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How monuments shape urban identity

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HOW MONUMENTS SHAPE URBAN IDENTITY

A thesis submitted in partial fulfillment of the

requirements for the degree of

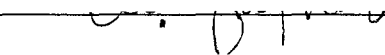MASTER OF ARCHITECTURE

by

John O. Angée

2005
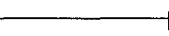
To: Dean Juan Antonio Bueno
    School of Architecture

This thesis, written by John O. Angée, and entitled How Monuments Shape Urban Identity, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

_____
Carol Damian

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Alice Gray Read

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Camilo Rosales, Major Professor

Date of Defense: October 13, 2005

The thesis of John O. Angée is approved.

_____
Dean Juan Antonio Bueno
School of Architecture

_____
Dean Douglas Wartzok
University Graduate School

Florida International University, 2005

DEDICATION

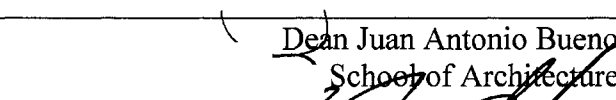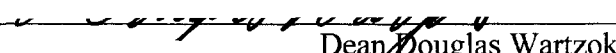I dedicate this thesis to my late parents, Gremaud and Ligia Angée, who taught me the importance of education and always encouraged me to pursue my dreams. To my eleven brothers and sisters: Mercedario, Álvaro, Dago, Farley, Adriana, Pilar, Jimmy, Mauricio, Gremaud, Mónica and Alejandro who have always believed and supported me throughout my life and my academic pursuits.

I especially want to dedicate this book to my wife, Isabella, who has been my partner in the good and the difficult times of pursuing this dream of finishing my Masters of Architecture. She supported me with sacrifice, generosity and the understanding needed as I balanced the challenges of being a college student, while being married with children. I also dedicate this thesis to my daughter Cristina, I could have not made it through the long nights of design and model making if it wasn't for her who kept me company and kept me laughing. And to my son, Michael Nicholas, who arrived just weeks before the final presentation of this thesis and is already giving me more reasons to believe.

Finally, none of this would have been possible without the presence of God in my life. I dedicate this achievement with all my heart to God.

ACKNOWLEDGMENTS

ABSTRACT OF THE THESIS

HOW MONUMENTS SHAPE URBAN IDENTITY

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Monuments in our society commemorate historical events, acts or heroes, and educate people about them. Monuments are landmarks that stand out from other buildings to give the city identity and order.

This thesis asks how a monument can be designed to project a clear image at a distance and articulate a spatial experience at close range.

Two important monuments that form part of the life of America serve as examples: (1) The Statue of Liberty, in the New York Harbor, that has become the visual icon of New York if not the nation and (2) The Holocaust Memorial in Miami Beach, Florida, that leads the visitor through a poignant experience at close range.

The second part of the thesis is the design of a monument and museum for The Port of Miami, as part of the Port Boulevard Enhancement Project, sponsored by the Florida Foreign Trade Association, to celebrate the trade pioneers who helped Miami-Dade County achieve its prominence.

The site for the monument is located at Biscayne Boulevard and Fifth Street, between Bayside Market Place and The American Airlines Arena in downtown Miami, at the Biscayne Bay.

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INTRODUCTION

Monuments in our society commemorate or celebrate historical events, acts or heroes, and educate people about them. Monuments are focal points of the city that stand out from other buildings. Effective monuments become living parts of the community where they are placed, affecting the environment with their presence.

THESIS QUESTION

This thesis asks how a monument can be designed to project a clear image at a distance and articulate a spatial experience at close range that will shape the urban identity.

RESEARCH PROBLEM

My research focuses on two areas: first, how a monument presents a symbolic figure that marks a landscape when seen from a distance; second, how a monument creates a meaningful experience for a visitor who moves through the spaces at close range.

DESIGN PROBLEM

The second part of the thesis will be the design of a monument using the concepts learned from my research. This project is a monument to celebrate the Florida Foreign Trade Association as part of the Port of Miami Boulevard Enhancement Project. The monument will celebrate the positive spirit, innovation, dedication, and optimism of the trade pioneers who helped Miami-Dade County achieve its prominence.

The site for the monument is located at Biscayne Boulevard and Fifth Street, between Bayside Market Place and The American Airlines Arena in Downtown Miami, at Biscayne Bay.

SIGNIFICANCE OF STUDY

Designing a monument as an effective landmark requires detailed site analysis to determine the views. This thesis develops strategies for placement and views in the city

RESEARCH QUESTIONS AND HYPOTHESIS

Two important monuments that form part of the life of America serve as examples: the Statue of Liberty in New York and The Holocaust Memorial in Miami Beach, Florida. Analysis of these and other examples reveal design principles that guide my project's design.

The first example is the Statue of Liberty, a sculpture that marks the New York harbor and has become an American symbol for freedom as well as a New York icon. It was created by French artist Auguste Bartholdi with the purpose of celebrating America's freedom and democracy, seen from the harbor entrance, the statue appears against the skyline of New York, where the figure of Liberty is apparently the same height as New York's skyscrapers.

The second monument that I consider a good example for my project is the holocaust memorial in Miami Beach, Florida. The monument was built in 1989, by architect/sculptor Kenneth Treister; with the purpose of commemorating the more than 6 million Jewish people who were victims of persecution and extermination at hands of the Nazis during the World War II. The Holocaust Memorial offers a sequence of views that is more intimate than the Statue of Liberty. A journey through the monument presents a story of the Holocaust.

MONUMENT DEFINED

A monument can be defined as a building, pillar, stone, or similar object, erected to preserve the remembrance of a person, event, action, etc., as the Washington monument, and the Bunker Hill monument.[1] Some memorials are considered monuments, as the Vietnam Memorial in Washington D.C., but not all monuments are memorials. Monumental art is not only a large sculpture in a public place, as is the Statue of Liberty or a memorial as the Washington Memorial. Many high-rise buildings can be defined as monuments also; for example, the Empire State building has come to represent the American way of life. Almost any architectural or engineering work that becomes an accepted symbol for a large number of people can be considered a monument. For example, the Eiffel Tower was built as an icon of technological progress in 1889, but has shifted in meaning to symbolize the city of Paris and all things French.

At the beginning of the twentieth century, the ideals of Modern architecture changed the definition of monument. Monuments were no longer classical structures with sculptures of the people being remembered with stories or allegories representing their lives and acts inscribed inside, but instead, became abstract representations of those important acts or people. One of the turning points of this change was the erection of the Berlin Airlift monument in Berlin, Germany in 1951, which proposed an abstract design without figurative imagery. Although the way monuments are designed and built has changed, their function and importance have not changed. Today monuments commemorate an immense variety of subjects using abstract form. For example, the winner of The World Trade Center 9/11 Monument competition in Manhattan, a giant modern expression created by a group of well-known architects led by Daniel Libeskind, a designer with experience in memorials and museums who uses abstract language as a means of visual communication (see illustration #6). Even though the ancient criterion that a monument had to include structure, inscription, and representation still applies, the contemporary monument is associated more with impressive presence and content. In other words, scale and subject are the driving forces of design.

HISTORICAL PRECEDENT

The history of monuments and memorials in America is linked to the history of our public places. The first public places in America were designed as part of the plans of the first settlements brought by the Spanish, French, and English in colonial times. In the Spanish pueblos, the plan of the city was made around the central plaza, located in the center of the town in front of the church and the city hall. The plaza was a public place where people used to gather for fiestas, evening strolls, political rallies, or other activities that contributed to their communal life. The French built their plazas on the banks of rivers and used them for the same activities and reasons as the Spaniards, but more formally, including their use as parade grounds. The English settlers also had the plaza or town green in the center before the city hall and the church on either side. The plaza grew up with the towns to become important public spaces marked by sculptures and statues to celebrate past events or commemorate their heroes introducing public art to the American people. But officially the beginning of public art is marked by the beginning of monumental public buildings in America at the end of the 19th century.

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[1] The American Heritage College Dictionary, Third Edition. New York, N.Y.: Houghton Mifflin Company, 1993.

CASE STUDIES

One good example of a monument that shapes cultural identity is the Statue of Liberty in Manhattan. The Statue of Liberty was conceived as the image of freedom by its designer, French sculptor Auguste Bartholdi, who was inspired by law professor and historian Edward De Labouye in Paris in 1865. Professor Labouye believed that the world needed a symbol of peace, and that it had to be placed in America, by then the model of democracy and freedom in the world. In France, Labouye felt freedom was in danger in the hands of both, the Emperor Napoleon III, and his enemies, the French revolutionaries. After visiting America in 1871, Bartholdi chose Bedloes Island, located at the entrance of Manhattan in the New York Harbor to be the site for his monument. The image of Lady Liberty is that of a strong woman leading the world. She is approximately 151 feet tall, with a torch in one of her hands that symbolizes light, and a book in her other hand with the date Fourth of July in Roman numbers inscribed on the cover, recording the date the United States declared its independence from England. Bartholdi and Labouye formed an association to collect funds for the construction of the monument and gathered the money needed to do the work from the people of France. All they wanted from the American people was a place to put the colossal sculpture. After criticism from many sectors in America and more than 10 years of work, finally with the support of Joseph Pulitzer, the money for the base of the sculpture was collected in the USA from Americans who gave most of it in donations of less than a dollar each. The base, a 150-foot-high structure, was designed and built with classical Egyptian and Greek elements by American Architect Richard Morris Hunt. Bartholdi brought in the French engineer Gustave Eiffel to design the structure of the sculpture. When finished, Bartholdi shipped his monument in pieces in more than 300 crates and came along with it to erect it in its place at Bedloes Island in the New York harbor, now known as Liberty Island. Although the monument was supposed to be inaugurated the day of the celebration of the hundredth anniversary of the American Independence. It was some years later in October 1886, that in a magnificent ceremony that included parades and a presidential presentation, Bartholdi unveiled his Lady Liberty Enlightening the World, now known as the Statue of Liberty (Illustration #1). In the early 19th century, millions of European immigrants were greeted by Lady Liberty as they arrived in New York harbor. The statue soon became a symbol of freedom and an icon of Manhattan and New York, giving the skyline of the city a beautiful focal point that played gracefully against its skyscrapers. Bartholdi's sculpture not only did the work of representing freedom, but it became a symbol of the new nation.

The Holocaust Memorial in Miami Beach, Florida, was designed and built in 1989, by architect/sculptor Kenneth Treister, commissioned by The Holocaust Memorial Committee of Miami Beach, with the purpose of commemorating the more than 6 million Jewish people who were victims of persecution and extermination at the hands of the Nazis during World War II. In this case the monument is a commission and has some clear functions determined by the clients and not by the designer. "These functions were to design a memorial to the memory of the Jewish culture and individuals destroyed by the holocaust, to create a memorial garden that would give survivors and those who lost loved ones a place to visit in lieu of the cemetery they do not have, and to express in photographs and sculptures the history and sorrow of the holocaust so future generations will never forget".[2]

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[2] In Memory of the Six Million Jewish Victims of the Holocaust. Miami Beach, Florida, Holocaust Memorial Committee. Information Booklet. 2004

Illustration # 1. The Statue of Liberty

The Statue of Liberty

The monument of the Lady Liberty has served as the symbol of freedom and justice not only in America, but also in the rest of the world. For example it has served as the image of the American dream, American immigration, American presence, almost as the image of America itself. This colossal sculpture symbolizes the ideals many Americans believe in, and is a constant remainder of the struggle for freedom in the world. As the most prominent city landmark in New York, The Statue of Liberty it gives identity to the city itself.

The monument was meant to be seen by people approaching the port, coming from the Atlantic through the Hudson River. Its best view is at the point where the visitor sees it in front of the Manhattan skyline and it seems to be the same size the skyscrapers although being almost 2 miles away (Illustration #5).

When the viewer is far out away from that point, the statue becomes too small to be legible (Illustration #3), and when the viewer is closer than this distance, the statue dominates the view as if detached from the city skyline(Illustration #4). In other words, scale is the predominant factor that makes the monument effective. It is important to add that advertising and the media have popularized the image of the Lady as a symbol of New York, most people know Lady Liberty through the printed picture and the television views that show its best angles
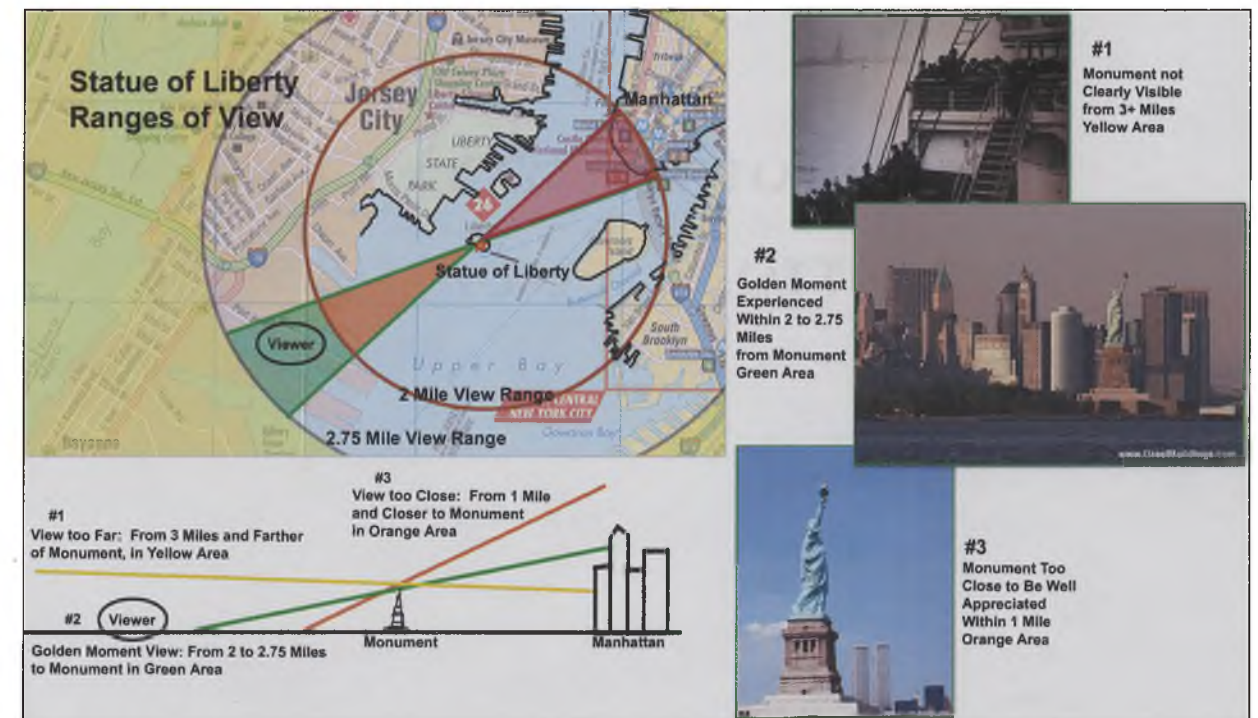
Illustration #2. Diagram of Statue of Liberty

Illustration # 3. The Statue of Liberty, "Too Far" New York, NY

Illustration # 4. The Statue of Liberty, "Too Close" New York, N.Y.

Illustration # 5. The Statue of Liberty, "Golden Moment" New York, N.Y.

Illustration # 6. WTC by D. Libeskind

The Holocaust Memorial

The Holocaust Memorial is a monument with a strong presence and with a clear narrative. It shapes the behavior of visitors by inviting them to reflect on love, justice, respect, and the importance of family and friends, as well as the many dangers that can affect our lives. The monument also provides green space to an important area of the city of Miami Beach.

Illustration # 7. The Holocaust Memorial. Miami Beach, Florida
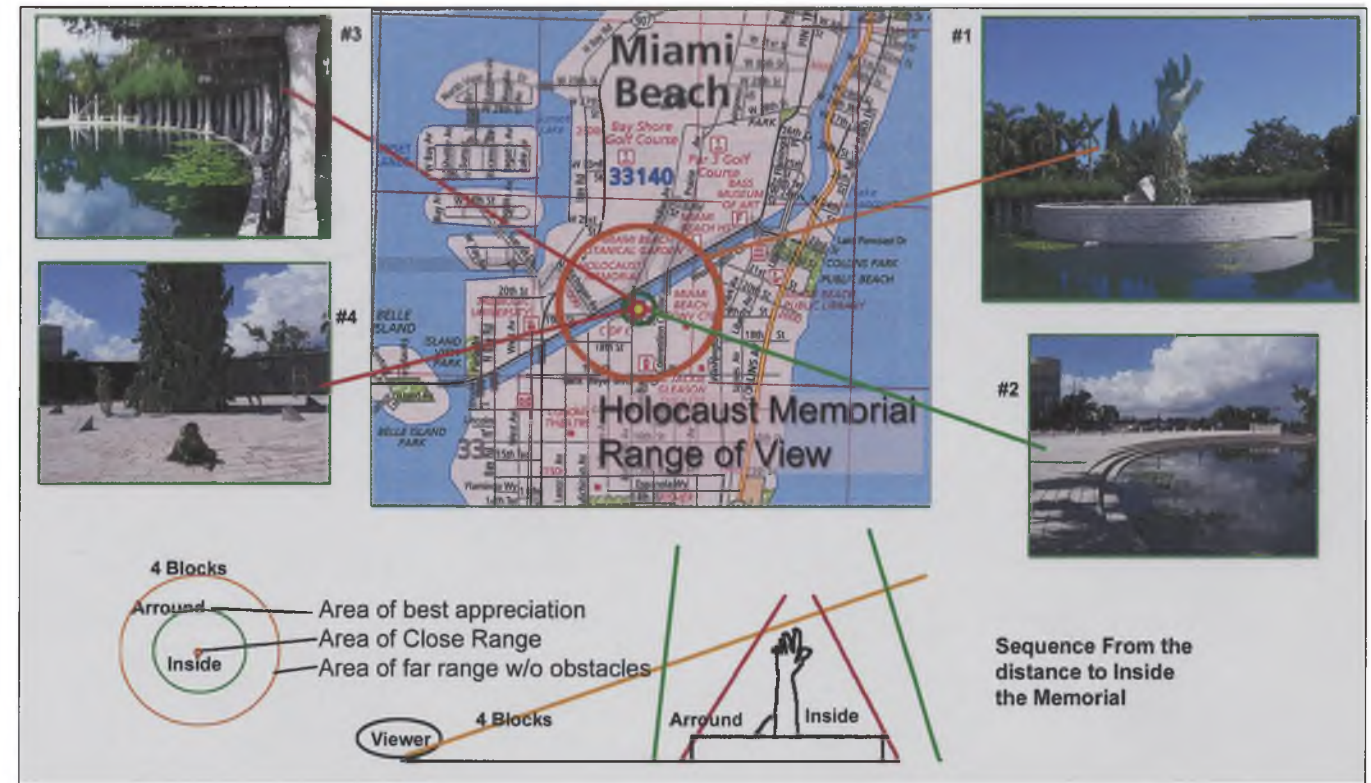
Illustration # 8. Diagram of The Holocaust Memorial

".. Treister created a large outdoor environmental sculpture"[3], that includes a walk around a circular 200-foot-diameter pond with large water lilies floating (Illustration #10) and a pathway framed by a colonnade of Jerusalem white stone that takes the visitor to a journey through the history of the horrors of the Holocaust. Step by step, the viewer discovers details of the tragedy, first by engaging in the feelings of a family of a mother and two children showing signs of fear as the Holocaust begins (Illustration #11). Then the viewer is confronted by photographs of the victims in the concentration camps being tormented and killed by the Nazis etched in the black granite circular wall that follows the shape of the pond (Illustration #12). Immediately after walking almost half the circular pathway, a stone tunnel illuminated by slats of natural light portrays the isolation and hostility of the camp's barracks (Illustration #13). This tunnel leads a visitor to the center of the pond where a large sculpture, about 40 feet tall, composed of a giant arm outstretched to the sky in a gesture of agony, as if reaching for life (Illustration #14). The arm bears a tattoo with the numbers of the concentration camp of Auschwitz and is encircled by sculptures representing people in agony climbing the arm or standing around it. One can feel the relationships of the people and the pain. Children, mothers, fathers, brothers, sisters, grandparents, etc, show the anguish endured by the victims of the camps, well depicted by the sculptor as the centerpiece (Illustration #15). The central sculptures are contained by a circular wall made out of black granite that has inscriptions with the names of victims of the holocaust, and the reflection of the sculptures can be seen superimposed on the names. The experience of the monument connects viewers with the sadness of the victims (Illustration #16). The journey continues back through the tunnel to finish the second half of the circular pathway where the last sculpture of the memorial depicts the same family as at the beginning. But this time they appear hopelessly dead on the ground as a result of their sufferings through the Holocaust (Illustration #17). The journey ends in an open space surrounded by trees and quiet where a visitor stops to reflect. The monument presents a different scene from the distance than while we are inside (Illustrations #8). The Statue of Liberty works effectively from the distance, and the Holocaust Memorial from very close distance.

Close view Inaside the Holocauste memorial
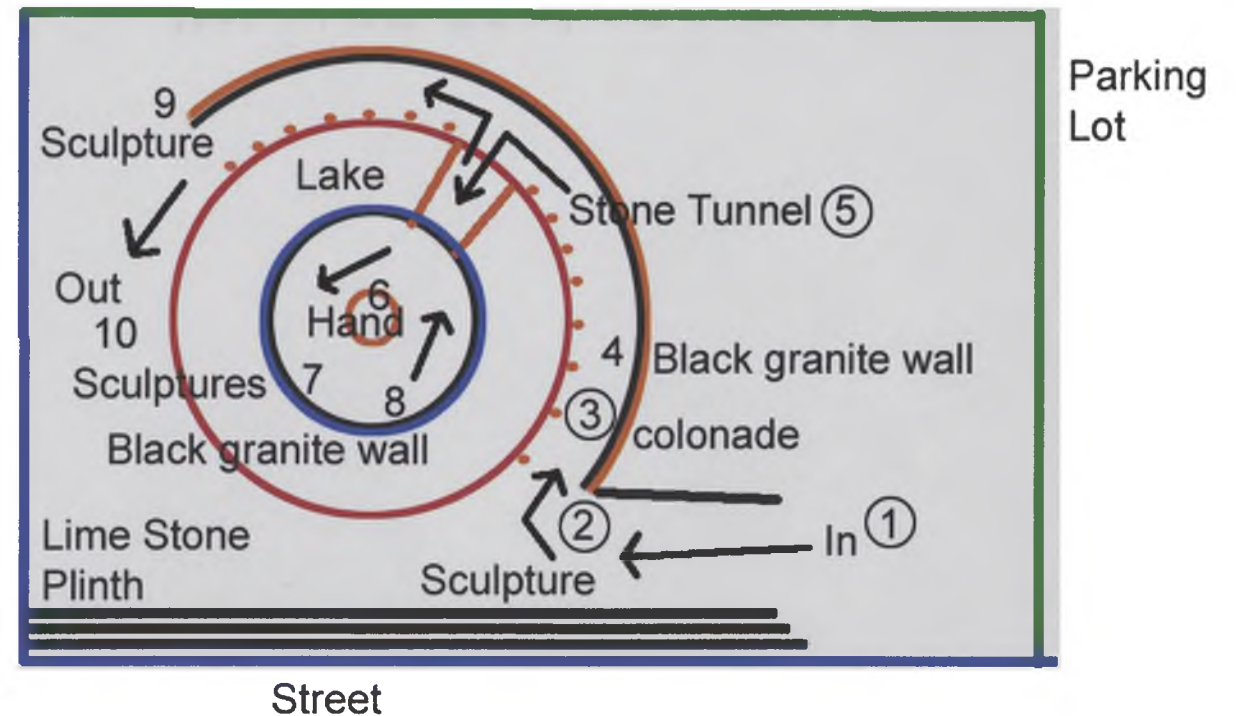
Illustration # 9. Diagram #2 of the Holocaust Memorial

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[3] In Memory of the Six Million Jewish Victims of the Holocaust. Miami Beach, Florida, Holocaust Memorial Committee. Information Booklet. 2004

Illustration # 10. Environmental sculpture around the pond and pathway framed by a colonnade of Jerusalem stone.

Illustration #12.

Photographs of the Holocaust etched on the black granite walls

Illustration # 11. Mother with two children

Illustration # 13. Stone tunnel

Illustration # 14. Arm reaching out

Illustration # 16. Anguish and despair of victims of Holocaust

Illustration # 15. Victims in anguish

Illustration #17. The last sculpture

DESIGN PRINCIPLES

I used the following principles of design in my project based on my research:

1. Organized sequential order to approach and access the monument.

2. Scale calibrated to create visual relationship with the environment.

3. Solid recognizable features to give identity to the work.

4. Careful planned narrative of the monument's story.

5. Strong development of central idea to give focus and value to the monument.

THE PROGRAM

The program for the monument, with various levels for different activities includes: a lobby area of approximately 2,200 square feet with access to two elevators and stairs, and an information and security desk. A store and coffee shop, with an area of approximately 2,000 square feet. An area of 2,000 square feet for storage facilities. An area of 2,000 square feet for office space. The Museum of Trade, with an area of 4,000 square feet. An area of 2,200 square feet to accommodate a general use salon, and an auditorium for 120 people that serves as a theater and gathering room. The heart of the monument is a 2,000-square-foot observatory and a terrace on top of the observatory. Bathrooms and mechanical rooms for all facilities, service and emergency stairs.

TWELFTH FLOOR: OBSERVATORY
ELEVENTH FLOOR: MEMORIAL
TENTH FLOOR: AUDITORIUM
NINTH FLOOR: GENERAL PURPOSE
EIGHTH FLOOR: MUSEUM
SEVENTH FLOOR: MUSEUM
SIXTH FLOOR: OFFICE
FIFTH FLOOR: OFFICE
FOURTH FLOOR: STORAGE
THIRD FLOOR: STORAGE
SECOND FLOOR: STORE/ COFFEE SHOP
GROUND FLOOR: ENTRANCE

TRADE PIONEERS MONUMENT
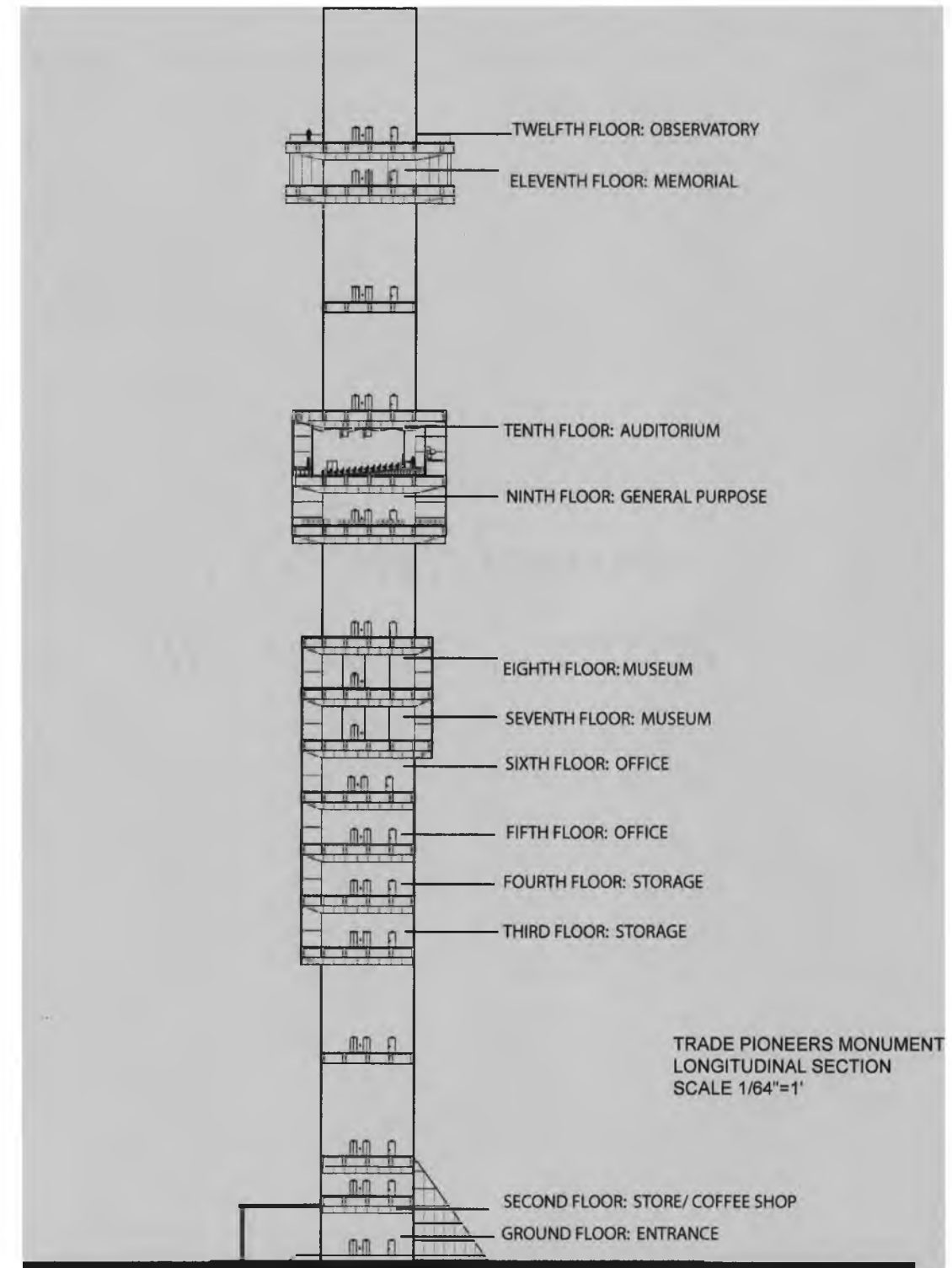LONGITUDINAL SECTION
SCALE 1/64"=1'

Illustration #18. The program

SITE ANALYSIS

The site is a triangular piece of land with 120 feet in front and 200 feet at the sides, located at Biscayne Boulevard and Fifth Street, between Bayside Market Place and The American Airlines Arena in downtown Miami. It is on Biscayne Bay, near many landmarks of the city, such as The Freedom Tower located across Biscayne Boulevard and is the gateway to the Port of Miami. Thousands of people drive through every day to get from South to North, or just to stay downtown.

Illustration #20. Site Perspective View with American Air Lines Arena at front.

Illustration #19. Project site location on map

Illustration #21. Site Neighborhood, including American Airlines Arena, Bayside Market Place, Independence Tower and Miami Dade College.

CONTEXTUAL ANALYSIS

The context of the monument is Miami at large, but its specific location creates an immediate environment composed by Downtown Miami, The Biscayne Bay, The Port of Miami, and it extends up to the far range of view of about 3 miles.

Illustration #23. American Airline Arena

Illustration #22. Down Town Miami

Illustration #24. Freedom Tower

Illustration #25. Miami Dade College

Illustration #26. Biscayne Bay

Illustration #27. Bay front Park

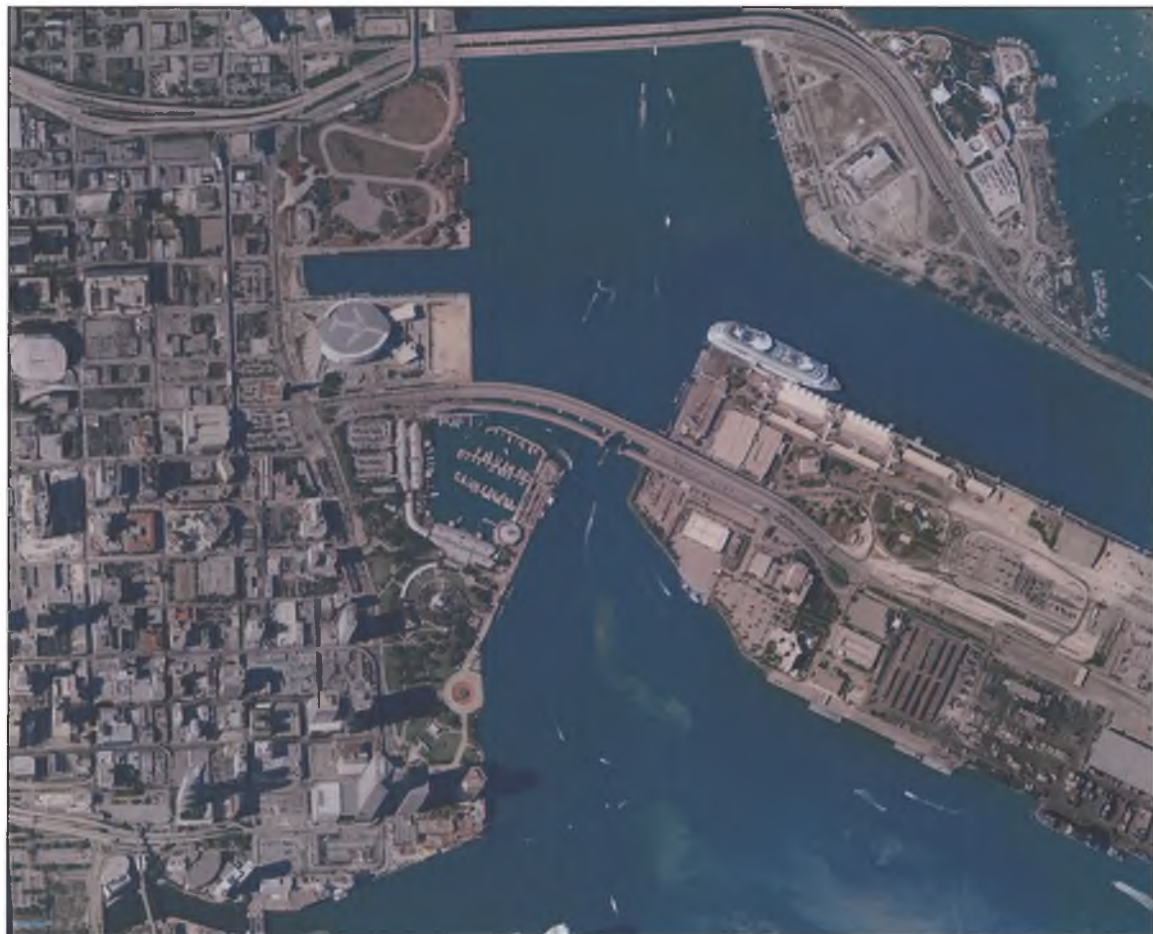Illustration #28. Bayside Marketplace

Illustration #29.   Aerial view of the site's context including Downtown Miami and The Port

The site of the monument is located on a prominent point of the Biscayne Bay, where trade vectors cross actively in many directions. The site is located at the original place where Henry Flagler founded his Rail Road to Paradise more than a Century ago. It is the gateway to the port, a major crossway to the city from north to south through Biscayne Boulevard, and an important intersection for the Miami International air traffic approaching and leaving the Miami Airport. From here I have selected a set of vectors to create a symbol for trade that can serve as a monument to honor the work and life of the trade pioneers of south Florida. (See page 17.)

Illustration #30. Site context viewed from the bay

Illustration #31.
The Port of Miami seen from the Monument's observatory at 12th Floor

VERTICAL DESIGN

Some influential aspects in the design of the monument are the constant diminishing of quality space for both, private and public uses, and the new vertical direction of development of the city. These changes force the search of new spaces in this new upward development direction.

PUBLIC SPACE IN A VERTICAL CITY

Elevating public space to high levels offers people many good opportunities, like for instance, seeing, listening, and experiencing the city in a way that up to now was permitted to very few privileged ones.

Illustration #32. View of Miami from Biscayne Bay

Illustration #33. View of Miami from the Observatory of the Monument

CONCEPTUAL DEVELOPMENT

Trade is based on transportation

Illustration #34. Trains use Railways to travel with their cargo and people

Illustration #36. Boats use Marine ways to travel through the sea and rivers

Illustration #35. Airplanes use Airways to fly around the planet

Illustration #37.
Trucks and motor vehicles in general use Roads and Highways to travel

TRANSPORTATION VECTORS

Transportation vectors create complex nets of lines and points. Vectors are paths that interact in space and time. Properties of transportation vectors and means of transportation are elements used to produce the language of form, structure, and program of the Trade Pioneers Monument. Some properties of transportation vectors are material and organizational. Railways for instance are solid made out of iron and go in one direction creating a datum kind of organization. Highways are solid rigid, made out of concrete and go in two ways with a grid organization system with lots of intersections and crossroads. Airways are transparent, immaterial and multidirectional with a radial organization system. Marin ways are open, omni-directional with a linear organization system.

The views were planed based on the airways radial multi-directional organization, and transparent properties

Illustration #39. Airways vectors

Illustration #38. Railways vectors

The program of the building was formed based on the railway system of linear-datum organization.

The Foundation of the monument was created based on the highway system, using the grid created by the roads crossing the site and its intersections, and then projecting the grid upwards to generate a three-dimensional base that used concrete as material resembling the material of roads and highways, making the foundation solid and strong. .

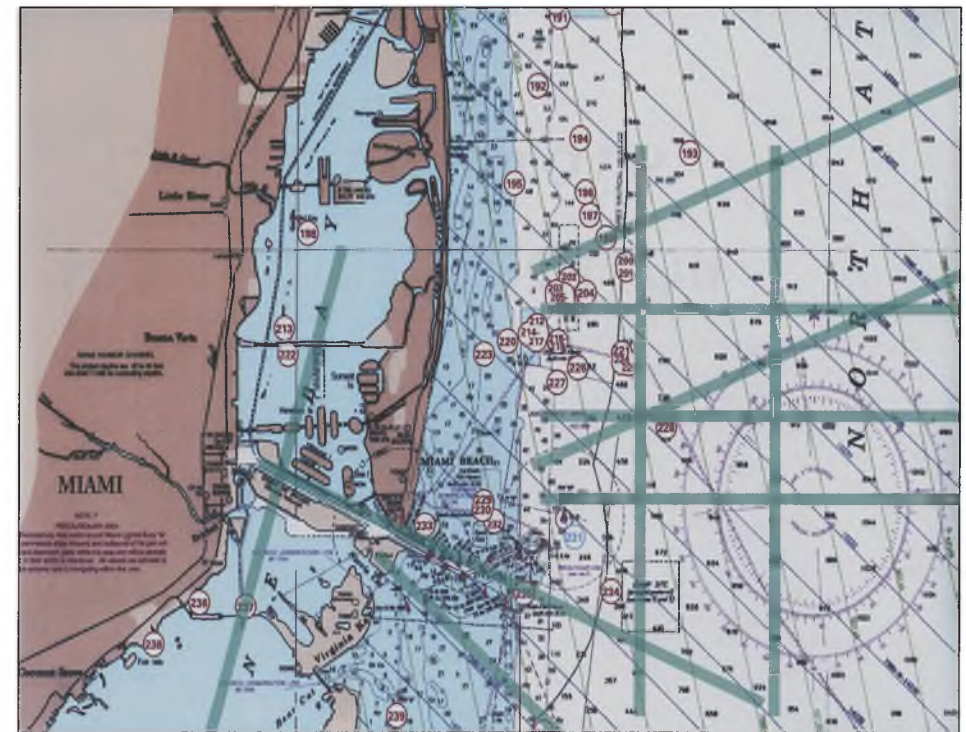And the horizontal and vertical circulation were based on the marine ways linear-omni-directional organization system.

Illustration #40. High ways vectors
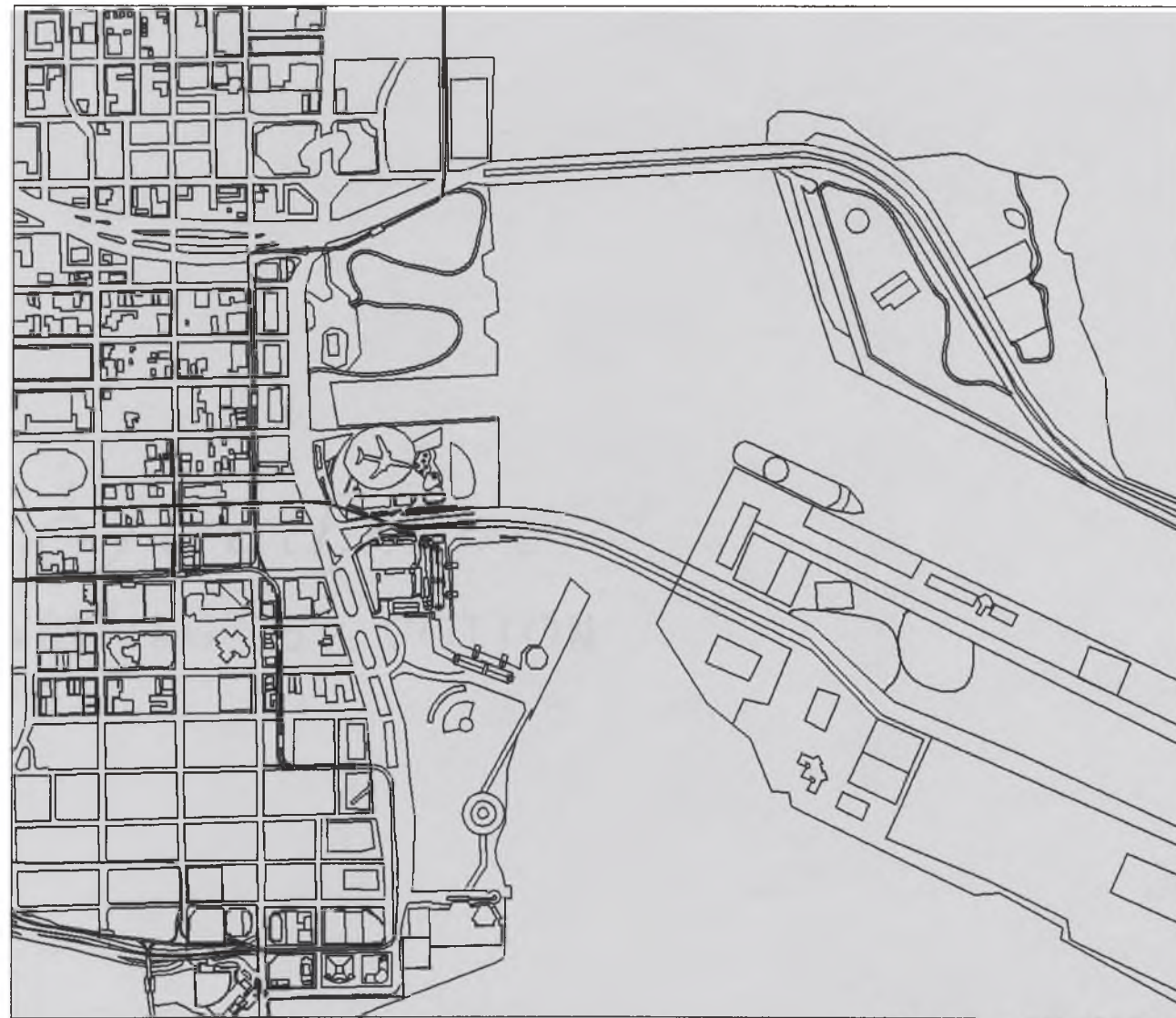

Illustration #41. Marine ways vectors

Illustration #42. The site
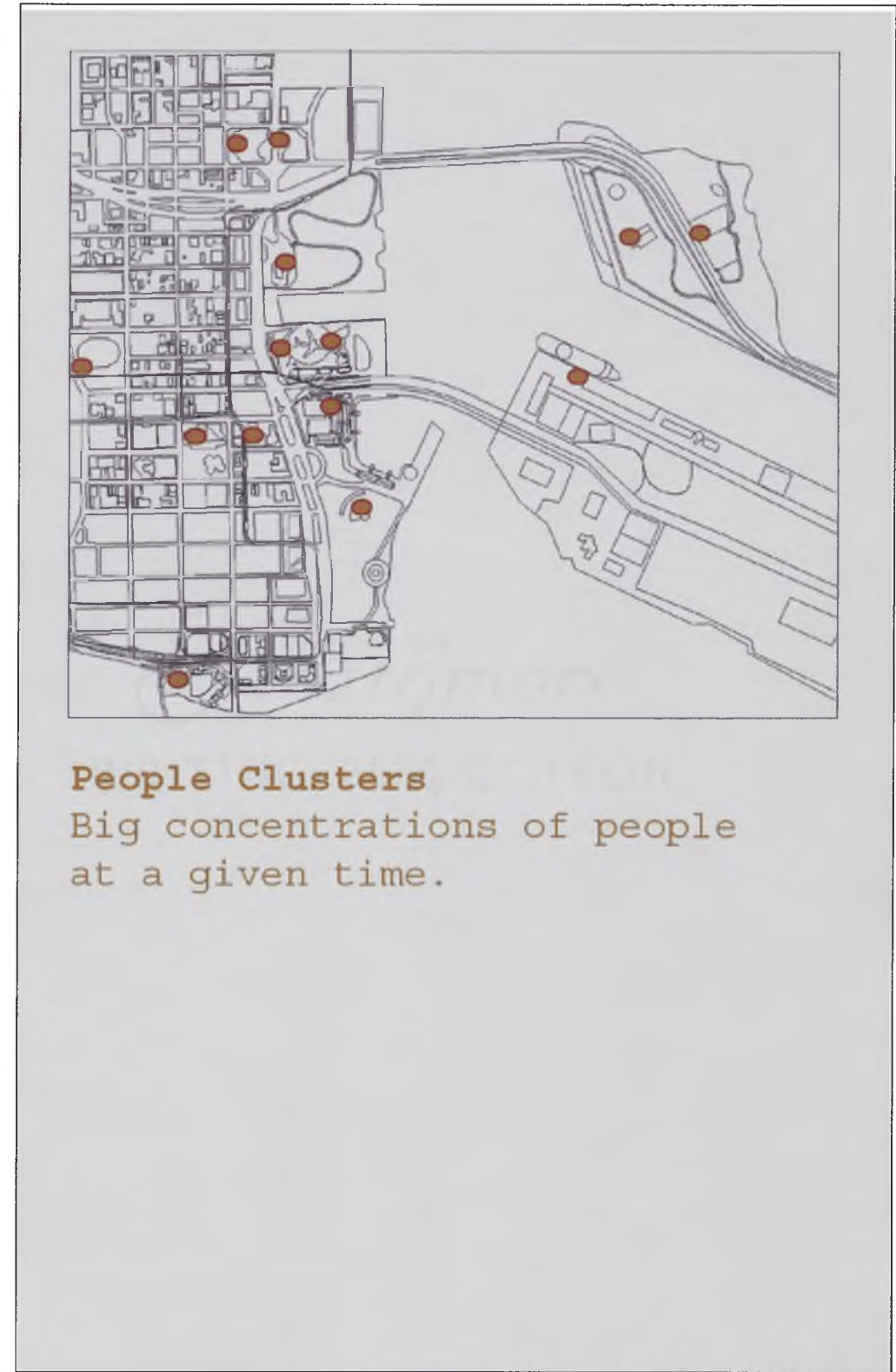

People Clusters
Big concentrations of people
at a given time.
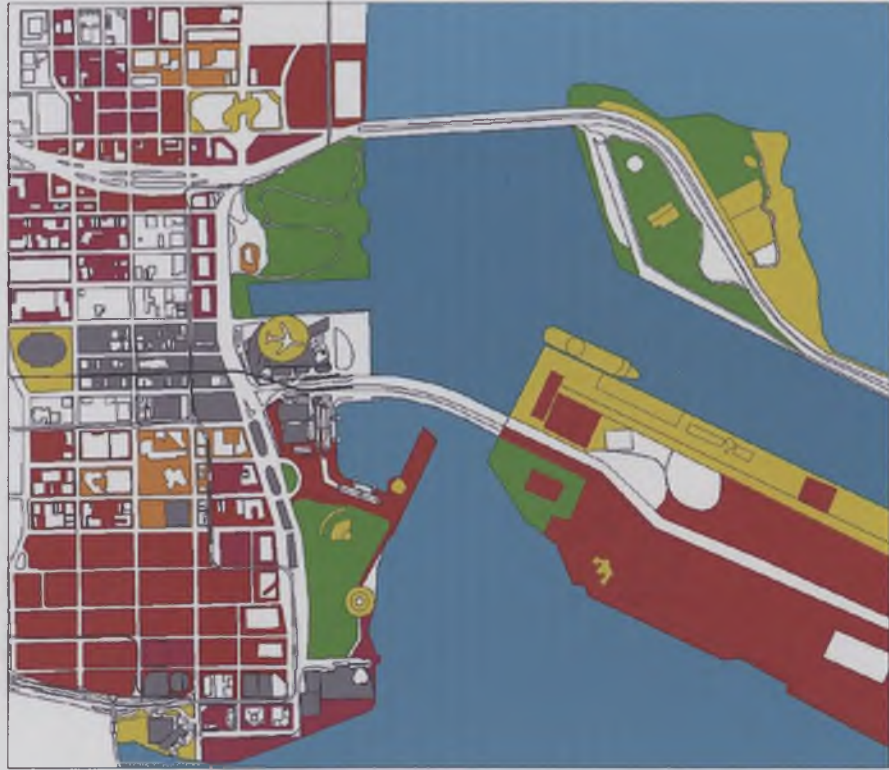
Illustration #43. People Clusters

Matrix
Site Land Use

Commercial
Residential
Entertaiment
Institutional
Public Parking
Recreational
Water

Illustration #44. Site land use

Network
Lines Flow System

Highway and road System
Water Ways

Illustration #45. Lines Flow System

The monument was carefully designed and placed in a well thought-out site in order to create a relationship of design and scale with the surrounding buildings and environment that reciprocally affect each others views. The range of view can be established in a sequential order from a very far distance, to a mid, and to a very close distance, being approximately from 2.5 miles away to 1 mile, to few blocks and ending right at the monument.

The range of view of the monument in general is Miami, Miami Beach and its islands, the Port of Miami, the Biscayne Bay, and from very far away can be seen at night when illuminated as a lighthouse leading the way trough the ocean, the air or even the roads of south Florida.
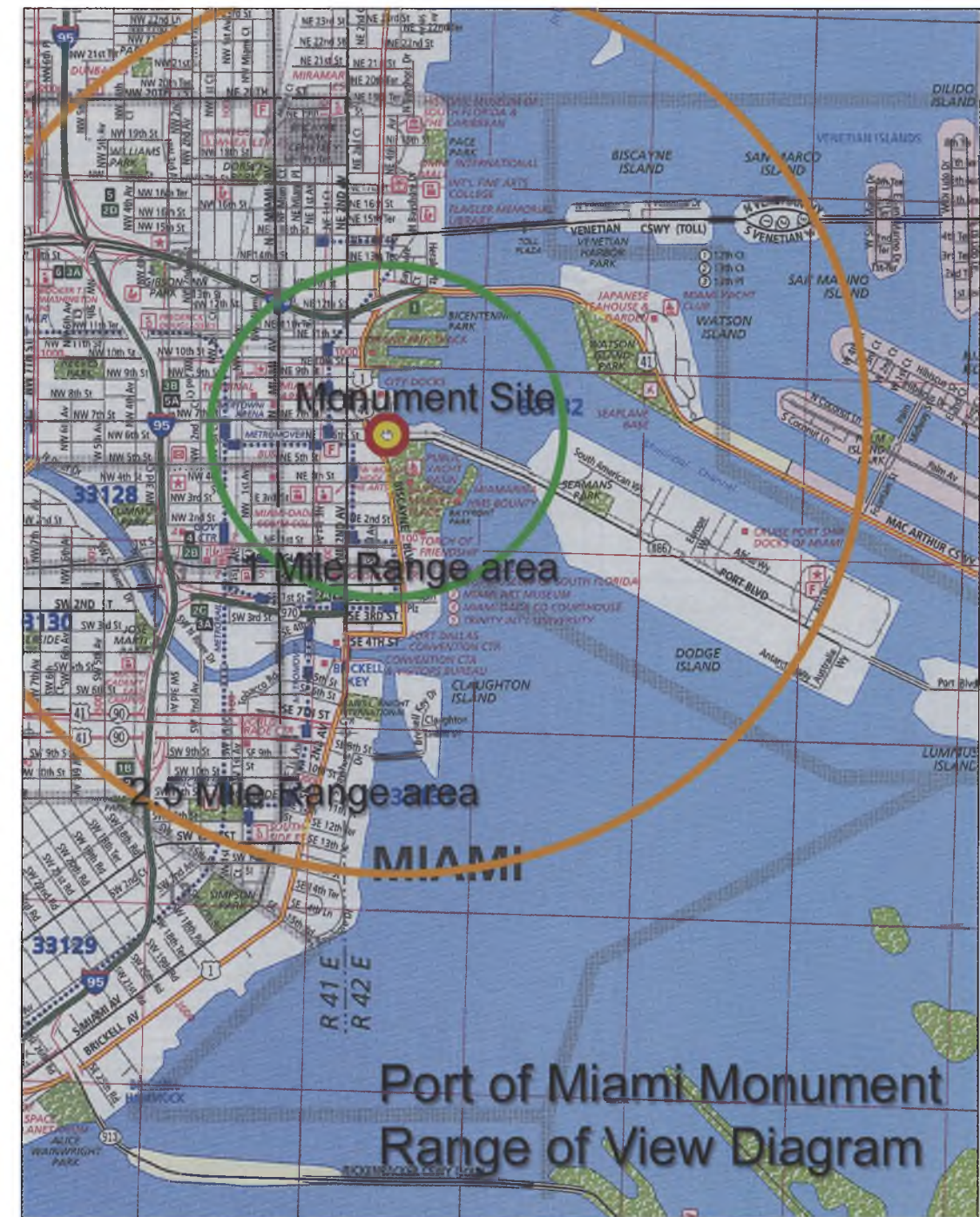

Illustration #46. Monument range of view

Illustration #47. Monument range of view map

Illustration #48. Far range, monument experienced from about 2.5 miles away

Illustration #49. Mid range, monument viewed from 1 Mile or less

Illustration #50. Close range. Monument viewed from a few blocks away

In the case of the Trade Pioneers Monument, the scale factor works well from far, mid, and close range, due to its close distance with the large buildings in the background and its scale and design relationship with them, although at very close range the scale relationship makes it seen a lot larger than the rest of the buildings making it an impressively tall structure.

THE PROJECT

The design proposal for this thesis is a monument to The South Florida Trade Pioneers in Miami. It is a modern, tall, slender structure approximately 600 feet high made of comparable scale with high-rise buildings on Biscayne Boulevard. The design engages the visitor in a sequential order. First, from the distance as it appears on the skyline from more than 3 miles away on Biscayne Bay. At closer range, the visitor sees some details and information that could not be seen from the distance. At less than two blocks from the monument, its form visually enriches the area and invites people to come closer. The most important experience of the monument is the encounter with its interior programs, where the visitor is able to move from the ground twelve levels up, passing through the store/coffee shop located on the second level, continuing to the storage area on the third and fourth, and then to the office space at fifth and sixth levels. Then to the museum located on the seventh and eighth levels. To the ninth level where the multipurpose room is located. Then, on the tenth floor resides the auditorium/conference room. At this point the visitor also finds some views of Miami, Biscayne Boulevard, Miami Beach, and many other neighboring places, feeling the experiences of light, wind, sound, and color that the city and the bay have to offer. On the eleventh level, at 500 feet from the ground, the visitor discovers the focus of the experience in the observatory, here resides the memorial, homage to the pioneers of trade surrounded by the splendor of the South Florida view. The memorial is composed of an installation of small scale trade containers made out of transparent glass that contain some information about the life and facts of relevance of each one of the 200 individuals recognized as the pioneers and represented here. Then the final level offers the experience of the view added to the wind, smells, sounds, and many other feelings produced by a 520-foot-high terrace without visual obstructions. At every distance the monument will produce a different experience.
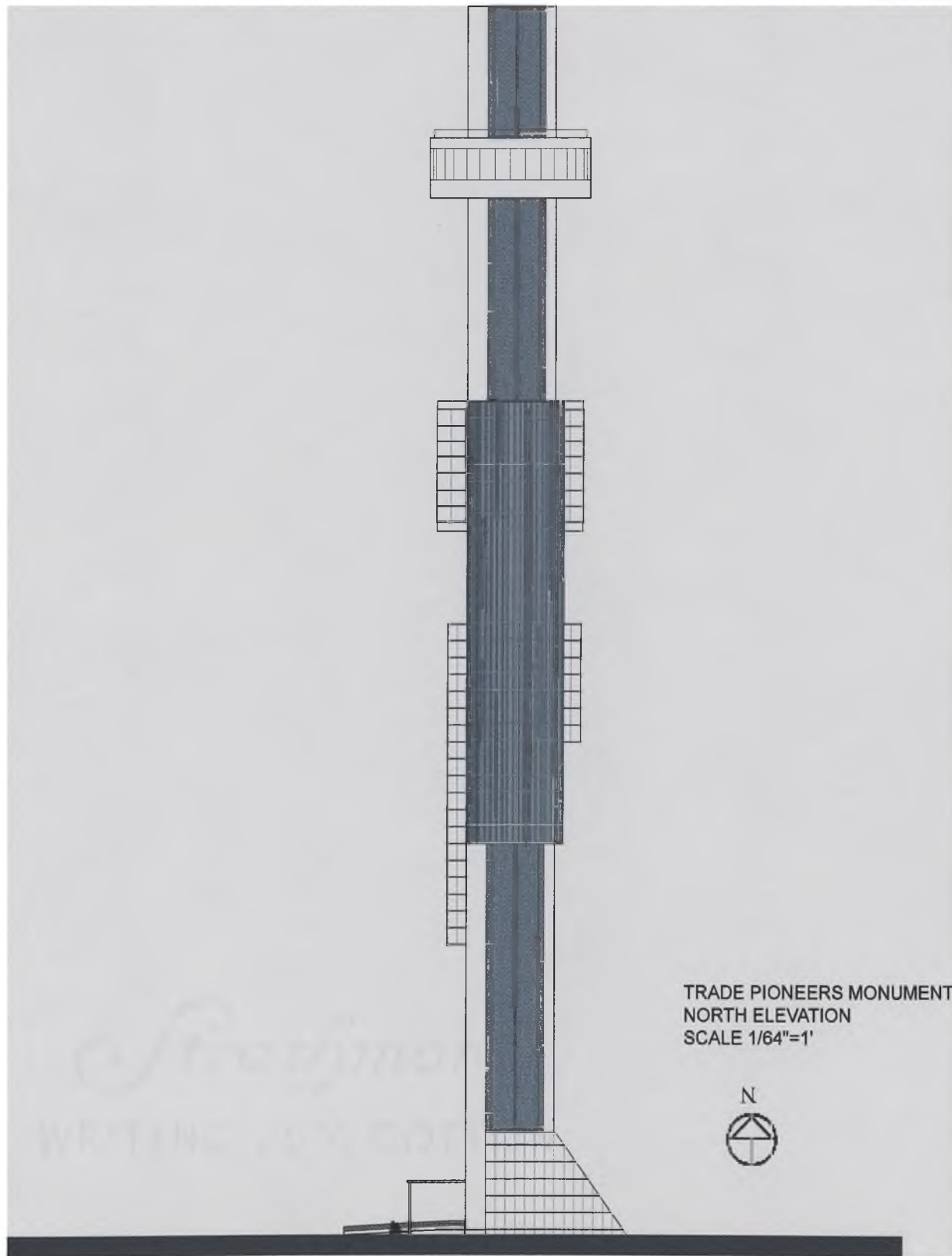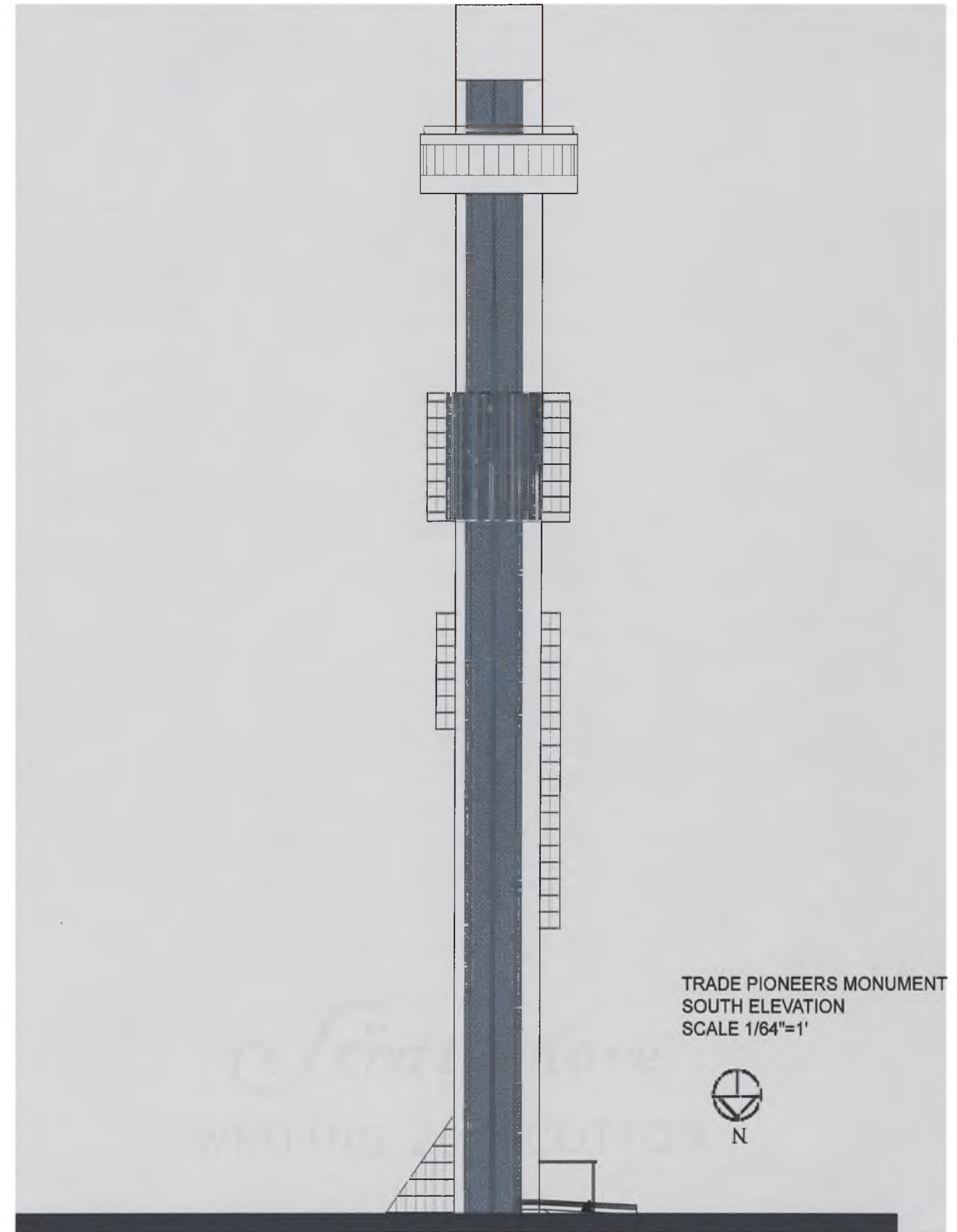
TRADE PIONEERS MONUMENT
NORTH ELEVATION
SCALE 1/64"=1'

Illustration # 51. North elevation

TRADE PIONEERS MONUMENT
SOUTH ELEVATION
SCALE 1/64"=1'

Illustration # 52. South elevation

TRADE PIONEERS MONUMENT
EAST ELEVATION
SCALE 1/64"=1'

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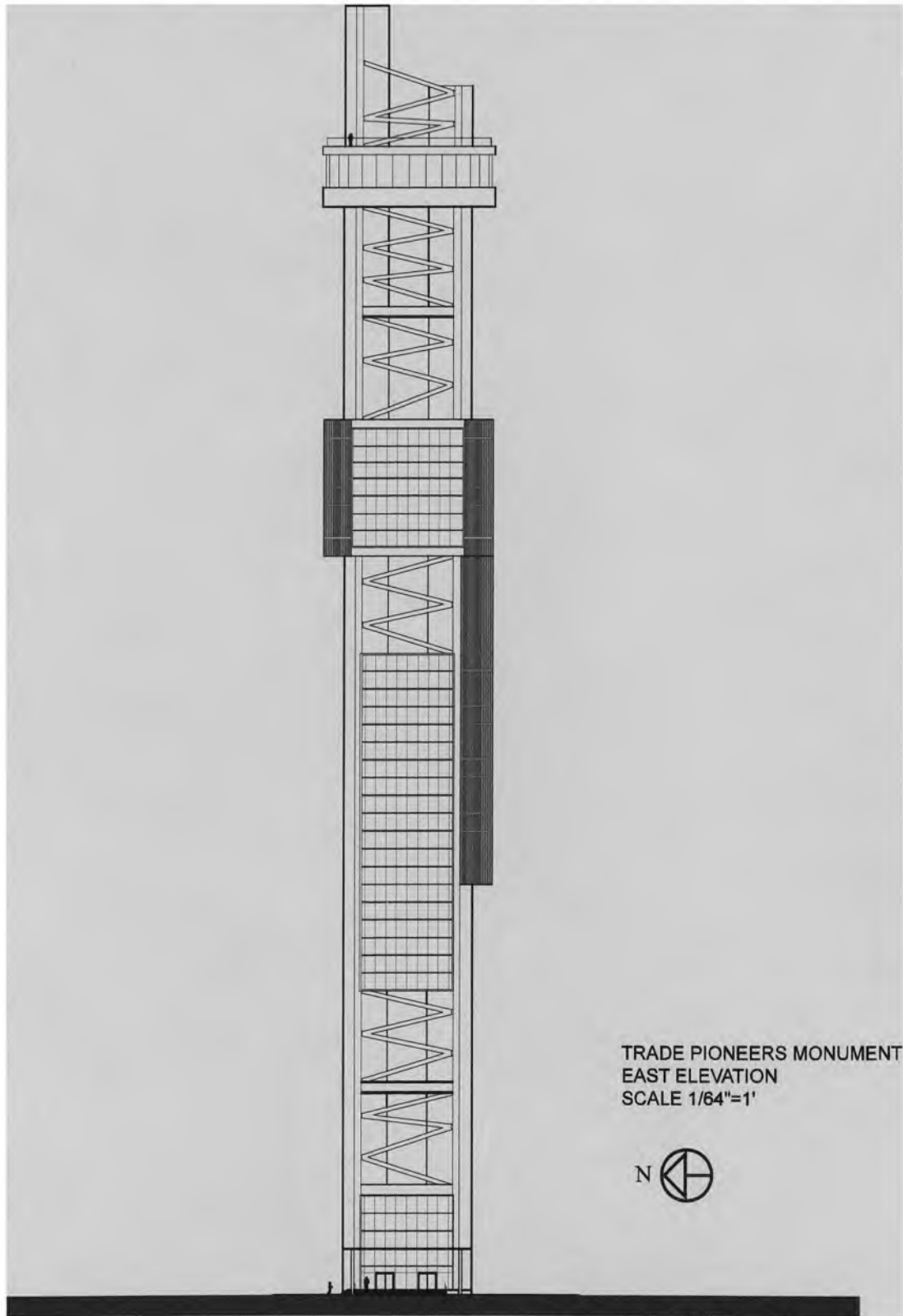
Illustration # 53. East elevation

TRADE PIONEERS MONUMENT
WEST ELEVATION
SCALE 1/64"=1'

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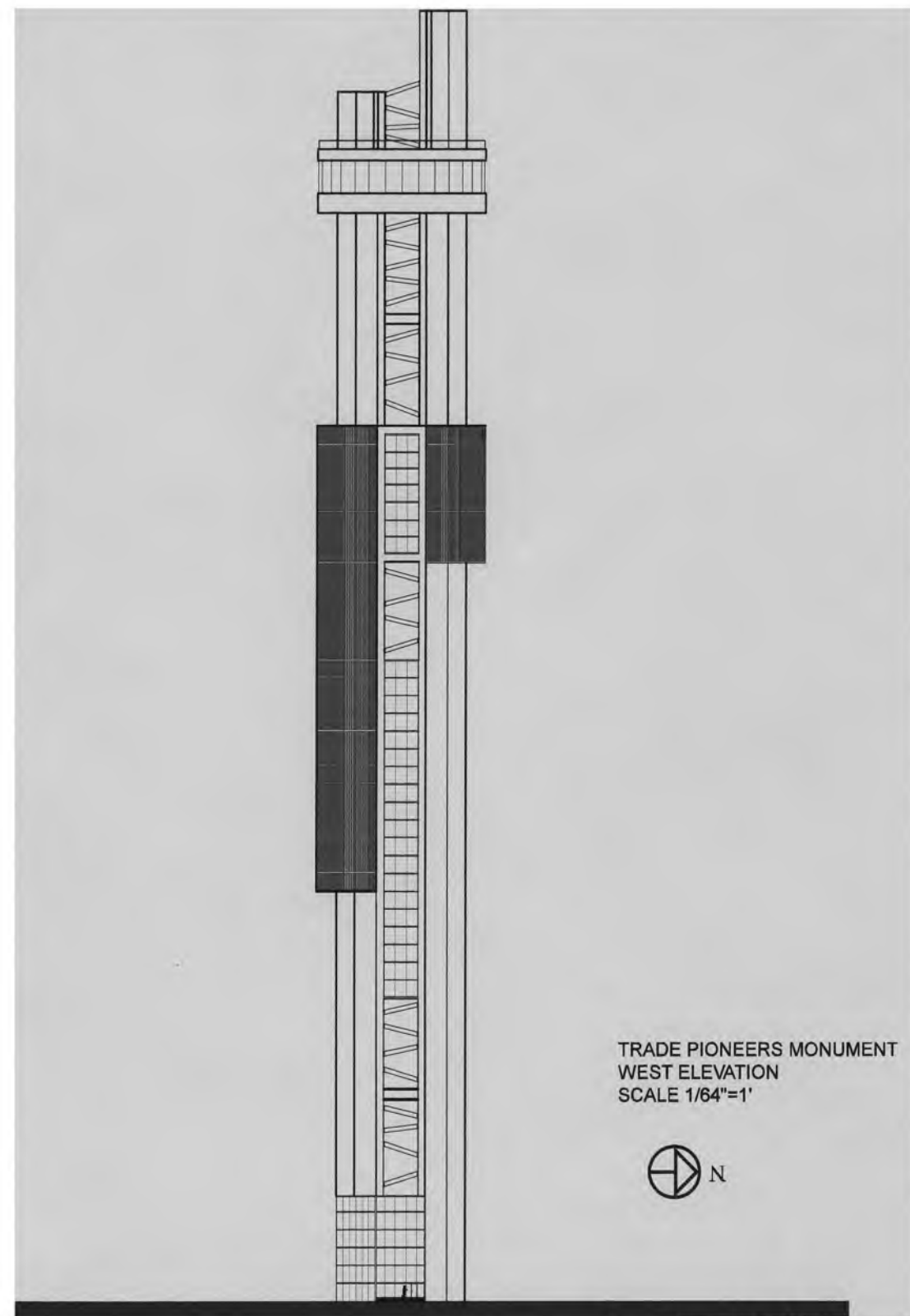
Illustration # 54. West elevation

TRADE PIONEERS MONUMENT
CROSS SECTION
SCALE 1/64"=1'
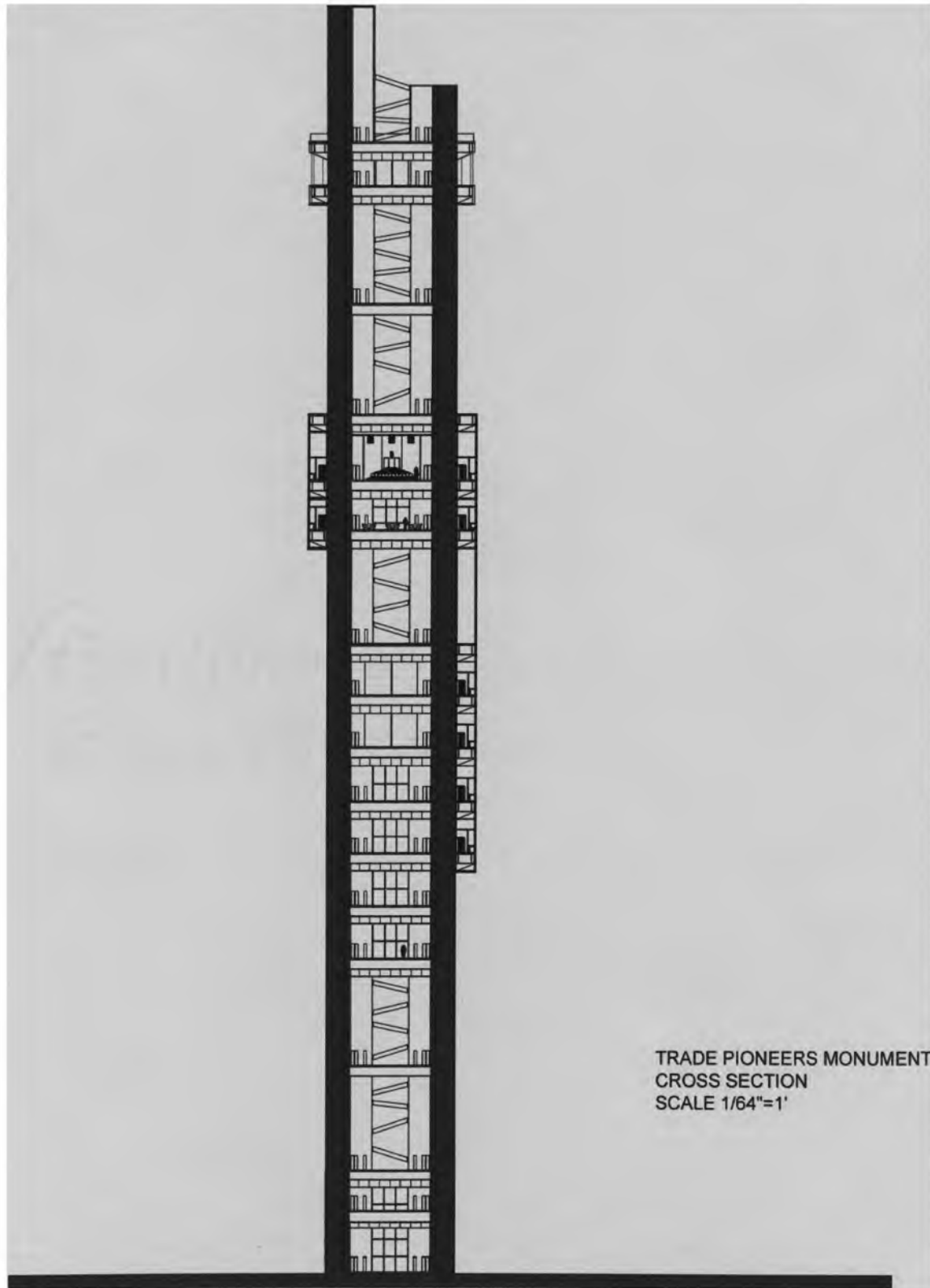
Illustration # 55. Cross section

TWELFTH FLOOR: OBSERVATORY

ELEVENTH FLOOR: MEMORIAL

TENTH FLOOR: AUDITORIUM

NINTH FLOOR: GENERAL PURPOSE

EIGHTH FLOOR: MUSEUM

SEVENTH FLOOR: MUSEUM

SIXTH FLOOR: OFFICE

FIFTH FLOOR: OFFICE

FOURTH FLOOR: STORAGE

THIRD FLOOR: STORAGE

TRADE PIONEERS MONUMENT
LONGITUDINAL SECTION
SCALE 1/64"=1'

SECOND FLOOR: STORE/ COFFEE SHOP

GROUND FLOOR: ENTRANCE
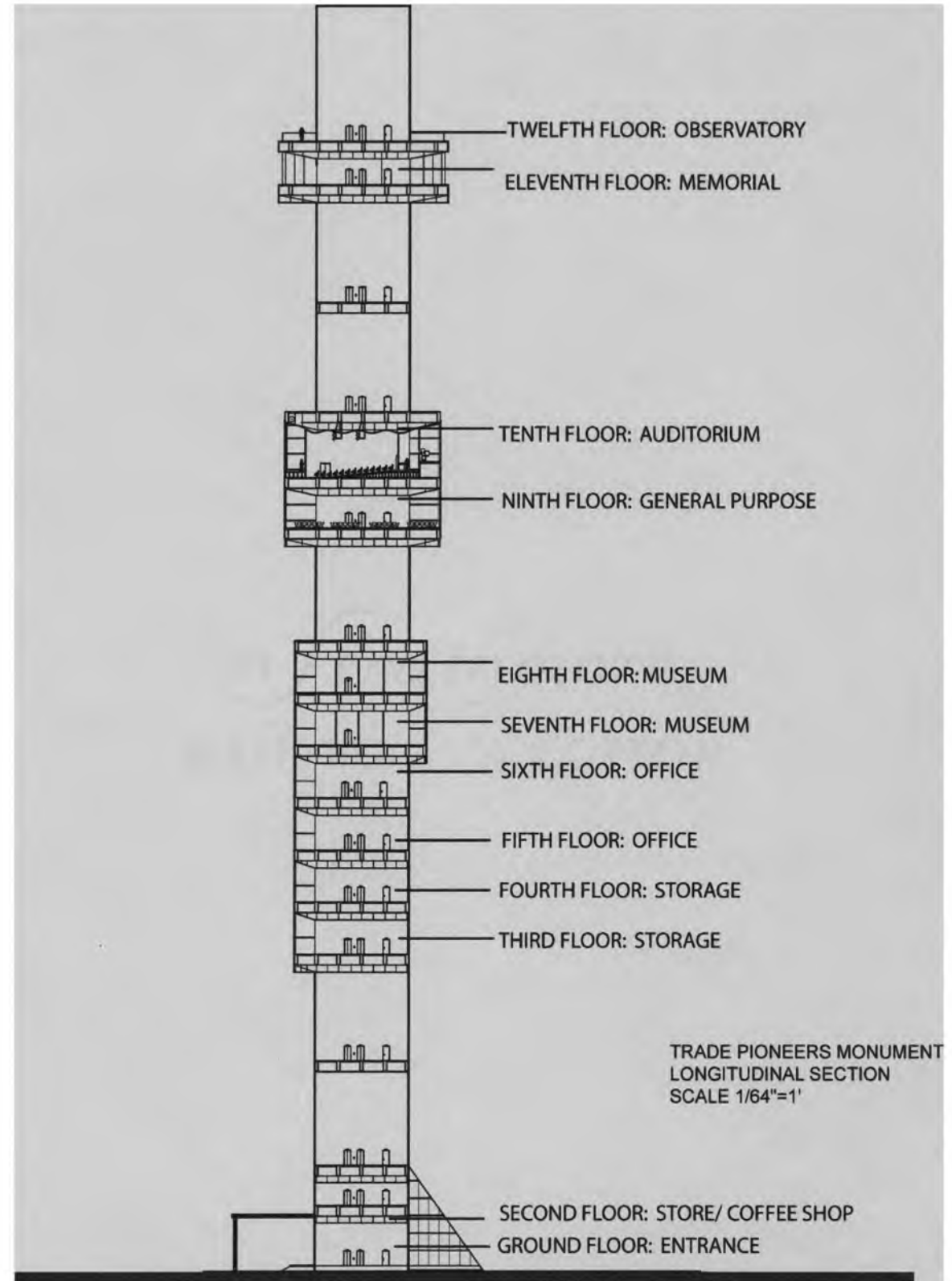
Illustration # 56. Longitudinal section

TRADE PIONEERS MONUMENT
FOUNDATION PLAN
SCALE 1/32"=1'
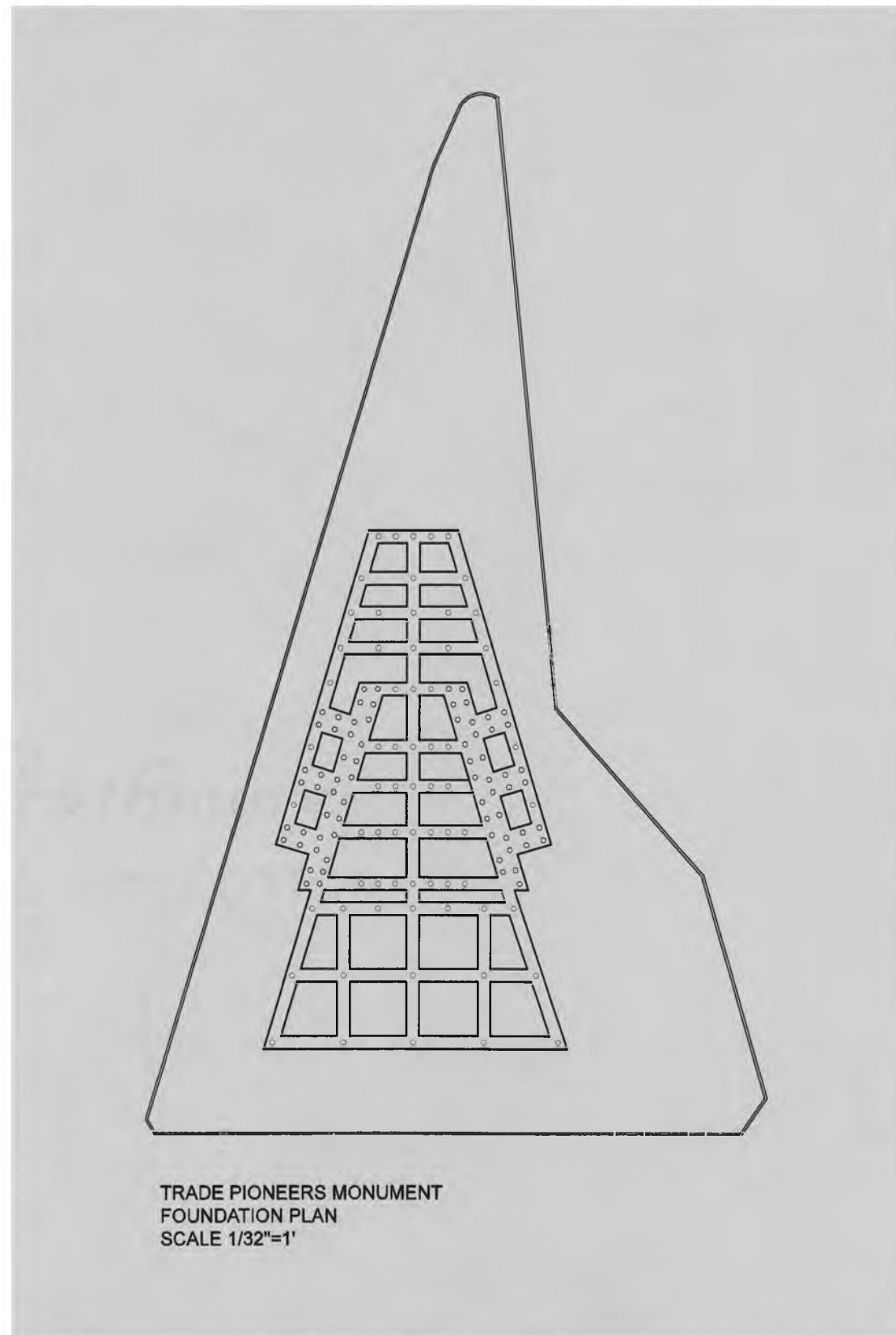
Illustration # 57. Foundation plan

TRADE PIONEERS MONUMENT
FOUNDATION PRESPECTIVE
SCALE 1/64"=1'
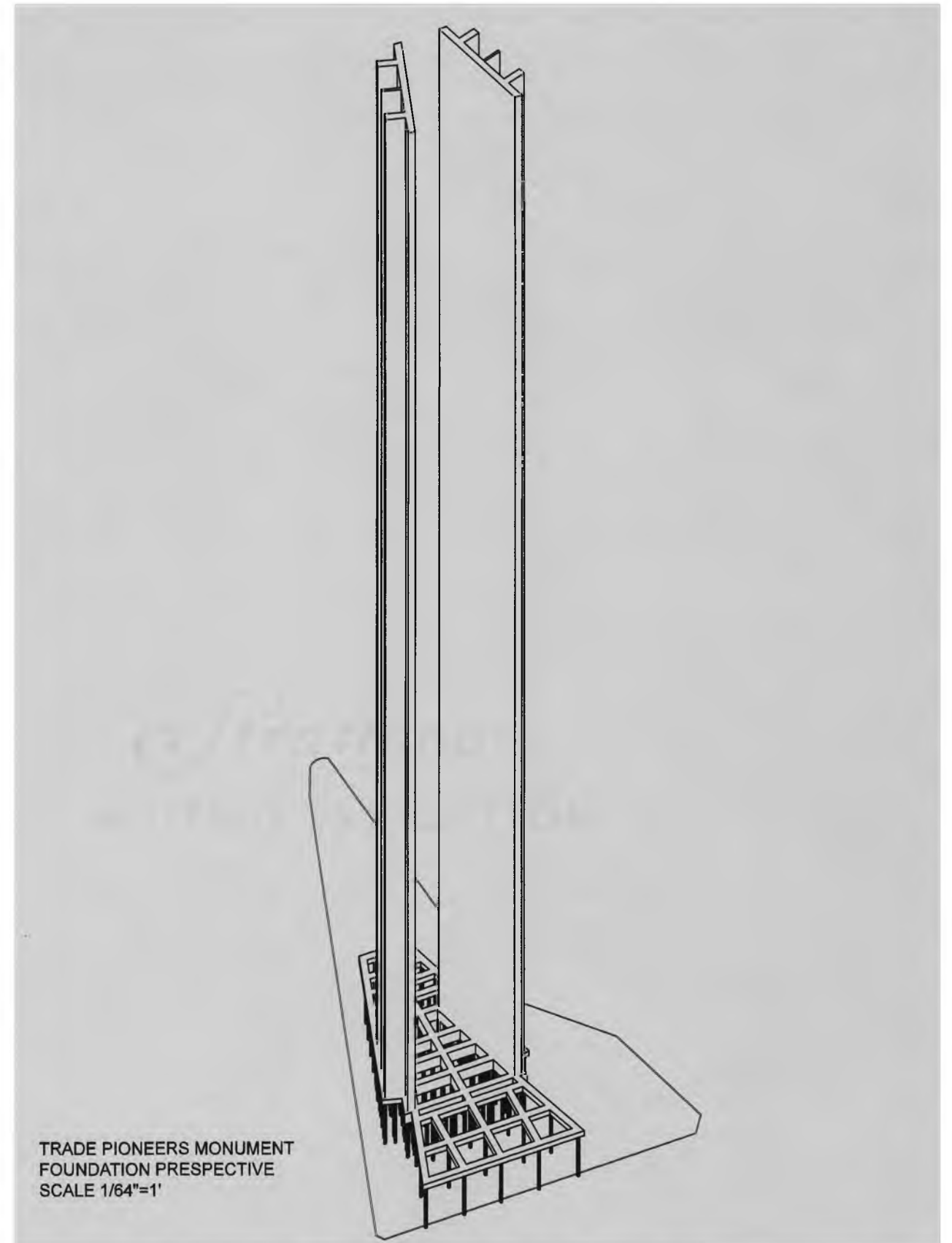
Illustration # 58. Foundation perspective

N

TRADE PIONEERS MONUMENT
GROUND FLOOR PLAN
SCALE 1/64"=1'
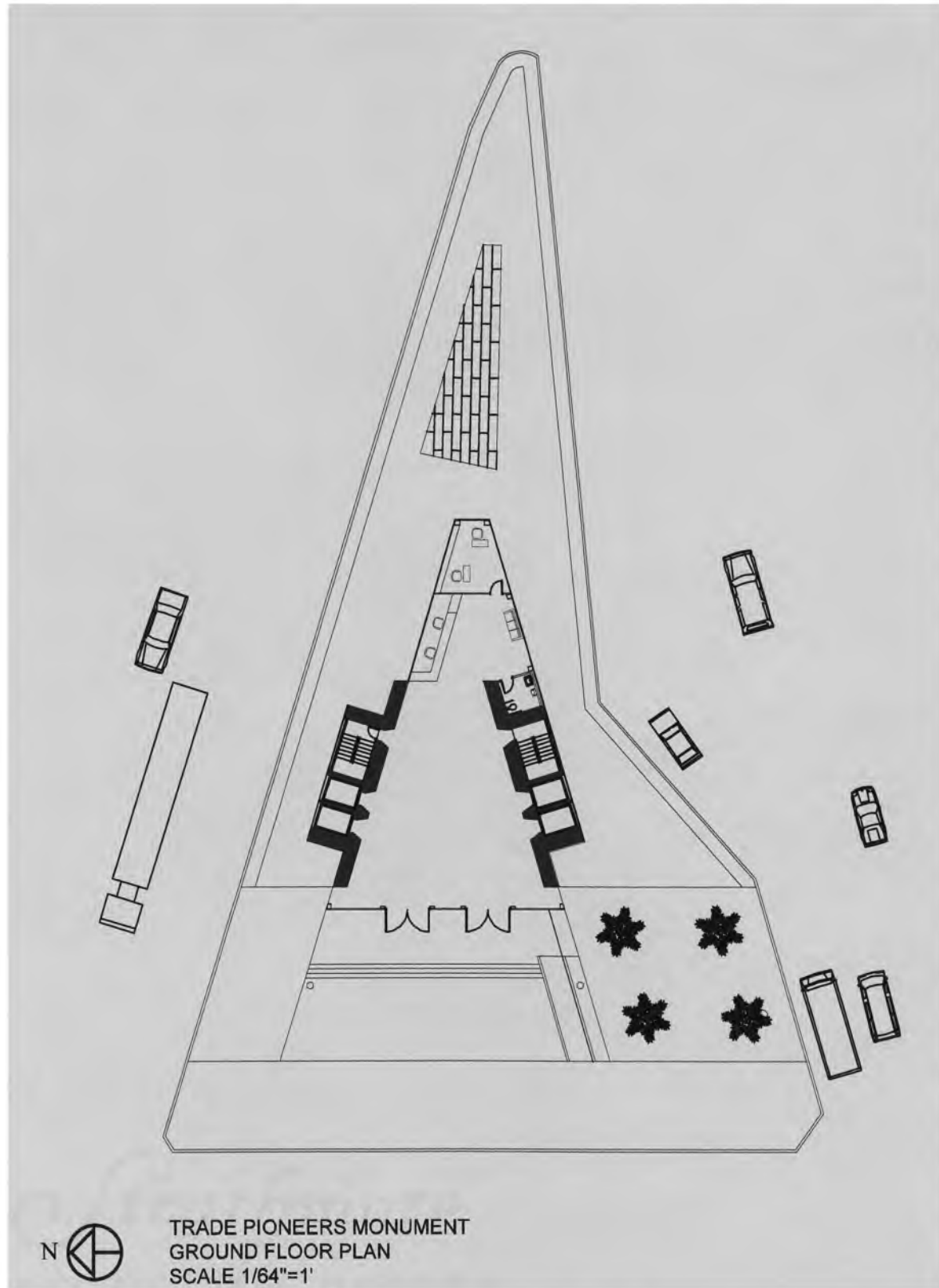
Illustration #59. Ground floor plan

N

TRADE PIONEERS MONUMENT
SEVENTH FLOOR MUSEUM PLAN
SCALE 1/32"=1'
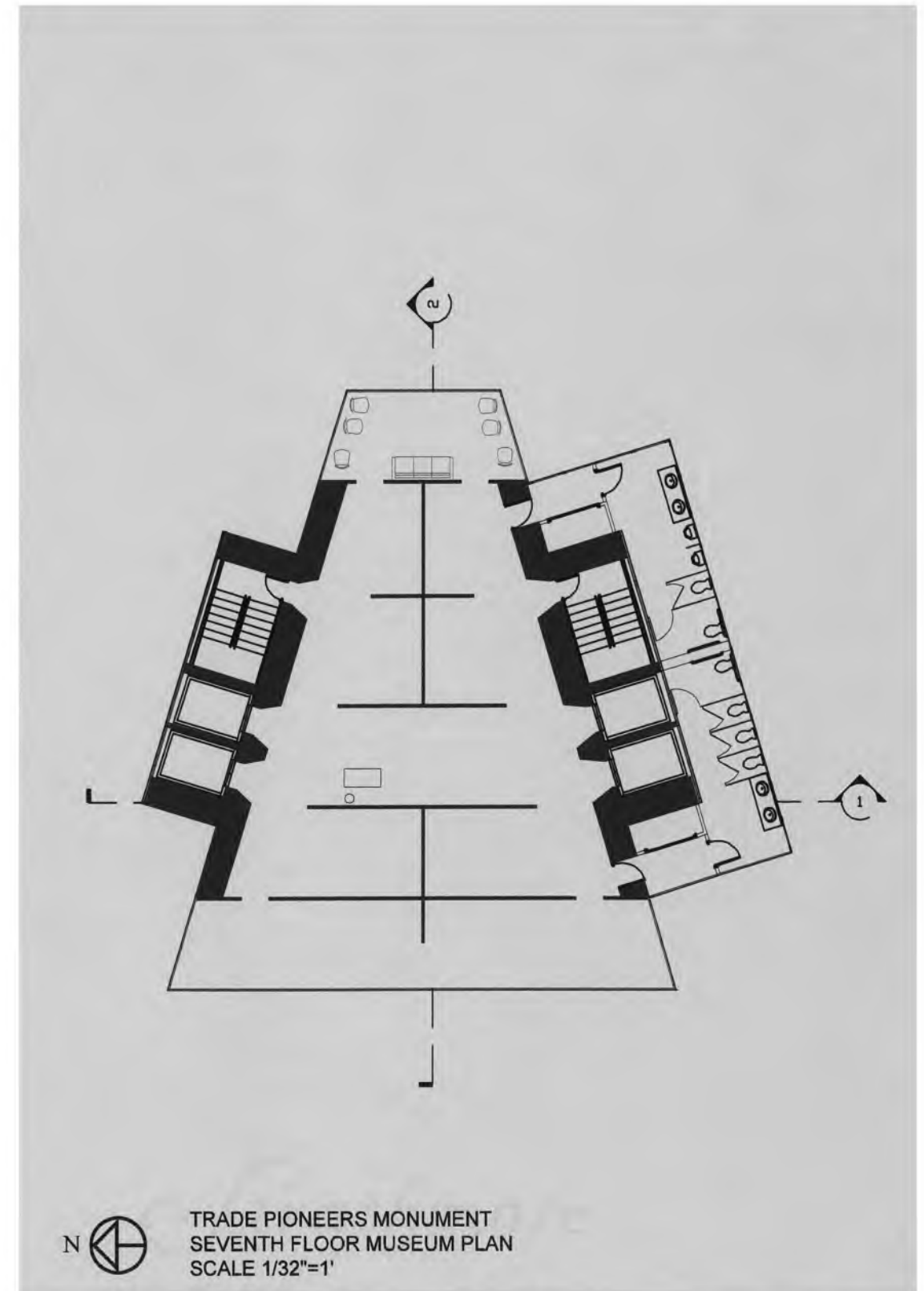
Illustration # 60. Museum floor plan

TRADE PIONEERS MONUMENT
MUSEUM EIGHTH FLOOR PLAN
SCALE 1/16"=1'

N
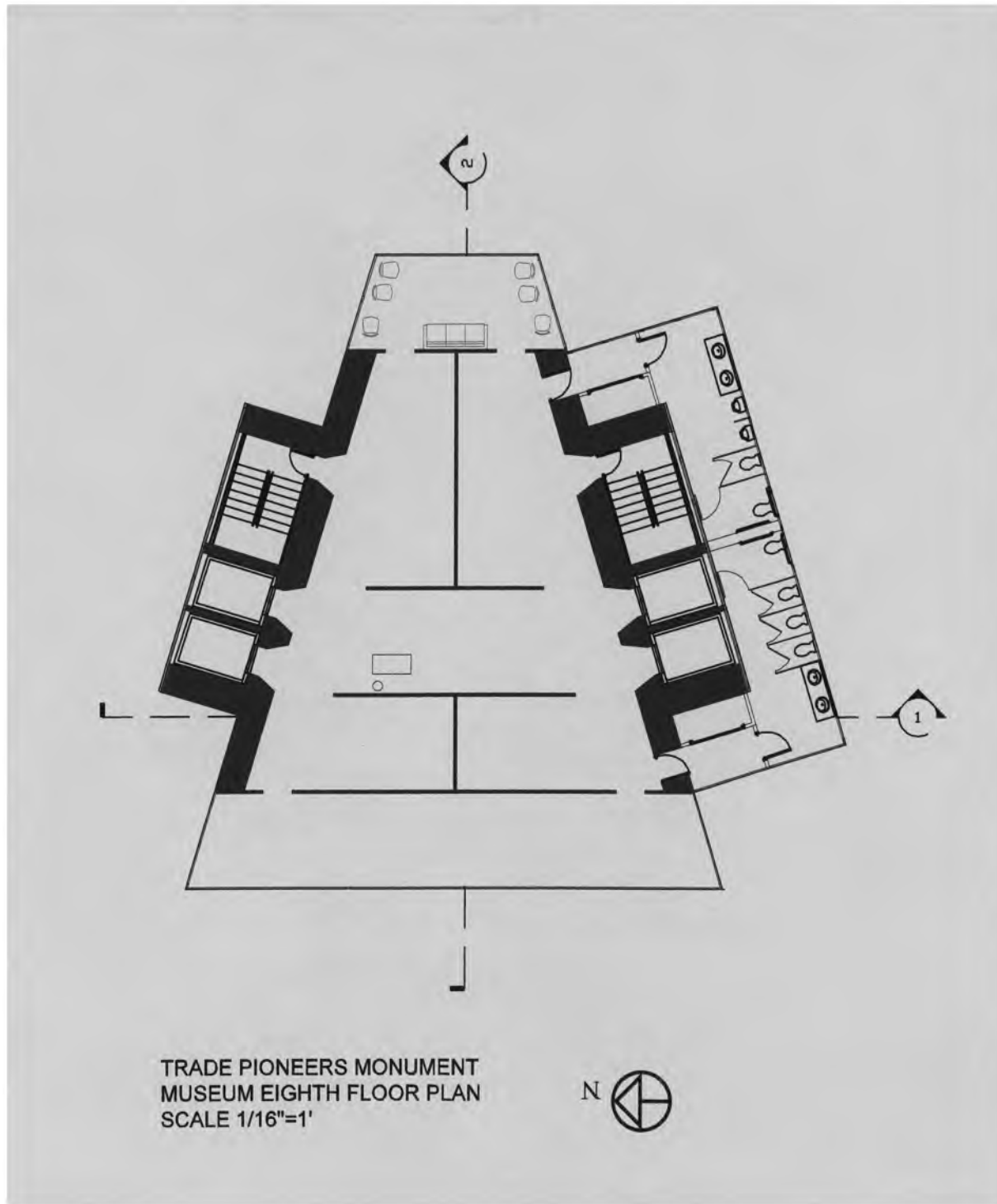
Illustration # 61. Museum floor plan

TRADE PIONEERS MONUMENT
GENERAL PORPUSE ROOM
NINTH FLOOR PLAN
SCALE 1/16"=1'

N
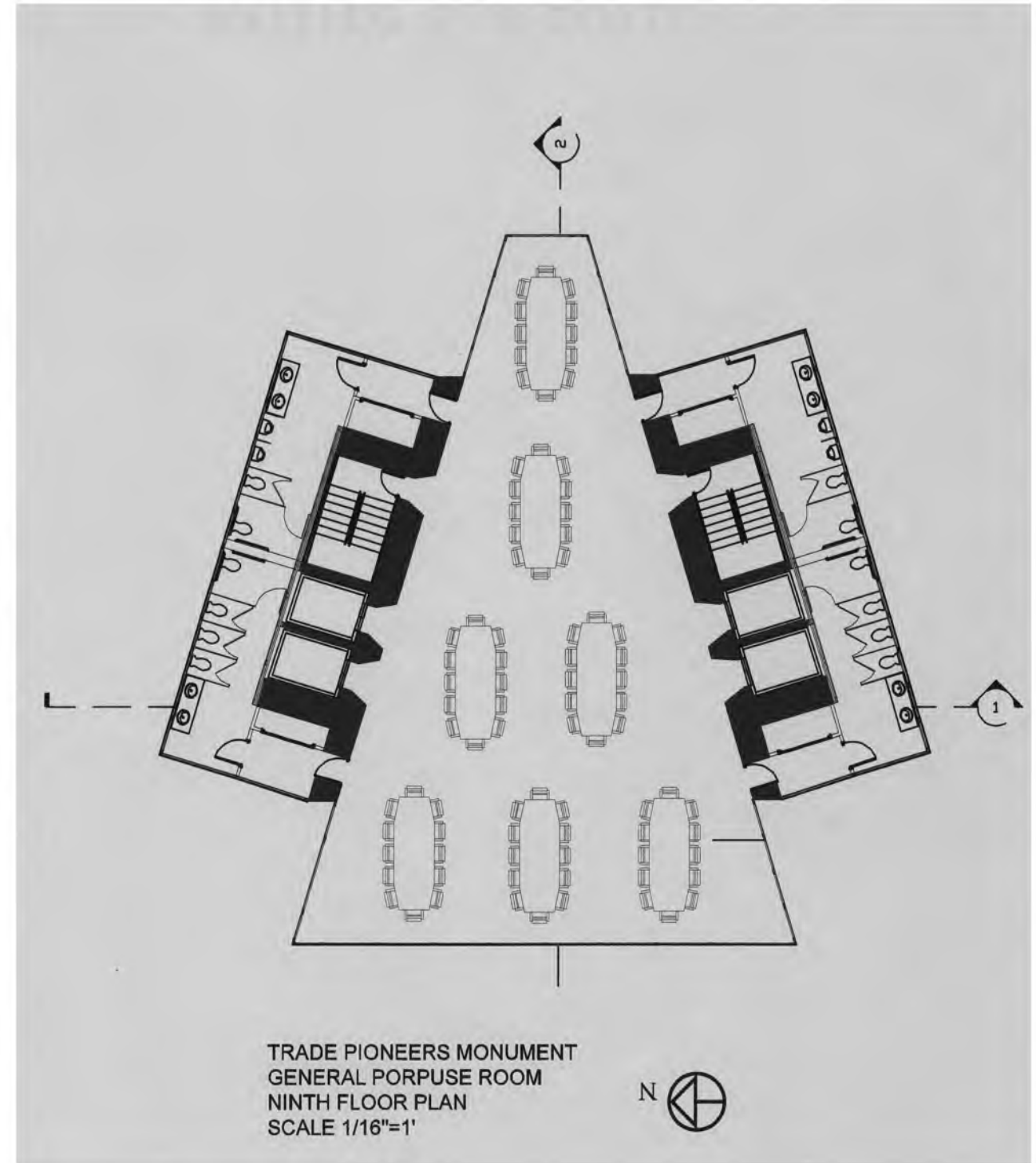
Illustration # 62. General purpose floor plan

TRADE PIONEERS MONUMENT
AUDITORIUM TENTH FLOOR PLAN
SCALE 1/16"=1'

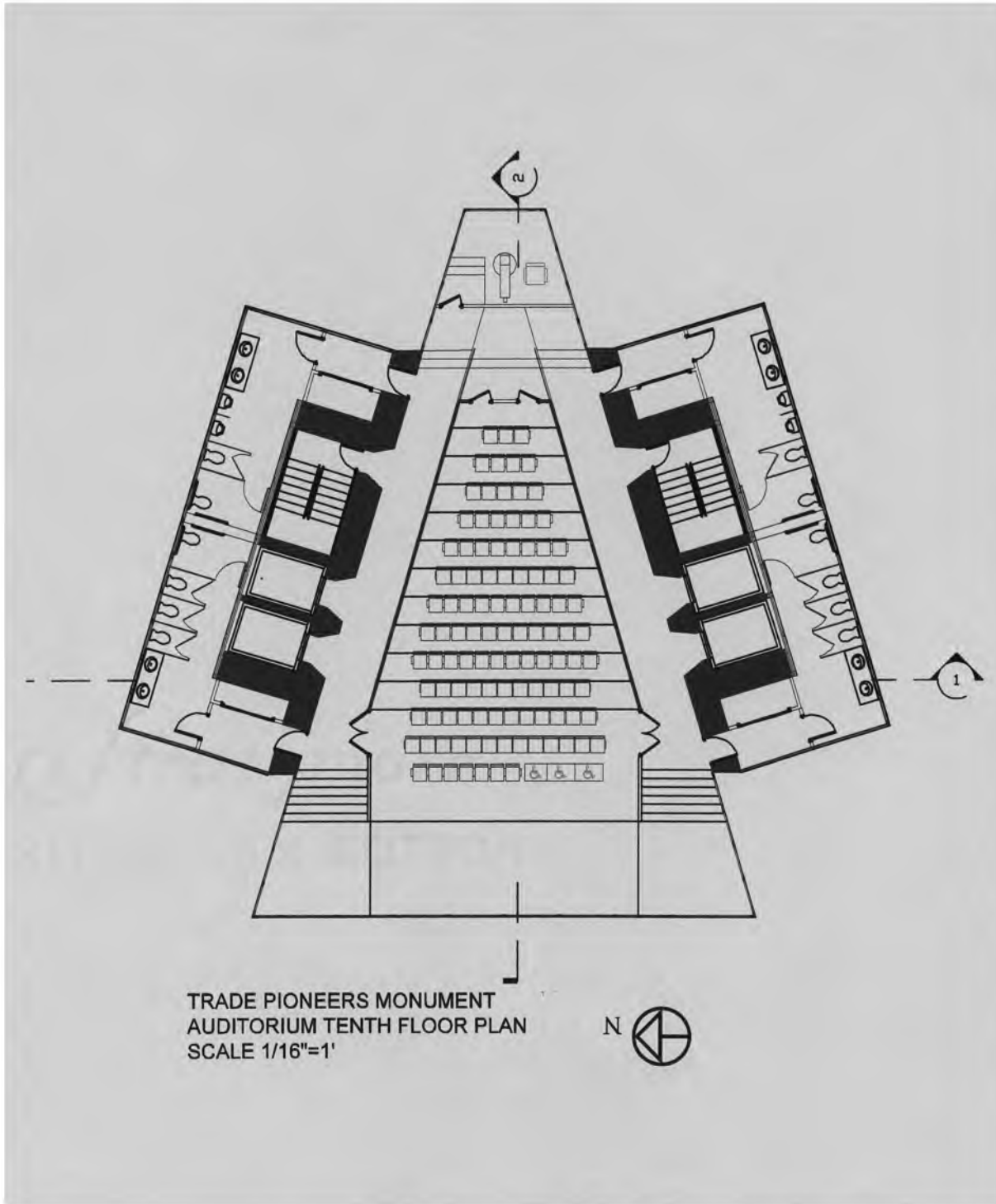Illustration # 63. Auditorium floor plan

TRADE PIONEERS MONUMENT
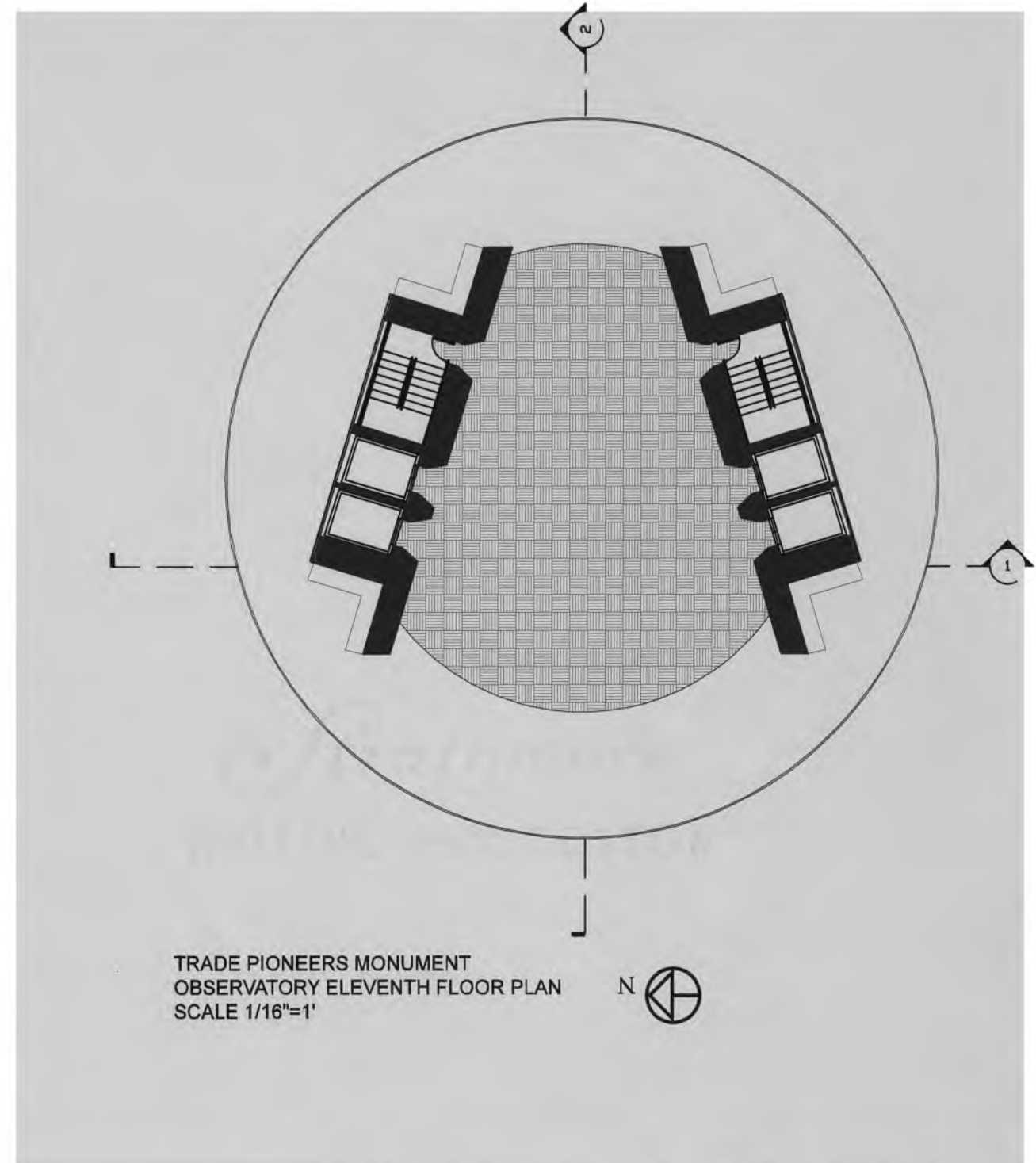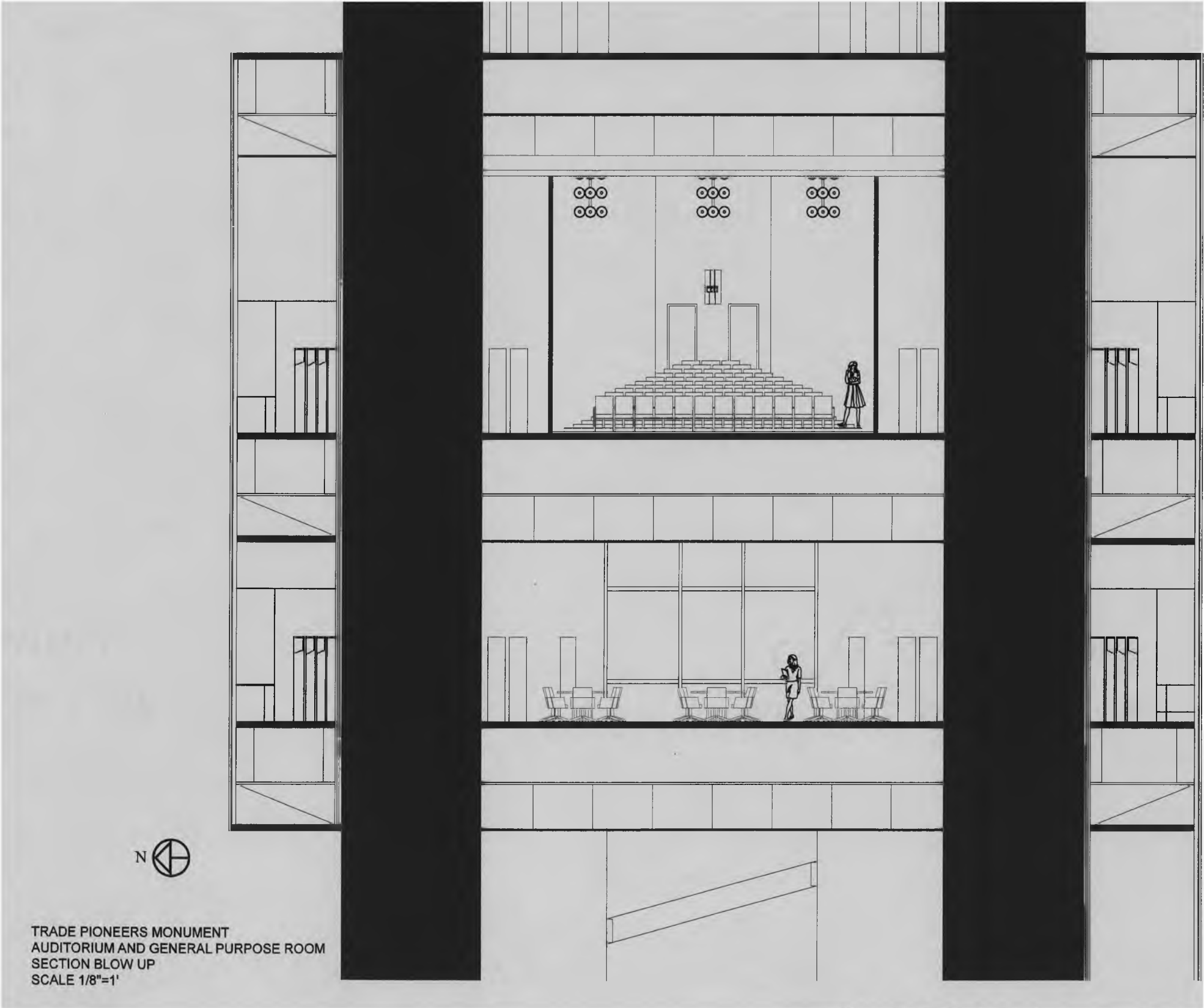OBSERVATORY ELEVENTH FLOOR PLAN
SCALE 1/16"=1'

Illustration # 64. Observatory floor plan

TRADE PIONEERS MONUMENT
AUDITORIUM AND GENERAL PURPOSE ROOM
SECTION BLOW UP
SCALE 1/8"=1'

Illustration # 65. Auditorium cross section

N

TRADE PIONEERS MONUMENT
AUDITORIUM AND GENERAL PURPOSE ROOM
SECTION BLOW UP
SCALE 1/8"=1'

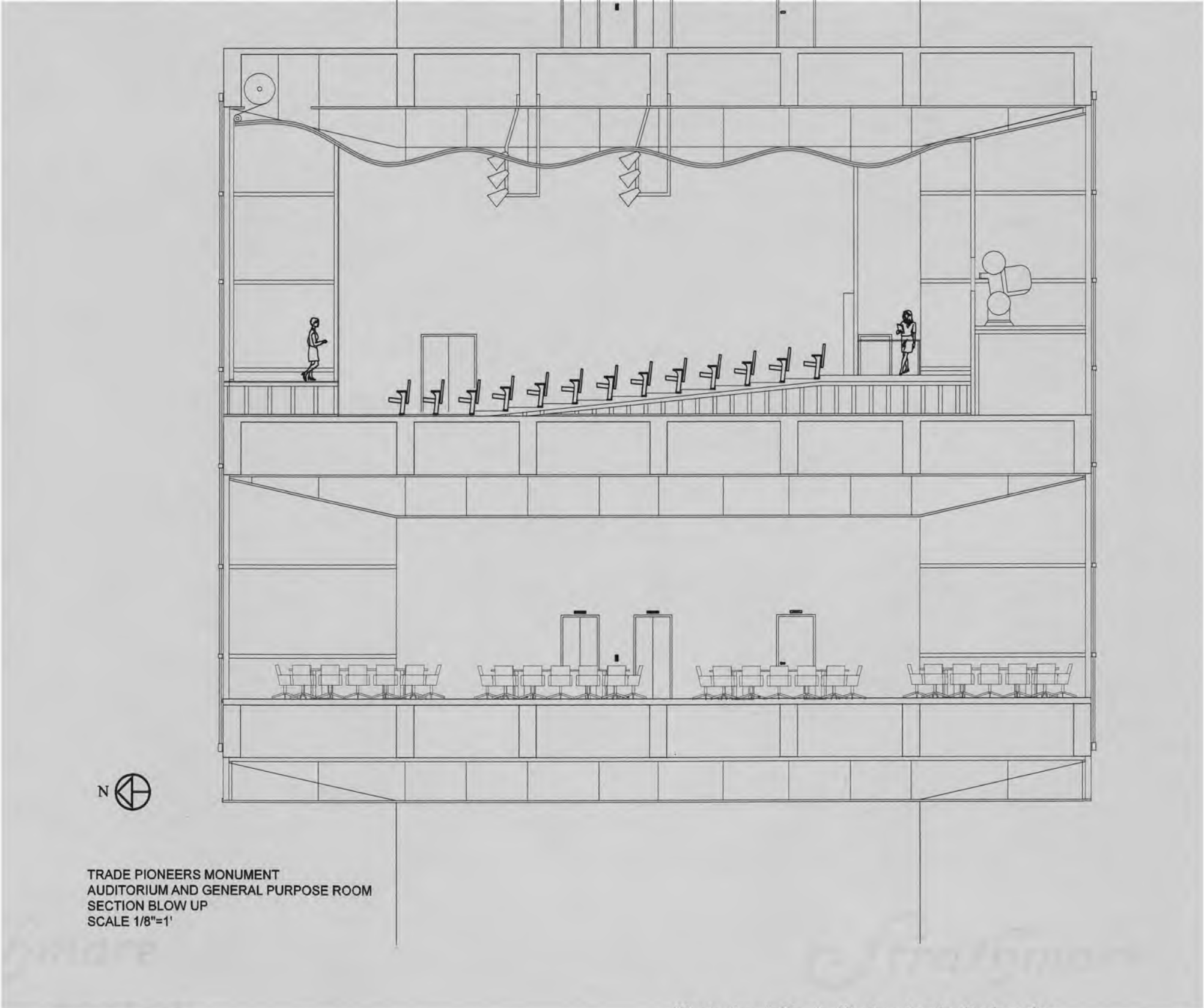Illustration # 66. Auditorium longitudinal section

TRADE PIONEERS MONUMENT
MUSEUM FLOOR PLAN
SCALE 1/8"=1'

N
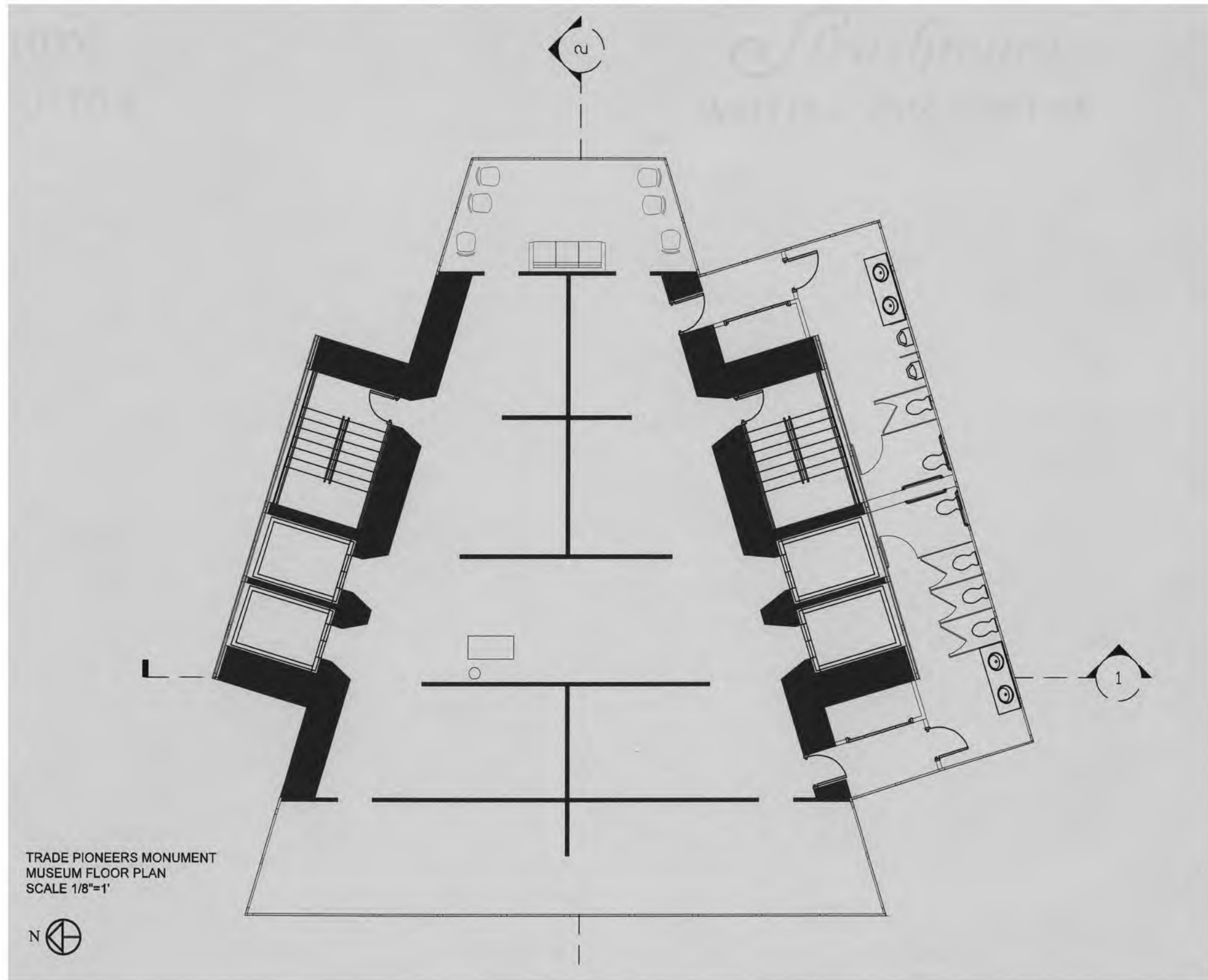
Illustration # 67. Museum floor plan

TRADE PIONEERS MONUMENT
OBSERVATORY FLOOR PLAN
SCALE 1/8"=1'

N
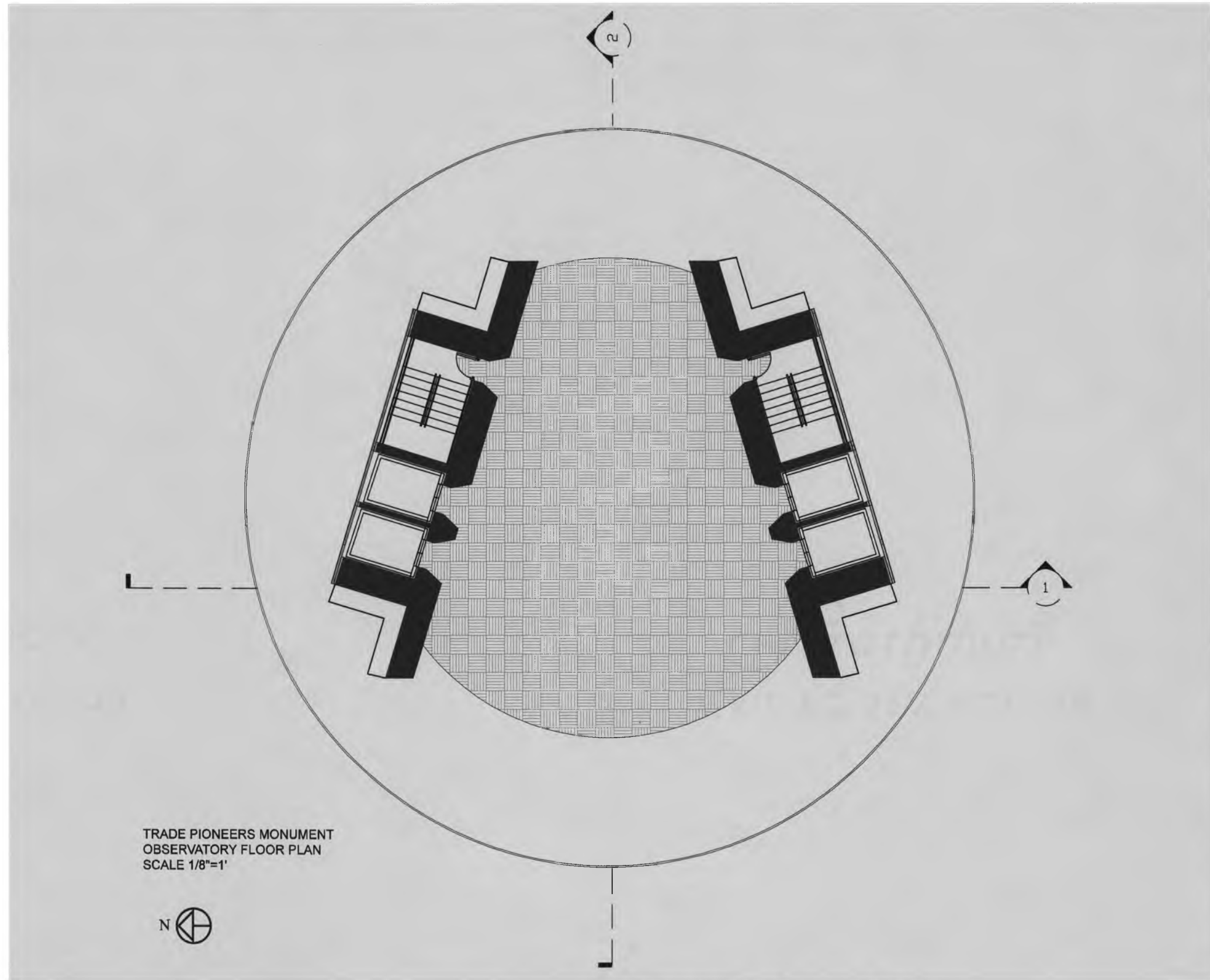
Illustration # 68. Observatory floor plan

TRADE PIONEERS MONUMENT
AUDITORIUM FLOOR PLAN
SCALE 1/8"=1'
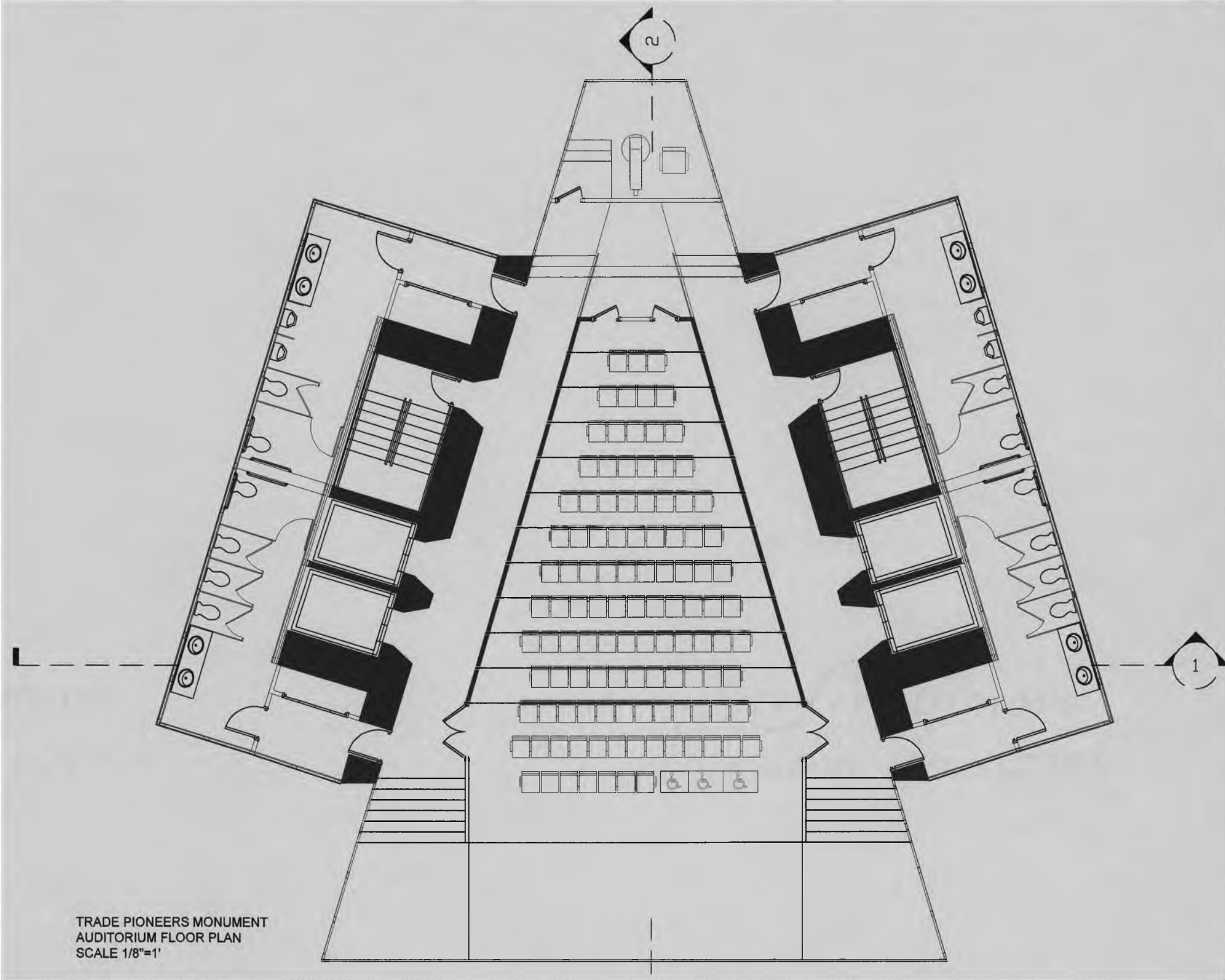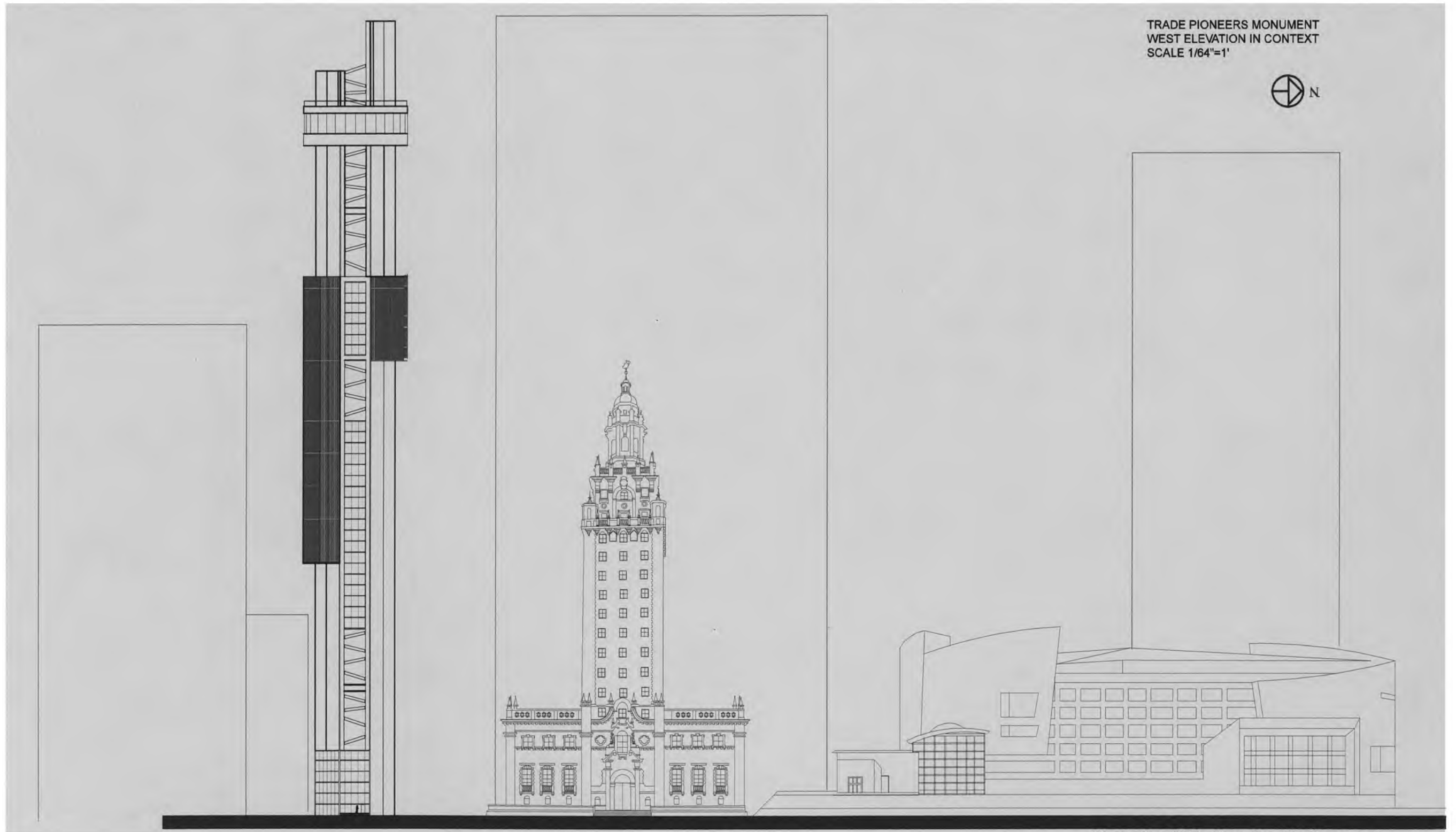
Illustration # 69. Auditorium floor plan

N

Illustration # 70. East elevation in context

CONCLUSION

America has evolved from a British colony to the most powerful country in the world, and a big part of the success of the American nation is based on its trade. Trade within the country and internationally is the foundation of our economy. We import and export goods and services to almost every other nation on the planet, and Miami is one of the most important trade locations in America, serving as the connection to Central and South America, México and the Caribbean. Trade is vital for our economy and the Port of Miami is one of the most important partners of the country in terms of commerce. For this reason, the Port of Miami and Miami-Dade Art in Public Places are joining efforts to produce a monument to celebrate our Trade Pioneers. This monument will become part of the daily life of the city as a landmark. The project is located in a strategic site in Miami-Dade County and it invites people to come and visit it, to get closer and gather. It teaches people about the history of trade in South Florida and visitors are not only able to see this monument from the road when driving, or from the distance while crossing the bay on a boat, but also able to interact with it; to touch it, feel it, climb, and experience it, and hopefully to grow with it as part of one community.

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