PROJECT OF A
HISTORICAL ARCHITECTURE

WONDERS OF THE MODERN WORLD: AMERICA

Pier Paolo Tamburelli
Stephen Adzemovic
Hannah Hortick
David Ramis
Christina Rodriguez

The Univeriey of Illinois at Chicago
School of Architecture 2015

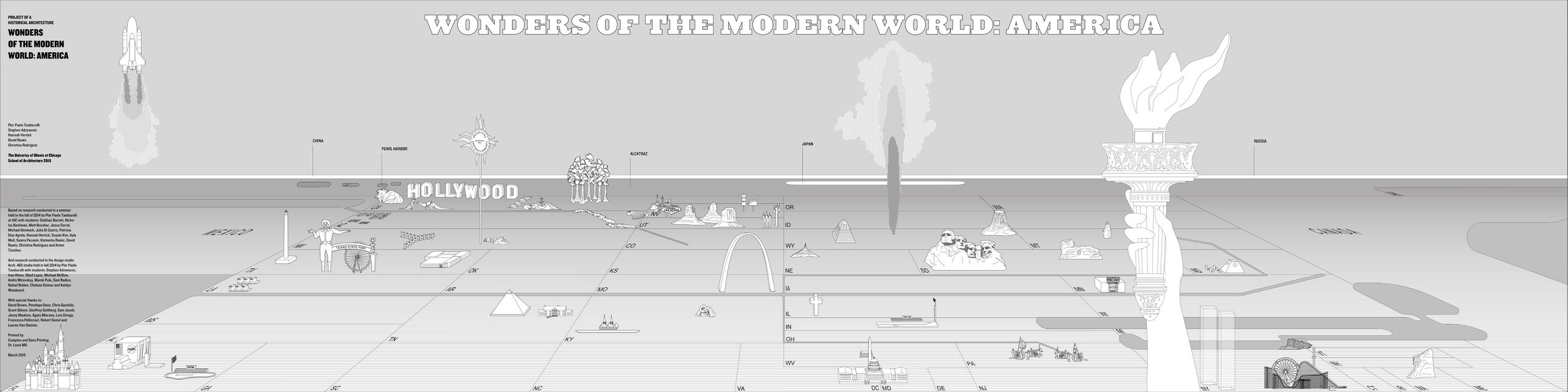
Based on research conducted in a seminar held in the fall of 2014 by Pier Paolo Tamburelli at UIC with students: Siobhan Barrett, Nicholas Bashman, Matt Bucshor, Jesus Corral, Michael Demmark, Julia Di Castro, Patricia Diaz Agreda, Hannah Hortick, Suyan Kim, Ayla Mull, Samra Pecanin, Katmerka Ramic, David Ramis, Christina Rodriguez and Anton Tonchev.

And research conducted in the design studio Arch. 465 studio held in fall 2014 by Pier Paolo Tamburelli with students: Stephen Adzemovic, Ivan Hinov, Obed Lopez, Michael McDow, Andre Mirovsky, Marek Pula, Sam Radice, Rafael Robles, Chelsea Steiner and Kaitlyn Woodward.

With special thanks to:
David Brown, Penelope Dean, Chris Garofalo, Grant Gibson, Geoffrey Goldberg, Sam Jacob, Jenny Moskins, Agata Mierzwa, Luis Ortega, Francesca Pollicciari, Robert Somol and Lauren Van Damme.

Printed by:
Compton and Sons Printing
St. Louis MO

March 2015



WONDERS OF THE MODERN WORLD: AMERICA

TYPE

NATURAL WONDERS

Natural Wonders are natural elements that are viewed, experienced and revered for their evident beauty. Natural wonders are classified according to whether they are defined by their size or form (or a combination of the two). This emergence and clarity of form from context has been associated with the unlikeliness in nature of regular, recognizable figures (Galdos, 1940). Natural wonders can be destinations for religious or tourist traffic, in these cases natural wonders are normally modified by the introduction of architecture.

CONSTRUCTED WONDERS

Constructed Wonders are objects or collections of objects that are constructed atop the earth or carved out of the earth. Some exist in remote locations and are visited by a few, others are monumental markers of a historically significant site or event. Some are meant to be showcased and observed while others try to be secret or isolated. Some constructed wonders are open to the public and others are only for a private group, some are extremely frequented and others are forgotten. Some are well-maintained and others are themselves, flocked to, never simply stumbled upon. The use of such wonders can vary according to seasons or remain constant throughout the year.

SUBTYPE

CAVES

Caves are large holes in the ground formed by various geological processes. These holes are large enough to be entered and occupied.

ROCKS

Rocks are large masses of stone emerging in the landscape. Sometimes rocks have special or recognizable shapes. They have been the object of cult (as in the case of the Cult of Stones Van der Leeuw, 1956).

COLOSSAL OBJECTS

Colossal Objects are large objects or collections of objects in the landscape. Massive objects of which some can be entered and some can not. They are often larger than life representations of something else and are significant because of their size alone.

SCULPTURES

Sculptures are objects or collections of objects that are simply to be observed. Some are in memory of a person, or an event, or an idea. Others are simply objects that represent themselves. Some are monumental in size and others are small. Some are easily flocked to by anyone and everyone while others are only significant to a specific group of people.

INFRASTRUCTURE

Infrastructures are objects or collections of objects that serve the public. They are operational with respect to regional or federal institutions and are functionally efficient by nature.

STORAGE

Storages are collections of objects that exist simply to provide a place for something that could be taken out and used again or never removed from this location. Unlike infrastructure, these places do not support movement or activity beyond moving things in and out. Some are highly protected while others are not guarded at all.

SANCTUARIES

Sanctuaries are places established in order to correspond to some type of sacred or collective movement of its people. In the sanctuary, there are sacred objects, their holy physical aspects of sanctuaries are almost insignificant compared to the activities, environments, and communities.

PLACES OF WORSHIP

Places of Worship are sanctuaries that are associated with religious, tribute, or remembrance. Some are significant because they are the largest of a certain type of religious building in the country, or because of events that have taken place at a specific location.

PLACES OF ENTERTAINMENT

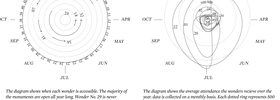
Places of Entertainment are sanctuaries that exist for a purpose that can not be defined as spiritual or belonging to any one group of people. They are places where people go to escape everyday or day other times and seasons. These places that are important not only for tourists but for people who live in the area as well.

MONUMENT	STATE	OPENING TIMES	SIZE	ESTABLISHED	VISITORS
.01 GRAND CANYON	AZ	Year Round	1,218,375 ac.	-	3,568,945
.02 JOSHUA TREE	CA	Year Round	790,636 ac.	-	1,250,000
.03 NIAGARA FALLS	NY	Year Round	167 ft. (height)	-	22,000,000
.04 OLD FAITHFUL	WY	Year Round	185 ft. (height)	-	3,394,320
.05 SEQUOIA	CA	Year Round	404,064 ac.	-	430,000
.06 MERAMEC CAVERNS	KY	November –March	128 ac.	-	150,000
.07 MAMMOTH CAVE	MO	Year Round	53,120 ac.	-	650,000
.08 ARCHES	UT	Year Round	76,679 ac.	-	1,040,758
.09 CHIMNEY ROCK	AZ / UT	Year Round	300 ft. (height)	-	10,000
.10 DEVILS TOWER	NE	Year Round	1,280 ac.	-	295,203
.11 OLD MAN OF THE MT.	WY	Year Round	40 ft. (height)	-	20,000
.12 MONUMENT VALLEY	NH	Year Round	30,000 ac.	-	400,000
.13 AMES MONUMENT	WY	Year Round	60 ft. (height)	1880	12,000
.14 BALD KNOB CROSS	IL	April	111 ft. (height)	1963	10,000
.15 GATEWAY ARCH	MO	Year Round	630 ft. (height)	1967	2,300,000
.16 HOLLYWOOD SIGN	CA	Year Round	45 ft. x 350 ft.	1923	-
.17 SAN JACINTO	TX	Year Round	570 ft. (height)	1939	250,000
.18 CABAZON DINOSAURS	CA	Year Round	65 ft. (height)	1986	-
.19 CRAZY HORSE	SD	Year Round	563 ft. (height)	1931	15,000
.20 MOUNT RUSHMORE	SD	Year Round	1,273 ac.	1941	2,000,000
.21 OUR LADY OF THE ROCKIES	MA	Year Round	90 ft. (height)	1979	40,000
.22 STATUE OF LIBERTY	NY	Year Round	305 ft. (height)	1886	3,200,000
.23 TREE OF UTAH	UT	Year Round	87 ft. (height)	1982	14,000
.24 CAPE CANAVERAL	FL	Year Round	1,325 ac	1959	1,200,000
.25 VERY LARGE ARRAY	NM	Year Round	250 ac.	1980	-
.26 HOOVER DAM	NV	Year Round	726 ft. (height)	1942	7,000,000
.27 ALCATRAZ ISLAND	CA	Year Round	22 ac.	1934	1,300,000
.28 AMARG	AZ	Year Round	2,600 ac.	1946	2,060
.29 AREA 51	NV	Year Round	38,400 ac.	1950	-
.30 CITIES OF THE DEAD	LA	Year Round	-	1789	-
.31 MICKELSEN SAFEGUARD	ND	Year Round	-	1975	-
.32 CONEY ISLAND	NY	April - October	442 ac.	1829	400,000
.33 DAYTONA 500	FL	February 23rd	447 ac.	1959	250,000
.34 GETTYSBURG REENACTMENT	PA	July	847 ac.	1995	300,000
.35 INDIANAPOLIS SPEEDWAY	IN	Year Round	559 ac.	1909	400,000
.36 KENTUCKY DERBY	KY	Year Round	80 ac.	1875	260,00
.37 LAS VEGAS	NV	Year Round	2,688 ac.	1905	39,656,221
.38 MAGIC KINGDOM	FL	Year Round	107 ac.	1971	18,580,000
.39 MALL OF AMERICA	MN	Year Round	181 ac.	1992	40,000,000
.40 MEMPHIS PYRAMID	TN	Year Round	322 ft. (height)	1991	-
.41 TEXAS STATE FAIR	TX	September - October	256 ac.	1885	1,598,000
.42 HOLLYWOOD BLVD.	CA	Year Round	-	1958	1,000,000
.43 GRACELAND	TN	Year Round	13 ac.	1939	600,000
.44 GROUND ZERO	NY	Year Round	16 ac.	2006	2,262,000
.45 LAKEWOOD CHURCH	TX	Year Round	52 ac.	1959	-
.46 PEARL HARBOR	HI	Year Round	11 ac.	1962	1,500,000
.47 SALT LAKE TEMPLE	UT	Year Round	10 ac.	1893	1,856,200
.48 SALVATION MOUNTAIN	CA	Year Round	50 ft. (height)	1986	25,275
.49 WASHINGTON MALL	DC	Year Round	146 ac.	1790	25,000,000
.50 GREATER WORLD CHURCH	NM	Year Round	249 ac.	1990	-

Map of the United States showing location of the monuments with respect to major cities.

The diagram shows when each wonder is accessible. The majority of the monuments are open all year long. Wonder No. 29 is never accessible to the public.

The diagram shows the average attendance the wonders recieve over the year data is collected on a monthly basis. Each dotted ring represents 400 000 visitors.
Source: nps.gov

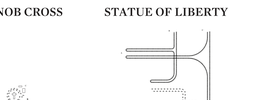


The diagram classifies wonders that require an access fee, and if they are indoor wonders or outdoor wonders.
**Indoor/Outdoor*
***residential tours*

The diagram shows the wonders that can be classified as publicly owned as opposed to private. The diagram shows that private wonders can further fall into sub-categories and sub-sub-categories.
**Navajo Tribal Park*

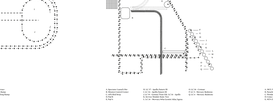
The diagram shows the wonders that are spectacle versus those which are not spectacle. The Field Linear Wonders can be classified as those which are daily and those which occur occasionally.

NIAGARA FALLS



BALB KNOB CROSS

STATUE OF LIBERTY



AREA 51

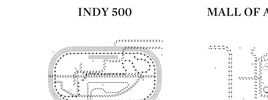
DAYTONA 500

INDY 500

MALL OF AMERICA

9/11 MEMORIAL

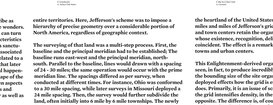
SALT LAKE TEMPLE



OLD FAITHFUL

MT. RUSHMORE

CAPE CANAVERAL



CONEY ISLAND

GETTYSBURG

KENTUCKY DERBY

STATE FAIR OF TEXAS

USS ARIZONA

WASHINGTON DC

Steinberg's America

By Christina Rodriguez

In 1970, Saul Steinberg realized a drawing that depicted the view of the world from Manhattan's 9th avenue for a cover of The New Yorker. The drawing, almost a Renaissance perspective, shows the world as it is seen by a New Yorker. Across the United States from the east to the west, as a European immigrant would see it. It is a nearsighted linear perspective, with the American territory treated like a flat, abstract, expansive fled, with far away-yet tangible-extents. Steinberg presents the American landscape as a huge chunk of real estate, massively over simplified, suitable only for the placements of objects atop its flat surface

The drawing is organized as a series of divisions: 9th Avenue Manhattan shows an abundance of detail and activity, then ends abruptly as the Hudson River divides it from "Jersey." The rest of the United States is summed up by a total of four ambiguous objects that appear to be natural rocks of monolithic proportion, four cities, two states, and Washington DC. To the left and right of all that is Mexico and Canada, seen as thin slivers in the frame. The remaining pieces of the drawing depicts some stretch of white we understand to be the Atlantic Ocean, China, Japan, and a few islands floating in the Pacific Ocean. To the European's stunted view of the world from 9th Avenue, Manhattan. Though at different degrees, the frame is evenly covered: a European construction.

Like Steinberg's View from 9th Avenue, our drawing of the wonders of the United States is a field, oriented from the east to the west. It is nearsighted in the sense that the view is limited to include only the United States – Canada and Mexico are only mentioned as adjacent territories. Europe and Asia are so far in the distance and just barely legible (just Japan is present) and Europe is notably absent. The sole entities that are significant here are the open flat field and the monuments.

The drawing is void of any natural geography. The state lines are reduced to a grid based on Jefferson's original plan for the division of the land, a reflection of the United States' desire, prompted for the European tactics on urbanism. All one sees is the monumental landscape, a mixture of the natural, the contemplation and romantic isolation, void of any culturally constructed landscape. In this flat, vast field we see a series of objects emerge: objects rendered colossal and monolithic, spread throughout the "landscape" like pieces of tableware left after a dinner or like football toys scattered on the turf.

Our drawing shows a collection of wonders, presented as a variety of objects placed on a surface. The wonders are the individual pieces of the collage thats makes up the American collective memory. They are placed according to their true location, though it is an approximation, and are stand-alones. The field is unevenly covered; it exhibits emptiness. As a whole, however, it is a finished composition.

It is important to note that the scale of the monuments is arranged not by actual scale, but instead by a scale of emotion, or a scale of collective significance. The monuments, in this regard, are not related evenly, for some can play a more vital role than others. For instance, the size of the Hollywood sign in California is more or less the same size as the Monument Valley, which we all know to be vastly unreal. The land of the United States of America is notably the biggest thing in the field, and understandably so, because of its incredible significance to the identity of the United States.

While it is important to note that the scale of the wonders allude to a scale of emotional value, it is also a reflection of the scale of the overall United States. They are partially, the wonders are monolithic in paper and in real life, as if to compensate for the monumental scale of the United States.

The drawing is the manifestation of the European's strive to make sense of the United States. The vast majority of the landscape is not one that is meticulously groomed or developed, as it is in Europe, but left tame, nomadic and undeveloped. The sections of the land is recognizable only by the wonders, their scale, and their isolation. It is a territory that is blank otherwise.

In sum, the drawing can be read as a drawing of a memory. A vague recollection of what can be remembered that focuses on two outstanding things the vastness and the wonders amidst it.

Wonders of the Modern World: America

By Hannah Hortick

"Wonders of the Modern World" is an attempt to map the wonders of the world realized (or institutionalized) after the publication of Laugier's Essai Sur l'Architecture in 1753, or the birth of Modern Architecture. These wonders have been largely forgotten in the shadow of the wonders of the ancient world and should be reconsidered. Our collection concentrates on the United States of America, and includes the Grand Canyon, Eero Saarinen's Gateway Arch, Mount Rushmore in an American wonder).

The documentation of the project includes five main components one perspective including all of these fifty wonders as they are situated on the American plane; one table containing all fifty wonders, with the size, the date of establishment, the yearly attendance, the type of operation, the state in which they are located, (the table also proposes a possible classification of the wonders); fifty diagrams, one for each wonder; two diagrams explaining relationships of the wonders based on the information in the table; one series of diagrams that describes the ritual assemblies of the wonders (also discussed later), and finally a series of texts of which this is one.

Our process of categorization is again not based on a strict set of rules but is rather a tool for us to further explore this overview. First we separated the natural wonders from the constructed wonders, then we further divided the subcategories of the constructed wonders. We separated the constructed wonders into different categories based on the number of their ritual assemblies (for example, the Grand Canyon never hosts such a ritual, for example, wonders that draw for visual or aesthetic purposes host the wonders ritual, and finally, wonders that draw for a landscape that becomes monumental because of the draw to them, or an experience it visually, for the case of America, (one subcategory of constructed wonders), the wonders do not draw because of their natural beauty but instead they draw for that we identify as Wonders. Significant in this case indicates a site for the plane that creates a draw or pull towards it; the presence of a draw defines the blip as a wonder. As such the wonder is a point (a precise place in the grid) producing some sort of attraction (does not matter what kind, only the scale of its influence matters), a point activated by a direction, or draw. The relation of the blip to the plane does not seem to rely on geographic proximity. The scale of the plane indeed is colossal and blips are anyhow condemned to be far from anything else. Unlike in other areas of the world, in America wonders can be placed with no relation to cities, scattered atop the industrial-agricultural landscape, or placed in the middle of a desert or on the other hand, off-route a drive, a phenomenon that seems to be specifically American the unexplainable gigantic object resonating in the extreme remoteness. American wonders seem to be explicitly anti-metropolitan, even in the rare case in which they are situated in cities. They are built as isolated objects, their immediate context does not matter. American cities can be filled with architectural masterpieces, but how does we see American wonders as we are defining them (the Seagram Building, an American wonder, Mount Rushmore is an American wonder).

The ritual performed inside of them - we try to describe as far as is possible, the rituals associated with these wonders. Our research tries to understand how a certain ritual can turn a blip into a wonder and what formal or spatial characteristics emerge from the framing of that ritual. The ritual of a sanctuary is doubly defined as the unique program that is associated with its formal organization. The ritual is normally related to a specific series of events happening at specific places that later define the movements that try to re-enact the original happening and consecrate the previously unrecognized shape of the sanctuary. It is this type of careful distinction between aspects of the ritual that allowed the categorization process and allowed us to observe the wonders against each other as well as their landscape.

In the end the project just tries to find a reason, or to find that there is no reason for the seemingly random and frustratingly foreign plane adorned with blips that is America.

Jefferson's America

By Stephen Adamowic

Shortly after becoming independent, the United States produced two concepts each responsible for the land settled outside the boundaries of the original thirteen colonies. As a way for the the new government to identify, survey, and distribute the nominally unsettled land, in 1785 Thomas Jefferson proposed The Public Land Survey System. Already, the majority of territory in the thirteen colonies had been subdivided and controlled by the British system, Metes and Bounds, which used geographic context such as river beds, hills, tree lines and landmarks. The use of Metes and Bounds, then presupposed that the specific qualities of the land demarcated the land, and therefore, the land was not easily divided into even and bounded, of course, this presented problems for the western land holdings of the United States, where the prairie rolls uninterrupted for miles and never been seen, much less geographically annotated. The solution the Jeffersonian Grid.

As a place organizing device, the grid was first used in North America on relatively small scales by the Quakers in Philadelphia, and later in New York, Savannah, and other colonial cities, but so yet, had never been applied to the unseen, nor to entire territories. Here, Jefferson's scheme was to impose a biometric/proto-geometry over a considerable portion of North America, regardless of geographic context.

The surveying of that land was a multi-step process. First, the baseline and the principal meridian had to be established. The baseline runs east-west and the principal meridian, north-south. Parallel to the baseline, lines would drawn with a spacing of 24 miles. At the same time operation would occur with the prime meridian, lines would be drawn perpendicular to it and spaced at different times. For instance, Ohio was surveyed to a 20 mile spacing, while later surveys in Missouri deployed a 24 mile spacing. Then, the survey would be subdivided the land, which initially into 9 mile by 6 mile townships. The newly established township would then be divided into 36 sections, each 1 mile by 1 mile. These sections were subdivided further into quarter-mile squares, that being the smallest scale with which the federal government concerned itself. All smaller divisions and surveys were conducted privately.

With the Louisiana Purchase of 1803, Thomas Jefferson dramatically increased the size of the United States' territorial holdings, and with that, his system would have been seen, much less geographically annotated. The solutions the Jeffersonian Grid.

As a place organizing device, the grid was first used in North America on relatively small scales by the Quakers in Philadelphia, and later in New York, Savannah, and other colonial cities, but so yet, had never been applied to the unseen, nor to

the heartland of the United States is in this day patterned with miles and miles of Jefferson's grid. The cities, towns, roads, and town centers retain the organizational character as those whose existence, recognition, delineation, and absorption were coincident. The effect is a remarkably even distribution of towns and urban centers.

This Enlightenment-derived organizational system can be here seen, in fact, to produce incredibly varied results depending on the specific qualities of the land that it is applied to. The grid is deployed effects how the grid is organized, and what the grid does. Primarily, it is an issue of scale. Where in New York City the grid intensifies density, in the great plains it does the opposite. The difference is, of course, that the island of Manhattan has a clear border, that confines its grid. The Jeffersonian grid was designed without limits, which allows us to see the difference between a grid that generates the opportunity for farms from the one that generates the opportunity for skyscrapers. An enhanced version of Jefferson's proposal would have would for natural boundaries and forces geographical landmarks to achieve their cultural significance by other means.

A Brief History of America

By David Ramin

May 4th, May 4th, 1492: Pope Alexander VI issues a papal bull granting Spain all lands discovered towards the west and the south of the Azores and Cape Verde islands.

September 29th, 1521: Spanish explorer Lucas Vazquez de Ayllon, sailing from Puerto Rico, Guadalupe, the first European settlement in North America.

July 19th, 1585: Roanoke Colony is founded on orders from Queen Elizabeth I as England's first attempt to establish a permanent colony in North America.

August 18th, 1590: Roanoke Colony is found abandoned.

May 14th, 1607: The Virginia Company establishes Jamestown.

March 28, 1619: First African slaves brought to Jamestown

November 11th, 1620: Jordan Carver pens the first signature on the Mayflower Compact.

June 16th, 1636: Harvard becomes first university in North America.

September 8th, 1664: Duke of York purchases New Amsterdam for the Dutch and renames colony New York.

Spring 1692: A group of young women from Salem Village, Massachusetts claim to be possessed by the devil.

February 26th, 1717: Series of blizzards bury northeastern United States

1769: George Washington appointed to officially survey Colonyper County, Virginia.

March 5th, 1770: British Army soldiers stationed in Boston kill five civilians and injure six others.

November 28th, 1775: Thomas Paine publishes first edition of Common Sense.

July 4th, 1776: The Thomas Jefferson composed Declaration of independence is ratified.

October 19, 1781: Lieutenant General Cornwallis surrenders 8,000 troops at Yorktown, Virginia.

May 20th, 1785: The Land Ordinance of 1785 is adopted and establishes basis for the Public Land Survey System.

April 30th, 1789: George Washington takes the oath of office as the first president of the United States of America.

July 4th, 1803: President Thomas Jefferson purchases 828,000 square miles of land from France under the Louisiana Purchase.

September 3rd, 1814: Lawyer and amateur poet Scott Key Francis pens the Star Spangled Banner.

April 20th 1820: Thomas Jefferson pays Niagara Falls in Hudson River school etching.

January 24th, 1848: John W. Marshall discovers gold at Sutter's Mill in Colonna, California.

January 1st, 1863: The Emancipation Proclamation is issued by President Abraham Lincoln.

April 14th, 1865: During Act Thres of Our American Cousin, John Wilkes Booth fatally shoots President Abraham Lincoln.

October 18th, 1867: The United States Senate acquires territory from Russia for 7.2 million dollars.

December 10th, 1868: Mark Twain publishes The Adventures of Huckleberry Finn.

September 24th, 1906: Devils Tower is proclaimed first national monument by President Theodore Roosevelt.

October 1st, 1908: Henry Ford begins production of the Model T.

October 28th, 1919: Congress pass National Prohibition Act prohibiting sale and production of alcohol.

October 29th, 1929: Black Tuesday stock markets collapse starting the Great Depression.

December 7th, 1941: Japan surprise attacks the United States navy stationed at Pearl Harbor, Hawaii sinking 18 ships

June 22nd, 1944: G.I. Bill passed granting WWII veterans benefits, low-cost mortgages, and low-interest loans.

January 26th, 1956: Elvis Presley first TV appearance on CBS's Stage Show.

November 22nd, 1963: John F. Kennedy shot and killed in Dallas Texas at 12:30 pm.

December 13th, 1972: Apollo 17 the 6th and final manned lunar landing.

May 18th, 1980: Mount St. Helens erupts.

December 8th, 1991: The Cold War ends with the presidents of Russia, Ukraine and Belarus, signing the Belovezha Accords.

September, 11th, 2001: Al-Qaeda attack New York World Trade Center 2,996 people killed.

June 29th, 2007: First Generation Iphone released in the United States.