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Spatializing Erasure: Counter-Histories on the Verge of Disappearance

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Spatializing Erasure:
Counter-Histories on the Verge of Disappearance

Spatializing Erasure: Counter-Histories on the Verge of Disappearance

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December 20, 2019

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01

Introduction

Thesis Statement

Our thesis ambitions are centered around the investigation of memory and architecture as it relates to narratives of erasure in urban space. Over the course of the academic year, we are seeking to using architecture as a lens to critique our current socio-political climate regarding gender inequity and political regression. Our site of speculation and research will be the city of Chicago, as it has a rich history of feminism and civil rights with many historic spaces of protest that accommodated intersectional identities and historic protests. In today's political climate, where Roe v. Wade is facing reversal in the Supreme Court and LGBT protection laws are being contested, school districts are the most segregated they have been since before Brown v. Board, and there is a tendency to forget the progress that has been made, we must recall specific instances of memory of Second Wave Feminism and Civil rights, when women made strides for LGBT legal protection, female bodily autonomy, opposition to sexual violence, and sexual liberation, and black Americans made strides against systemic oppression and segregation.

Using this research, we aim to propose a spatial critique of our socio-political climate by employing Rossi's interpretation of the "The Architecture of the City", Edward Hollis's "Memory Palace", and Colson Whitehead's "Underground Railroad", re-imagining historical spatial narratives within the current urban fabric of Chicago, actively reinforcing the memories of trauma and activism onto an alternative network of counter-memorial-inspired spaces. Using the idea of the "Memory Palace", in which the metaphorical recesses of the mind (the 'loci') were spatialized in an internal layout of a room to create a manifestation of personal memory, and the idea of the 'Memory Theater', we want to outwardly impose the collective memory of erased narratives onto the city's existing infrastructure and create a network of 'memory containers'-- interconnected spaces for consuming and imposing forgotten memories. Doing so will provide a lens into the past and demand that un-represented histories are not forgotten or reversed.

We are identifying Chicago as a city with historic memory that is more related to a generic national identity that the actual intersectional local narratives that existed and continue to exist within it—or, at the most, a city committed to self-lobotomization, the erasure of its own memory. We understand Chicago as lacking a specific or intersectional, local form of memory that represents the diverse narratives of social progress that it has actively housed for decades. We seek to identify and consolidate these memories. We want to pose the celebration of collective memory of narratives that are otherwise underrepresented or erased within the urban fabric.

The historic events which we hope to contain and memorialize are as follows: the history of the Jane Collective and their work that opposed the illegality of abortion and women's bodily autonomy before the passing of Roe v. Wade in 1973, the 1968 Democratic National Convention protests which resulted in the 'Chicago 8' arrests and subsequent protests that were inspired by public opposition to the Vietnam War, and the 1953 school segregation protests that were endorsed by Martin Luther King Jr. that resulted in over 200,000 students and adults standing in solidarity to oppose unfair overcrowding and segregation of black public schools.

We want to deploy memory containers and manipulated contextual architectural objects and spaces, rather than sculptures or monuments, as containers of collective, civic memory. Working in aggregate, the containers transform these 3 events into an urban fabric of memory. These interventions will behave as a narrative-network, where collective, civic memories become programmatic elements, forming a superimposed narrative on the historic city. The Containers are not individually-conceived objects or spaces, but in composite they communicate an encyclopedic imagery of Chicago as well as the erased narratives of the 3 events that we are seeking to remember.

The assemblage of the Containers on a given site generates a new civic condition: using the Containers as a punctual elements, the superimposed memory infrastructure weaves into Chicago's existing urban conditions. The Containers layer, collage, and reinforce architectural, historical, and typological references onto the site. The Memory Containers exist as an alternate infrastructural network for consuming and re-imposing the erased memory of the city and the U.S. as a whole.

Theory Research

“One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city’s predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge.”

Aldo Rossi, *The Architecture of the City* (1982)

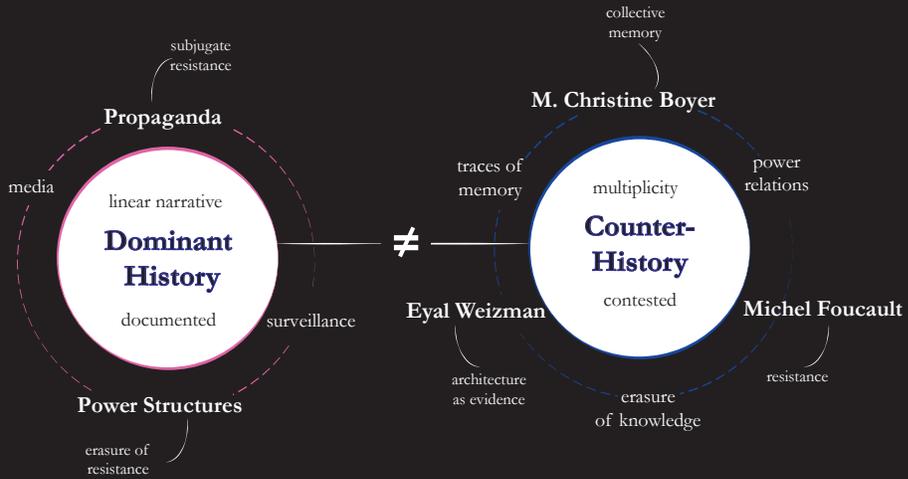
There are several studies into human memory that have begun to inform how we might design for spaces of memory and how we interpret existing memorials. One influential theory of memory known as the multi-store model was proposed by Richard Atkinson and Richard Shiffrin in 1968. This model suggested that information exists in one of 3 states of memory: the sensory, short-term and long-term stores. Information enters the memory from the senses - for instance, the eyes observe a picture, olfactory receptors in the nose might smell coffee or we might hear a piece of music. This stream of information is held in the sensory memory store, and because it consists of a huge amount of data describing our surroundings, we only need to remember a small portion of it. As a result, most sensory information ‘decays’ and is forgotten after a short period of time. A sight or sound that we might find interesting captures our attention, and our contemplation of this information - known as rehearsal - leads to the data being promoted to the short-term memory store, where it will be held for a few hours or even days in case we need access to it.

This understanding of sensory memory and the necessity of rehearsal and re-remembering of forgotten experiences is something that greatly informs how we see the act of memorialization.

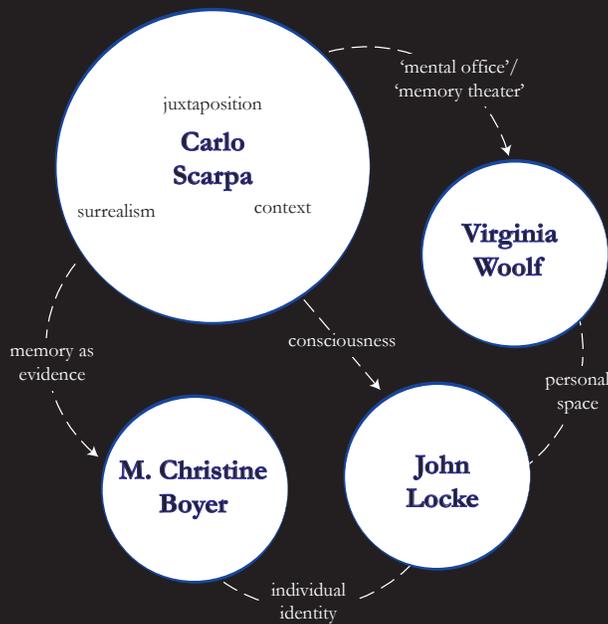
Psychologists + Memory



Power + Memory



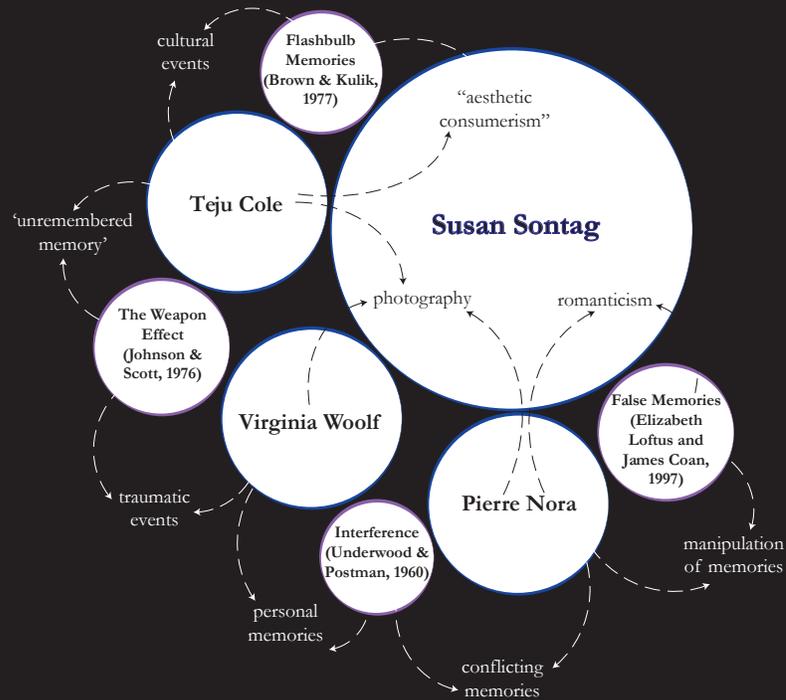
Machine + Memory



As Michel Foucault said, “Since memory is actually a very important factor in struggle ... if one controls people’s memory, one controls their dynamism. And one also controls their experience, their knowledge of previous struggles”. Architectural collective memory thus becomes something that is tangible and leads to the understanding of memory being selectively created and controlled through monuments. From this emerges the dichotomy between history and counter-history, the former being something that is heavily documented by structural powers and linear in nature, and the latter being something that contains multiplicities of narratives and is heavily contested in space-- it is largely erased from our concept of history. Narratives of counter-history become marked by periods of resistance and erasure of knowledge, traces, and are largely snuffed out by imbalances in power relations. These are the narratives that we are seeking out and attempting to exhume, memorialize, and force the dominant forces to recognize and re-remember.

Narratives of dominant history are largely related to what is referred to as the ‘memory machine’ and the popularizing and increased consumption of memory and consciousness in the forms of evidence, monument, and consciousness. The idea of the ‘collective memory’ emerges as a way of understanding how counter-histories maintain their places in culture. “There is no unitary collective mental set for the nation to possess, no ‘pristine memory’ to recall, only selected memory and numbing amnesia to manipulate as an instrument for better or worse by those in power, or those seeking power (M. Christine Boyer 329)”. The collective can stand in opposition to this ‘pristine’ memory and offers multiplicities of experiences and resists the erasure of trauma and oppression in the face of power structures.

Aestheticization + Memory



Several theorists and writers have explored the idea of aesthetic consumerism as it relates to memory. Susan Sontag touches on notions of image as it relates to construction of national identity and propaganda-style manipulation of viewership. Sontag’s novel goes deeply into ideas of image-memory and propaganda as is approaches her interpretation of propaganda in American media, defined as politicizing and manipulating information in order to provoke a response in favor of a certain party, can be applied to notions of wartime media and how it manipulates viewership using imagery to ‘sanitize’ American military atrocities in foreign conflicts in order to reify the patriotic notion of the citizen-soldier, thus reinforcing the standard of an aggressive and dominant patriotic narrative. Memorials can be designed and built to function in a similar manipulative way. This is heavily related to notions of consumerism and propaganda as the politicizing and manipulating information works to provoke a response in favor of a dominant narrative, which we are seeking to critique.

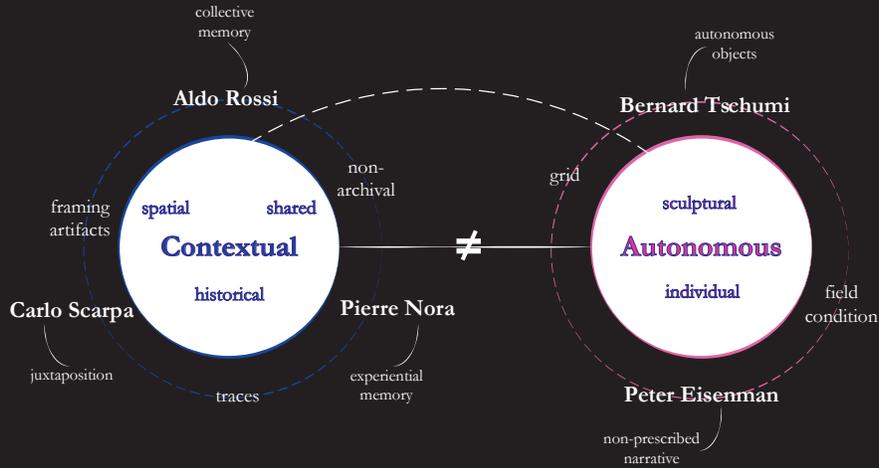
The increased phenomenon of aestheticization of memory in the form of memory tourism is also a topic of interest as it relates to trauma and conflicting historical narratives. How do we overcome aesthetic consumerism and the dangers of memory tourism where memory and memorials could be considered a sort of capital that the government pushes?

Sensationalism

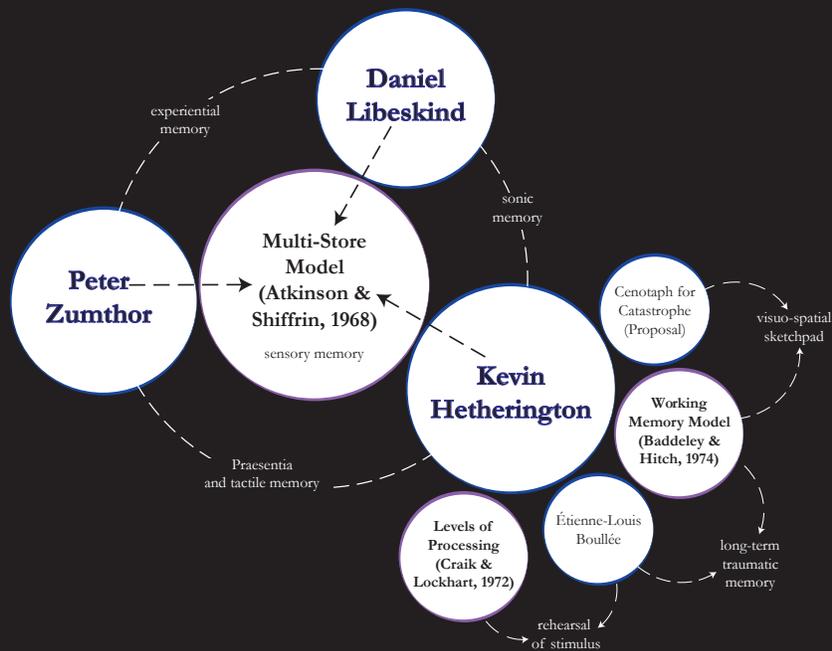
Sensationalism as a tactic for tapping into memory is something that many architects have explored, as the multi-store model evaluates the importance of the senses in accessing repressed or forgotten memories and evoking emotional responses. The idea of multiplicity of sensory elements innate in many architects like Peter Zumthor' and Daniel Libeskind's projects: the process used by Zumthor and Libeskind to reach the memory is the 'architectonic dramatization', which suggests that senses are the only possible way to remember, because it's only through emotional responses that mankind can remember. The monument, as a symbol, is not conceived by Zumthor, who imagines the building as a real place, not a content falsification. "To build a monument", – as he said – "where every politician put up his plaque or his wreath, is the first act of forgetfulness."

Elements of lighting, sound, materiality, temperature, and a multiplicity of other factors come together to inform multiple sensory reactions to spatial qualities in order to invoke feelings and memory.

Urban Context + Memory



Sensationalism + Memory



Artifact Precedents

“Modern memory is first of all archival. It relies entirely on the specificity of the trace, the materiality of the vestige, the concreteness of the recording, the visibility of the image. The process that began with writing has reached its culmination in high-fidelity recording. The less memory is experienced from within, the greater its need for external props and tangible reminders of that which no longer exists except status qua memory-- hence the obsession with the archive that marks an age in which we attempt to preserve not only all of the past but all of the present as well.”

Pierre Nora, “Realms of Memory” (1984)



Some of the many posters that were distributed by the CWLU and designed by the Chicago Women's Graphics Collective formed in 1973 (Credit: Chicago Women's Liberation Union Herstory Project)

WANTED—Thousands of Freedom Marchers

MEET at City Hall
(La Salle Street Side)

MARCH to the Board of Education

Join the Freedom March on City Hall

**TUES. 4
OCT. 22 P.M.**

You Can Help do the job

Call your friends! Help spread the word about Freedom Day. Get the facts and leaflets for all — at Headquarters: **Agematax Club**, 3632 S. Parkway, Phone: 285-1282

Fight school segregation!

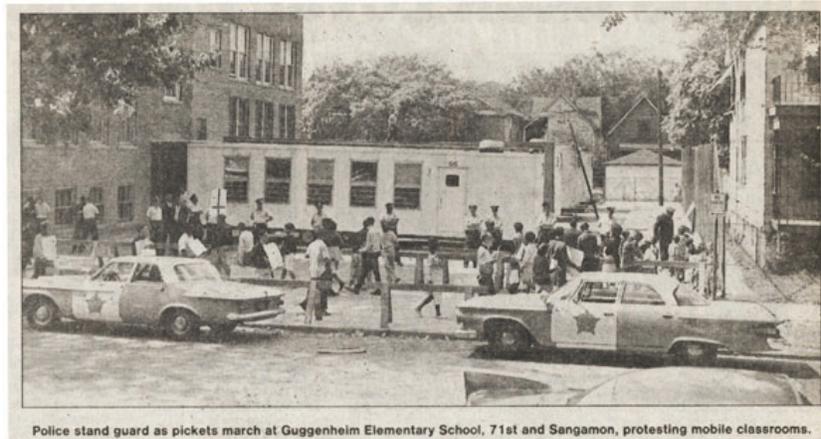
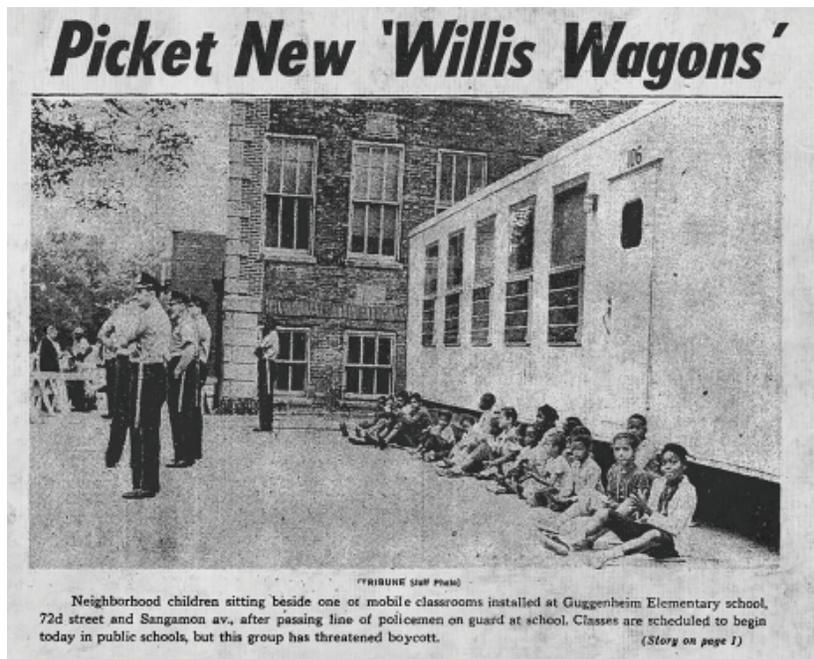
LET CHICAGO KNOW YOU WANT EQUAL EDUCATION FOR YOUR CHILDREN! HIT BACK AT CZAR BEN WILLIS AND HIS DOORMAT SCHOOL BOARD!

KEEP YOUR CHILDREN OUT OF SCHOOL for this one day!

Let them know you want a better future for them

OCT. 22 FREEDOM DAY SCHOOL BOYCOTT

Sponsored by Coordinating Council of Community Organizations
1100 S. Dearborn Street, Chicago, Ill. 60605
Oct. 21, 1963
Education Chicago [1963]



Top: Flyer advertising Freedom Day School Boycott, an event to protest school segregation in Chicago, Illinois, 1963. (Credit: Chicago History Museum/Getty Images)
Bottom: Photos depicting “Willis Wagons” that were used in place of school buildings in Chicago, Illinois, 1963. (Credit: Kartemquin Films and Metropolitan Planning Council)

Another series of artifacts that we looked at that applied to another event we are seeking to draw attention to was the presence of media in the form of newspaper publications and also the physical presence of ‘Willis Wagons’ the pejorative term for portable school classrooms used by critics of Superintendent of Schools Benjamin C. Willis (1953–1966) when protesting school overcrowding and segregation in black neighborhoods from 1962 to 1966. The presence of these wagons and the research of them as an artifacts adds a spatial component to understanding Chicago’s history of segregation and civil rights.

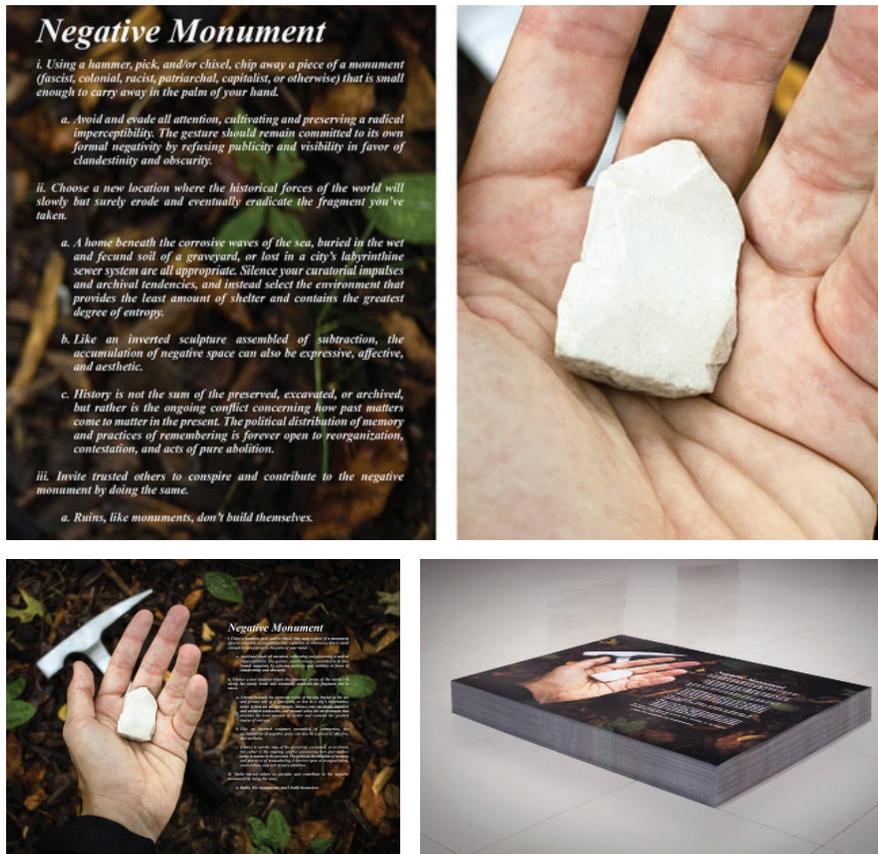
The existence of these Willis Wagons resulted in the 1963 school segregation boycotts that were endorsed by Dr. Martin Luther King Jr. and involved over 200,000 protesters. The boycott protested the arrival of six portable units to house students until a new school building opened in October of 1963. Personalizing school segregation and overcrowding dramatized these issues and later drove Willis from office and eventually resulted in progress for civil rights in Chicago, but school districts still remain heavily segregated in our current decade. The artifact of the ‘Willis Wagon’ as an oppressive semi-architectural typology that no longer exists is a tangible reminder of the historical boycotts.

Memorial Precedents

“When a gap in time appears between the memory of an event and its actual experience, attempts are made to write these absent moments down, to preserve all the little known facts as much as possible, to erect monuments and establish commemorative celebrations. A gap in time enables memory to act as resistance to the acceleration of time or to be used as a tool in search of moral redemption for past grievances and regrets, or to provide a source of identity in an increasingly alienating and modernizing world.”

M. Christine Boyer, “Collective Memory Under Siege: The Case of ‘Heritage Terrorism’”(2004)

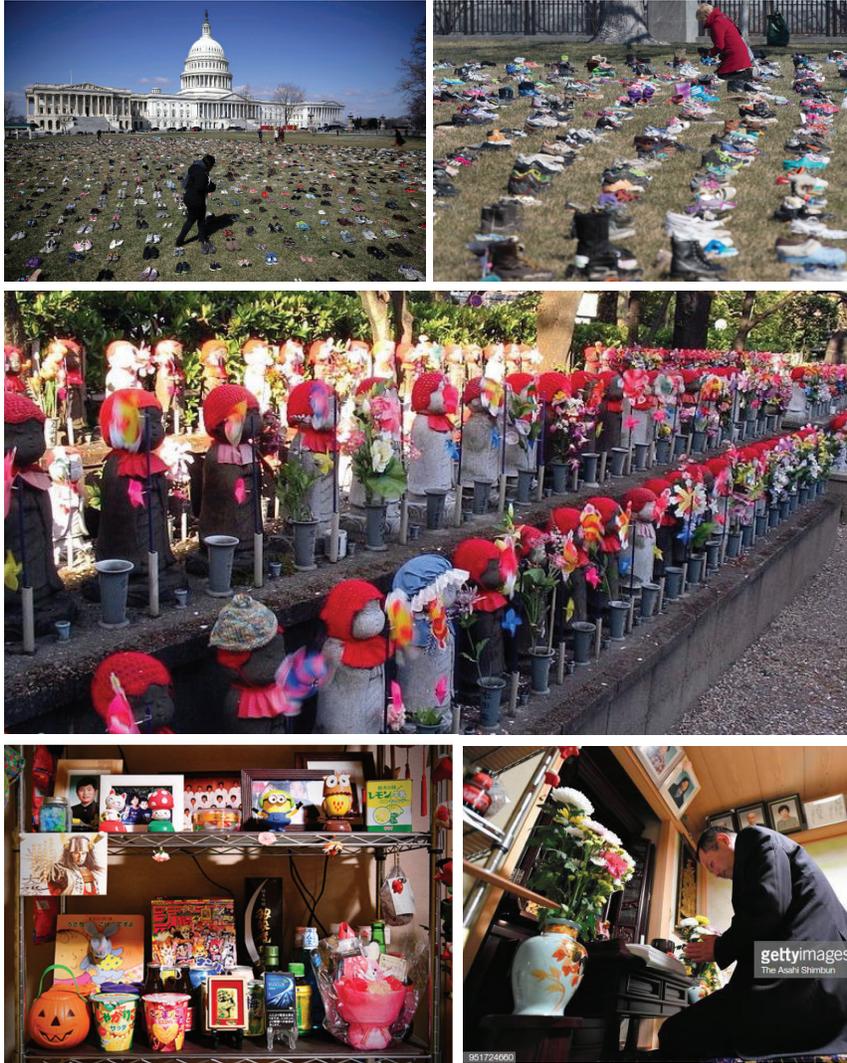
Type I: Counter-Monument



Negative Monument (2018) Provocation, Ian Alan Paul (Credit: <https://www.ianalanpaul.com/>)

One exemplary form of counter-monument that we were originally inspired by was Ian Paul's "Negative Monument Provocation", which is an open invitation for the audience to engage in the participatory action of negation of a monument. "As a speculative proposal, practical intervention, and anti-monumental gesture, the work aims to unsettle the privileging of publicity over clandestinity, preservation over defacement, and consensus over dissensus that have structured contemporary debates concerning the role of monuments in political and everyday life. When installed in a space, visitors are invited to take a copy of "Negative Monument" to disassemble, disseminate, and disperse the work into a range of unanticipated contexts." (<https://www.ianalanpaul.com/>). Ian Paul's "Negative Monument Provocation" was a useful starting point to look at how artists engage the idea of the counter-monument and counter-history in active ways, merging activism with opposition to dominant narratives of history.

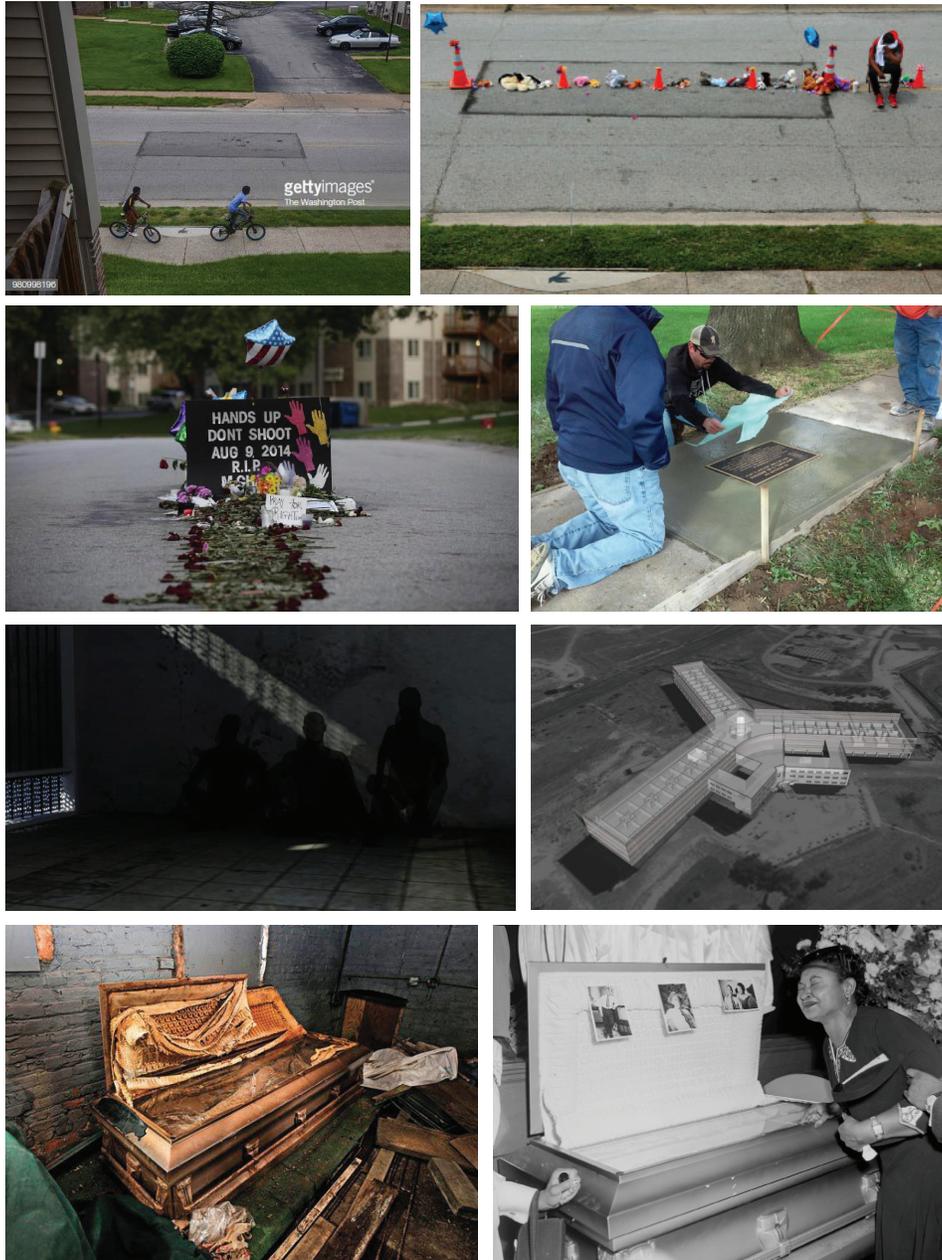
Type II: Collective Memorial



Top: Empty Shoes Memorial, Washington D.C, 2018 (Yahoo News Photo Staff)
Center: Mizuko Kuyo, Water Baby statues at Zojoji-Temple, Minato-ku, Tokyo. (Wikimedia Commons)
Bottom: Tohoku Triple Disaster Memorial (Getty Images)

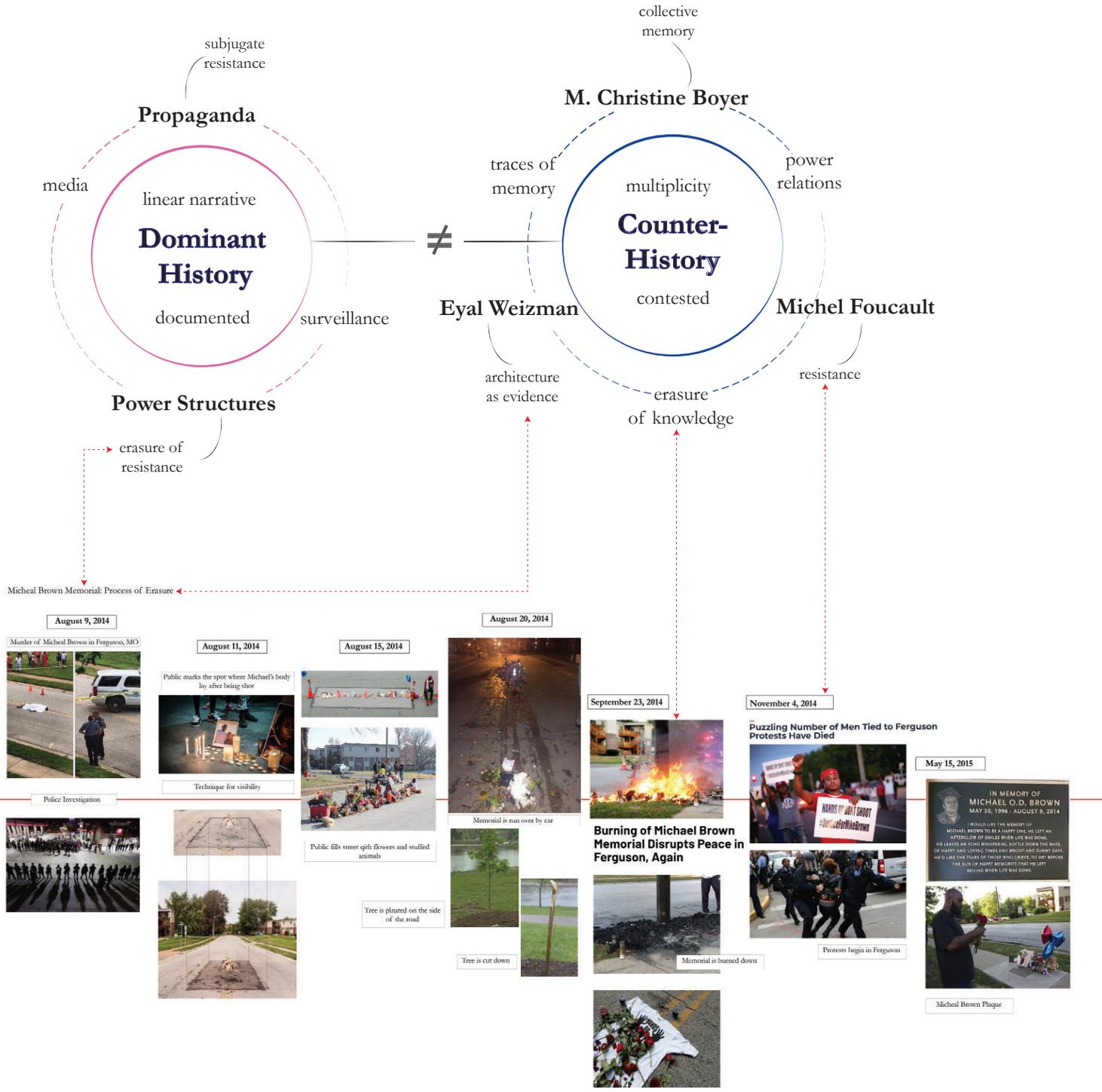
The collective memorial is the most tangible example of how collective memory can be spatially manifested as a way to oppose dominant narratives of history and structures of power. While the monument is usually considered something permanent, the collective memorial can be something that is temporary, archival, and multi-material. The collective memorial may also apply mentalities of activism and civic engagement, as it is a collection of narratives, not the assertion of a singular, dominant one.

Type III: Memory as Evidence

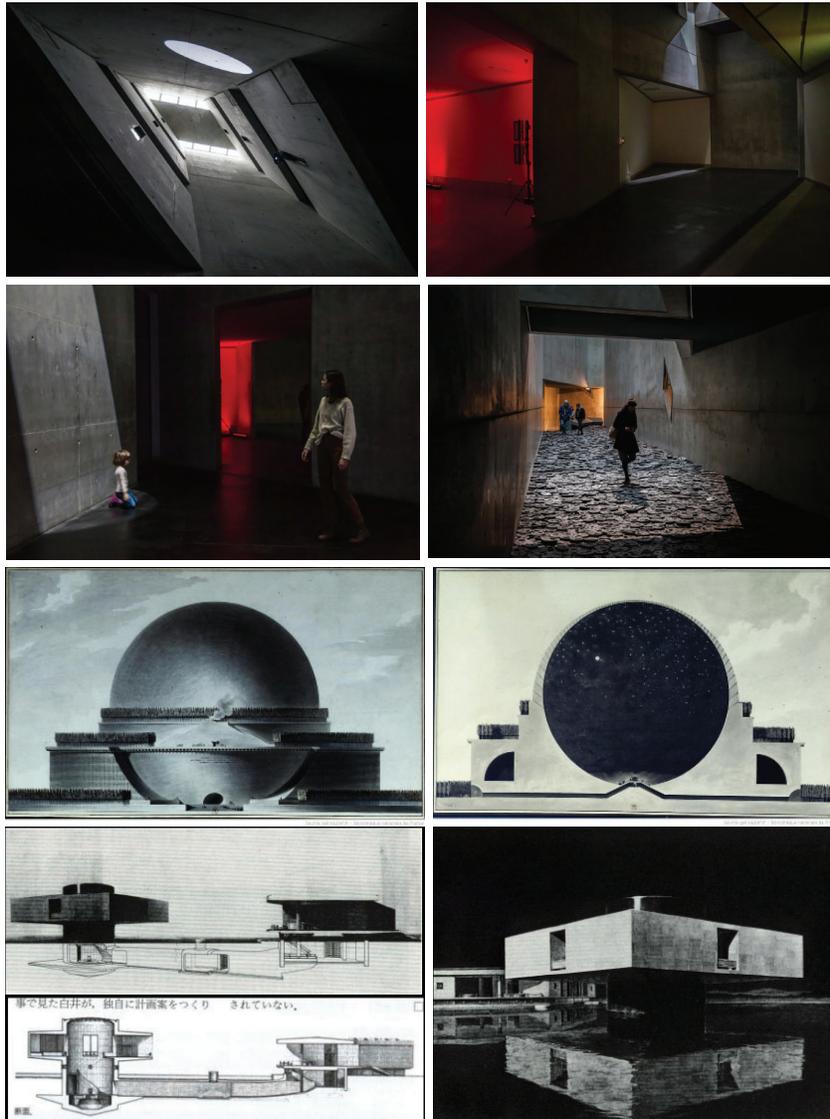


Rows 1-2: Various Memorials for Michael Brown, Ferguson, MO, 2014 (St. Louis Post-Dispatch)
Row 3: Forensic Architecture Drawing and Model Recreation of Saydnaya Prison (Forensic Architecture)
Row 4: Emmett Till casket memorial at the Smithsonian (2018) and in 1955(The Smithsonian Magazine)

Evidence and memory are inherently tied together, and memorials and different forms of memorialization have the opportunity to engage evidence as a trace of memory or history rather than something that has been erased.



Type IV: Sensory Memorial

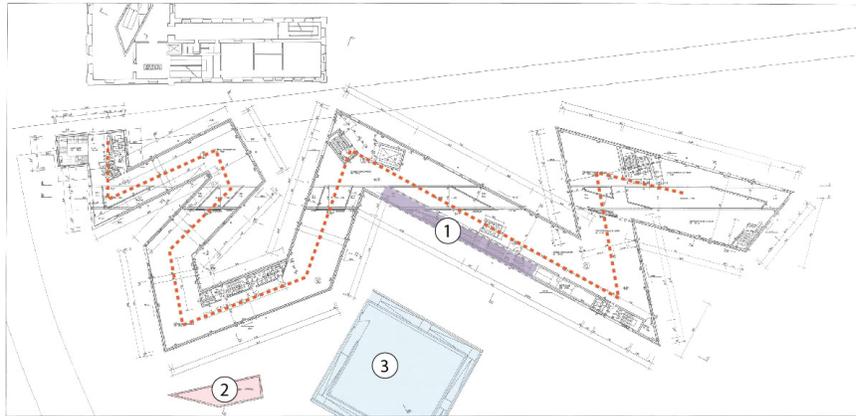


Rows 1-2: Jewish Museum, Berlin, Studio Libeskind, 1999 (ArchDaily Photo Staff)

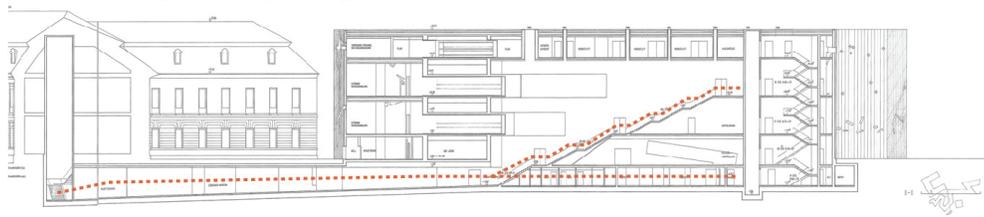
Row 3: Cenotaph for Newton Proposal, Etienne-Louis Boullée, 1800 (ArchDaily)

Row 4: Temple Atomic Catastrophe Proposal, Seichi Shirai, 1955 (Seiichi Shirai © Takeo Kamiya)

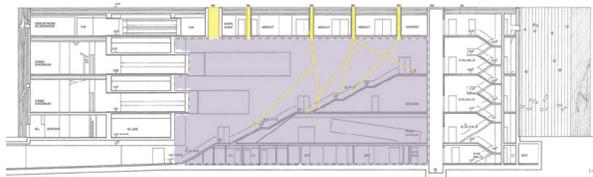
The need for Sensory Memory as a structure originated in a study of visual information processing done by Atkinson and Shiffrin, and many architects employ this tactic through means of sensationalism and dramatization. Dramatic combinations of light, sound, and touch allow multiple sense to be involved in the recollection of certain memories and the evocation of certain emotions. Many use various levels of abstraction of memory in order to translate it into sensory memory that can be contained in architectural spaces.



Curated sequence through building



①



Playing with sensations through light and shadow in the narrow staircase



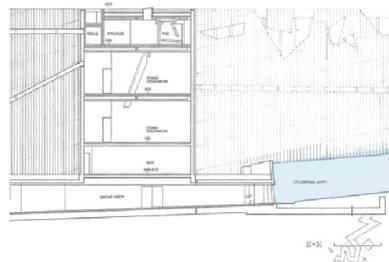
②



Playing with light, temperature, and sound to evoke fear

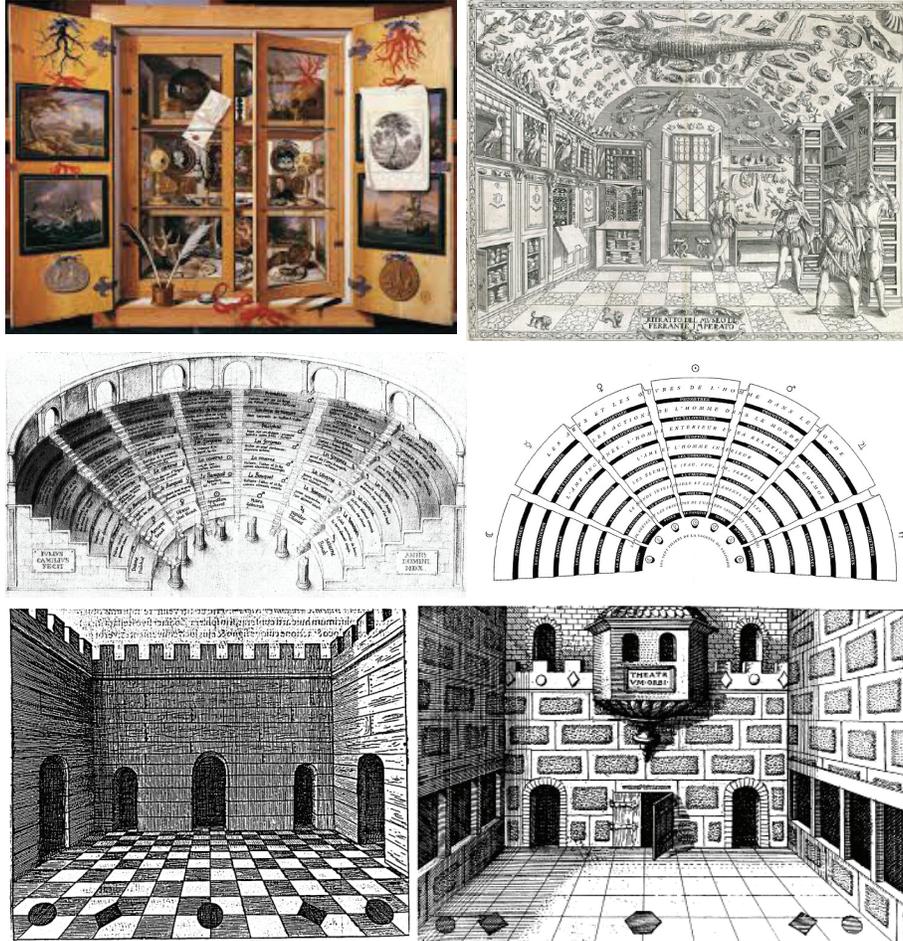


③



Creating discomfort using large concrete volumes to represent the tombstones of martyred Jews

Type V: Memory Machine



Row 1: German Wunderkammen or “Curiosity Cabinets” (Wikimedia Commons)

Rows 2-3: Giulio Camillo’s Theatre of Memory (Robert Fludd, “The Theater of Memory”)

One exemplary form of memory architecture that translates the idea of ‘rehearsal’ of stimulus to encapsulate memory is the ‘memory machine’, as seen in the form of the German Wunderkammen or the Italian Theatre of Memory. Both examples took form in order to serve as physical ‘loci’ for memory, or a form of archiving personal and hisotrical memory. In the memory theater, a ll human knowledge would have been archived on the different levels of the half-circle, referring to a projection of the human mind and could have been retrieved through mental associations with images and symbols. Giulio Camillo described his theatre as a mens fenestrata, a “mind endowed with windows”, a structure providing the possibility of looking inside the human mind. The Wunderkammen behaved similarly, as artifacts would take specific locations as the viewer circumnavigated the room.



Scales

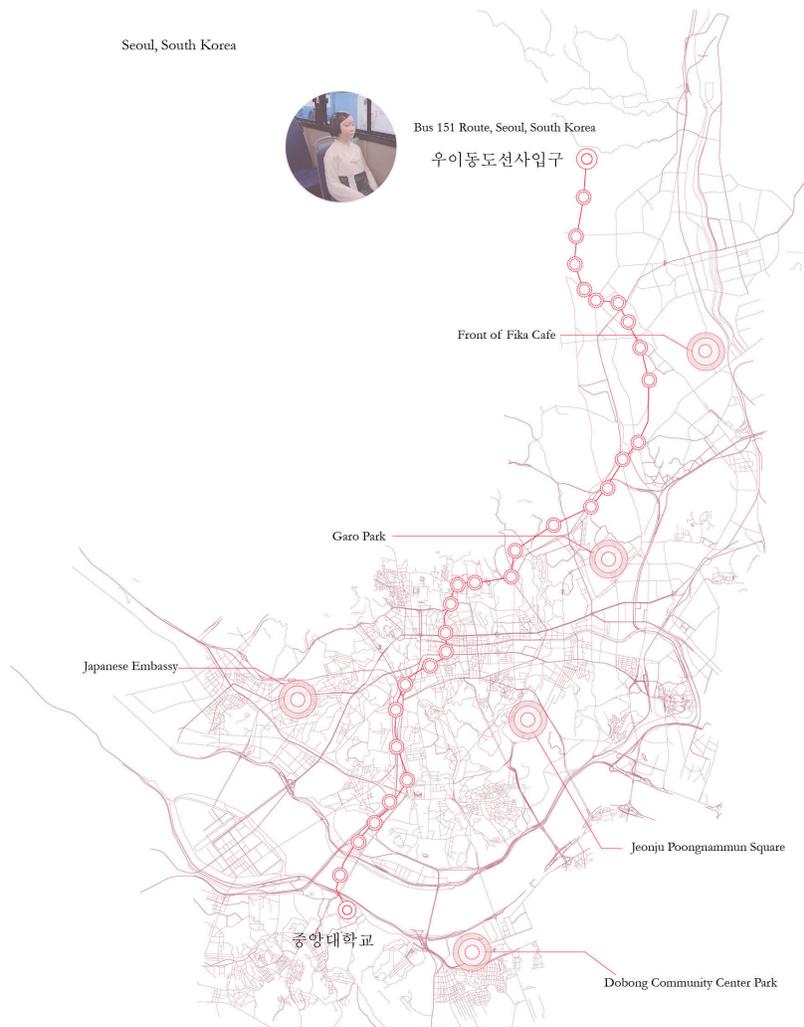


Iconography



Diagrams of kitsch and uncanniness in new 'Memory Town' in San Francisco, a center for alzheimer patients. It utilizes iconography and elements of the 1950s to re-create childhood memories of the patients. (Isabel Munoz and Sarah Quinn)

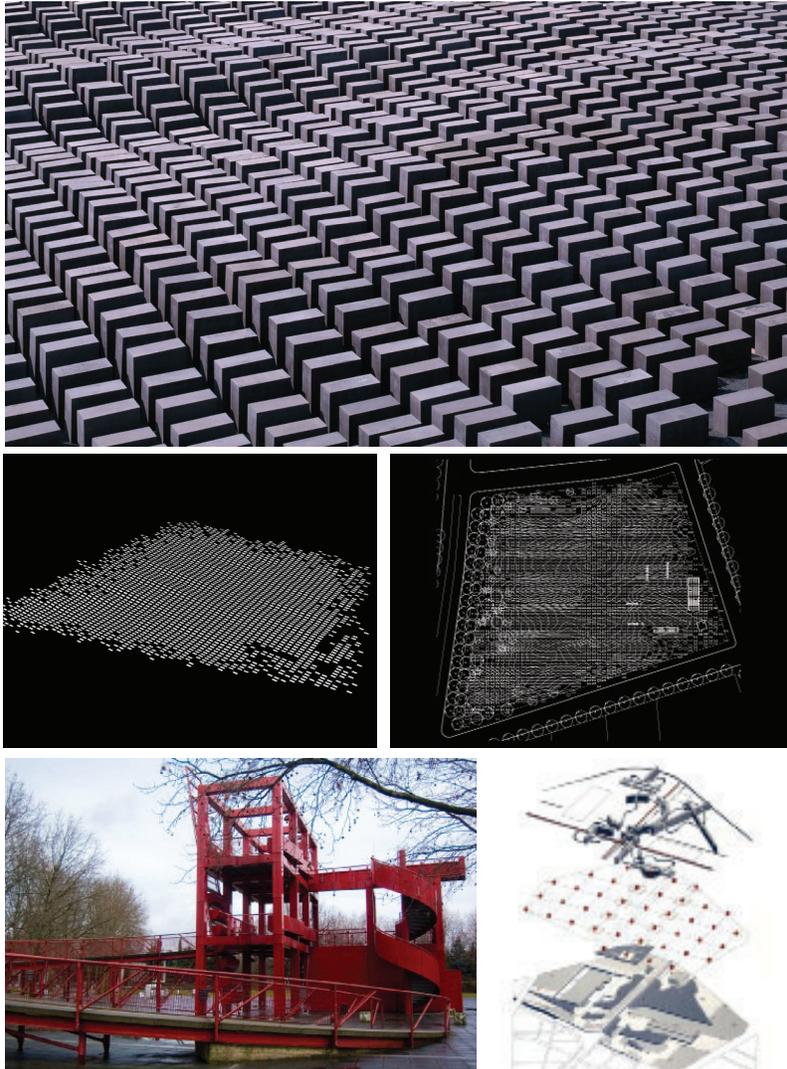
Type VI: Banality as Memory



Top: Map showing movement of statue along bus route, Japan (Isabel Munoz and Sarah Quinn)
Bottom: Comfort Woman Statue in Seoul, 2013 (Chung Sung-Jun/Getty Images)

The banal and the everyday are important components of memory and memorialization in the way that they bring out mamory and erased narratives through other means than the isolated monument are able to contribute successfully to the collective memory of the city. The sense of the ordinary subliminally pushes narratives into the day-to-day experiences of people that would otherwise be subject to forgetting.

Type VII: Memory as Object



Rows 1-2: Memorial to the Murdered Jews, Eisenman Architects, Berlin, 1998 (<https://eisenmanarchitects.com/>)
 Row 3: Parc de la Villette, Bernard Tschumi, 1983 (ArchDaily Photo Staff)

Several architects oppose the Aldo Rossi approach to contextual monuments and use the tactic of the acontextual object as a way to employ program and ‘normalize’ the memorial. Peter Eisenman has said that “what [he] wanted was to normalize the idea of memorial. So when they go home they can say, ‘Where were you today, Hans?’ ‘Oh, I was at the Jewish Memorial, the Holocaust Memorial. We had a great time!’” What the object can do, he proposes, can avoid prescribing a certain narrative. “I wanted that possibility, that it didn’t prescribe. When you walk in the field, what are you doing? You’re not going anywhere. There is no place to go to; it doesn’t have a center; it doesn’t have some inscription.”

Critique: ‘Conventional’ Memorial



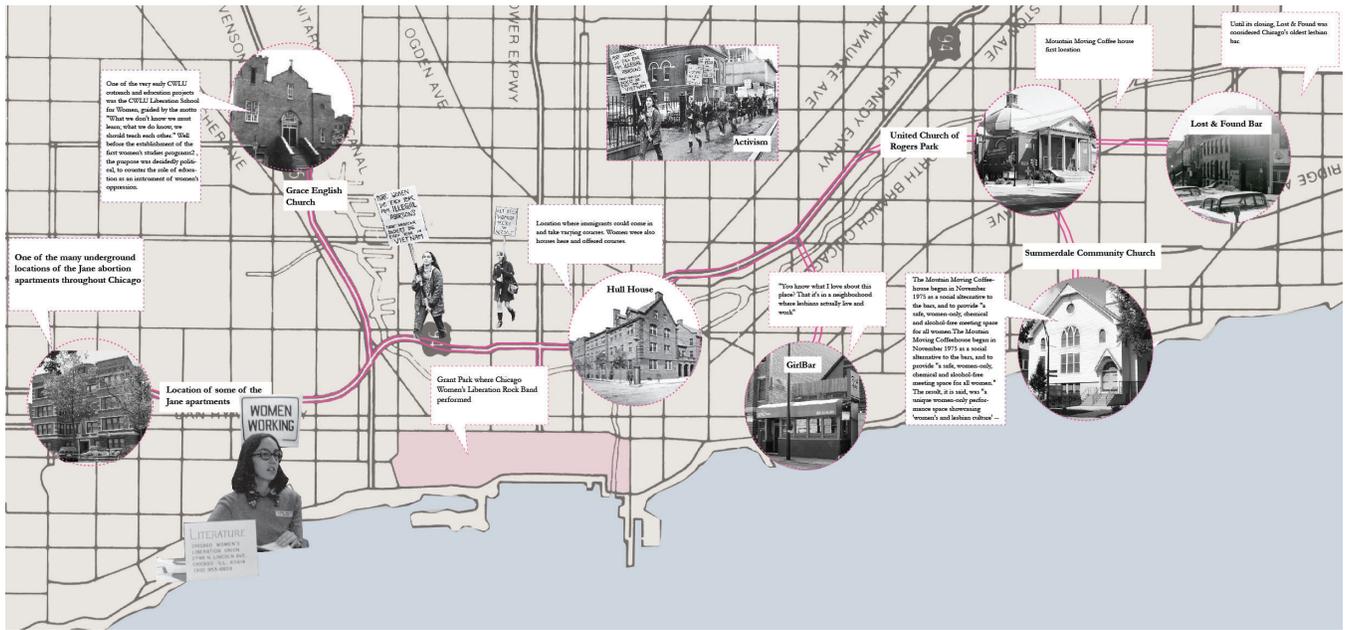
Photos of Chicago Memorials at Soldier Field and Grant Park (Isabel Munoz and Sarah Quinn)

Overall, the memorial that we wish to oppose in our chosen site city of Chicago behave similarly to traditional and conventional monuments and memorials across the globe; they emphasize dominant narratives with monuental and permanent structures that enforce histories that are already heavily coded into our current climate and historical understanding. Looking at the monuments and memorials that populate various areas of Chicago, it presents itself as an extremely historical city with multitudes of memorials that celebrate dominant narratives of history and their place in U.S. culture. However, the locations of these monuments, many of which are found in and around Grant Park, are also the locations of incredibly important and historical instances of civil rights, protest, resistance and progress towards equality in many respects. We are choosing to oppose to conventional understanding of the monument in order to re-assert these narratives onto these historical sites.

02

Historical Research

1960	1965	1970	1975	1980	1985	1990	1995	2000	2005	2010	2015
<p>1960 The Catholic Church begins to oppose Right to Life groups.</p> <p>1961 The first oral contraceptive "The Pill" becomes available.</p> <p>1963 The Feminine Mystique by Betty Friedan becomes a best seller, debunking the standard for the American wife and mother.</p> <p>1964 Queens, NY, 37 people witnessed the murder of Kitty Genovese and did nothing to help her.</p>	<p>1965 Headline Booth begins operating under the pseudonym "Jane", who purchased the abortion for \$500. Booth later testified to an abortionist otherwise referred to as "John" or "Dick".</p> <p>1967 The Feminine Mystique by Betty Friedan becomes a best seller, debunking the standard for the American wife and mother.</p> <p>1968 After 30 years, the Equal Pay Act was passed by the U.S. Congress, amending the Fair Labor Standards Act to provide equal pay for women.</p> <p>1969 The first national conference on abortion laws convened in Chicago and established the National Association for the Repeal of Abortion Laws.</p>	<p>1970 Ginzburg's <i>Straw Hat</i> is the first attempt to step beyond abortion funding was defeated.</p> <p>1971 The first national conference on rape was held at the University of Alabama.</p> <p>1972 The U.S. Supreme Court ruled that states cannot require a woman seeking an abortion to get consent from her husband or face prison or jail. Justices getting more votes from poor and black women.</p> <p>1973 The U.S. Supreme Court ruled that states cannot require a woman seeking an abortion to get consent from her husband or face prison or jail. Justices getting more votes from poor and black women.</p> <p>1974 The U.S. Supreme Court ruled that states cannot require a woman seeking an abortion to get consent from her husband or face prison or jail. Justices getting more votes from poor and black women.</p>	<p>1975 The U.S. Supreme Court ruled that states cannot require a woman seeking an abortion to get consent from her husband or face prison or jail. Justices getting more votes from poor and black women.</p> <p>1976 The U.S. Supreme Court ruled that states cannot require a woman seeking an abortion to get consent from her husband or face prison or jail. Justices getting more votes from poor and black women.</p> <p>1977 The U.S. Supreme Court ruled that states cannot require a woman seeking an abortion to get consent from her husband or face prison or jail. Justices getting more votes from poor and black women.</p> <p>1978 The U.S. Supreme Court ruled that states cannot require a woman seeking an abortion to get consent from her husband or face prison or jail. Justices getting more votes from poor and black women.</p>	<p>1980 A thousand Hispanic and anti-Hispanic incidents gathered for the First National Hispanic Pro-Choice Conference.</p> <p>1981 President Reagan endorsed a proposed Human Life Bill (HRLB).</p> <p>1982 The National Gay and Lesbian Rights March drew 500,000 to Washington, DC.</p> <p>1983 A study by the National Gay & Lesbian Task Force reported 7,448 incidents of violence against gays in 1983.</p> <p>1984 Over 400,000 strong marched for abortion rights and equality. Organized by NARIP, it was the largest single march ever in Washington, DC history.</p> <p>1985 The Planned Parenthood clinic in Macon, GA, which provided no abortion services, was fire bombed.</p>	<p>1986 Congress approved states' individual rape laws.</p> <p>1988 The largest march for women's rights in U.S. history occurred on March 10th in Washington, D.C. The March for Women's Lives, called and coordinated by NARIP, saw large abortion and health center legal cases 175,000 to D.C.</p> <p>1990 The Civil Rights Act of 1990, a full renovation and reconstruction of the Washington, DC, was vetoed by President Bush.</p> <p>1992 "I'm not there with you in spirit," President Bush told some 70,000 anti-abortion protesters on the Mall in Washington, DC, on the anniversary of the U.S. Supreme Court decision in <i>Roe v. Wade</i>, legitimizing abortion. The March for Life was sponsored by the National Right to Life Committee.</p> <p>1993 The National Gay and Lesbian Rights March drew 500,000 to Washington, DC.</p> <p>1994 Congress adopts the Gender Equity in Education Act to ban teachers in private equity and government schools.</p> <p>1995 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p>	<p>1996 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>1997 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>1998 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>1999 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2000 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p>	<p>2001 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2002 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2003 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2004 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2005 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p>	<p>2006 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2007 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2008 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2009 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2010 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p>	<p>2011 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2012 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2013 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2014 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p> <p>2015 The Violence Against Women Act finally receives the votes of 300 in the House and 227 in the Senate, allowing women to seek and rights remedies.</p>		



Chicago

Three Movements

The Jane Collective

School Boycotts of 1963

Chicago Eight

CITY HISTORY



- 1837 Chicago incorporated as a city
- 1844 Site for Grant Park established
- 1852 The Illinois Central Railroad was built
- 1854 Land for Hyde Park purchased
- 1867 Construction begins on the Water Tower
- 1871 The Great Chicago Fire
- 1885 Home Insurance Building is world's first skyscraper
- 1889 Hull House founded
- 1889 Lincoln Park established
- 1929 St. Valentine's Day Massacre
- 1940 World War II
- 1969 The 100-Door John Hancock Center was built
- 2008 Barack Obama makes his victory speech in Grant Park

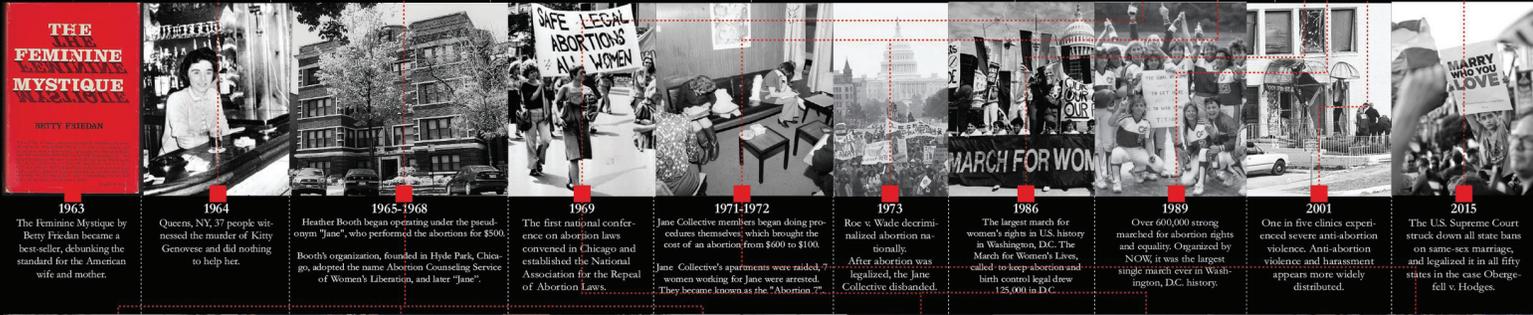
1840 1850 1860 1870 1880 1890 1900 1910 1920 1930 1940 1950 **1955 1960 1965 1970 1975 1980** 1990 2000 2010 2020

SCHOOL RIOTS



- 1952 Dec 9, 1952 - May 17, 1954 Brown v. Board of Education made segregated public education unconstitutional. Even though Chicago schools didn't have an overt segregation policy, they were still starkly divided between black and white students.
- 1962 Majority-black schools experiencing crowding move students into warehouses and aluminum mobile classrooms. These "Willy Wagons," as they were derisively termed, were seen by the African-American community as just another way to keep black students corralled in poor schools.
- 1963 October 22, 1963, school segregation protests supported by Martin Luther King, Jr. involved over 20,000 children and tens of thousands of adults.
- 1965 The Chicago Freedom Movement, centering on the topic of open housing, paved the way for the 1968 Fair Housing Act.
- 1969 December 4: Black Panther Fred Hampton assassinated in Chicago
- 2015 Video of the Shooting of Laquan McDonald is released by court order, and protests ensue.

JANE



- 1963 The Feminine Mystique by Betty Friedan became a best-seller, debunking the standard for the American wife and mother.
- 1964 Queens, NY, 37 people witnessed the murder of Kitty Genovese and did nothing to help her.
- 1965-1968 Heather Booth began operating under the pseudonym "Jane", who performed the abortions for \$500. Booth's organization, founded in Hyde Park, Chicago, adopted the name Abortion Counseling Service of Women's Liberation, and later "Jane".
- 1969 The first national conference on abortion laws convened in Chicago and established the National Association for the Repeal of Abortion Laws.
- 1971-1972 Jane Collective members began doing pro-secture themselves, which brought the cost of an abortion from \$600 to \$100. Jane Collective's apartments were raided; women working for Jane were arrested. They became known as the "Abortion 7".
- 1973 Roe v. Wade decriminalized abortion nationally. After abortion was legalized, the Jane Collective disbanded.
- 1986 The largest march for women's rights in U.S. history in Washington, D.C. The March for Women's Lives, called to keep abortion and birth control legal drew 125,000 in D.C.
- 1989 Over 600,000 strong marched for abortion rights and equality. Organized by NOW, it was the largest single march ever in Washington, D.C. history.
- 2001 One in five clinics experienced severe anti-abortion violence. Anti-abortion violence and harassment appears more widely distributed.
- 2015 The US Supreme Court struck down all state bans on same-sex marriage, and legalized it in all fifty states in the case Obergefell v. Hodges.

1968 RIOTS

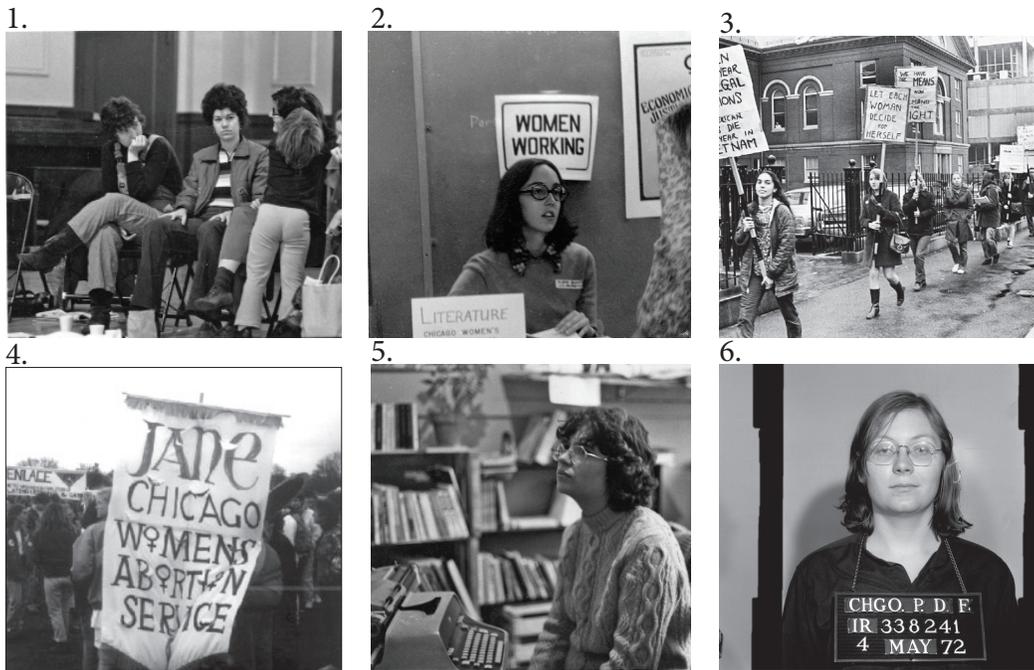


- 1968 February 2, Richard Nixon is nominated for Presidential Candidacy. Election campaigning is in full swing.
- 1968 On August 28, 1968, around 10,000 protesters gathered in Grant Park to protest the Democratic National Convention and U.S. military involvement in Vietnam. Protests last several days and result in hundreds of injuries. 668 people had been arrested, 425 demonstrations were treated at temporary medical facilities, 200 were treated on the spot, 400 given first aid for tear gas exposure and 110 went to hospital. A total of 192 police officers were injured.
- 1968 The Chicago Eight, consisting of protesters Abbie Hoffman, Tom Hayden, David Dellinger, Rennie Davis, John Froines, Jerry Rubin, Lee Weiner, and Bobby Seale, were arrested. Demonstrations were held daily during the trial, organized by the National Mobilization Committee to End the War in Vietnam, the Young Lords led by Jose Cha Cha Jimenez, and the local Black Panther Party led by Chairman Fred Hampton.
- 1969 Trial begins for the "Chicago Seven" on counts of conspiracy to incite a riot. Protest for their release ensue.
- 1969 The "Chicago Seven" were found not guilty of plotting to incite a riot at the 1968 Democratic Convention.
- 1972 Vietnam Veterans Against the War headquartered in Chicago. Protests persist after the release of the "Chicago 7".

Three Movements

The Jane Collective

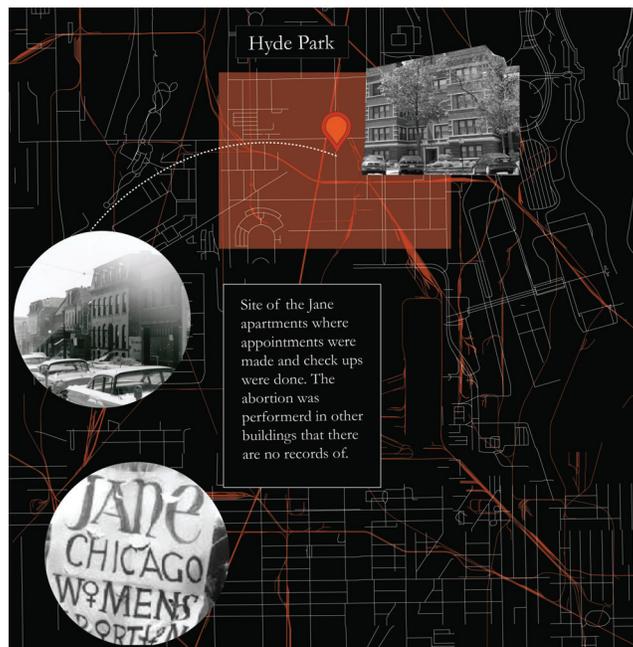
“But when they found the Jane number, the Service number, our number, women found something neither entrepreneurial nor impersonal, neither medicalized nor professionalised. When women found the Jane number, they found women working together with, for, because of, and among women, however ancient and unique that seemed in 1970, or now. (8)”



1. Women Waiting. CWLU Herstory. Jane Articles and Media
2. Women Working. CWLU Herstory. Jane Articles and Media
3. Women protesting abortion laws in Boston, 1969. Joes Runci/ The Boston Globe/ Getty Images
4. Jane Chicago Women's Abortion Service Poster. Courtesy Women Make Movies. Chicago Reader
5. The Janes. CWLU Herstory. Jane Articles and Media
6. Jane Volunteers Arrested. Chicgo Police Department. NY Times

What is Jane?

The Jane Collective created by the Chicago Women's Liberation Union at the height of Second Wave Feminism was a covert organization run by women for women seeking abortions before the passing of Roe vs. Wade. Apartments, rented out two at a time, served as an alternative network of abortion spaces for women during a time where women's bodily autonomy was legally regulated. This process of renting out spaces for alternative use that contested abortion laws created a network of feminist memories that existed outside the typical linear patriarchal narratives of Chicago's history. By using urban planning and mapping of contested feminist spaces during the Second Wave of feminism, we speculate on Chicago's current urban condition as a way of proposing new spaces where memories of intersectional women's liberation can be reconstructed. Doing this will actively combat the anxiety of the disappearance of feminist narratives in urban space.



5532 S. Everett Ave



This is the site women were directed to when they called for Jane. The apartments rented out in this building were considered “waiting rooms” where women would sit before being directed to the next apartment located further away. The women would be driven down to the next location where physical abortions would take place. The apartments were small, consisting of a large living room.

5532 S. Everett Ave interior of apartment



This is the living room where women waited to be directed. Women were charged whatever they could pay, and the money was used for supplies used to perform the procedures. Jane women were all volunteers.

7251 S South Shore Dr.



This is the site where abortions would take place. Women were taken on a shuttle bus from the first apartment in 5532 S. Everett Ave. to an apartment reserved in 7251 S South Shore Dr.. At first, women met with a volunteer doctor, but later Jane members realized he was a fraud and began performing the abortions themselves. They performed 11,000 secret abortions in these apartments.

1. 5532 S. Everett Ave Apartments. Hyde Park. Chicago Reader
2. Inside abortion waiting room. Bettmann/ Getty Images
3. 7251 S South Shore Dr Apartments. Google Maps Image

Collages based on women's transcribed recollections



Twenty year old Jeanne Galatzer-Levy's introduction to the Abortion Counseling Service came at a meeting in Hyde Park. It was a rocky start. She had brought a friend named Sheila with her, which unbeknownst to her, violated Jane's security protocol because Sheila had not been specifically invited... It was a very large meeting, there must have been 30-35 people, all in the living room that was probably the size of my dining room, you know a big living room, a big old Hyde Park apartment, but still, a lot of women and we're all sitting on the floor and a few in the chairs in the back that had been pushed to the wall. Then we were kinda told what the Service was. And you know, it was pretty straight forward, I think. They pretty much told us everything except they were doing it themselves.



PREGNANT?
DON'T WANT
TO BE?
CALL JANE AT
643-3844



New volunteers usually started out working at the "Front" which is what Jane called the apartment they used as a reception area. The abortions were performed at another apartment called, "The Place". Women were encouraged to bring along people for emotional support, so the "Fronts" became a gathering place where men, women and children could all be found. Jane volunteers who worked the "Front", kept everything on schedule, gave out information and reassurance, inventoried supplies and served food and drinks. One Jane volunteer remembers that food was one of the few things that Jane ever really splurged on. Drivers would take a few women at a time from the "Front" to the "Place" and then back again when the abortions were done.



On May 3, 1972 Jeanne Galatzer was working the "Front", caring for three children that had been left by one of the women who was getting her abortion at the "Place". Jeanne recalls what happened when she heard the knock at the door: I was at the Front which was an apartment in Hyde Park. It was a nice apartment. It was a ground floor, and it had this long, long hallway, and we were way at the back of this building.

Ruth had been over, dropping off food or something, and there were a bunch of people there, and I had been talking to them... I opened the door and there were the tallest men I had ever seen in my life, in these suits, and you knew immediately what this was. I don't know if I said anything or if they said anything.



We weren't questioned at the 11th and State lockup, we were questioned at wherever the hell it is, the local. And then we were put in paddy wagons, which are really unpleasant, and driven to 11th and State, and the drive in the paddy wagon was a riot. It was all women and of course everybody else who was arrested was a hooker, because that's all they arrested women for then. And one woman was just giving hilarious stories, regaling us with stories of the street. It was really quite funny. And then we were in the women's lockup at 11th and State.

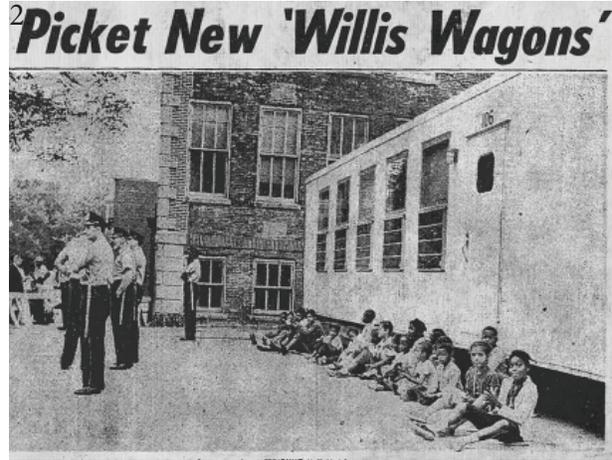


School Boycotts of 1963

On October 22, 1963, one of the biggest and least known events in Chicago's history took place as hundreds of thousands of people boycotted and protested the over-crowding of black schools. Instead of moving black children from over-crowded schools to white schools, students were moved to aluminum, portable classrooms called "Willis' Wagons." About 400,000 people boycotted schools and took on the streets of Chicago. Benjamin C. Willis, the Superintendent of Schools, was approved to purchase 150-200 20ftx36ft mobile classrooms to be placed in the vacant lots of over-crowded schools. Willis avoided combining white and black students because public school attendance depended on the neighborhood. Neighborhoods were very segregated. Chicago was a very segregated city, and it still continues to be today.



1. Bernie Sanders gets arrested in school protest. Chicago Tribune
2. Bernie Sanders protests in Chicago. Chicago Tribune



5. **Here Is Mobile Classroom History**
BY PAUL WEST

Temporary classroom buildings, center of dispute for the members of the Congress on Racial Equality and the 71st and Stewart committee protesting their installation, are in demand throughout the city by school officials and various Parent-Teacher associations, according to Francis B. McKeag, assistant Supt. Benjamin C. Willis, who in his office has had three or

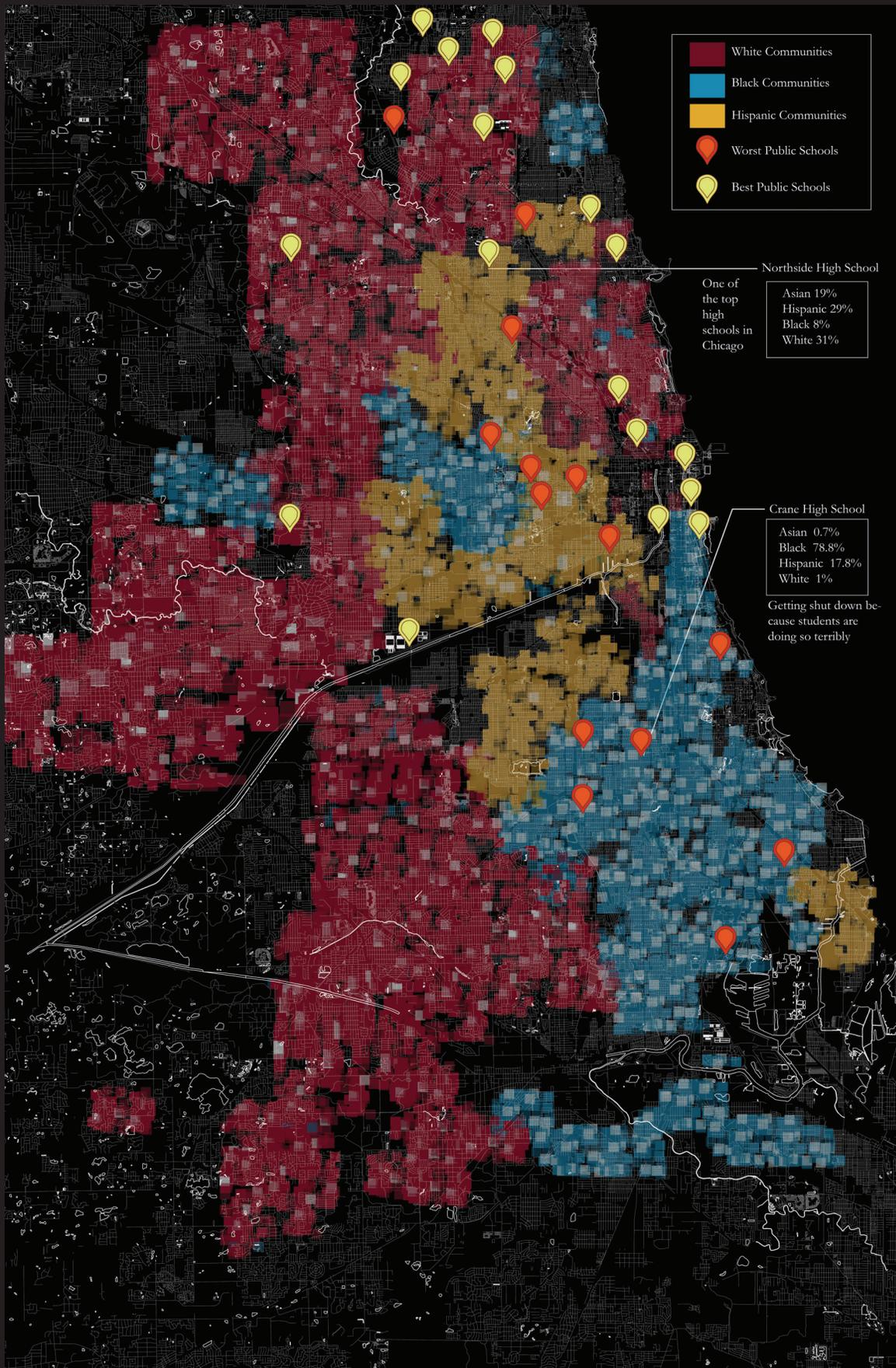
stalling the units at the south side site as a temporary measure until a new school planned for the area is built. Purchase of land for the new school is expected to be approved by an open session of the board on Aug. 14.

According to McKeag, the installation of the temporary buildings prior to construction of a permanent school is nothing new and is not aimed at segregation.

while construction of two new elementary schools took place. The school board has temporary buildings in 11 districts, including Rogers Park on the extreme north end of the city and the Whistler school, 11513 Ada st. Each unit costs the board \$8,500, with an additional \$1,000 for installation.

Two units are used to make up a single classroom. The completed units are 20 by 40

1. Inside a "Willis Wagon." Sun-Times. Chicago Reader.
2. Students sitting outside a mobile classroom. Chicago Tribune 1963. <http://63boycott.kartemquin.com/blog/boycotter-stories/a-history-of-willis-wagons/>
3. Guggenheim Elementary School protests. Chicago Tribune
4. Downtown Chicago Marchers. <https://www.zinnedproject.org/news/tdih/1963-chicago-school-boycott/>
5. Here is Mobile Classroom History Newspaper Story. Paul West. Chicago Tribune



Chicago School Segregation Today

Chicago remains a very segregated city in terms of housing and education relating to income and race. In 1962, black schools were overcrowded, and in order to solve the issue, black students were either relocated to warehouses or placed in aluminum, mobile classrooms. Today, schools are being shut down, and students are forcibly relocated to other low income schools. Schools located in higher income areas with a higher population of caucasian individuals remain some of the best in not only Chicago, but also in the state of Illinois. The red areas mark caucasian neighborhoods, yellow marks Hispanic, and blue marks black neighborhoods. The red pin points mark the worst schools in Chicago today, and the yellow ones mark the best schools in Chicago today. Using this map, one can see how Chicago neighborhoods continue to be segregated. On October 22, 1963, a boycott of 400,000 students occurred in the city of Chicago. People took the streets and protested for their civil rights. This event is one of the biggest to occur in the history of Chicago; however, it is not something many talk about or know about. The city remains extremely segregated.

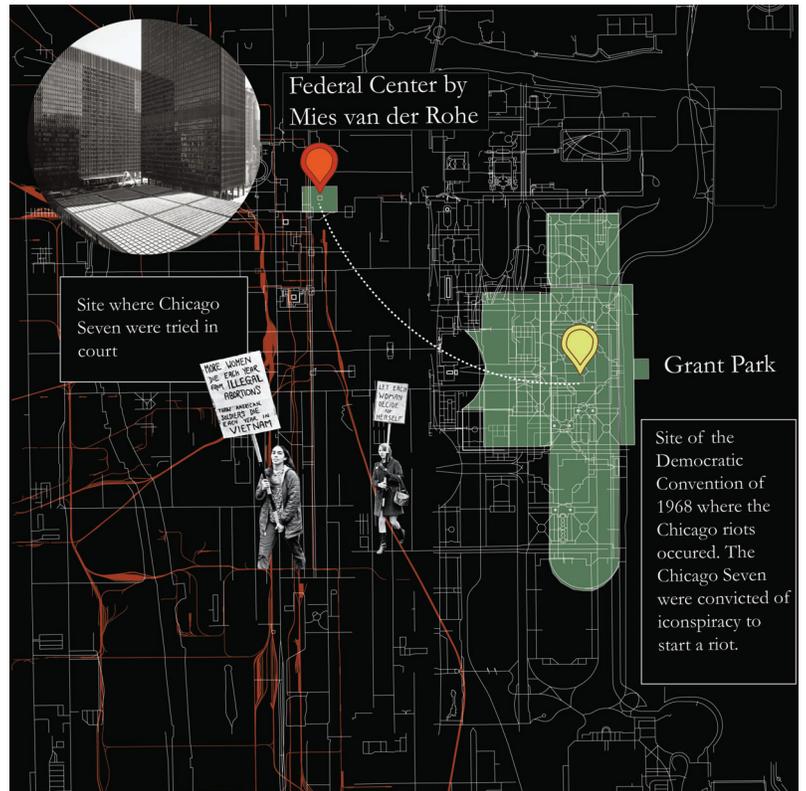
Chicago Eight

“The 1968 Democratic National Convention in Chicago is most-remembered for what happened on the streets outside of it. Before the convention began on August 26, Chicago Mayor Richard J. Daley refused protest permits to most anti-war demonstrators and deployed 12,000 police officers, 5,600 members of the Illinois National Guard and 5,000 Army soldiers on the streets to meet any who showed up. These police and military forces violently clashed with Vietnam War protesters, resulting in hundreds of injuries and 668 arrests during the four-day convention.”



Text: Little, Becky. “7 Reasons Why the Chicago 8 Trial Mattered.” History.com. A&E Television Networks, September 24, 2019. <https://www.history.com/news/chicago-8-trial-importance>.

Image: The Chicago Eight defendants in the “Conspiracy Files.” “7 Reasons Why the Chicago 8 Trial Mattered.” History.com

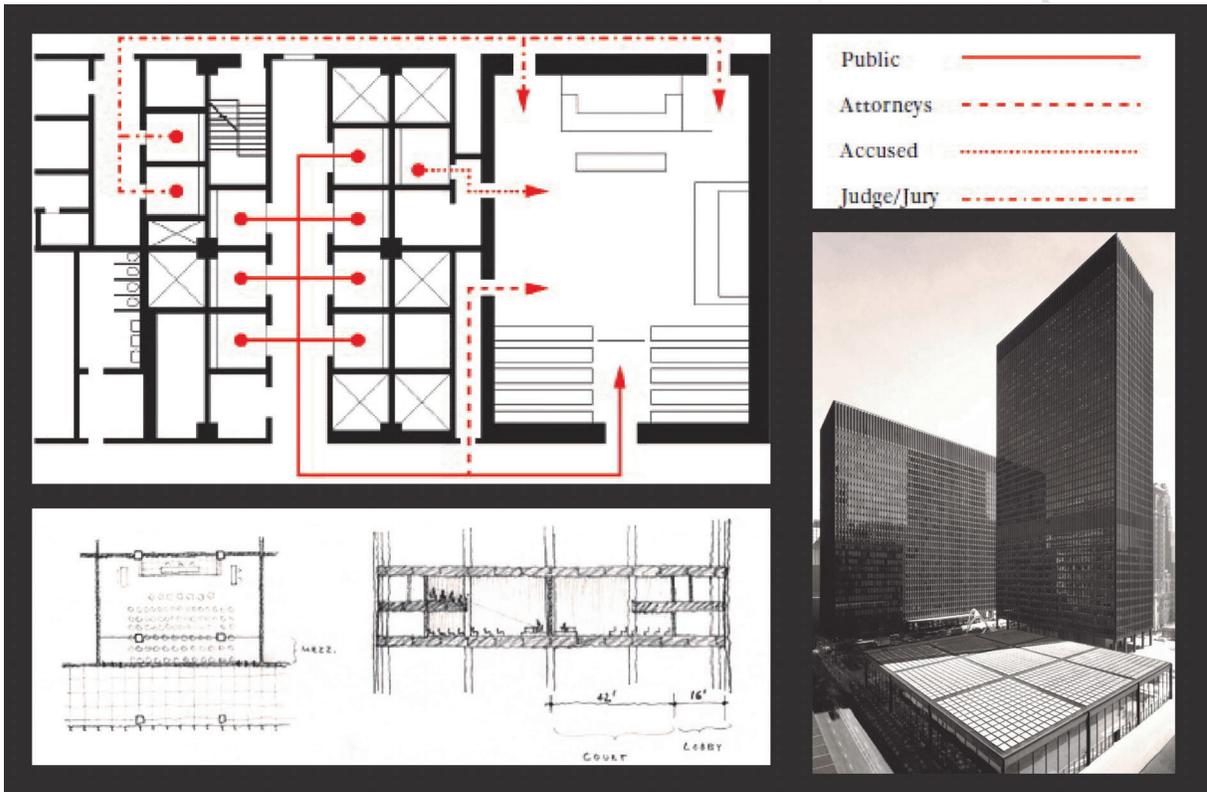
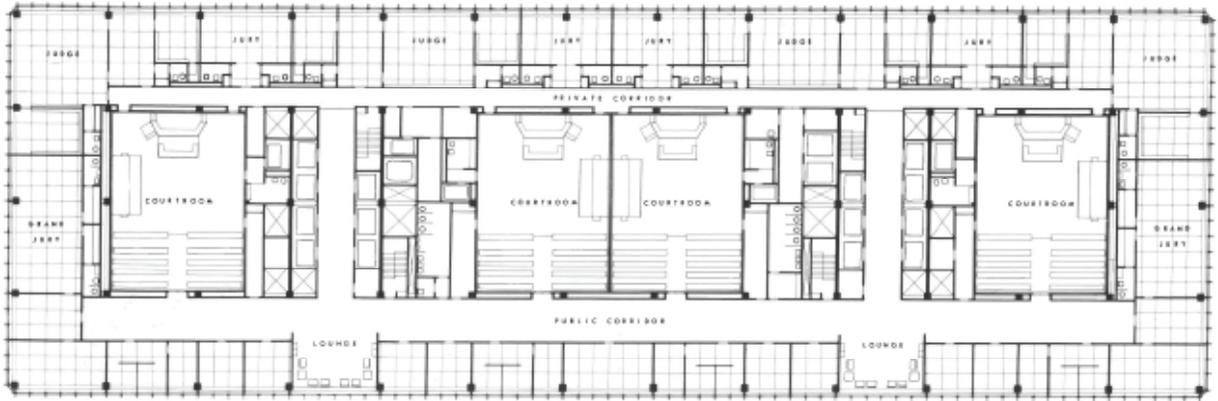


1. Protesters during the Chicago Eight Trial. History.com
2. Police and demonstrators in a melee near the Conrad Hilton Hotel on Chicago's Michigan Avenue during the Democratic National Convention on Aug. 28, 1968. Bettmann/ Getty Images

Chicago Eight and the Courthouse

The Chicago Eight were tried in one of the three federal buildings designed by Mies. In the article, “What the Mies?” David Shanks argues how Mies disrupted the power relationships that would typically be present in the “performance of jurisprudence.” Shanks claims that the courtroom space removes the “bar” that removes spectators from the trial participants. He describes the courtroom space as being theatrical and a public place in which all spectators are part of the theatrical performance.





1. Plan scanned from the National History Museum
2. Images and Diagrams by David Shanks. "What the Mies?"

SOURCE Grant Trip

Our aim during our trip to Chicago was to continue our historical research as well as investigate the sites we were focusing on. We hoped to gain a better understanding of our site while also gathering more physical information on our topics of interest. We also wanted to get a better understanding of the architecture involving our typological studies.

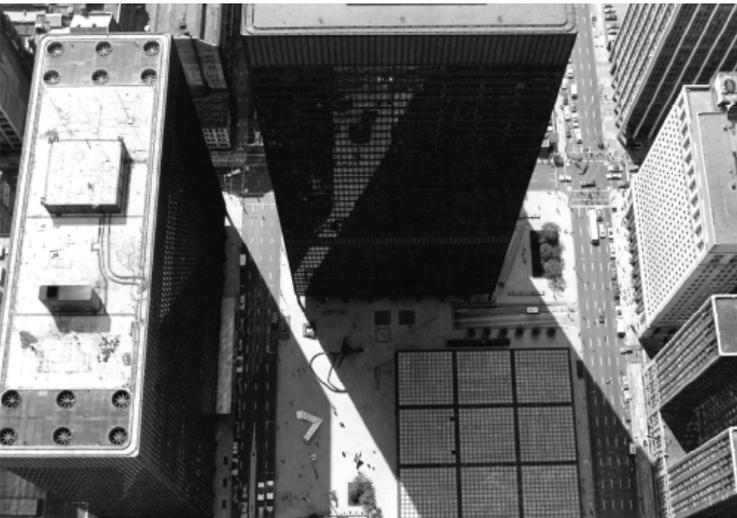
Monday: We visited Grant Park and walked around the site where the Democratic Convention is typically held (Site where Chicago Eight were arrested). We visited the Federal Center and entered the building where the Chicago Eight were tried. We went to Hyde Park and saw the Jane apartment building where women would go and wait. We were able to enter the building and see the long hallways the women in the transcribed interviews were talking about.

Tuesday: We visited the National History Museum, and had the opportunity to look for resources in the Research Center. We found and scanned images and transcripts. We were able to visit the Art Institute of Chicago and get more information on the topics we are researching in the Library.

Wednesday: We visited the Soldier Field where Martin Luther King led a group of protesters during the school boycotts of 1963. We were able to see what became of the site. It became a site dedicated to veterans. We also visited the Chicago Architecture Center, where we were able to gather more information on typologies specific to Chicago. We hope to further study these typologies as we continue our studies.

Thursday: Thesis Document

Chicago Federal Center



Images scanned from the National History Museum

Jane Apartments in Hyde Park



Bottom Three Images: <https://www.macapartments.com/property/5528-5532-S-Everett-Avenue>

SOMETHING REAL: Jane and Me.

Memories and Exhortations of a Feminist Ex-Abortioneer

By Linnea Johnson

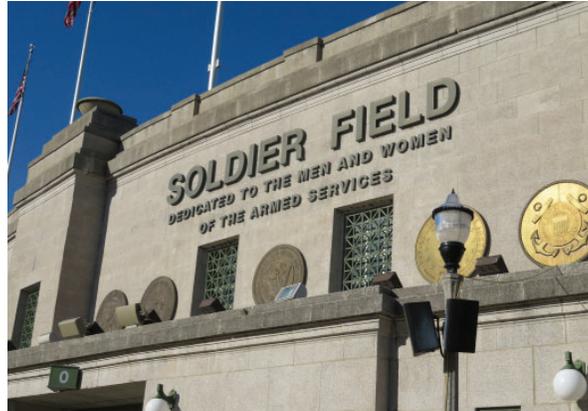
"The woman's body is the terrain on which patriarchy is erected. The repossession by women of our bodies will bring far more essential change to human society than the seizing of the means of production by workers."

--Adrienne Rich, OF WOMAN BORN

Part I ***

Between 1969 and 1973 a group of women in Chicago did more than 11,000 abortions. "Jane," as the Abortion Counseling Service (a work-group of the Chicago Women's Liberation Union) has come to be called, began in the mid 60s as a referral service. It was one of many across the country in those days referring women who wanted abortions to other places, other countries, to a person here and there who could be trusted with a speculum, a dilator, and a curette.

The grounds for obtaining a legally/medically/male-sanctioned abortion were narrowly defined, capriciously



Bears' Football Field



Front of the Soldier Field Plaque to Veterans



Back of the Soldier Field Plaque to Veterans

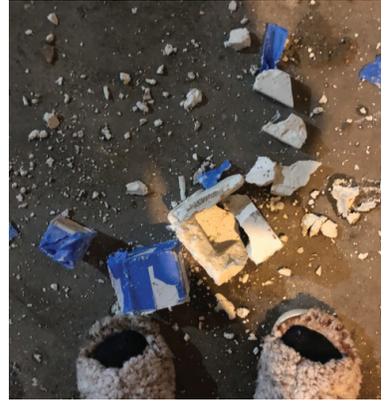
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Production

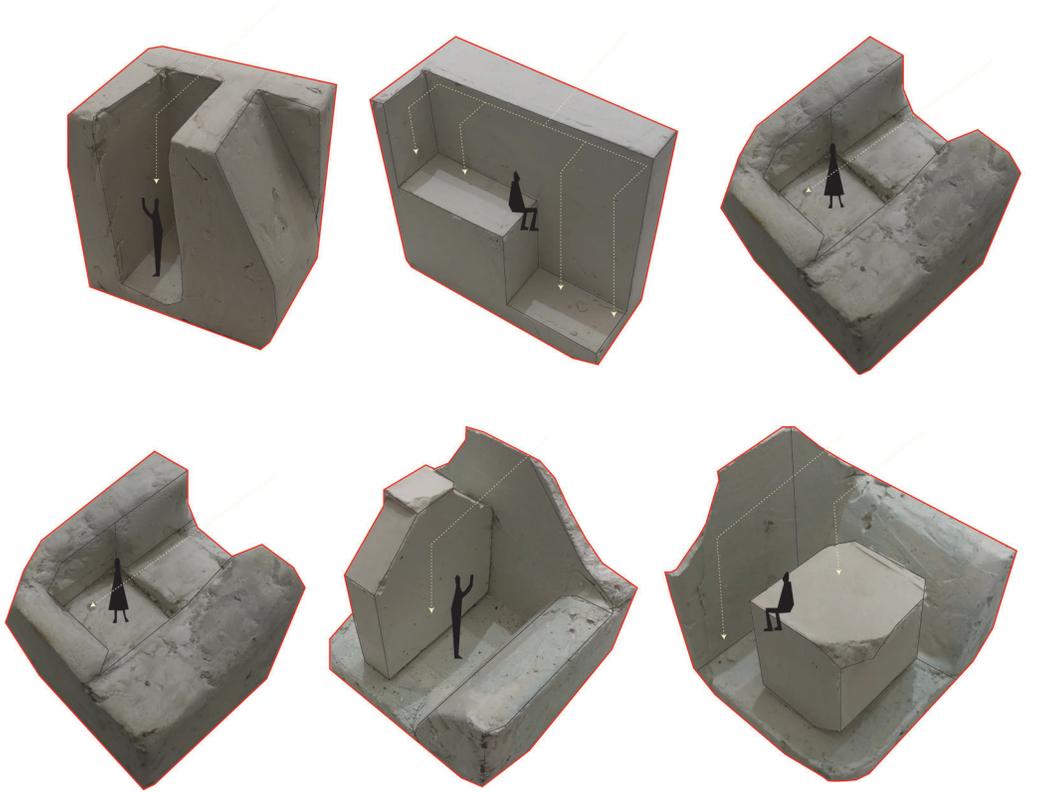


Models

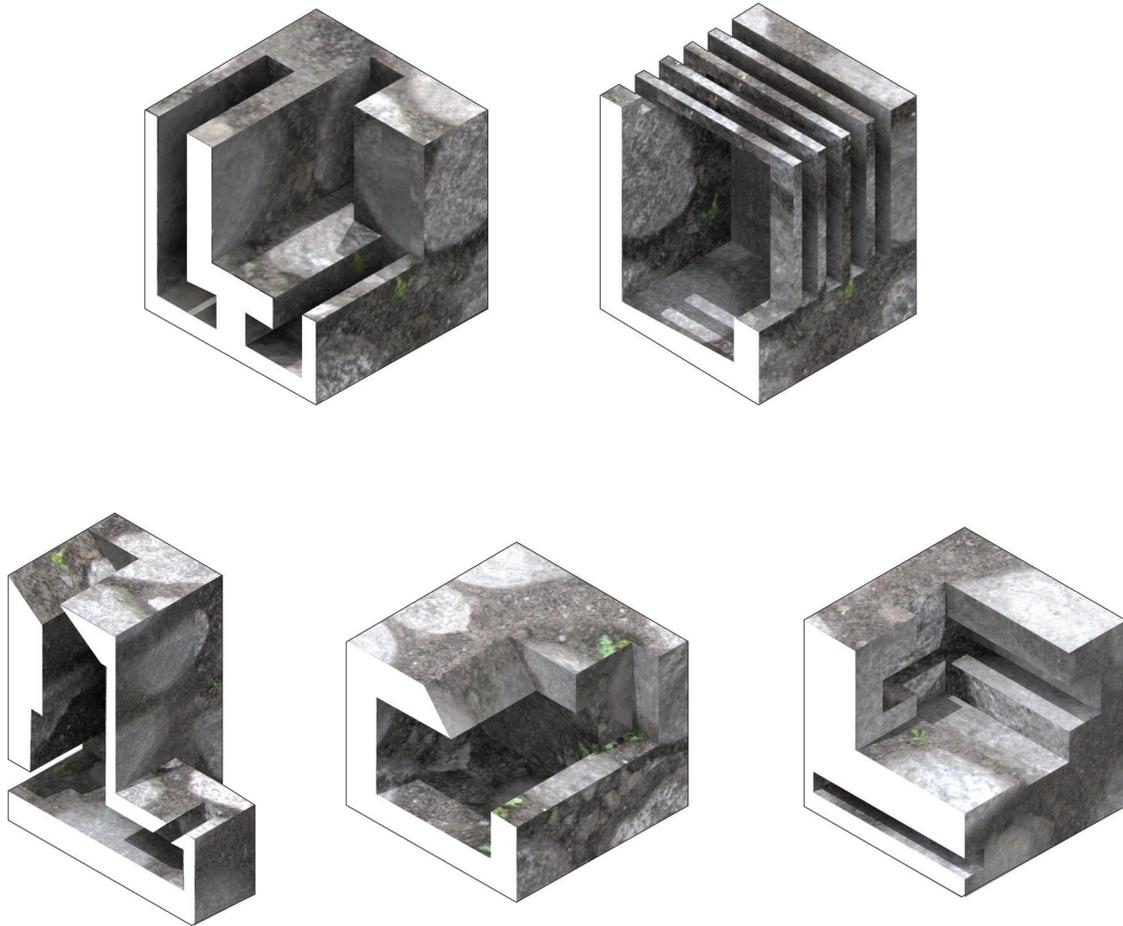
Our aim in casting plaster models was to experiment with texture and light and shadow as methods of creating effects involving the senses, using research done on the psychology of sensationalism and its effects on memory and how we perceive memories. We experimented with blue foam and foam core as molds to hold the plaster as we waited for it to harden. We used smaller pieces of foam and foam core in order to create voids in the casted models once they were dry; however, even after using vaseline and Dawn dish soap to prevent sticking, the plaster models did not create the effects we were looking for. Most models hardened to the point where it became impossible to unstick them without completely breaking the model. This method of experimentation proved to be unsuccessful. We hope to try other methods of creating the effects and textures we are looking for.



Process



Final Versions of Plaster Models



After our unsuccessful attempts at casting plaster models, we decided to try and get the effects we were looking for in digitally modeled cubes. We designed six different iterations of textured, dense objects that could potentially create the effects of sensationalism for the person experiencing the spaces.

04

Moving Forward

Criteria of Evaluation

Topic The chosen topic has to engage the audience in a developed intellectual way and introduce or re-iterate an aspect of architecture that stimulates discussion. The subject needs to be comprehensive and well thought out in order to develop the topic as much as possible. The thesis statement is clear and insightful. It is precise, but still open-ended enough so that further discussion on the arguments presented can be carried out.
Sources The chosen sources are reliable and scholarly from relevant topics. There are diverse forms of media and references which allow for a wider view and perspective of the topic. There should be at least 10 sources and all of these references have to be cited appropriately using the university's approved methods.
Data Gathering The processes of data collection are effective and reliable. There is a diverse variety of methods of research and types of sources brought together to create a significant package of information to be studied.
Analysis The information gathered from the source is clearly understood and appropriately analyzed. There is evidence that the project suggests a high level of understanding of the sources being used, and the presentation informs the audience that the student analyzed and synthesized their own ideas independently and effectively.
Content The content needs to be relevant to the topic and should sustain the thesis and argument in relation to the subject. There should be different examples and new ideas that should support the main subject.
Argument The project presents powerful arguments that stimulate conversations on the topic being discussed. The arguments proposed are clearly justified using a plethora of scholarly sources that further the relevance and importance of the arguments.
Graphic The visual elements need to be concise, clear and effortless to understand. The images and graphics need to be cohesive and relevant to the discussed topic. There should be visuals pulled from research as well as new graphics produced by your content and arguments.
Conclusions The result of the project should solve, explain the proposed project issues clearly and effectively. This is not a repetition of your thesis but a condensed and clear explanation of your topic that will resolve any issues that you have discussed.
Presentation The final presentation of the project is clear and effective. The ideas conveyed by the presenter are explained in an informative manner, demonstrating a high level of understanding of the topic being discussed, and creating an interesting dialogue that maintains the attention of the audience.
Cohesiveness. The project's outcome should be clear and concise. The audience should be able to understand the presentation and content without any difficulty and would be able to explain your topic and ideas to another person if asked.

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Definition of 'Memory' in an architectural context. Whether the chosen topic is able to introduce a further conversation about the impact of memory on society and chosen site.
Parallels are drawn between different types of memorials and memory theories in the discourse. The reference sources should be research from several perspectives.
Diversity in the topics being discussed. The content should be specific and comprehensive but the topic needs to have references from several sources.
Usage of interdisciplinary sources. The analysis should be fully developed for explanation, why is memory important to design for.
Fundamental support of the thesis statement. The subject created in the project should comprehensively support the relationship between memory and design proposal.
Appropriate Visuals. The use of graphic references is cohesive with the topic and shows relevance when discussed in the context of the presentation.
Relevance of arguments regarding 'Memory' with respect to architecture. The arguments created and proposed by the presenter show insight and relevance between architecture and the sites being discussed.
Understanding of memory in architecture during different time periods. There is evidence of understanding of the topic being discussed exemplified in a variety of time periods, demonstrating an understanding of the issues that come with the context of specific time periods.
Variety of scales. The project should discuss the impact/importance of design in architectural perspective, from a specific building to a city scale.
Conclusions. These are clearly presented and stimulate further discussion into the topic being discussed.
Presentation. The final presentation of the project is clear and effective. The ideas conveyed by the presenter are explained in an informative manner, demonstrating a high level of understanding of the topic being discussed, and creating an interesting dialogue that maintains the attention of the audience.
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Image and Description

Isabel Muñoz and Sarah Quinn

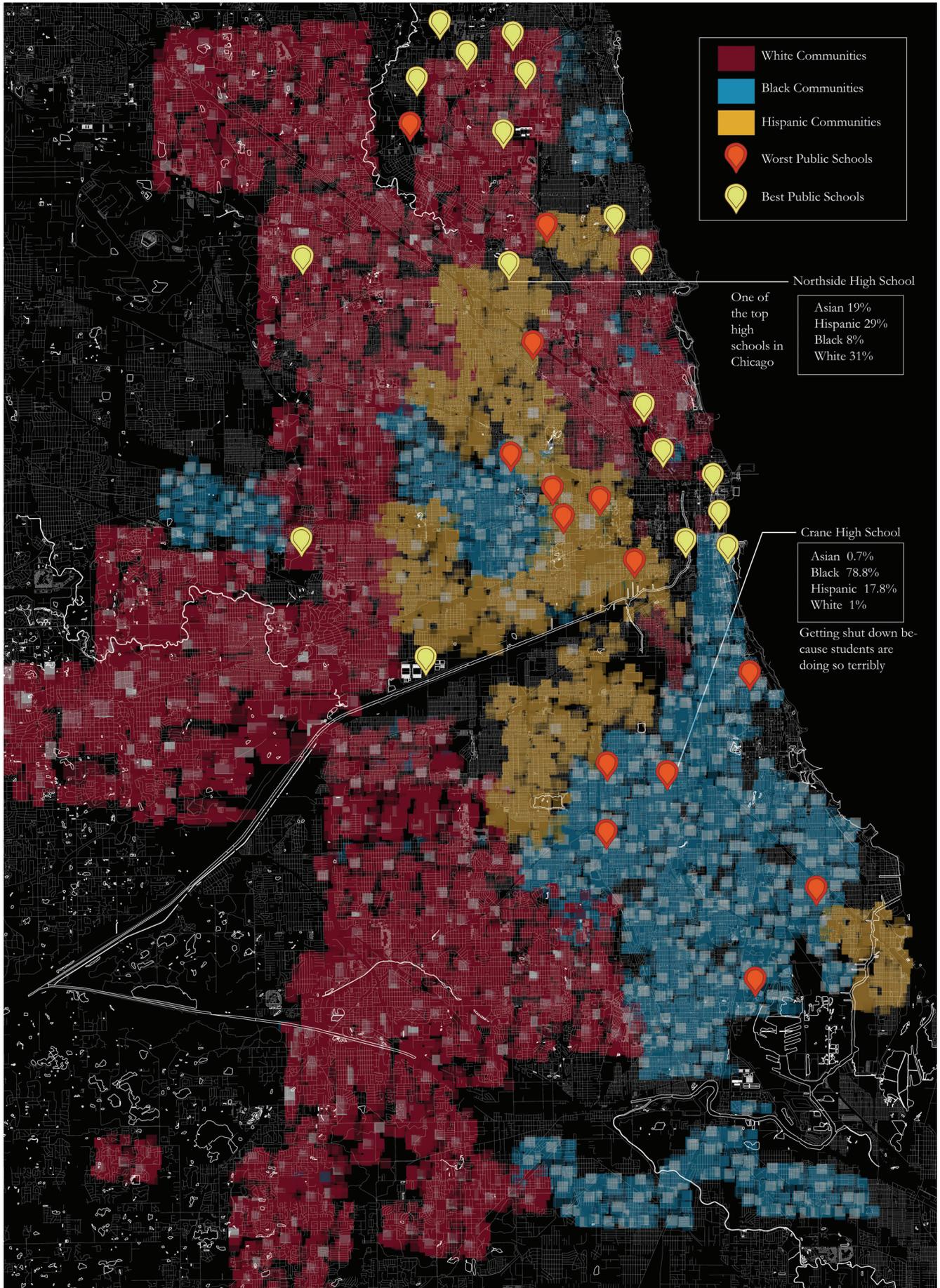
AG Group: After Sharing

Advisors: Yutaka Sho (primary), Francisco Sanin, Marcos Parga

Title: Spatializing Erasure

Subtitle: Counter-Histories on the Verge of Disappearance

Our thesis ambitions are centered around the investigation of memory and architecture as it relates to narratives of erasure in urban space. Over the course of the academic year, we are seeking to use architecture as a lens to critique our current socio-political climate regarding gender inequity and political regression. Our site of speculation and research will be the city of Chicago, as it has a rich history of feminism and civil rights with many historic spaces of protest that accommodated intersectional identities and historic protests. In today's political climate, where *Roe v. Wade* is facing reversal in the Supreme Court and LGBT protection laws are being contested, school districts are the most segregated they have been since before *Brown v. Board*, and there is a tendency to forget the progress that has been made, we must recall specific instances of memory of Second Wave Feminism and Civil rights, when women made strides for LGBT legal protection, female bodily autonomy, opposition to sexual violence, and sexual liberation, and black Americans made strides against systemic oppression and segregation. We want to outwardly impose the collective memory of erased narratives onto the city's existing infrastructure and create a network of 'memory containers'-- interconnected spaces for consuming and imposing forgotten memories. Doing so will provide a lens into the past and demand that un-represented histories are not forgotten or reversed. We are identifying Chicago as a city with historic memory that is more related to a generic national identity than the actual intersectional local narratives that existed and continue to exist within it—or, at the most, a city committed to self-lobotomization, the erasure of its own memory. We understand Chicago as lacking a specific or intersectional, local form of memory that represents the diverse narratives of social progress that it has actively housed for decades. We seek to identify and consolidate these memories. We want to pose the celebration of collective memory of narratives that are otherwise underrepresented or erased within the urban fabric.



05

Resources

Benjamin, Walter. “On the Concept of History”. Unpublished, c. 1940. <https://www.marxists.org/reference/archive/benjamin/1940/history.htm>

KEY CONCEPTS: historical materialism, constructed memory, alternate narratives

This text closely connects the theory of historiography – narrative-- with the theory of history –the nature and transformation of human society-- in the same way in which history itself is referred to its political praxis. For Benjamin, it is necessary to have a certain conception of the present that allows us to generate an interrelationship between history and politics. The concept of history intended by Benjamin is meant to support our position on the idea of history as a constellation rather than a linear progression of events-- something that stands in opposition to the dominant narrative of history. Benjamin attempts to establish “the discontinuity of historical time” as the foundations of the materialistic view of history. Understanding history as a constellation of events that exists simultaneously parallel and outside of traditional linear narratives of history allows us to form our position of which events we are seeking to document, understand, and potentially memorialize.

Boyer, Christine M. “Collective Memory Under Siege: The Case of ‘Heritage Terrorism’” In *The SAGE Handbook of Architectural Theory*, 325-39. Thousand Oaks, CA: SAGE Publications Ltd, 2012.

KEY CONCEPTS: collective memory, who controls historical narrative, identity, recording memory, heritage terrorism, monuments, memory tourism, consumerism

In this text, Boyer takes the position that when a gap in time appears between the memory of an event and its actual experience, attempts are made to write these absent moments down, to preserve all the little-known facts as much as possible, to erect monuments and establish commemorative celebrations. “A gap in time enables memory to act as resistance to the acceleration of time or to be used as a tool in search of moral redemption for past grievances and regrets, or to provide a source of identity in an increasingly alienating and modernizing world. Such a gap in time appeared in the late twentieth century, after a century of wars, totalitarian regimes, genocides and crimes against humanity, when the last ‘witnesses’ of these atrocities and their memories were disappearing .The Holocaust of World War II has been positioned as the generator of the ‘memory machine’”. (326) In this sense, the ‘memory machine’ has become a way for dominant forces to control historical narratives through memorial. Boyer also analyzes the importance of collective memory as something that is tangible and leads to the understanding of memory being selectively created and controlled through monuments, leading to phenomena like memory tourism and commercialized memorialization.

Cole, Teju. “Memories of Things Unseen.” *The New York Times*, *The New York Times*, 14 Oct. 2015, <https://www.nytimes.com/2015/10/18/magazine/memories-of-things-unseen.html>.

KEY CONCEPTS: propaganda, image memory, construction of narrative, consumerism, photography, framing of memory

Teju Cole, as a photographer and art historian, offers an analysis into how photography is used and curated as a kind of media that not only encapsulates memory, but is inherently tied to the body. He argues that with the endless amounts of photography that are circulated by the media and the sensory overload that we experience on a daily basis, that photography has become “difficult to distinguish from surveillance. And in fact, much of the intent behind the collection of these images is indeed surveillance: The government retains our images in order to fight terrorism, and corporations harvest everything they can about us in order to sell us things.” (Cole). This idea of photography as having implications that align with government and nationalist agendas as well as contributing to the cycle of greed capitalism and consumerism in the U.S. is an interesting one when considered in regards to memorialization and its relationship with advertising and marketing. His analysis of photography as a type of art that can be manipulated for consumerist and xenophobic intentions heavily implies the notion of the perpetuation of a dominant historical narrative.

Farr, Ian. Memory. London: Whitechapel Gallery, 2012. PIERRE NORA: Realms of Memory (1984) pp. 61-66

KEY CONCEPTS: image memory, archival memory, spatial memory, traces, construction of narrative, consumerism, selective memory

Nora offers a compelling theory on the need for spatial memory as opposed to archival memory. His work approaches the nuanced relationship between memory and history, emphasizing that modern memory is primarily archival and relies entirely on the concreteness of the recording, image, or object. He also discusses the ever-growing field of written archival history that is becoming too large to process in a way that is not tangible. His main argument parallels our own, as he states that “The fear that everything is on the verge of disappearing, coupled with the anxiety about the precise significance of the present and uncertainty about the future, invests even the humblest testimony, the most modest vestige, with the dignity of being potentially memorable. Have we often enough deplored the loss or deconstruction of what might have enabled us to know those who came before us, and so wish to avoid a similar reproach from those who will come after us? Remembering has become a matter of meticulously minute reconstruction... What we call memory is in fact a gigantic breathtaking effort to store the material vestiges of what we cannot possibly remember, thereby amassing an unfathomable collection of things that we might someday need to recall.” (Nora 62). With the accumulation of written history continuing to grow, Nora argues that we must look to representative samples of counter-histories in order to preserve erased narratives.

Hetherington, Kevin. “Spatial Textures: Place, Touch, and Praesentia.” *Environment and Planning A: Economy and Space* 35, no. 11 (2003): 1933–44. <https://doi.org/10.1068/a3583>.

KEY CONCEPTS: non-visual memory, spatial witness, place, and “silent and reflective contemplation”

Hetherington offers an important position on the relationship between senses and memory and the significance of non-visual senses in architecture. He begins to understand spatial experiences through bodily ‘performance’ and touch as a form of knowledge that informs memory. Movement, smell, hearing, taste, as well as sight, are things that Hetherington poses are important components of ‘the making of places’ and how we remember them and have direct effects on how we process praesentia: “the experience of mingling” (1943) the senses. Sensory memory also has the ability to link the past and the present with a sense of continuity and forms the basis of how we inhabit our surroundings and our senses of home, routine, and ordinariness, and potentially their opposites-- the strange, irregular, and traumatic.

Hölzl, Ingrid. “Photographic Now: David Claerbout’s Vietnam,” 2011.

<https://www.erudit.org/en/journals/im/2011-n17-im1817262/1005753ar.pdf>

KEY CONCEPTS: photography as technique, propaganda, re-actualization/re-presentations of history, superimposition of memory, montage, collage, post-production, hybrid techniques

Ingrid Holzl defines the ‘photographic now’ as the connection between the current state of history and the current state of photography, and how photography’s altered relation to time through digital post-production: montage, collage, and animation. With the advent of digital post-production, photographic images are no longer tied to a specific past but show a possible present. This text looks at David Claerbout’s video installation, *Vietnam, 1967, near Duc Pho, reconstruction after Hiromichi Mine (2000)*, and questions the “photographic now,” as it pertains to media and consumerism of dominant narratives. The piece reproduces, or more exactly recomposes, a press photograph of an American airplane shot down by friendly fire. Claerbout travelled to the site of the accident and took a series of photos of the landscape and then assembled these stills into a video animation onto which he superimposed the still image of the exploding plane., resulting in an image whose temporality is hybrid and whose mediality is unclassifiable. This study investigates the process of digital reconstruction and animation, and the “becoming signal” of the image, and questions the possibility of re-actualizing the photographic past through digital screening and begins to question the ability of space and art to contextualize and simultaneously re-represent erased memories. Claerbout’s work relates heavily to Walter Benjamin’s theory of history as something that is inherently tied to the present and can only be seized as an image, something that ‘flashes’ as part of a constellation.

Kreimann, Susanne. P(ech) B(lende): Library for Radioactive Afterlife, 2016.

<http://www.susannekreimann.info/pechblende/>

KEY CONCEPTS: photograph, assemblage, archive, disaster, invisibility

Bringing together an assemblage of archival materials, photo documents, literature and found objects, Pechblende investigates concepts of scale, proximity and distance in relation to radioactivity and the body. Centred on the mineral Pechblende (the German word for a type of uraninite), the work traces a history of scientific and photographic processes narrated through the interconnected sites of laboratory, archive, and museum. Kreimann's work is concerned with the political and physical invisibility of radioactive disasters and the ability of photography to potentially capture invisible or erased histories. Her highly abstract but archival images are examples of how abstraction can be used to recall memory and traces of history that would otherwise remain invisible.

McCarthy, Tom, Teju Cole et al. "Words vs. Images." *Aperture*, no. 217, 2014, pp. 40–45. JSTOR, www.jstor.org/stable/24475241.

KEY CONCEPTS: propaganda, image memory, construction of narrative, consumerism, photography, framing of memory, media

This source is a collection of short narratives written by photographers. The section of interest is Teju Cole's, in which he responds to "to a recent article on "seeing machines" by contemporary photographer Trevor Paglen. Cole argues that photography cannot be separated from the political moment of the photograph. This notion that the photograph and the photographer cannot be divorced from each other, and that neither can exist in a vacuum without the political implications of the context that they're in, directly links to Susan Sontag's "Regarding the Torture of Others" and Regarding the Pain of Others. Cole makes the link between photography and political rhetoric, arguing that photography is not a divorcable moment from context, but rather a 'particular kind of seeing'. This interpretation of photography can be applied to media in general when questioning the idea of viewership and consumption, specifically when considering who or what is the dominant force that is constructing these images and framing them in a way to establish a certain dominant viewpoint.

Odawara, Nodoka, et al. *Matters of Sculpture (Topofil: Tokyo, 2017)*.

KEY CONCEPTS: 're-presentation', monument vs. sculpture, national memory, collective, public space, dark/memory tourism, de-monumentalization, consumerism

Odawara's writing details out the specifics of the history of sculpture in Japan and how it relates to the flock of peace sculptures following the "Peace Statue" in 1955 in Peace Park. Attempting to reconcile the relationship between "war, peace, and sculpture", recurring symbols of male versus female statues and how Japan faced a symbolic shift between the 2 after 1960, and the introduction of 'statuomanium' into Japan. The author's thesis hinges on the following understanding of sculpture, as quoted from Charles Baudelaire: "The phantom of stone seizes you for a few minutes, and commands you, on behalf of past, to think about things that are not of the earth. Such is the divine role of sculpture" (E45). This idea is one that recognizes monuments as tools to enlighten or bring memories back to light, immortalizing them in sculpture even after they have left the earth physically. Thus, the idea of erecting and removing sculpture and memorial as a reflective cycle of history is one that is damaging to the way we interpret memories, which leads us to understand monuments as potential parts of an oppressive system, which drives ideas of 'anti-monuments' or 'de-monumentization'. Within all of these pieces to the essay, the thesis lies in the idea of the statue existing somewhere in between the realm of statue and monument, and how parting from this context of the 'monument' makes the statue unfit to be a memorial. Odawara also approaches the dangers of "Forgetting, disguised as healing" (E15) and the important distinction between attempts to evoke the reality of an event instead of its idealized version.

Sontag, Susan. *Regarding the Pain of Others*, Chapter 1. Farrar, Straus and Giroux, New York, 2003.

KEY CONCEPTS: propaganda, image memory, construction of narrative, gendered memory, photography, caption, framing of memory, war

Regarding the Pain of Others touches on notions of image as it relates to construction of national identity and propaganda-style manipulation of viewership. Sontag's novel goes deeply into ideas of image-memory and propaganda as it approaches her interpretation of propaganda in American media, defined as politicizing and manipulating information in order to provoke a response in favor of a certain party, can be applied to notions of wartime media and how it manipulates viewership using imagery and 'shock-pictures', as well as how image and caption are used to 'sanitize' American military atrocities in foreign conflicts in order to reify the patriotic notion of the citizen-soldier, thus reinforcing the standard of an aggressive and dominant patriotic narrative. She argues heavily that captioning of images is a commonly-used tactic that reinforces imperialist notions of war and reasserts anti-foreign sentiments through American media; Sontag states that "by captioning a photo "who was killed by whom", the image becomes propagandistic. Captions create a foe (the killer) and a victim (the viewer), downplaying one's own involvement in any act of violence and creating a dichotomy of good vs. evil. The viewer is always good and the foe is always bad; violence the viewer committed is either untrue or self-inflicted" (Sontag, 11). Memorials can be designed and built to function in a similar manipulative way. This is heavily related to notions of consumerism and propaganda as the politicizing and manipulating information works to provoke a response in favor of a dominant narrative.

Quentin Stevens, Karen A. Franck & Ruth Fazakerley (2012) *Counter-monuments: the anti-monumental and the dialogic*, *The Journal of Architecture*, 17:6, 951-972, DOI: 10.1080/13602365.2012.746035

KEY CONCEPTS: collective memory, activism, who controls historical narrative, identity, recording memory, heritage terrorism, monuments, memory tourism, consumerism, counter-monument

This text analyzes the phenomenon of recent decades known as the 'counter-monument', which have suddenly emerged as a new mode of memorializing trauma and criticizing the dominant narrative of history. The phenomenon can be seen as a definer of a growing opposition to traditional monumentality which has begun to reinvigorate public action and commemorative activism in current urban landscapes. This paper distinguishes between two kinds of projects that have been called counter-monuments: those that adopt anti-monumental strategies, counter to traditional monument principles, and those that are designed to counter a specific existing monument and the values it represents, both of which are critical in understanding how our thesis fits into the narrative of the 'counter-monument'.

Weizman, Eyal. *Forensic Architecture: Violence at the Threshold of Detectability*. S.I.: ZONE BOOKS, 2019

KEY CONCEPTS: forensic architecture, international justice, construction/deconstruction of memory, spatial evidence, material evidence, witness and memory

In his work, Eyal Weizman describes how the built environment now represents an important source of evidence bearing witness to the events when international justice is sought. This pertains to certain spaces of heritage or memory that have been strategically destroyed as a political or military tactic and various forms of erasure that have been wiped from the dominant narrative of history and forcibly forgotten from cultural memory and archival history. As Weizman states, "Issues relating to the built environment are entering the courts and media forums of international justice with increasing frequency. This is because the built environment is both the means of violation and a source of evidence that can bear witness to the events that traverse it... Too often, these structures or ruins are considered self-evident illustrations of atrocity. The field of forensic architecture must now emerge to attempt to transform the built environment from an illustration of alleged violations to a source of knowledge about historical events--or rather, as a complex methodology aimed at narrating histories from the things that it saturates" (60). Through this, Weizman tackles the idea of spatial witness and the ability of memory and erasure to serve as evidence--as digital models, maps or simulations. In this way, activism and memory overlap in nuanced ways that center around the ability of space to contain physical traces of erasure and trauma.