on the other, by the side of the doorway; eight tables, on which they put to death the beasts for the offerings.

42 And there were four tables for the burned offering, made of cut stone, one and a half cubits long, one and a half cubits wide and a cubit high, where the instruments were placed which were used for putting to death the burned offering and the beasts for the offerings.

43 And they had edges all round as wide as a man's hand: and on the tables was the flesh of the offerings.

44 And he took me into the inner square, and there were two rooms in the inner square, one at the side of the north doorway, facing south; and one at the side of the south doorway, facing north.

45 And he said to me, This room, facing south, is for the priests who have the care of the house.

46 And the room facing north is for the priests who have the care of the altar: these are the sons of Zadok, who, from among the sons of Levi, come near to the Lord to do the work of his house.

47 And he took the measure of the open square, a hundred cubits long and a hundred cubits wide, being square; and the altar was in front of the house.

48 Then he took me to the covered way before the house, and took the measure of its uprights, five cubits on one side and five cubits on the other: and the doorway was fourteen cubits wide; and the side-walls of the doorway were three cubits on one side and three cubits on the other.

49 The covered way was twenty cubits long and twelve cubits wide, and they went up to it by ten steps; and there were pillars by the uprights, one on one side and one on the other.

41

AND he took me to the Temple, and took the measure of the uprights, six *cubits* wide on one side and six cubits wide on the other.

2 And the door-opening was ten cubits wide; and the side walls of the door-opening were five cubits on one side and five cubits on the other: and it was forty cubits long and twenty cubits wide.

3 And he went inside and took the measure of the uprights of the door-opening, two cubits: and the door-opening, six cubits; and the side-walls of the door-opening were seven cubits on one side and seven cubits on the other.

4 And by his measure it was twenty cubits long and twenty cubits wide in front of the Temple: and he said to me, This is the most holy place.

5 Then he took the measure of the wall of the house, which was six cubits; and of the side-rooms round the house, which were four cubits wide.

6 And the side-rooms, room over room, were three times thirty; there were inlets in the wall of the house for the side-rooms round about, for supports in the wall of the house.

7 The side-rooms became wider as they went higher up the house, by the amount of the space let into the wall up round about the house, because of the inlets in the house; and one went up from the lowest floor by steps to the middle, and from the middle to the upper floor.

8 And I saw that the house had a stone floor all round; the bases of the side-rooms were a full rod of six great cubits high.

9 The wall supporting the side-rooms on the outside was five cubits thick: and there was a free space of five cubits between the side-rooms of the house.

10 And between the rooms was a space twenty cubits wide all round the house.

11 And the free space had doors opening from the side-rooms, one door on the north

and one door on the south: and the free space was five cubits wide all round.

12 And the building which was in front of the separate place at the side to the west was seventy cubits wide; the wall of the building was five cubits thick all round and ninety cubits long.

13 And he took the measure of the house; it was a hundred cubits long; and the separate place and the building with its walls was a hundred cubits long;

14 And the east front of the house and of the separate place was a hundred cubits wide.

15 And he took the measure of the building in front of the separate place which was at the back of it, and the pillared walks on one side and on the other side; they were a hundred cubits long; and the Temple and the inner part and its outer covered way were covered in;

16 And the sloping windows and the covered ways round all three of them were of *shakiph*-wood all round from the level of the earth up to the windows;

17 And there was a roof over the doorway and as far as the inner house, and to the outside and on the wall all round, inside and outside.

18 And it had pictured forms of winged beings and *palm*-trees; a palm-tree between two winged ones, and every winged one had two faces;

19 So that there was the face of a man turned to the palm-tree on one side, and the face of a young lion on the other side: so it was made all round the house.

20 From earth level up to the windows there were winged ones and palm-trees pictured on the wall.

21

22 The altar was made of wood, and was three cubits high and two cubits long; it had angles, and its base and sides were of wood; and he said to me, This is the table which is before the Lord.

23 The Temple had two doors.

24 And the holy place had two doors, and the doors had two turning leaves, two for one and two for the other.

25 And on them were pictured winged ones and palm-trees, as on the walls; and a . . . of wood was on the front of the covered way outside.

26 And there were sloping windows and palm-trees on one side and on the other, on the sides of the covered way: and the side-rooms of the house and the. . .

42

AND he took me out into the inner square in the direction of the north: and he took me into the rooms which were opposite the separate place and opposite the building to the north.

2 On the north side it was a hundred *cubits* long and fifty cubits wide,

3 Opposite the space of twenty cubits which was part of the inner square, and opposite the stone floor of the outer square. There were covered ways facing one another on the third floor.

4 And in front of the rooms was a walk, ten cubits wide and a hundred cubits long; and their doors were facing north.

5 And the higher rooms were shorter: for the covered ways took up more space from these than from the lower and middle rooms.

6 For they were on three floors, and they had no pillars like the pillars of the outer square; so the highest was narrower than the lowest and middle floors from the earth level.

7 And the wall which went outside by the side of the rooms, in the direction of the outer square in front of the rooms, was fifty cubits long.

8 For the rooms in the outer square were fifty cubits long: and in front of the Temple was a space of a hundred cubits.

9 And under these rooms was the way in from the east side, as one goes into them from the outer square at the head of the outer wall.

10 (And he took me) to the south, and in front of the separate place and in front of the building there were rooms.

11 And there was a walk in front of them like that by the rooms on the north; they were equally long and wide; and the ways out of them were the same in design and had the same sort of doors.

12 And under the rooms on the south was a door at the head of the outer wall in the direction of the east as one goes in.

13 And he said to me, The north rooms and the south rooms in front of the separate

place are the holy rooms, where the priests who come near the Lord take the most holy things for their food: there the most holy things are placed, with the meal offering and the sin-offering and the offering for error; for the place is holy.

14 When the priests go in, they may not go out of the holy place into the outer square, and there they are to put the robes in which they do the work of the Lord's house, for they are holy: and they have to put on other clothing before they come near that which has to do with the people.

15 And when he had come to the end of measuring the inner house, he took me out to the doorway looking to the east, and took its measure all round.

16 He went round and took the measure of it on the east side with the measuring rod, five hundred, measured with the rod all round.

17 And he went round and took the measure of it on the north side with the measuring rod, five hundred, measured with the rod all round.

18 And he went round and took the measure of it on the south side with the measuring rod, five hundred, measured with the rod all round.

19 And he went round and took the measure of it on the west side with the measuring rod, five hundred, measured with the rod all round.

20 He took its measure on the four sides: and it had a wall all round, five hundred long and five hundred wide, separating what was holy from what was common.

APPENDIX B

Universal Declaration of Human Rights

*Adopted by the UN General Assembly in 1948 without
a dissenting vote*

Article 1

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3

Everyone has the right to life, liberty and security of person.

Article 4

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6

Everyone has the right to recognition everywhere as a person before the law.

Article 7

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9

No one shall be subjected to arbitrary arrest, detention or exile.

Article 10

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11

1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.
2. No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13

1. Everyone has the right to freedom of movement and residence within the borders of each state.
2. Everyone has the right to leave any country, including his own, and to return to his country.

Article 14

1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.
2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15

1. Everyone has the right to a nationality.
2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16

1. Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
2. Marriage shall be entered into only with the free and full consent of the

intending spouses.

3. The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17

1. Everyone has the right to own property alone as well as in association with others.
2. No one shall be arbitrarily deprived of his property.

Article 18

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20

1. Everyone has the right to freedom of peaceful assembly and association.
2. No one may be compelled to belong to an association.

Article 21

1. Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
2. Everyone has the right of equal access to public service in his country.
3. The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23

1. Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
2. Everyone, without any discrimination, has the right to equal pay for equal work.
3. Everyone who works has the right to just and favourable remuneration

ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

4. Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25

1. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.
2. Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26

1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
3. Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27

1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29

1. Everyone has duties to the community in which alone the free and full

development of his personality is possible.

2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.
3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

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