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## The Tower of Babel a transformation of vladimir tatlin's monument to the third international as a new headquarters for the united

### Description of Project + Digital Design Process

This studio, subsidized by a grant from the Havighurst Center for Russian Studies, focused on a collective investigation of a visionary early soviet project of 1918-20 by Vladimir Tatlin for a Monument to the Third International. The twelve students in this studio decided to use Tatlin's project as a starting point for a new and greatly expanded headquarters for the United Nations, to be sited on the Upper Bay of New York City—as a climactic intermediate between the Verrazano Narrows bridge, the Statue of Liberty, and the profile of Lower Manhattan. The political aspirations metaphorically embodied in this monument seemed appropriate to the lofty goals of the United Nations.

The mixed-use building, with 5,000,000 square feet of space, rises 110 stories, commemorating the destroyed WTC, but proposing potentially safer redundant circulation systems. The building presents to the public the work and ideals of the United Nations, accommodating a plurality of functions and activities, and addressing environmental concerns through a clearly "revealed" production of clean energy through solar and wind power, and the deployment of garden. The building provides space for the organs, agencies, and organizations of the United Nations headquartered in New York, and also includes commercial rental space, a cultural center comprising a library, a research college, exhibition spaces, and a variety of music, performance, lecture, and cinema halls. Housing for staff, special visitors and dignitaries is provided, as well as a major hotel.

This project could not have been done within the timeframe if it were not for the 3D computer model. Clearly form•Z facilitated this process in the conception and concoction stages.

**Conception:** The Project, designed by a team of 12 students was coordinated by maintaining a computer file of the design decision that had to be clearly agreed upon by the studio as a whole.

**Concoction:** In order to build the large stainless steel sculptural model of our final design, with its complex three dimensionally torqued connectors, the model was essential to obtain actual dimensions and angles for fabrication. The students could not have fabricated this installation in the timeframe, given that every one of the truss members has a distinct length or pitch or yon.

