Beyond the Object: The Phenomenon of Memory in Architecture

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BEYOND THE OBJECT: The Phenomenon of Memory in Architecture

GREG BENCIVENGO
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Memorials and monuments have become objects, lacking experiential qualities shared by memory and space. In their symbolic and representational forms, they are dissociated from the spatial and perceptual qualities that influence the production of memories. Representations mediate between the spectator’s understanding of what is and what might be reality, whereas memory constructs understanding of the real through first-person perception of time and space. An investment into architecture and urban environments as physical and experiential containers of memory can invigorate a critical awareness of the past as what has been and what continues to be.

Architecture has the potential to evoke the memory of a place through visceral experience over historical representation by emphasizing properties of space that influence human memory and perception. In order to distance memory from objectification, the space of commemoration must activate bodily consciousness through a sensorially rich architecture, which enhances the overlap between mnemonic processes and phenomenal perception in space. Through these means, architecture can foster greater collective identification with the past, rather than simply acknowledging it.

The physical relationship between man and memorial has been reduced to a representation, a visual layer. Objectification dissociates memory from space because memory itself is spatial and experienced through the body. “Just as eliminating space and time as the indispensable parameters of our intuition would mean the undermining of human experience itself, so the absence of body memory would amount to the devastation of memory altogether.”

Resisting objectification and allowing people to inhabit, move through and interact with commemorative spaces will establish a truer connection between architecture and memory.

Techniques of spatial abstraction bring us into the realm of ideas and the mind. When connected with affects of matter and the physical environment, one can experience a perceptual self-awareness of mind and body in space. Phenomenal conditions of space, such as light, temperature, textures, scents, tastes, sounds, muscular activity and visual cues can serve as triggers of memory—all of which can be used to generate visceral atmospheres. Communicating the temporality of architecture—and thus human experience—through atmospheric properties can enable an imagining of the past as a result of manipulating architectural conditions. Marking the evolution of the site situation, and revealing the temporal nature of the project itself will be elemental in creating time-consciousness in the architectural proposition.

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[1] CONTENTION:

“...the dominant form of the modern era – [is] an object rising from a leveled site. The goal in the modern era has been to divide up the world and to make all of the resulting fragments (objects) interchangeable. Objects are transportable and interchangeable because they are concentrated masses cut off from their environment.”

-Kuma, 96

“Claude Lanzmann once said that when you write about the Holocaust ‘the worst moral and aesthetic mistake you can make is to approach your subject as if it belongs to the past.’ But that mistake, it seems, is precisely what is being made: the discipline of history is pervaded with the desire to commemorate, but the infected historians hardly, if ever, commemorate the things they write about...As a result commemoration is all over the place but is never taken as seriously as it should be.”

The introduction of memorials outside the history of a particular place has disrupted urban collective memory. First seen at a large scale by the spread of Holocaust memorials, this trend has resulted in a dissociation between remembrance and site. From this, two kinds of sites emerge: the artifactual, which relies on relevant remnants on the location where the commemorated event occurred, and the constructed memory—a completely fabricated means of commemoration achieved through material expression and physical environment. A combination of the two could restore collective memory to place specificity through commemoration on artifact sites, mediated by highly constructed environments to generate desired spatial effects.

Within the realm of memory itself, episodic memory stores personal experiences, and is thus heavily influenced by concepts of time and emotion. To enhance mnemonic qualities of space, the concept of the episode can serve to embody a place’s memory as a series of discreet, yet interrelated events. In creating a series of spaces recalling the past through sensory engagement, the past can become part of the occupant’s personal, recorded experience, and thus part of their personal and collective memory.

Situated in Chicago, IL, the process of commemoration will be realized as a set of architectural pavilions, each reconstructing a critical moment from the city’s past. Said events will be selected for their influence on Chicago’s development and should be commemorated on the sites at which they occurred. As a series of episodes throughout the city, the architecture will emphasize the interdependence of present and past events, of memory and perception, and of collective memory and architectural experience.

The goal is not to replace our understanding of collective memory, but through fostering an awareness of self and one’s relationship to the past and site, to distinguish memory as an entity distinct from representation and objectification.
The art of memory, first developed by Simonides in the 5th century BC, was employed as a social technique in Greek society. Mnemonic techniques were utilized to recall epics and stories at length in the Greek theater, beginning around the same time as Simonides’ discovery. The amphitheater became a vehicle for communicating a memory contained within one or several actors to a whole society.

In general, Roman society placed great value on the power of memory. Within the Senate, members valued the ability to remember one’s argument in order to promote their beliefs. Emperors and leaders were capable of remembering full speeches, as well as thousands of their people’s names. In their conquest of outside cultures, the Romans preserved their architecture and artifacts, adopting them as their own. The absorption of external societies built a diverse cultural memory. Artifacts were even transported to the Roman states, such as the placement of the obelisk of Ramses II in the Circus Maximus in 30 BC by Augustus.

"...only people with a powerful memory know what they are going to say and for how long they are going to speak and in what style, what points they have already answered and what still remains; and they can also remember from other cases many arguments which they have previously advanced and many which they have heard from other people.”

-Cicero, De oratore
NAZISM
To eradicate notions of identity between “lesser” groups of people and their homelands, the Nazi party sought a revision of memory through urbanism and architectural typology. Albert Speer’s plans for Germania were to literally erase portions of Berlin to claim the city for the Nazi regime. While the Romans absorbed cultures, the Nazi’s intended to remove loci of cultural identity.

COMMUNISM
To establish a new Communist way of life, the party altered previous social practices embedded within individual and cultural memory. In the early 1940s, Socialist powers in Prague inserted new monumental architecture in public spaces containing pre-existing monuments. The act fractured the historical context of the squares, rebranding local and national identity. Changing the image of the government changed the mental image of the past, present and future. To further distance the people from their past, post-Stalinist Communist planning allocated people outside Prague’s center, denying its memory, and leaving it to ruin.

MEMORIALISM
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CURRENT
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Les Lieux de Mémoire!
1970s MEMORIAL BOOM
Fifty years following the Holocaust and WWII, a surge of memorial construction occurred in an attempt to re-brand national identity. Re-identifying past acts of terror and trauma in a positive light sought to erase prior connotations of the past from people’s minds, thus portraying the past as what is “no longer.” With the focus on new images of the nation and the city, memory was replaced by historical representation.

MEMORY
Memory regards the succession of past events, actions, and traditions as continuous and co-existent within the present; the present is a past we are still experiencing. It is a spontaneous, living entity rooted in physical space and conditions of our environment: place, time, objects, names, and the senses.

LES LIEUX DE MÉMOIRE
Developed by Pierre Nora, the concept of lieux des mémoire asserts that memory has receded from society, and the only way we can manage to remember is through sites of memory: architecturally—museums, memorials, archives, monuments, libraries, cemeteries and historic places, socially—festivals, anniversaries, treaties, depositions, sanctuaries, fraternal orders. Such sites develop when real environments of memory—intimate, living characteristics of a collective heritage, such as a social ritual or way of life—cease to exist. These are particularly prevalent in our current culture which is constantly restructuring itself for the sake of the “new.” As Nora states, “These lieux de mémoire are fundamentally remains, the ultimate embodiments of a memorial consciousness that has barely survived in a historical age that calls out for memory because it has abandoned it.”

SYMBOLISM AND THE IMAGE OF MEMORIALS
Of les lieux de mémoire, monuments and memorials in particular have become dependent on illustration of the memorialized, to the point where commemorative architecture is reduced to symbol and image. Memorials and monuments as such exist as objects, fixing and freezing time, “Ordinarily, if we want to make something that will endure, we turn to a shape of cohesive force, believing it to be the only form that will impress on people’s memories...The function of a monument is also to last through time; thus it aspires to be a powerful, conspicuous object. Does this mean that objects are the only form to last through time? I was not so sure.” In their representational and symbolic qualities, memorials and monuments have lost the prospect of human interaction, making clear that contemporary society is concerned with documenting the past as an object of reverence, and potentially dissociated from the present. How can one truly gain a sense of the past, if it has been re-
duced to a texts, figures on podia, plaques, fountains, and columnar objects? I believe that symbolic and illustrative memorials fail to communicate the essence of the past that human memory is so deeply embedded in and that architecture has the potential to express.

Accordingly, collective memory can and should emphasize the transformation of space as a condition paralleled by the passage of time. Typically understood thorough representational forms and historical reconstructions, these forms stops the continuum of time. Instead, spatio-temporal connections can be achieved through an architecture that engages mind and body in space.

THE OUTSIDE OBSERVER
The design of symbolic and representational memorials fail to address the perspective of the outside observer, someone who was not part of the event being remembered. According to Edward Casey, physical objects may fix a moment in time by documenting it, but this tends to function on a personal level. For the Vietnam War Veteran, a visit to the Vietnam Veterans’ Memorial in Washington, D.C. may evoke certain emotions, whether from past experience, or personal engagement with the collective memory. A similar reaction from a civilian could not be achieved without the specific abstract and visceral architectural qualities it possesses. Architecture attributed to public memory should become more publicly accessible in the way it represents its content - it should evoke moments in time, rather than illustrate them. This may be made possible through techniques of spatial abstraction, rather than architectural and representational symbolism.

1. Huyssen
2. Rossi, 6
3. Casey, 22
4. Nora, 12
5. Nora, 7
6. Kuma, 90
7. Boyer, 7
8. Casey, 23
OVERVIEW

As opposed to representational techniques, the abstraction of architectural space can be used to exploit space as a mnemonic device. Abstraction can underscore conceptual relationships between architecture and commemorated event by allowing people to project their own interpretations onto the architecture. While objects allow for interpretation, they function on a symbolic level, as in the allusion toward the obelisk as an ancient symbol of power and prestige in the Washington Monument. While not strictly representational in the pictorial sense, the lack of spatiality in such an object diminishes its capacity to illicit an emotional response from a subject.

Abstraction, on the other hand, can be a method for translating emotionally driven concepts into physical form. In the Vietnam Veterans Memorial, the carving out of the ground acts as a scar on the landscape, relating conceptually to the scars inflicted onto American soldiers, and American collective identity/memory, by the war.

MODERNISM AND THE ANTI-OBJECT

According to Kengo Kuma, objectification occurs when architecture is designed as discreet from its environment and to be seen fully from a distance. Architecture of this sort could be understood through a single photograph, such as early Modernist projects by Le Corbusier: formally discreet from its environment to emphasize its object-ness. The fact that such architecture can be summed up in a single photograph further substantiates its objectivity via the photograph’s inherent isolation of subjects from their context. Many monuments and memorials can be understood in this way, as the affect of vision and representation diminishes opportunities for sensory engagement, and further objectifies commemorative architecture.

ENVIRONMENT(S)

If, as Casey states, memory is based on conditions of our physical environment, the architecture attributed to memory and commemoration should relate to the concept of environment in two ways: it should be dependent on said environment (contextual), and should generate environments that relate to the memory being evoked (building). Obscuring the totalized view of an architectural work in its entirety can then lends to a synthesis between architectural environment and contextual environment.

ANTI-OBJECT, NEO-KANTIANISM AND PHENOMENOLOGY

As Kant described, a dichotomy between the phenomenal and noumenal exists which translates spatially to the relationship between subject and object, occupant and archi-

"The aspiration for geometric purity and reductive aesthetics further weakens the presence of matter.... Abstraction and perfection transport us into the world of ideas, whereas matter, weathering and decay strengthen the experience of time, casualty and reality."
tecture, and even mind and body. Neo-Kantists of the early 20th century advocated for a connection between these entities, through an architecture relating physical matter and mental consciousness. Architects of this period, such as Bruno Taut, were working in direct opposition of Modernists, like Le Corbusier, who emphasized formal abstract geometry. Taut likened consciousness to experiential fantasy in architecture, which was validated by matter itself (in the form of new technologies).

Following Neo-Kantianism, phenomenologists sought to connect architecture to human consciousness, but with a focus on the constantly changing aspect of human experience itself. Theoretically, phenomenology, as promoted by Edmund Husserl, considered the fluctuation of time and perception as motivators:

> Every experience can be subject to reflection, as can indeed every manner in which we occupy ourselves with any real or ideal objects...Through reflection, instead of grasping the matter straight-out – the values, goals and instrumentalities – we grasp the corresponding subjective experiences in which we become ‘conscious’ of them, in which (in the broadest sense) they ‘appear.’ For this reason, they are called ‘phenomena.’

This approach is applied to architecture in that all experiences within space are potentially phenomenological, but only when one encounters a simultaneous consciousness of the mind and body. In moments of phenomenological experience, one is hyper-aware of their environment, themself, and time. Accentuating aspects of temporality and experience through the senses (which are also properties that trigger memory), can reduce the objectification of commemorative spaces.

**THE DOMINANCE OF VISION**

If architectural objectivity can be understood through a single-viewpoint, then this limits architecture to the sensorial affect of vision. While linked to other senses, ocularcentrism has aided in focusing commemorative architecture toward objectification. This is especially true for representative commemoration, since imagery tends to be based on properties of sight. To formulate commemorative spaces of human engagement and of greater collective significance, “Dependence on visual perception must also be avoided... Vision abhors time, it always desires a still image, which is why objects and two-dimensional patterns are always in demand.” Material and geometric purity shared by Modernist architecture, memorials and monuments, focused on the visual, which creates distance between perception and matter. We can become more engaged in with the physical realm through a cohesion of the senses—for example—through haptic architecture which heightens and unifies perception with the built environment through intimacy.
ARTIFACTS SITES VS. CONSTRUCTED SITES

“[Walter] Benjamin felt that random historical events such as the construction of the first arcades must be allowed to violently collide with others, so that the present may achieve insight and critical awareness into what once had been.” - Boyer, 5

ARTIFACT SITES

Potentials for collective sites of memory exist in artifact and constructed sites. Artifact sites, such as Gettysburg, PA or Holocaust sites in Europe, exist as unplanned remnants of a former condition or time. Aldo Rossi explains the relationship between man and artifact:

Artifacts either enable us to understand the city in its totality, or they appear to us as a series of isolated elements that we can link only tenuously to an urban system. To illustrate the distinction between permanent elements that are vital and those that are pathological, we can again take the Palazzo della Ragione in Padua as an example. I remarked on its permanent character before, but now by permanence I mean not only that one can still experience the form of the past in this monument, but that the physical form of the past has assumed different functions and has continued to function, conditioning the urban area in which it stands and continuing to constitute an important urban focus.

The Holocaust Museum and Vietnam Veterans’ Memorial in Washington D.C. function as devices of collective memory, but are not located on the site of initial occurrence. Here, commemoration is removed from the unplanned passing of time, and these sites rely on a reconstruction to evoke a past event. This can be highly abstracted, or somewhat more literal through the pairing of spatial qualities and representational mediums—photography, artifacts, drawings etc. Architecturally, materiality and tectonics can aid in the creation of mnemonic space, as in the use of black steel, reductive surfaces and the accentuation of construction joints in the Holocaust Museum.

LOCATION OF COMMEMORATION

Architecture and the city are loci of memory. Public spaces and “iconic” buildings become points of collective memory for which inhabitants and visitors associate memories with spaces. Such memory is based on the nature of architectural artifacts and the existing fabric of the city. We construct remembrance through the means of memorials and monuments to acknowledge significant moments in our collective pasts. While of collective importance, spatial mnemonic devices also allow remembrance on a personal level for people more closely involved with the commemorated event or occurrence. How does architectural remembrance relate to the individual who was not a part of the event—the veteran versus the civilian, especially when the connection between location and event is lost?
The memory of the city is currently misrepresented and is focused on national identity, as opposed to the local. Instead of commemorating events directly related to a past of a particular place—cities in particular—urban commemorative spaces are often dissociated from local memory—e.g. the dissemination of Holocaust memorials outside locations where the Holocaust occurred. Commemorative spaces should more directly relate to their location of incidence, so as to create a more intimate relationship between memory and location. This can help to increase the legibility of a city’s past, and act as secondary collective urban loci.

Dispersion of Holocaust Memorials outside of the location of occurrence
THE LOCATION OF MEMORY

Contention

VISCERAL
MEMORIAL TO THE MURDERED JEWS OF EUROPE
VIETNAM VETERANS’ MEMORIAL
NEUE WACHE
WORLD TRADE CENTER MEMORIAL
Beyond the Object: The Phenomenon of Memory in Architecture

WATERFRONT
PARK SETTING
URBAN AXIS

OKLAHOMA CITY NATIONAL MEMORIAL
WORLD WAR II MEMORIAL
WASHINGTON MONUMENT
JEFFERSON NATIONAL MEMORIAL

Representational
Fig. 3 Murdered Jews of Europe Memorial, above
Fig. 4 Murdered Jews of Europe Memorial, within
Fig. 5 Vietnam Veterans’ Memorial
Fig. 6 Vietnam Veterans’ Memorial
Fig. 7 Neue Wache, interior
Fig. 8 Neue Wache, original exterior
Fig. 9 WTC Memorial
Fig. 10 WTC Memorial

Contention
Symbols of the past are empty of intentions by their semiotic qualities, which only imply or refer to their objects. Memory can be phenomenologically driven in its focus on direct experience. As defined by Husserl, consciousness can be one’s perception of a physical object, or a fantasy or memory. A level of consciousness toward the sensorial experience in the built environment should be primary. A variety of factors overlap between space, phenomenology, and memory, including temporal, tactile, muscular, tectonic and episodic conditions. Often, we are unconscious to the specific aspects of experience which cause things to be memorable. It is through a self-awareness of these conditions that architecture can embody memory through a phenomenological lens. Through a heightened self-awareness of our bodies in space, commemorative spaces may allow us to “put ourselves” in the past. The creation of sensorially rich experiences can evoke memories, but also garner collective identification with the past through an awareness of the passage of time.

A “return to things, as opposed to abstractions and mental constructions.”

CONTD.
THE SENSES OF MEMORY

"As memor means ‘mindful,’ so we need to become re-minded, mindful again, of remembering described in its own structure and situated in its own realm - a realm neither mythical nor mechanical but at one with our ongoing existence and experience. Then memory might reassume its rightful place in the pantheon of essential powers of mind and body, self and other, psyche and the world.”" Edward S. Casey, Remembering: A Phenomenological Study, 2nd ed. (Bloomington: Indiana University Press, 2000), 18.

TEMPORALITY
"...it is clearly in action that the spatiality of our body is brought into being, and an analysis of one's own movement should enable us to arrive at a better understanding of it. By considering the body in movement, we can see better how it inhabits space (and, moreover, time) because movement is not limited to submitting passively to space and time, it actively assumes them, it takes them up in their basic significance which is obscured in the commonplace of established situations.” Merlau Ponty, 117

HAPTIC / TACTILE
Consideration for the haptic quality of space will arise from the ....
"Whereas the usual design process proceeds from a guiding conceptual image down to the detail, this architecture develops from real experiential situations towards an architectural form. As drawings, in fact, these buildings might sometimes appear vague, fragmentary or incomplete, as the design aims solely at qualities arising in the lived experiential situation. This is an architecture of sensory realism in opposition to conceptual idealism.” Pallasmaa, Haptics, 81

OCULAR
Contemporary focus on ocularcentrism has resulted in an approach to space based on visual content. This resonates within the space of memory in its objective and textual nature. In denying our other senses, the predominance of vision has furthered the separation of the past from the present. Vision is the sense most closely related to separation and distance, while the other senses may bring us nearer to consciously perceiving our environment.

The literal distance between people and the space of memory reflects our psychological distance from the past.


AUDITORY

MUSCULAR
Casey reference to habitual memory

SKELETAL
Pallasmaa reference
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The literal distance between people and the space of memory reflects our psychological distance from the past.

A particular smell makes us unknowingly re-enter a space completely forgotten by the retinal memory; the nostrils awaken a forgotten image, and we are enticed to enter a vivid daydream. -Pallasmaa, Eyes of the Skin, 58

While not entirely relevant to architecture,

None of these elements of memory are entirely discreet. Something triggered by a taste will undoubtedly cause the recollection of several other characteristics related to the perceived and remembered taste: how the object looked before being tasted, what it smelled like, the texture of the object etc. Similarly, none of these aspects are independent in space, the feeling of a material will cause the recollection of its appearance and scent as well.
THE ROLE OF PHENOMENOLOGY

“...it is clearly in action that the spatiality of our body is brought into being, and an analysis of one’s own movement should enable us to arrive at a better understanding of it. By considering the body in movement, we can see better how it inhabits space (and, moreover, time) because movement is not limited to submitting passively to space and time, it actively assumes them, it takes them up in their basic significance which is obscured in the commonplaceness of established situations.”

-117, Merleau-Ponty, Phenomenology of Perception

THEORIES OF PHENOMENOLOGY AND SPACE

Unity between the senses of memory can be attained through the perspective of phenomenology. Architecture can act as a mnemonic device by providing the setting for phenomenological experience. Just as it is difficult to fully predict what affects of sensorial experiences will trigger memories, it is difficult to project the phenomenological experience of architecture. Instead, architecture can provide a framework for phenomenal consciousness through a more complete sensory engagement with space.

Theories of phenomenology in architecture asserted by Steven Holl state that architecture cannot be experienced in its totality in one instance. This notion further substantiates previous discussions of architecture as an anti-object, and can be applied to spaces of memory. By devising a set of highly experiential spaces, a comprehensive understanding and synthesis of said spaces can be formulated by the occupant. This technique can be utilized to draw connections between spatial expression and commemoration. Where “questions of meaning and understanding lie between the generating ideas, forms and nature and quality of perception,” so too can commemorative space produce collective understanding of memory and the past through visceral experiences. The creation of visceral spaces can connect ideas of individual and collective memory, human perception, temporality and space.

TIME-CONSCIOUSNESS

Phenomenologists such as Juhani Pallasmaa advocate for the celebration of time’s passage in architecture. The current trend is to prevent weathering and preserve architecture as if it were constructed yesterday. Material purity separates architecture from the reality of time, instead of taking advantage of potential time-based material transformations (or weathering) and textural connections on a haptic level. An acknowledgement of architecture as a temporal construct can give us an enhanced sense of time-consciousness.

Aspects of time-consciousness can reduce architectural objectivity through material characteristics which change over time and possess highly tactile attributes. Additionally, the inclusion of commemorative artifacts work in a similar way to arouse consciousness of past and present through juxtaposition.
Collage of the experience of the Memorial to the Murdered Jews of Europe

Beyond the Object: The Phenomenon of Memory in Architecture
**TYPES OF MEMORY**

“...first the breakdown, then the crowning activity several weeks later. As with all genuinely diachronic events, the sequence is irreversible, consisting as it does of episodes existing in what Kant calls an “objective succession.” This succession ensures in turn the dataability of these episodes, though only in units appropriate to the circumstance: here week and month...rather than hour or year.”


**BODILY**

Bodily memory can be broken down into three major groups—the traumatic which is isolated and particular, the erotic which is anticipatory, and the habitual which is continuous and holistic. Traumatic memories typically relate to specific instances, which effect singular parts of the body and are therefore explicitly remembered—the arm, foot, shoulder. Erotic memory uses past experience to imagine future ones, and is somewhat interpersonal. Habitual memories exist as a subconscious part of our lives, which orient us within our world. While traumatic recall tends to separate the past by isolating our body parts, and thus the associated experiences, the erotic and habitual are more holistic and tie our bodily perception to the past, present, and—through imagination—even to our future.

X. 155-156, Casey

**TRAUMATIC**

Whether as a way of coping with the past, or attempting to portray negative memories in a positive light, traumatic memory is the predominant mode of public remembering. This can be seen in architecture, through memorials, but the theme has also been explored at smaller scales by artists. Louise Bourgeois and Rachel Whiteread...reconstructing the space of trauma from Bourgeois’ past, but not in a literal fashion. more conceptual, and evocative....whiteread? gives meaning to the everyday spaces and objects of our lives through time and memory

**EROTIC**

**HABITUAL**

Daily actions and repeated functions are ingrained within our person, whether we realize it or not. Habitual memory serves to inform our future through subliminal orientation and regular manner. “In such memory the past is embodied in actions....The activity of the past, in short, resides in its habitual enactment in the present.”X The capacity of memory to be habitual proves that the past is constantly part of our present and future, and that if the two were discreet, we would not be able to unconsciously perform daily activities. There is potential for integrating habitual memory in the interaction between the human and space at the level of the detail or furnishing. By either following habitually familiar interactions between people and architecture, or denying and challenging them—such as the way we open doors, or utilize furniture—tactile and bodily relationships can be articulated to recall the event the architecture is commemorating as something that has been forgotten, or is still in existence.

Casey, 149-150
PLACE
The memory of a specific culture or local, as seen in the formation of and response to their environment

COMMEMORATION
One of the two main ways of realizing remembering-through - which is to say, the two primary forms of concrete commemorabilia - let us turn first of all to ritual. In contrast with place and its situating/stabilizing effect, ritual is a dynamic affair whose most determinative matrix is temporal rather than spatial....For rituals are performed by bodily actions - actions that link us to our proximal environs by orienting us in them. This includes orientation with regard to fellow ritualists. -Casey, 221

RITUAL
As framed by commemoration, ritual involves "....at least four formal features: act of reflection, allusion to commemorated event or person, bodily action, and collective participation in the ritualistic action. X Ritual can provide a starting point for investigating how people interact with space in a repetitive manner. The continuation of rituals from the past to the present, and into the future, secures a memory over time. Rituals are malleable and adapt to societal shifts, rather than completely changing course. This continuity will be beneficial to grounding the presence of memory in the architecture and its respective site.
-Casey, 223

THE ROLE OF COLLECTIVE MEMORY
Collective memory produces by memorialization has typically been decided on a national scale, rather than on a city-by-city basis. Orienting collective memory toward local relevance will be imperative for the project. This is especially important because national memory typically does not speak to local or regionally significant pasts, but local (city scale) collective memories may have national importance, such as 9/11, The Great Chicago Fire, or Kent State....National collective memory, in the form of public monuments and memorials, are detached from the every day in that they seek to....
In order to deal with the grand scale of national events, nationalistic monuments have used objectification and pictorialism to create an image everyone can understand without becoming too closely engaged with the memory at hand.
Collective memory cannot be achieved through representational fragments of historically preserved places (Boyer, 11), but through an understanding of the influence of those pasts and their respective urban spaces and situations, This can be achieved through a multi-sensory architectural experience, not a representational one.

EPISODIC
the most elemental for the thesis - first person and perception based
AN EPISODIC ARCHITECTURE

“In his episodic architecture, Aalto suppresses the dominance of a singular visual image. This is an architecture that is not dictated by a dominant conceptual idea right down to the last detail; it grows through separate architectural scenes, episodes, and detail elaborations. Instead of an overpowering intellectual concept, the whole is held together by the constancy of an emotional atmosphere, an architectural key, as it were.”


Breaking down the components of memory, photographs by author.

THE EPISODE
Memory can be declarative - consciously recalled - or non-declarative (procedural) - action related bodily processes.

Within declarative memory, a distinction was made between episodic and semantic memory by Endel Tulving in the early 1970s. Semantic memory stores factual information and knowledge, and is historic. Episodic memory stores specific personal experiences, and acts as a spatio-temporal device. In recording personal experiences, the episodic holds concepts of time and emotion as significant influences. It can track actions, feelings associated with those specific remembered actions, social contexts surrounding a memory, and one’s relation to such social situations - the assassination of JFK, the election of a president, a friend’s birthday party. What matters here is that episodic memory deals with first-person perception to recall an experience or event, and all context defining the recollection. As implied by the term episodic, this form of remembering is often fragmented, and occurs at irregular intervals. Such a relationship is paralleled by the experience of the body moving through architectural space. (Tschumi / Holl / Pallasmaa + fragments)

The architecture will emphasize the concept of the episode through a set of experiences tied together by an urban sequence. Architecture will be considered episodic in the relation between part and whole, the overall emotional atmosphere and the details that define the space, and the relation between past and present. Episodic fragmentation can occur architecturally through a spatial narrative of varied environments and the evocation of emotion, which will aid in manifesting the experience of the past as lived and situational, rather than semantic. The space of memory will not be seen as a representative object, but as a perceptual device for creating links between the nature of memory and the nature of space.

In terms of non-declarative memory, aspects of habitual action, ritual, and the body’s reaction to space (muscular and skeletal) will be of concern. (Pallasmaa + Casey....)

The episode considers all bodily senses, and can produce the combination of them architecturally.

FRAGMENTATION
Reference to Tschumi, components of space Sequence
Events (varied)
Emotions (varied)
Environments (varied)

SIGNIFICANCE
Located along the Southeastern edge of Lake Michigan, Chicago’s formation by a series of glacial erosions made it an optimal situation for urban development. Founded in 1832, the city gained importance due to its position and topographical features, making it a trade and transportation destination. Chicago became a place which defined itself in relation to other American cities, unlike many Eastern American cities of the time, which developed on the separation from their pasts (mainly that of the American Revolution). Although effected by traumatic occurrences, Chicago was not founded or defined by its lamentation over them. Instead, the city has been defined its optimistic reactions toward trauma, and thus by innovation. Chicago should be celebrated for its innovations and series of regional, national and global “firsts,” which have directly influenced current urban and social situations. By remembering and celebrating such events, the focus of memory can be shifted away from the traumatic thereby embracing its myriad other characteristics.

Within the context of Chicago, this approach provides the prospect of remembering the city itself instead of a series of events external to its past (seen in the erection of Holocaust memorials outside of a European context). Commemorating conditions of Chicago’s past will assist in revealing the memory of the city as a component of its current condition.

1. Chicago in Maps
Locating Chicago within the U.S. context
URBAN DEVELOPMENT

Rail + urban development until 1900
Highway + urban development until 1950
Interstate + urban development until 2000

Site: Chicago
Beyond the Object: The Phenomenon of Memory in Architecture

Alterations to the Chicago River

North Branch Canal
1857

South Branch Straightening
1922

Sanitary and Ship Canal
1900

Cal–Sag Channel
1929

Current Chicago River flows
ENVIRONMENTAL CONDITIONS
Highways in the Chicago area.

Transit systems in Chicago.
CURRENT CHICAGO MEMORIALS

George Washington Memorial
1775
Depiction of Washington in command of the Continental Army

Nathan Hale Statue
1776
Revolutionary War militia, stole British intelligence, was hanged

Thaddeus Kosciuszko Statue
1776
Honor of service in revolutionary war

Alexander Hamilton Monument
1804
First secretary of the treasury, secure nation’s financial stability

Logan Monument
1846–1886
General Logan’s victories in Mexican–American War and Civil War

Grant Park Lincoln Memorial
1961–1965
Dedicated to the legacy of Abraham Lincoln and the Civil War

Monument to the Great Northern Migration
Early 20th century
African American Northern Migration

Clarence F. Buckingham Memorial
1913
Clarence Buckingham’s life

Chicago Fire Department The Fallen 21 Memorial–OL, urban
December 22–23, 1910
Death of 21 firemen trying to put out a massive fire at the Union Stock Yards, deadliest building collapse in American history until 09/11/01

U.S.S. Chicago Anchor
1945–1995
Service of U.S.S. Chicago in WWII, Korean and Vietnam Wars

Eternal Flame
1914–1975
Honor dead from WWI, WWII, Korean War, Vietnam War

“...the heart of Chicago is with us today.”

Vietnam Veterans’ Memorial
1960–1975
Vietnam veterans

Vietnam Survivors Memorial
1960–1975
Vietnam War survivors

Logan Monument
1846–1886
Distinguished military career–Mexican–American War, Civil War

Ulysses S. Grant Memorial
1902–1903
Distinguished military career–Civil War

General Sheridan Statue
1862–1865
Union General during the Civil War

Grant Park Lincoln Memorial
1961–1965
Dedicated to the legacy of Abraham Lincoln and the Civil War

Washington-Morris-Salomon Memorial
1776
General Washington and two civilian financiers of the Revolutionary War are featured

Christopher Columbus Monument
1492–1526
Founding of the New World, and conveyed the spirit of President FDR’s New Deal during the Great Depression

Jacques Marquette Memorial
1675–1676
Marks the location where Mariette spent the winter of 1674–1675

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Memorial types and locations within Chicago, by author.

Site: Chicago
Beyond the Object: The Phenomenon of Memory in Architecture

Celebratory Pedestal + Statue Columnar Artifact
Public Square Urban Park Waterfront Plaque Fountain Field Condition Traumatic Commemorative

Haymarket Memorial
May 4, 1886
Haymarket Riot
Fig. 20
Happened Elsewhere
Happened in Chicago
Commemorated Where Occurred

Monument to the Great Northern Migration
Early 20th century
African American Northern Migration
Fig. 21

Clarence Buckingham Memorial
1913
Clarence Buckingham’s life
Fig. 23

Chicago Fire Department The Fallen Memorial–OL, urban
December 22–23, 1910
Death of 21 firemen trying to put out a massive fire at the Union Stock Yards, deadliest building collapse in American history until 09/11/01
Fig. 22

Eternal Flame
1914–1975
Honors dead from WWI, WWII, Korean War, Vietnam War
“This is the heart of Chicago and I know the heart of Chicago is with us today.”
Fig. 11

Vietnam Veterans’ Memorial
1960–1975
Vietnam veterans
Fig. 15

Vietnam Survivors Memorial
1960–1975
Vietnam War survivors
Fig. 16

Logan Monument
1846–1865
General Logan’s victories in Mexican–American War and Civil War, created Memorial Day
Fig. 7

Thaddeus Kosciuszko Statue
1776
Honor of service in revolutionary war
Fig. 5

George Washington Memorial
1775
Depiction of Washington in command of the Continental Army
Fig. 1

Kennison Memorial–plaque, park
1840–1852
David Kennison’s settlement in Chicago as the final survivor of the Boston Tea Party
Fig. 19

Jacques Marquette Memorial
1675–1675
Marks the location where Marquette spent the winter of 1674–1675
Fig. 18

Elks National Veterans Memorial
1926
Sacrifices of American war veterans
Fig. 13

Bataan-Corregidor Memorial Plaques
1942
Recognizing the surrender by Bataan and his troops to the Japanese forces during WWII at Manila Bay
Fig. 14

General Sheridan Statue
1862–1865
Union General during the Civil War
Fig. 10

Grant Park Lincoln Memorial
1961–1965
Dedicated to the legacy of Abraham Lincoln and the Civil War
Fig. 8

Nathan Hale Statue
1776
Revolutionary War militia, stole British intelligence, was hanged
Fig. 4

Christopher Columbus Monument
1451–1506
Founding of the New World, and conveyed the spirit of President FDR’s New Deal during the Great Depression
Fig. 2

Alexander Hamilton Monument
1804
First secretary of the treasury, secure nation’s financial stability
Fig. 6

Washington-Morris-Salomon Memorial
1776
General Washington and two civilian financiers of the Revolutionary war are featured
Fig. 3

U.S.S. Chicago Anchor
1945–1995
Service of U.S.S. Chicago in WWII, Korean and Vietnam Wars
Fig. 17

Beyond the Object: The Phenomenon of Memory in Architecture

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Fig. 17

Beyond the Object: The Phenomenon of Memory in Architecture
CHICAGO MEMORIALS
1. Haymarket Memorial
2. Jacques Marquette Memorial
3. Grant Park Lincoln Memorial
4. Eternal Flame
5. Monument to the Great Northern Migration
6. Logan Monument
7. Veterans’ Memorial Park
8. City Hall Plaque
9. Clarence F. Buckingham Fountain
10. Ulysses S. Grant Memorial
11. WWII Black Soldiers’ Memorial
12. Vietnam Survivors Memorial
13. Bataan-Corregidor Memorial Plaques
14. Christopher Columbus Monument
15. Washington-Morris-Salomon Memorial
16. Chicago Fire Department the Fallen 21 Memorial
17. U.S.S. Chicago Anchor
18. Elks National Veterans Memorial
19. General Sheridan Statue
20. Kennison Memorial
21. Chicago Lincoln Statue
22. Nathan Hale Statue
23. Thaddeus Kosciuszko Statue
24. George Washington Memorial
25. Alexander Hamilton Monument

Locations of memorials and monuments in Chicago, by author.

Parks with memorials and monuments in Chicago, by author.
1780s—Jean Baptiste Point du Sable settles at the mouth of the Chicago River

1795—Six Square miles of Chicago acquired by the U.S. government

1803—Ft. Dearborn is constructed along the Chicago River

1812—Battle of Ft. Dearborn

1818—Illinois is unionized as a state

1840—Chicago is platted by James Thompson

1848—Illinois and Michigan Canal construction completed

1848—Chicago Board of Trade is established

1851—The city’s first university, Northwestern University, is established

1855—Lager Beer Riot

1860—Lady Elgin Disaster along the Lake Michigan shore

1865—Union Stockyards open, Chicago is America’s meatpacking center

1868—Rand McNally is formed in Chicago as a railway mapping company

1871—The Great Fire

1885—Home Insurance Building completed, as the world’s first skyscraper

1886—Haymarket Riot (May Day)

1890—The University of Chicago is founded by John D. Rockefeller

1892—First ‘L’ line is constructed

1893—World’s Columbian Exposition held in Chicago
1894—Pullman Company Town strike

1897—Loop train lines completed

1900—Chicago River flow direction is reversed

1910—Union Stockyard Fire, 21 firemen killed

1913—Great Lakes Storm

1915—S.S. Eastland Disaster in the Chicago River

1919—Chicago Race Riot

1925—Chicago Tribune Tower constructed

1929—St. Valentine’s Day Massacre

1933—Century of Progress World’s Fair

1933—Union Stockyards’ second fire

1958—Streetcar system dismantled

1969—John Hancock Tower constructed

1971—Union Stockyards closed

1973—Sears Tower constructed

1983—Harold Washington becomes the first African American Mayor

1992—Chicago Flood in the freight tunnel system

2004—Millennium Park opens

2012—28th G8 Summit held in Chicago
why specific sites: relationships between sites and events

connection between events

types of memory represented:
ecological / traumatic / celebratory / technological

Traversing the memory of Chicago along its waterways - memory built around this condition and the relationship between the city, its people, and this resource

connection through water (river + portage), directing water (river), taking over water (lakefront), destruction by water (freight tunnels)

Several sites have been selected for the existence of artifacts, while others do not resemble their former selves at all, and must be supplanted with completely constructed memory. As Rossi states, “Sometimes these artifacts persist virtually unchanged, endowed with a continuous vitality; other times they exhaust themselves, and then only the permanence of their form, their physical sign, their locus remains.” - Rossi, 59 For sites with artifacts, a dialogue between artifact and constructed experience, and consideration for the artifacts’ current versus intitial function will be vital.

"The public realm of the City of Collective Memory should entail a continuous urban topography, a spatial structure that covers both rich and poor places, honorific and humble monuments, permanent and ephemeral forms...." - Boyer, 9
Construction of the fort began prior to the acquisition six square acres of current day Chicago by the American government. Built in 1803, the fort was ambushed and burned by the Potawatomi tribe on August 15th. Eighty-six of 148 evacuees were killed during the attack.

The opening of the yards on Christmas Day consolidated a few smaller stockyards in the New City community into a larger slaughterhouse and packing district. The success of the stockyards was mainly due to Chicago’s prominence as a national railroad and shipping center. The eventual closing of the yards signifies the end of the rail system as a means of trade and production, giving way to public transportation and travel.

Destroying 73 miles of streets, and 17,000 buildings, the fire claimed about 300 lives and displaced 100,000 people from their homes. As the city rebuilt, housing formerly located in the center was pushed to the city’s edge, making way for a main business district to develop. Changes in the architectural make-up of the city ensued, resulting in the advent of the Chicago Frame, and the skyscraper.
The Great Fire
1871

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Haymarket Riot
1886

On May 4th, a large gathering of reformers and laborers advocating for higher wages were confronted by police forces when a bomb exploded within the crowd. The following attack resulted in the death of eight officers, and injury of sixty. It is unknown how many protesters were killed, but eight anarchists were tried in court for the incident, despite a lack of evidence as to the initial bomber’s identity.

Columbian Exposition
1893

The Expo. solidified Chicago as a city of innovation, in industrial, artistic and architectural terms. The fair grounds became known as the “White City,” in contrast to the greyness of Chicago’s center. While the antithesis of many American cities, the planning of the exposition set standards for future urban planning principles.
SITE I: FT. DEARBORN

Description of event
Outside influences—location and situation of Chicago River for settlement potentials for trading and national connection

Fig. # Fort Dearborn illustration
Fort Dearborn axonometric
Fig. # Situation of Fort Dearborn at the mouth of the Chicago River, 1812
Fig. # Fort Dearborn composite plan and elevations, 1803–1822

Fig. # Fort Dearborn painting, 1816
SITE DOCUMENTATION

Site view West across Michigan Ave.

Site view East along Wacker Dr.

Site view West across Michigan Ave.

Site(s): Events
SITE II: UNION STOCKYARDS

Description of event

Fig. # Original Stockyards Gate
Fig. Stockyards
Fig. # Animal herd at the Stockyard Gate

Fig. # Aerial View

Fig. # Stockyard Gate after the 1934 fire

Fig. # Wreckage of the pens after the 1934 fire
Beyond the Object: The Phenomenon of Memory in Architecture

Fig. # Aerial View

Fig. # Stockyards' Pens

Fig. # Stockyard pens detail after the 1934 fire
SITE DOCUMENTATION

Existing Gate, square, and Fallen 21 Memorial

Site view North along Exchange Place

Site view West

Site(s): Events
SITE III: GREAT FIRE

PRECEEDING
Rapid expansion as industrial center of America—The City of the West

Industry integrated within the city

Wood construction is primary; wood frames and brick skins appear in prominent buildings

Materiality and textures are raw, unfinished

DURING
Dry prairie wind augmented fire

Power of nature over man—sublime experience

POST
“The City of the West is DEAD”

Shells of stone buildings remain, a frame + a surface

Wood is replaced by steel construction, taking tragedy and turning it into opportunity: the skyscraper

Emphasis upon surface and outer edge

Site(s): Events

Fig. #
SITE DOCUMENTATION

Water Tower East

Pedestrian South North movement through site

Site view North along Michigan Ave.
Major pedestrian flow through site
Lakeshore Dr.
Riverfront
Magnificent Mile
Public Waterfront

Verticality

Traffic Patterns + Site Access

Urban Void

Site Location

Site(s): Events
SITE IV: HAYMARKET RIOT

Description of event

Fig. # Illustration of the Haymarket hanging
Fig. # Illustration of the Haymarket Riot explosion
Beyond the Object: The Phenomenon of Memory in Architecture

Fig. # Haymarket Square, post-riot

Fig. # Haymarket Square and original memorial, post-riot

Fig. # “Martyrs for Liberty’s Cause”
Site Plan
Beyond the Object: The Phenomenon of Memory in Architecture
SITE V: COLUMBIAN EXPO.

Description of event

Fig. # Aerial view of Wooded Island + Fisheries Building
Fig. # Aerial illustration of Expo. grounds and Hyde Park
Fig. # Strolling gardens at Wooded Island

Fig. # Wooded Island from Horticultural Hall
Fig. # Exposition grounds Bird’s–Eye View, Wooded Island at center

Beyond the Object: The Phenomenon of Memory in Architecture
GENERAL STATEMENT–

Memory as a folly in contemporary society
Vehicle for creating narrative in the city
Vehicle for a phenomenological architecture focused on relaying concepts of human memory
Functional program to work within situated context and within the context of the commemorated event

_ program list overall
  program per site / each
  program concept - memory / urban / building
  program relationships per episode - connections / episodes in sequence

"[The public realm of the City of Collective Memory] should include places for public assemblage and public debate, as well as private memory walks and personal retreats."^{9} Boyer, 9
GENERAL STATEMENT CONTD.
PROGRAM ANALYSIS

Description of programmatic approach at two scales, episode and building

- Moment in time as episode of memory
- Project as episodes within the city
- Programs as episodes within a project
Program Inclusion and Sequences
Program sizing on site, per each
TOWARD AN ARCHITECTURE OF MEMORY
Vietnam Veterans Memorial
Memorial to the Murdered Jews of Europe
New England Holocaust Memorial
Holocaust Museum
Neue Wache

PHENOMENOLOGICAL
Cranbrook Institute of Science
Chapel of St. Ignatius

EPISODIC
Parc de la Villette
Castel Vecchio
Danteum
"[The memorial] is extremely reserved by the standards of the US capital, especially compared to the nearby Lincoln Memorial. It has an extremely low profile: nothing projects above the ground. The lawn dips down and the memorial serves as a retaining wall. The names of some 60,000 American soldiers who died in the war are all carved into the black granite that covers the wall. There are no objects here. Nevertheless, we are able to remember; we are able to capture time." – Kengo Kuma, anti-object, 91
MEMORIAL TO THE MURDERED JEWS OF EUROPE

Berlin, Germany / 2003–2005 / Eisenman Architects
Program: Memorial and information center

PROJECT IMAGES
TEXT DESCRIPTION - division of two zones, spatial occupancy, repetition, slight tilt, alteration of ground plane (consistent element in Eisenman’s work)

DIAGRAMS
Beyond the Object: The Phenomenon of Memory in Architecture

additive solids
existing ground
manipulated carved ground

cavern
everyday activity
information + images

city
cavern
info.
NEW ENGLAND HOLOCAUST MEMORIAL

Program: Memorial
HOLOCAUST MUSEUM

Washington, D.C. / 1993 / James Ingo Freed
Program: Museum

TEXT DESCRIPTION - study use of materials to achieve visceral environment in particular, as well as lighting and movement through difference scales of space

DIAGRAMS

Fig. # Hall of Witness
Fig. # Hall of Witness
Fig. # Surface detail
Beyond the Object: The Phenomenon of Memory in Architecture

Level 1–cellular vs. open spaces

Level 5–modulation of light

Movement thorough and around void
NEUE WACHE

Berlin, GE / Renovation 1931 / Heinrich Tessenow
Program: Memorial

TEXT DESCRIPTION - simplicity and “abstracted” single space - oculus, central object
Beyond the Object: The Phenomenon of Memory in Architecture
CRANBROOK INSTITUTE OF SCIENCE

Bloomfield Hills, MI / 1993–1998 / Steven Holl Architects
Program: Addition and renovation to an existing science museum and educational building

TEXT DESCRIPTION - narrative of constructed environments of difference, use of natural elements, water, light, vapor, color

DIAGRAMS

Fig. # Interior with light beam  Fig. # Interior passage  Fig. # XXXX
CHAPEL OF ST. IGNATIUS

Seattle, WA / 1994–1997 / Steven Holl Architects
Program: Jesuit chapel at Seattle University

TEXT DESCRIPTION - accessing senses aside from vision, texture, scent

DIAGRAMS

Fig. # Interior light shafts
Fig. # Color modulation
Fig. # XXXX
PARC DE LA VILLETTE

Paris, France / 1982–1998 / Bernard Tschumi Architects
Program: Cultural and entertainment facilities

TEXT DESCRIPTION - each folly as an episode within a larger whole, can be constructed through the experience of each instance on its own and by drawing connections between them.
CASTELVECCHIO
Verona, Italy / Restoration 1959–1973 / Carlo Scarpa
Program: Museum

PROJECT IMAGES
TEXT DESCRIPTION - series of episodes surrounding a circulation route, connecting two major zones with subdivisions, study of details, intervention into existing structure

DIAGRAMS

Images produced by author.
## PRECEDENT CONCLUSIONS

<table>
<thead>
<tr>
<th>Vietnam Veterans' Memorial</th>
<th>Memorial to the Murdered Jews of Europe</th>
<th>New England Holocaust Memorial</th>
<th>Holocaust Museum</th>
<th>Neue Wache</th>
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</thead>
<tbody>
<tr>
<td>Manipulation of the ground plane</td>
<td>Retaining wall + continuous passage below and above to foster awareness of ground</td>
<td>Carving + undulation to obfuscate ground + context</td>
<td>Generative surface–void + steam</td>
<td></td>
</tr>
<tr>
<td>Modulation of light</td>
<td>Used to create reflections on black marble surface</td>
<td>Darkness between dense and tall stele</td>
<td>Used to make emphasize atmospheric effect and make highlight glass’ material properties</td>
<td>Breaks up cellular rooms, marking them as individual experiences within a larger set</td>
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<tr>
<td>Cranbrook Institute of Science</td>
<td>Chapel of St. Ignatius</td>
<td>Parc de la Villette</td>
<td>Castel Vecchio</td>
<td>Danteum</td>
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<td></td>
<td>Superposition of spatial systems</td>
<td>Crossing over, bridging</td>
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<td></td>
<td>Color modulation acknowledges different zones, reflected by bees-wax surface</td>
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<td></td>
<td>Used in thin slots to make the architecture “float,” and to connect environment to textual description</td>
</tr>
</tbody>
</table>
Scale—man to space

Strategies for lighting
Basic schematic proposals per site / event
[8] GLOSSARY

Abstraction
Body Memory
Collective Memory
Commemoration
Episodic
Evoke
Experience
Memorial
Memory
Mnemonic
Objectified
Phenomenology
Place Memory
Recall
Symbol
Visceral
Of, pertaining to, or derived from, a number of individuals taken or acting together. (OED)

To call (a feeling, faculty, manifestation, etc.) into being or activity. Also, To call up (a memory) from the past. (OED)

The fact of being consciously the subject of a state or condition, or of being consciously affected by an event. Also an instance of this; a state or condition viewed subjectively; an event by which one is affected. (OED)

The faculty by which things are remembered; (a person’s) memory or power of recollection. (OED)

Something that stands for, represents, or denotes something else (not by exact resemblance, but by vague suggestion, or by some accidental or conventional relation); esp. a material object representing or taken to represent something immaterial or abstract, as a being, idea, quality, or condition; a representative or typical figure, sign, or token. (OED)
ENDNOTES

CONTENTION

GLOSSARY
1. 

THE SENSE OF MEMORY

CITY: CHICAGO
1. 

SITE(S): EVENTS PROGRAM
1. 

PRECEDENT ANALYSIS
1. CONTENTION

Fig. 1
Wayne Andrews.
1913–1987
Villa Savoye (Savoie, Les Heures Claires).
Photograph.
Wayne Andrews: Architecture (Esto) WA3954

Fig. 2
David Brownlee.
Place of birth, year–Place of death, year
Hufeisensiedlung.
Jan. 19, 2009
Photograph.

SAHARA

Fig. 3
Greg Bencivengo.
Eisenman Memorial Above.
Dec. 29, 2011
Photograph.

Fig. 4
Greg Bencivengo.
Eisenman Memorial Within.
Dec. 29, 2011
Photograph.

Fig. 5
Christopher Anderson.
Canada, 1970–
Vietnam Veterans Memorial.
2008
Photograph.
Magnum Photos

Fig. 6
Chris Phan.
Vietnam Veterans Memorial.
Jan. 9, 2009
Photograph.

Fig. 7
Waldemar Titzenthaler
1931
Photograph.

Fig. 8
Erich Hazan
1819

Fig. 9
Manuela Martin.
National September 11 Memorial (NYC) (III).
Sept. 7, 2012
Photograph.

Fig. 10
Wally Gobetz.
N.Y.C. National September 11 Memorial and Museum.
April 29, 2012
Photograph.

Fig. 11
Randy C. Anderson.
Oklahoma City Bombing Memorial.
Nov. 2, 2010
Photograph.

Fig. 12
Mandy Christy
Oklahoma City Memorial 091110 018.
Sept. 11, 2010
Photograph.

Fig. 13
National WWII Memorial.
Jan. 13, 2011
Photograph.

Fig. 14
Troy Durbin.
WWII Memorial.
July 25, 2010
Photograph.

Fig. 15
Joshua Yospyn.
Washington Monument 04.
June 4, 2009
Photograph.

Fig. 16
Randy Drevland.
Washington Monument at Sunset.
Sept. 5, 2010
Photograph.

Fig. 17
Gateway Arch.
Sept. 7, 2001
Photograph.
Jefferson National Expansion Memorial, NPS

Fig. 18
Gateway Arch as seen from East St. Louis, IL.
June 12, 2008
Photograph.
Jefferson National Expansion Memorial, NPS

3. SITE; CHICAGO

Fig. 1
Norman Nithman.
Statue of Washington, 51st & King Drive in Chicago.
Oct. 19, 2007
Photograph.

Fig. 2
Christopher Columbus.
March 22, 2008
Photograph.

Fig. 3
Wally Gobetz.
Chicago: Halld Square Monument.
June 16, 2006

Fig. 4
Nathan Hale Statue, Tribune Tower, Chicago.
July 26, 2011
Photograph.

Fig. 5
Anthony Smith.
Thaddeus Kosciuszko Memorial Statue.
Aug. 13, 2010
Photograph.

Fig. 6
Mark Hellekjaer.
Aug. 29, 2010
Photograph.

Fig. 7
Kevin Hogan.
General Logan Statue.
July 27, 2008
Photograph.

Fig. 8
Joshua Duncan.
Abraham Lincoln: The Head of State.
June 11, 2008
Photograph.

Fig. 9
Mark Hellekjaer.
Aug. 29, 2011
Photograph.

Fig. 10
General Sheridan.
Aug. 25, 2007
Photograph.

Fig. 11
Charles D.
Daley Plaza Eternal Flame
March 1, 2008  
Photograph.

Fig. 12  
Victory Monument.  
June 26, 2011  
Photograph.

Fig. 13  
Michael Lehet.  
Elks National Veterans Memorial.  
July 22, 2008  
Photograph.

Fig. 14  
Bataan-Corregidor Memorial Bridge Plaque.  
Feb. 16, 2010  
Photograph.

Fig. 15  
Wally Gobetz.  
Chicago–Vietnam Veterans Memorial Plaza.  
June 15, 2006  
Photograph.

Fig. 16  
Vietnam Survivors Memorial.  
March 9, 2009  
Photograph.

Fig. 17  
Taka.  
USS Chicago Anchor.  
Sept. 28, 2005  
Photograph.

Fig. 18  
Eliezer Appleton.  
Marquette.  
July 5, 2009  
Photograph.

Fig. 19

March 26, 2004  
Photograph.

Fig. 20  
Eliezer Appleton.  
Haymarket Memorial.  
March 28, 2010  
Photograph.

Fig. 21  
Monument to the Great Northern Migration.  
Sept. 12, 2008  
Photograph.

Fig. 22  
Chicago Fire Department The Fallen 21 Memorial.  
September 10, 2008  
Photograph.

Fig. 23  
Buckingham Fountain, Chicago.  
May 2, 2011  
Photograph.
ANOTATED BIBLIOGRAPHY


A brief essay discussing the importance of individuals confronting and repeatedly visiting their memories, especially in a way that grounds them to the place where they occurred


This book examines how architecture, during the 1960s and 1970s, favored design as an abstract visual art instead of one focused on the human body


In this book, Boy analyzes the way in which representational and historical architectural fragments have taken over the role of collective memory in the city, and in doing so advocates for the contemporary city to adapt its architecture of collective memory to societal changes


A philosophical study of the operation of memory in daily life meant as a continuation of previous theories, through the lens of phenomenology


This book speaks to the rise of abstract monuments and memorials to create new national identities, and what this did to the practice of memorialization


Discusses the motivation and process behind the museum, including project documents


Article addressing the significance of memory in contemporary society, given the rise of digitization


A historical documentation on the Haymarket Riot through diagrams and text


A historical documentation on the World’s Columbian Exposition through plans, images and text


A section of the City of Chicago’s website, which outlines the location, appearance, and significance of memorials within the city.


This book is useful for project documentation and information regarding concepts behind Steven Holl’s buildings

Pallasmaa argues all senses are interrelated, and for an architecture informed as such, opposed to the current domination by optics.


Presents a set of maps corresponding to major eras in Chicago’s history and provides a detailed overview of the time period associated with each map.


Publication of lecture materials relating the city’s palimpsestic nature to recent denial of and erasure of urban history and urban artifacts.


An article questioning and criticizing Nora’s and other philosophers’ positions on the distinction between memory and history; sees the memories, memorials and histories as discontinuous with the present, and that past events ground present situations.


A series of essays by Japanese architect Kengo Kuma outlining his position on the objectification of architecture.


A book that looks at the disconnect between architecture, orientation, interiority, exteriority, and the body, as well as the unforeseeable circumstances architecture can produce.


Essay the concept of place as spaces that can be remembered, imagined and considered.


Expansion of a treatise on memory describing the break between and distinction between history and memory, and national identity embodied within each.


This book sets up the relationship between the definition of one’s environment through phenomenological means.


In this article, Pallasmaa questions the dominance of vision in architecture, underscoring the phenomenological potentials of all senses, time, and materiality in architecture.


An essay which deals with the way bodily senses manifest in architecture, and secondarily their relationship to our ability to reconstruct past experiences.


Essay arguing that space is inherently temporal, existential, and mnemonic, and how buildings can be read in such ways.

A manifesto discussing the role of architecture in the city, as urban artifact, a primary element, and locus, and what has effected change to those aspects of the urban composition.


In this essay, Runia refutes and substantiates parts of Nora’s claims regarding “sites of memory,” positing that the identity-enhancing commemoration of traumatic events should be given up for the sake of self-exploration.


An essay which posits that architecture and art have become symbolic, and that through a study of natural environment we may make architecture appeal to the memory and associations of the common man, once again.


An essay speaking to the connect performed ritual, both sacred and secular, to issues of urbanism.


Schumacher presents an analysis of the Danteum through Dante’s writing, and in the context of Terragni’s other works, which is useful for understanding the relationship between architectural and referential narrative, and conceptual and physical translation of an artifact into space.


This book provides critical conceptual and design documentation Le the Parc de la Villette, useful for analysis of episodic conditions in architecture, and the connection between discreet elements to form a holistic understanding of space and meaning.


A book cataloging photographs of historically significant events, locations and buildings.


An analysis and retelling of historical treatises on the art of memory, resulting in postulations regarding the intrinsic link between memory and the stability of place.


Outlines the motivation behind Zumthor's architectural aspirations, relative to memory and human perception.

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Bibliography