

**Memorials for the Living:
Dynamic, Engaging, and Inclusive Spaces of Remembrance**

by

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ABSTRACT

This thesis addresses the vibrant and divisive discourse surrounding architectural memorialisation. Contemporary debates on memorial architecture are often centred on the exclusion of certain groups and their perspectives. This proposal argues that memorials have the potential to positively impact our relationship to shared memory through an open, inclusive, and participatory form of remembrance. To achieve this, the thesis employs abstract, spatial representation as a framework that supports the addition of iconic forms. Together this creates a memorial that appeals to a broad range of sensibilities, with no prescribed subject matter or user. A material palette that invites change acknowledges the passage of time as an influence on our shared memories. Complemented by an educational program and event spaces that further broaden possibilities for engagement this composes the design of a flexible memorial complex capable of adapting to the needs of a changing audience and understanding of history.

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CHAPTER 1: INTRODUCTION

When we find a mound in the woods, six feet long and three feet wide, raised to a pyramidal form by means of a spade, we become serious and something in us says: someone was buried here. *That is architecture.*

– Adolf Loos, “Architecture”¹

Thesis Question

How can an emphasis on supporting both iconic and arbitrary means of representation and the lack of a prescribed subject matter be used to develop a flexible and engaging memorial space and enrich how people view and participate in the process of remembrance?

A Definition of Memorial Architecture

Due to the imprecise and interchangeable usage of the terms *memorial* and *monument* in both colloquial language and the existing literature, a short definition is required in order to minimize potential misunderstandings and clarify the primary subject of the thesis.

Memorial architecture is a broad category of architectural practice that deals with the twin subjects of memory and death. Memory beyond the scope of the individual – or what philosopher and sociologist Maurice Halbwachs defined as collective memory (“la mémoire collective”) is what gives shape to culture, representing the identity of a social group through narratives and traditions that provide its members with a sense of solidarity.² Memory in this sense provides us with a method to transmit the experiences and values that define our society, bridging each consecutive generation. This *collective memory* may manifest itself in a variety of ways, such as an oral tradition or a charity dedicated to acting in the interest of a particular cause. Within this myriad of cultural practices meant to transmit memory exists the built form, which serves as a physical reminder or icon of this particular memory. This use of the built form is the distinctive element of this subcategory of the human practice of memorialisation, which I will here define as the practice of *memorial architecture*.

1 Adolf Loos, “Architecture,” in *Spoken into the Void: Collected Essays* (Cambridge: MIT Press, 1993).

2 James V. Wertsch, “The Narrative Organization of Collective Memory,” *Ethos* 36, no. 1 (2008): 120.

It should be noted that within this broad field of architectural practice also exist the categories of *monument architecture* and *death architecture* (or *architecture of death*). The two terms are not necessarily mutually exclusive, with the former referring in a rather general way to architecture of a monumental nature – that is, exhibiting a sense of importance usually for the sake of glorifying a particular set of values or ideals – and the latter referring to memorial architecture directly related to either funerary functions such as body disposal, or the commemoration of the dead. Edwin Heathcote, for example, makes the choice to omit memorials to national heroes and to events from his book on the subject of architecture and death, on the grounds that “these tend to be political gestures and connected with a language distinct from that of the art of death.”³ *Memorial architecture*, encapsulating both of these categories, is the subject of the thesis.

Inconsistency among scholars in their use of terminology extends beyond just the terms *memorial* and *monument*. This is in part due to the habitual use of loanwords from work in other languages, which has led to confusion about the precise meaning and origin of certain words or terms in the field of memorial research. For the benefit of the reader, and in the interest of avoiding any further perpetuation of these misunderstandings, an appendix has been included at the end of this document that aims to clarify the meaning and origin of many such terms.

Methodology

This thesis examines traditional understandings of memorialisation and reframes the memorial as a way to encourage engagement and connection to a place and history through the maximization of inclusivity and accessibility. The port city of Halifax, Nova Scotia, rife with examples of the monument tradition that cause so many of the issues associated with the question of memorialisation, is the chosen site for these investigations and subsequent design proposal. The goal of this thesis is to promote the role of memorials as what I believe all memorial architecture should be: an engaging and meaningful part of people’s everyday lives that enriches their connection to a shared history. This will be accomplished with three primary strategies.

3 Edwin, Heathcote, preface to *Monument Builders: Modern Architecture and Death* (Chichester, West Sussex: Academy Editions, 1999), 7.

First is the prioritization of public engagement with memorial architecture. Based on the assumption that well designed civic spaces encourage and support public engagement, development of the chosen site for the memorial at an urban scale, is one approach supporting this aim. In addition, a framework within which all people are able to contribute and add will be provided, alongside event spaces that will encourage activity and allow for incidental, unexpected interactions with the collective memory of the city. A second strategy is to establish a new approach towards materiality in memorial architecture. The thesis argues that the effectiveness of memorial architecture could be strengthened by acknowledging the passage of time as an influence on our shared memories, represented by a material palette that invites similar change over time. Finally, and most importantly, the thesis will emphasize inclusivity and strive for a universally-accessible memorial space. This means aiming to support a wide range of sensibilities and forms of remembrance, embracing the qualities of an *open work* typical of the counter-monument movement by providing a multi-faceted, individually interpreted representation of memory rather than a single, preferred reading as is typical of traditional memorials.

This will create a living memorial that grows and changes to reflect the occurrences of the city and the changing attitudes of society, reinvigorating Halifax's historic Old South Suburb while also enriching how people view and participate in the process of remembrance.

CHAPTER 2: THE MONUMENT TRADITION

Time mocks the rigidity of monuments, the presumptuous claim that in its materiality, a monument can be regarded as eternally true, a fixed star in the constellation of collective memory.

– James Young, “The Counter-Monument: Memory against Itself in Germany Today”⁴

Symbols of Power

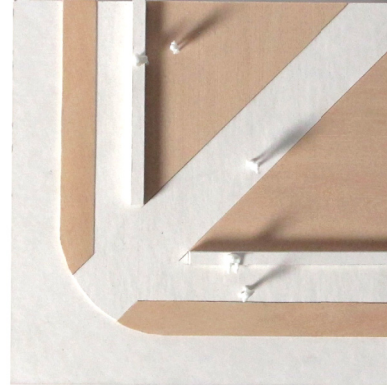
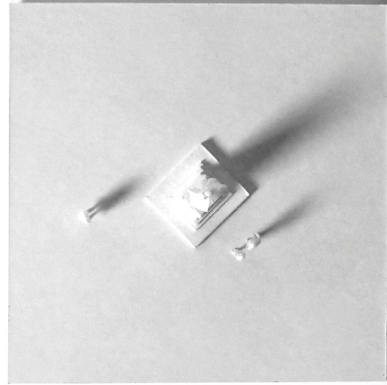
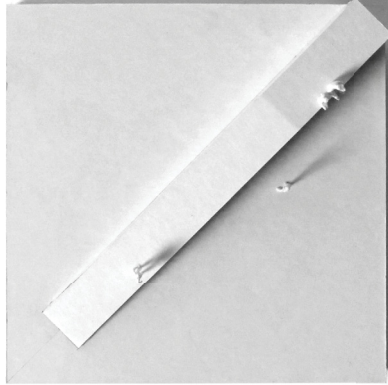
The *monument tradition* refers to the history of memorial architecture taking the form of imposing, authoritative social forces in public spaces, established by authorities such as the state to symbolize themselves or their ideologies, with the goal of influencing the historical narrative of a place. This categorization encompasses most memorial architecture until the emergence of what would come to be known as the *counter-monument* (or *anti-monument*)⁵ in the 1980s, which rejects the notion of monuments being used as emblems of power. Traditional memorials often leads to controversy over how a shared history is remembered, as some of these traditional memorials exclude certain groups and their perspectives. This is exemplified by recent debates surrounding the Edward Cornwallis Statue in Cornwallis Park, which was removed by the Halifax city council in January 2018 due to shifting perceptions of the city’s colonial history and resulting public outcry over the memorialisation of its colonial founder.

Formal Language

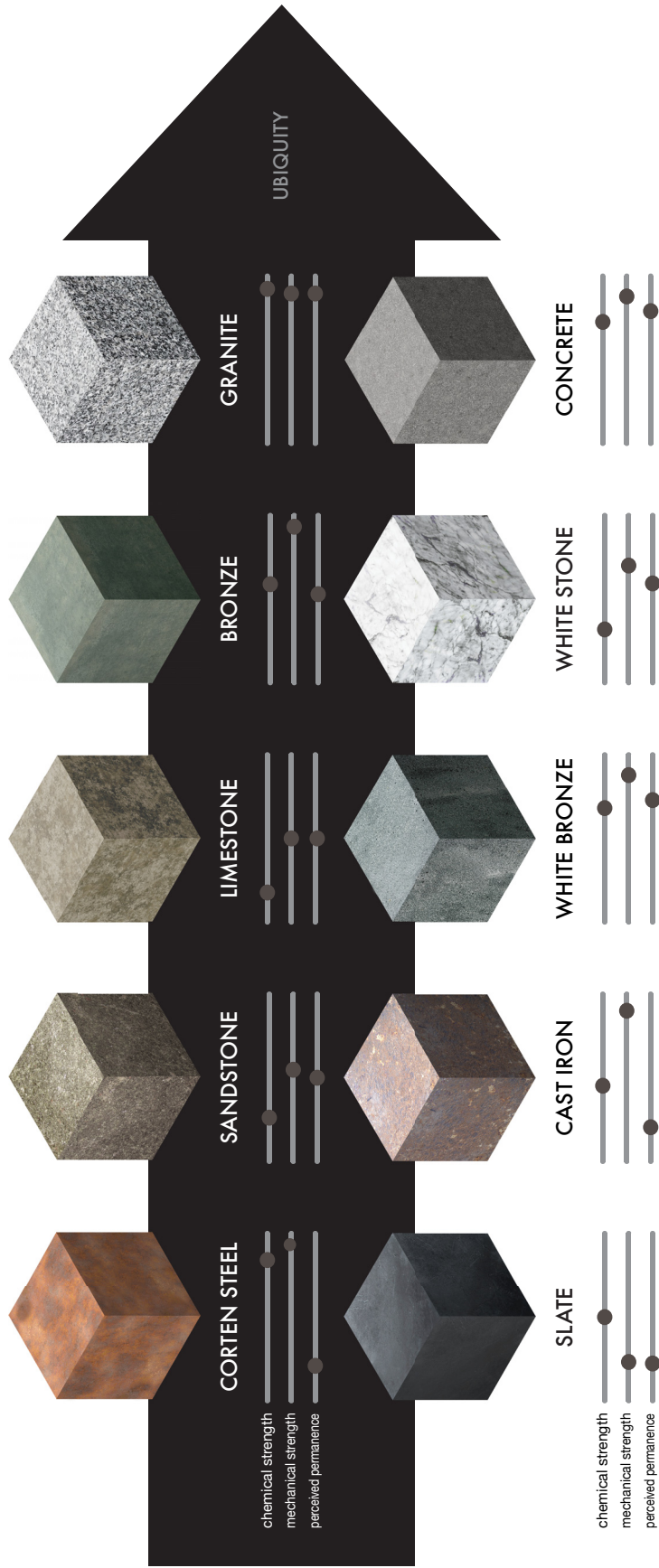
Traditional memorial architecture has depended upon a very particular formal language to communicate significance, using a vocabulary of symbols and iconographies that stand in for a variety of designations such as the type of memorial, the religious denomination of the person being memorialised, and so on. Although more conservative examples of newly-erected memorial architecture have persisted in expressing meaning through the use of these symbols, this language is an archaic one. In contemporary society, the average citizen is almost entirely unfamiliar with all but the most generic of these symbols and icons.

4 James Young, “The Counter-Monument: Memory against Itself in Germany Today,” *Critical Inquiry* 18, no. 2 (1992): 294.

5 *Ibid.*



Spatial studies of memorial architecture



Relationship between strength of different materials and their ubiquity in memorial architecture

The Ubiquity of Durability

There exists an assumption in Western civilization that the monument exists to “enshrine the knowledge of the cultural past for the sake of future generations”, with some going so far as to say that a culture devoid of such commemorative works would find itself utterly lost.⁶ These monuments are seen as analogues of human memory, which can have memories transferred to them and thereby preserve those memories beyond a purely mental existence by virtue of their physical durability. In *The Art of Forgetting*, Adrian Forty claims that much of Western artifact-making throughout history has been geared towards the creation of material substitutes for the “fragile world of human memory.”⁷ This thinking has resulted in the use of a narrow range of materials in memorial architecture based solely on each material’s merit in withstanding the forces of weathering and maintaining an unchanged appearance for as long as possible. In North America, this phenomenon has come to be embodied by the widespread use of granite since the 19th century, and the consequent perception of materials in memorial architecture as bland and unprovocative due to their overwhelming uniformity.

Typical User Groups of Memorial Architecture

There is nothing in this world as invisible as a monument. They are no doubt erected to be seen-indeed, to attract attention. But at the same time they are impregnated with something that repels attention.⁸

Traditional memorial architecture struggles with engaging people outside of a very narrow set of users, which can be broadly represented by three groups.

Mourners

Perhaps the most engaged user group, and certainly the one we most associate with memorial architecture, is that of mourners. Mourners are those drawn to memorial architecture for its memorial function, as a way of remembering, grieving, or otherwise engaging with the subject being represented. These users may return to the memorial at

6 Susanne Küchler, “The Place of Memory,” in *The Art of Forgetting*, ed. Adrian Forty and Susanne Küchler (Oxford: Bloomsbury Academic, 2001), 53.

7 Adrian Forty, “Introduction,” in *The Art of Forgetting*, ed. Adrian Forty and Susanne Küchler (Oxford: Bloomsbury Academic, 2001), 2.

8 Robert Musil, “Monuments,” *Posthumous Papers of a Living Author*, translated by Peter Wortsman (Hygiene, CO: Eridanos Press, 1987).

regular intervals, if not as frequently as weekly or monthly then perhaps annually on some date significant to the person or event being commemorated. They are usually visiting a memorial because the represented subject is of personal significance to them.

Caretakers

Caretakers are those who – either in a role appointed by the governing body that owns the memorial, or as volunteers – participate in the regular maintenance and upkeep of the memorial. Their level of attachment to the memorial can range from the dispassionate city worker appointed by the municipality to tend to a city square or cemetery, to the priest who sees it as their sacred duty to care for and watch over a memorial of religious significance.

Tourists

Those who visit memorials with the express purpose of engaging with the architecture are, if not mourners, usually tourists who are foreign to the city, region, or country where the memorial is located. If the memorial is particularly renowned (executed by a famous architect, for example) this user group may be the largest of the three. It could be argued that these users interact with the memorial architecture only on a superficial level: journeying there with the express intention of taking a photograph, for example. Also, tourists are typically one-time users, never to return.



Spatial study of the typical relationship between a traditional memorial and its observers

CHAPTER 3: COUNTER-MONUMENT

The notion of a modern monument is veritably a contradiction in terms. If it is a monument it is not modern, and if it is modern, it cannot be a monument.

– Lewis Mumford, “The Death of the Monument”⁹

The Modern Era

The Death of the Monument and the Search for a New Language

As American linguist and scholar of Judaic studies James E. Young points out, historians have long wondered at the relevance of the traditional memorial. He takes special notice of Lewis Mumford’s provocative declaration over fifty years prior of “the death of monument” and its hopeless incompatibility modern architecture.¹⁰ Where the latter “invites the perpetuation of life itself, encourages renewal and change, and scorns the illusion of permanence,”¹¹ Mumford wrote that “stone gives a false sense of continuity, and a deceptive assurance of life,”¹² echoing Forty’s description of artifacts geared towards the creation of material substitutes for human memories. Young elaborates:

The material of a conventional monument is normally chosen to withstand the physical ravages of time, the assumption being that its memory will remain as everlasting as its form. But as Mumford has already suggested, the actual consequence of a memorial’s unyielding fixedness in space is also its death over time: a fixed image created in one time and carried over into a new time suddenly appears archaic, strange, or irrelevant altogether. For in its linear progression, time drags old meaning into new contexts, estranging a monument’s memory from both past and present, holding past truths up to ridicule in present moments. Time mocks the rigidity of monuments, the presumptuous claim that in its materiality, a monument can be regarded as eternally true, a fixed star in the constellation of collective memory.¹³

The pressures of the modern era on the memorial tradition were only heightened by the dawn of new technologies in the early 20th century that amplified the fatality of war to an unprecedented scale. Then came the Second World War and the atrocities of the Holocaust, which forced us to grapple with how best to remember the things

9 Lewis Mumford, “The Death of the Monument,” in *The Culture of Cities* (New York: Harcourt, Brace and Co., 1938), 438.

10 Young, “Counter-Monument,” 272.

11 Ibid.

12 Mumford, “Death of the Monument,” 435.

13 Young, “Counter-Monument,” 294.

many would rather forget. One of the many horrific consequences of the two world wars was a drastically altered perception of death, rendering the existing languages of memorialisation “almost obsolete” and necessitating new forms of expression, as the “archaic symbols” once used to communicate meaning had “lost their power to express the tragedies of war and genocide.”¹⁴ Some contend that a new language was never found, and that contemporary memorial architecture is “an eclectic reflection of the late-twentieth century and of the uncertainty that death brings in its wake.”¹⁵ This struggle is most pronounced in Germany, described by Young as a “tortured, self-reflective, even paralyzing occupation,” in which “every monument, at every turn, is endlessly scrutinized, explicated, and debated” and questions of ethics occupy design juries “to an extent unknown in other countries.”¹⁶

Shift Towards the Abstract and Spatial

Even before Mumford’s call to action in the 1930s, architects and artists in Europe had begun to embrace more abstract and spatial forms as an alternative to the figurative and object-like memorials that dominated the monument tradition. These spatial memorials were composed entirely of hard-surfaced spaces and were devoid of figurative sculpture, giving them a stark character. Some examples include the Neue Wache in Berlin (Heinrich Tessenow, 1931), the Monument to Roberto Sarfatti in Asiago (Giuseppe Terragni, 1934), and Fosse Ardeatine in Rome (BBPR, 1944-1949).¹⁷ Several abstract spatial memorials were proposed in the United States after World War II, however it was not until 1982 that such a proposal was completed: Maya Lin’s Vietnam Veterans Memorial.¹⁸

Counter-Monuments

In the 1980s, the *counter-monument* emerged as a new typology of memorial architecture which sought to better address contemporary issues of memorialisation, referring to commemorative practices that reject features of traditional monuments. Widespread

14 Heathcote, *Monument Builders*, 12.

15 Ibid.

16 Young, “Counter-Monument,” 269-270.

17 Quentin Stevens and Karen A. Franck, *Memorials as Spaces of Engagement: Design, Use, and Meaning* (New York: Routledge, 2016), 17.

18 Ibid.

English use of the term “counter-monument” is recognized as originating with James E. Young’s influential writing on the complex field of Holocaust memorialisation in the 1990s.¹⁹ For Young, *counter-monuments* are those which reject and renegotiate both the traditional forms and the reasons behind public memorial art, such as prominence and durability, figurative representation and the glorification of past deeds: they are “ethically certain of their duty to remember, but aesthetically skeptical of the assumptions underpinning traditional memorial forms.”²⁰ Historian Harold Marcuse adds that the *counter-monument* most often resembles an art installation or sculpture, “falling outside the traditional typologies of memorial architecture in its attempts to influence and create space rather than exist as an object or singular object of focus,” and that they also characterized by symbolic use of material, particularly in the case of Holocaust memorials.²¹

The Open Work

It has been noted that the crucial difference between traditional monuments and counter-monuments touched on above resembles the concept presented by Italian philosopher and semiotician Umberto Eco as the *open work*.²² Eco describes how “traditional” or “classical” art has the potential to elicit various potential responses or interpretations, but “its nature was such as to channel these responses in a particular direction,” so that in essence “there was only one way to understand what a text was about.”²³ This closed meaning clearly resembles the manner in which traditional memorials have functioned throughout history, meant to stand for a particular ideology. In contrast, Eco describes open work as having variable possible meanings that coexist, with none that could be called the dominant or preferred one. In this way, the open work presents us with “a ‘field’ of possibilities,” leaving it up to us “to decide what approach to take.”²⁴

19 Quentin Stevens, Karen A. Franck and Ruth Fazakerly, “Counter-monuments: the anti-monumental and the dialogic,” in *The Journal of Architecture* 17, no. 6. (2012): 952.

20 Young, “Counter-Monument,” 271.

21 Harold Marcuse, “Holocaust Memorials: The Emergence of a Genre,” in *The American Historical Review* 115, no. 1 (2010): 56.

22 Natalia Krzyżanowska, “The discourse of counter-monuments: semiotics of material commemoration in contemporary urban spaces,” *Social Semiotics* 26, no. 5 (2016), 470.

23 David Robey, introduction to *The Open Work* by Umberto Eco, trans. Anna Cancogni (Cambridge: Harvard University Press, 1989), x.

24 Ibid.

Contemporary semiotician Natalia Krzyżanowska describes the unusual and provocative form of many counter-monuments as an attempt to “counteract the simplification of many meanings seen in the case of monumental realisations.” She claims that the aim of counter-monuments is to resist both “the legitimation of power central to the monument” and “its often instrumental approach to the artist as the one creating and encoding the commemorated meanings.”²⁵ Thus, there is a participatory element to all counter-monuments in the way that they invite their audience to interpret meaning in an open-ended way. Krzyżanowska further comments on the protestive quality of the counter-monument:

Counter-monuments aim to bring to the fore and critique what is often forgotten, omitted or silenced by the collectivity – especially in relation to its collective history – in the official narratives of the past. Counter-monuments hence re-enact discourses of memory that were rejected, omitted or outright silenced by the (urban/local/national) collectivity and make virtue of what would otherwise be deemed difficult or inconvenient past.²⁶

The Semiotics of Memorial Architecture

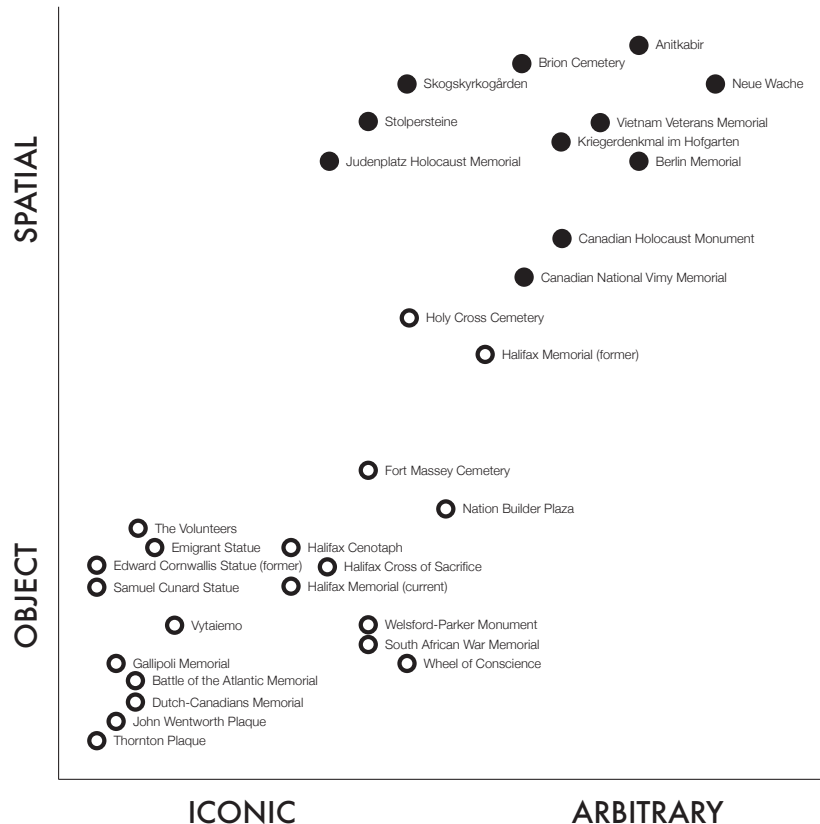
Unlike most architecture, memorials tend to have a prescribed subject and refer to particular persons and events, making them uniquely concerned with the question of whether to represent their subject matter literally or abstractly, or what communication scholars more accurately term *iconic* and *arbitrary* representation.²⁷ These terms describe the relationship between a *sign* (a physical representation meant to stand in for a particular concept or idea) and its *object*, the signified (the concept or idea that is being represented). In an *iconic* relationship, the signifier looks like the signified; in an arbitrary relationship, the two are related only by mutual agreement among the users/audience.

A typical example of memorial architecture employing *iconic* representation would be the equestrian statue, which refers to its subject – a military officer on horseback – by resembling the actual, physical appearance of the officer being commemorated, to a

25 Krzyżanowska, “The discourse of counter-monuments,” 471.

26 Ibid.

27 John Fiske, *Introduction to Communication Studies*, 2nd ed. (London: Routledge, 1990), 46. Fiske notes that these terms are borrowed by the followers of Ferdinand de Saussure and correspond exactly to C.S. Peirce’s concepts of the *icon* and the *symbol*. Peirce’s third category of sign, the *index* – referring to a sign with a direct link to its object, such as smoke to fire – can be omitted in the interest of conceptualizing *iconic* and *arbitrary* relationships as diametric opposites along a scale.



Direct relationship between the form of the memorial (signifier) and its subject (signified).

No necessary relationship between the form of the memorial (signifier) and its subject (signified).

A comparison of the iconic and arbitrary nature of existing memorials and their spatial or object quality

degree limited only by the skill or artistic intent of the sculptor. Memorial architecture representing the same subject in an *arbitrary* way may commemorate the same officer by means of a simple geometric form (such as a granite stele) with the officer's name inscribed on its surface. This memorial has no intrinsic link to its subject in the way that an equestrian statue which physically resembles the officer does, but is understood to refer to him by virtue of our collective agreement that the symbols composing his name in the Latin alphabet stand in for the concept of the man.

It is interesting to note that there is a clear relationship between a memorial's iconic or arbitrary nature and whether it is more spatial or object-like.

Aberrant Readings

Discussing the manner in which signs might be misinterpreted, communication scholars draw directly from the writing of Eco in their use of the term *aberrant decoding*, or *aberrant readings*.²⁸ In the case of memorial architecture, an *aberrant reading* might refer to a reading that differs from the preferred reading that was intended by whoever had the memorial erected. This would be impossible in the case of an *open work*, since there is no preferred reading and thus no incorrect alternative. Communication scholar John Fiske extends Eco's concept of *aberrant readings* to a discussion of the encoding process. He refers to *aberrant encoding* as "encoding that fails to recognize that people of different cultural or subcultural experience will read the message differently,"²⁹ and it is through this lens that we can understand the failings of the monument tradition and how a different approach to memorialisation might be taken.

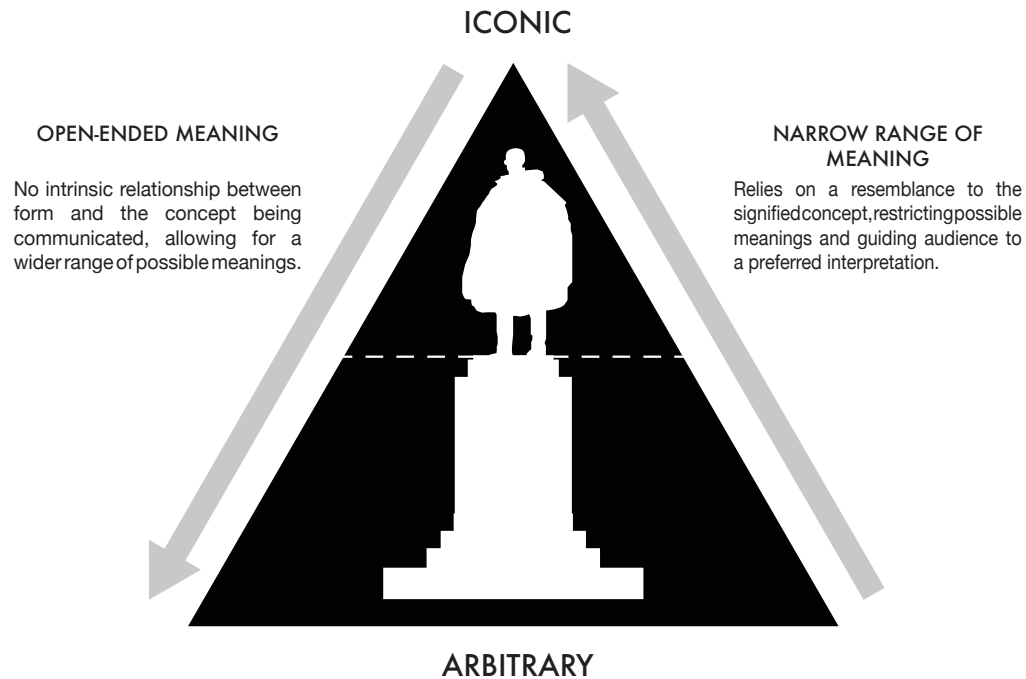
28 Fiske, *Introduction to Communication Studies*, 78.

29 *Ibid.*, 79.

CHAPTER 4: DESIGN PRINCIPLES

You act like mortals in all that you fear, and like immortals in all that you desire.

– Lucius Annaeus Seneca, *On the Shortness of Life*³⁰



Arbitrary forms of representation as a framework for the iconic

Framework

Arbitrary form, in its openness to variable interpretation, can be understood to support the later addition of iconic forms, acting as a base. This relationship is evident in countless traditional memorials: the abstract form of a plinth supporting an iconic, figurative statue. In the traditional memorial, the iconic form is prescribed by the subject matter of the memorial as a whole, the abstract form its subordinate. This relationship precludes the use of the abstract form for any other purpose. However, the lack of a single prescribed subject matter would allow us to view the abstract more as a framework, upon which any number of iconic forms might later be superimposed. Such an attitude could be adopted either at the scale of a single plinth, or at the scale of an entire memorial complex, acting as an abstract space that could support more iconic forms of remembrance.

³⁰ Lucius Annaeus Seneca, *On the Shortness of Life*, trans. C.D.N. Costa (New York: Penguin, 1997), 5.

This approach draws from Karl Friedrich Schinkel's *Neue Wache* in Berlin, which has been rededicated three times since its initial construction in 1818 because of exceptional spatial qualities and lack of explicit representation, which would have otherwise restricted its significance to a narrow range of memorial subjects. Interestingly, the *Neue Wache*'s success as an adaptable memorial space is a result of pure happenstance: it was never intended to function as such, but rather as a guardhouse. Intentional or not, the flexibility that results from this non-specificity exemplifies the advantages of abstract spatial memorials, which are free to change and grow as society's values do the same.

Spatial Qualities of Memorial Architecture

By embracing the use of space as a primary means of representation in the design of a memorial, it becomes important to distinguish which spatial qualities one wishes to evoke. Although the individual components that add up to the creation of any space are too numerous to list, the following four spatial qualities – scale, light and shadow, enclosure and exposure, and silence – can be identified as playing a significant role in experiencing atmospheres common to memorial architecture. Despite their intangible nature, a succinct description of each one of them, as well as a few of the built forms or formal relationships that might be used to evoke them, are listed below.

Scale

The use of forms out of scale with the everyday is a staple of monumental architecture, hence its name. Formal examples of memorial architecture also tend towards large forms. This difference in scale is a clear indication that memorial architecture stands separate from other buildings, which are meant to serve the living. At its best, monumental architecture has the potential to remind us of our own diminutive scale in relation to larger forces, such as nature, the passage of time, or our shared humanity. Swiss architect Peter Zumthor rejects the use of the word “scale,” instead describing “levels of intimacy”:

It refers to the various aspects – size, dimension, scale, the building's mass by contrast with my own. The fact that it is bigger than me, far bigger than me. Or the things in the building that are smaller than me. Latches, hinges, all the connecting bits, doors. [...] What I'm talking about is the size and mass and gravity of things.³¹

31 Peter Zumthor, *Atmospheres: Architectural Environments, Surrounding Objects* (Basel: Birkhäuser, 2006), 49-51.

Forms and attributes that manipulate our perception of the scale of a space can include:

- Voids
- Mounds or other large and distinct features of the landscape
- Thresholds, particularly if at an exaggerated scale
- Processions through space that emphasize a shift in scale, either gradual or sudden

Light and Shadow

As spatial qualities, “light and shadow” are understood to mean manipulation of lighting as a theatrical element that – along with solid, built forms – adds to a distinct spatial composition. Baroque art and architecture is well known for this, using light and shadow in a manner that makes them seem like solid, material entities in their own right. Zumthor has said that one of his favourite architectural ideas is “to plan the building as a pure mass of shadow then, afterwards, to put in light as if you were hollowing out the darkness, as if the light were a new mass seeping in.”³² This begins to encapsulate how the manipulation of light and shadow are able to create a distinct spatial quality, and also a method with which to do so.

Forms and relationships that create light and shadow include:

- The oculus
- Windows, thresholds, or other punctures in solid forms
- Subterranean volumes, emphasizing light through reduction and focusing it above eye level

Division (through Enclosure and Exposure)

Division (or Enclosure and Exposure) refers to a quality of space related to the use of planes (such as walls or ceilings) to create a space distinct from what we perceive as “the outside world.” The most striking examples of this spatial quality rely heavily on a manipulation of the ground plane, often through procession, in a way that seems to separate us from the realm of the everyday in a gradual way. The procession into a subterranean crypt is one such example. Descending into a crypt – our separation from

³² Zumthor, *Atmospheres*, 59.

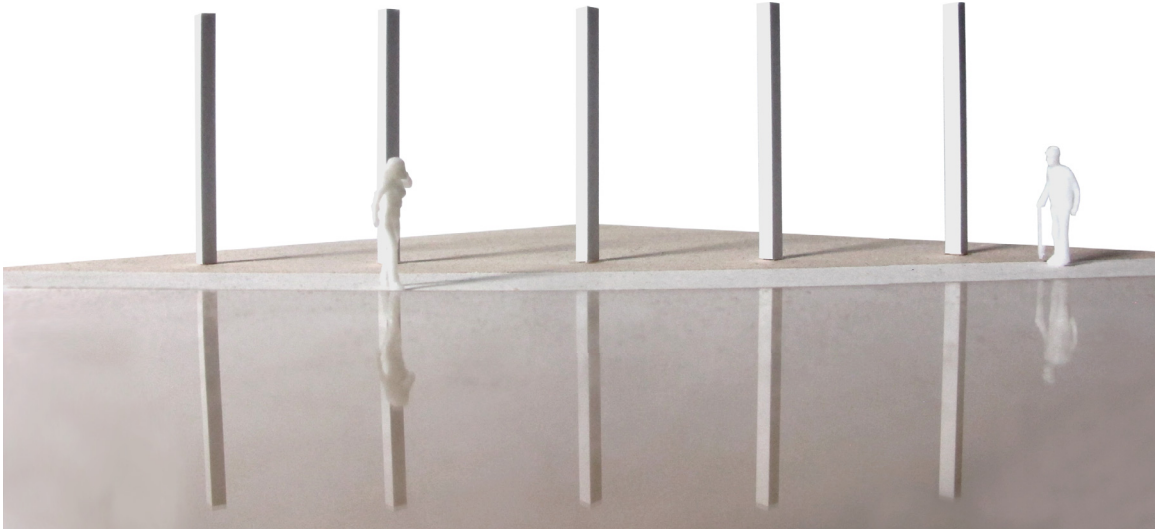
the surface by several tonnes of earth almost palpable – we seem more divided from the outside world than standing on the ground plane in an ordinary building, even though we may be enclosed by walls.

An interesting inversion of the subterranean space is an elevated one, which can be similarly used to create the sensation of a place apart from the realm of the everyday through exposure rather than enclosure. Erik Lewerentz's staircase, a part of the celebrated *Skogskyrkogården* ("Woodland Cemetery") in Stockholm is one potent example, utilizing a subtle incline atop a large mound to create an otherworldly, spiritual space amplified by the detail of stair, which changes in proportion as one rises further atop the mound.³³ Exposure may mean a literal exposure to the elements, as in an open air structure, or landscape feature as in *Skogskyrkogården*, but can also be achieved in a spatial sense if the architecture is oriented in such a way as to deny us refuge or shelter, as in the case of a large warehouse space with no structural elements interrupting the open floor plan, for example.

Forms that create a sense of division from the rest of the world – either by enclosure or exposure – include:

- Subterranean volumes
- Significant thresholds, which amplify the experience of a transition into separated spaces
- Stairs, ramps, or other gradual changes in our elevation through procession
- The mound, or other significant shifts in elevation

³³ In this way, Lewerentz's staircase helps evoke a sense of Scale as well as Division.



The spatial silence of still water

Silence

Silence is often a consequence of extreme enclosure or other qualities that create a literal absence of auditory stimuli, but can also manifest itself less literally, as in the case of what we might call a spatial silence, a spatial quality in its own right. This intangible quality can be identified in churches and other spaces of worship, irrefutably of a different character than the a private office or empty bedroom, which cannot be said to exhibit silence in this deeper, more spatial way. One powerful example of spatial silence is the reflecting pool, a common feature in memorial architecture, particularly in large complexes and cemeteries. To conjure up an image of the still surface of a pool of water in one's mind evokes this kind of silence.

Forms that evoke a sense of silence include:

- Subterranean volumes
- Reflecting pools
- Symmetry and rhythm in form, such as colonnades or arcades
- Voids, particularly of a large size

The Passage of Time and Meaning

Honours, monuments, whatever the ambitious have ordered by decrees or raised in public buildings are soon destroyed: there is nothing that the passage of time does not demolish and remove.³⁴

In their book *On Weathering: The Life of Buildings in Time*, architectural educators David Leatherbarrow and Mohsen Mostafavi address what they call one of the most ancient commonplaces of architecture: that buildings persist in time. The sobering truth, they remind us, is that they do not. “No building stands forever, eventually every one falls under the influence of the elements, and this end is known from the beginning.”³⁵

Multiple Perspectives: the Layering of Memory and Meaning

It is an undeniable truth that there can never be a perfectly objective narrative, although this may well have been the intention of those who first erected the monuments that today offend us so deeply. It is inevitable that the meaning of memorials (or rather, our reading of their meaning) will change as time goes on and the values and ideals of a society evolve. This process exacerbates the already problematic way in which existing memorial typologies tend to support the outdated societal values and curated narratives of history, so clearly illustrated by controversies over memorials depicting Confederate generals in the United States or colonial settlers such as Edward Cornwallis. What use is a memorial that so far outlives those who dedicated it that society has changed to the point of finding it detestable?

This phenomenon is a result of *aberrant encoding* on the part of the person or persons responsible for erecting these value-laden memorials: however well-intentioned they may have been, and however impartial they may have thought of themselves at the time, they failed to anticipate how people of different cultural experience – in this case, those of a culture sometime in the future – might read the intended message differently. Acknowledging their own place in time rather than pretending to stand outside of it altogether, memorials open up to the possibility of reinterpretation as our understanding of the past continues to change. Thus, an inclusive memorial should be presented in a

34 Seneca, *On the Shortness of Life*, 25.

35 Mohsen Mostafavi and David Leatherbarrow, *On Weathering: The Life of Buildings in Time* (Cambridge: MIT Press, 1993), 5.

way that acknowledges that it is a product of its time, but more importantly, is open to future revisions and layers of memory and understanding of memory as society's values inevitably change.

Weathering

The fact of weathering inheres in all construction. No architect can avoid this fact; it was never escaped in the past, nor can it be in the present. Weathering reminds one that the surface of a building is ever-changing. While a potential nuisance, the transformation of a building's surface can also be positive in that it can allow one to recognize the necessity of change, and to resist the desire to overcome fate.³⁶

We usually think of weathering as a force of subtraction, a deterioration of what we consider the finished work; however, weathering can also add and enhance. Humans have long had a romantic appreciation of the appearance of weathered, aged structures, which was particularly prevalent in the late 18th and 19th centuries.³⁷ This fascination with ruins corresponds exactly to Alois Riegl's concept of *age-value*, "a sense of the new versus the old that attributes positive value to the latter simply because it has lasted and stands as a representation of the past." Mostafavi and Leatherbarrow argue that this concept "can be identified with the notion of aging as enhancement and the idea that various markings and layers of a surface record and allow one to recollect earlier stages in the history of a building and the human life associated with it."³⁸ Young points out that the *counter-monument* capitalizes on the value of recognizing the passage of time by exhibiting *anti-monumental* qualities:

By formalizing its impermanence and even celebrating its changing form over time and in space, the counter-monument refutes this self-defeating premise of the traditional monument. It seeks to stimulate memory no less than the everlasting memorial, but by pointing explicitly at its own changing face, it re-marks also the inevitable – even essential – evolution of memory itself over time [...] As such, the counter-monument suggests itself as a skeptical antidote to the illusion that the seeming permanence of stone somehow guarantees the permanence of a memorial idea attached to it.³⁹

36 Mostafavi and Leatherbarrow, *On Weathering*, 116.

37 *Ibid.*, 6.

38 *Ibid.*, 85-86.

39 Young, "Counter-Monument," 295.

Materiality

Building on the idea of weathering as a meaningful expression of the passage of time and the ephemerality of both physical monuments and the memories they represent, materiality can function as a powerful formal tool in addressing the shortcomings of the monument tradition. An intentional choice of materials based on their interaction with time and climate beyond the goal of merely lasting as long as possible could be used to develop a thoughtful and provocative material language for memorial architecture. Such a palette might include materials which vary greatly in their durability. The contrast of materials weathering at different rates could be particularly valuable in expressing the role of time.

With over 3,500 grades in existence and a tremendous range of properties and applications, steel is one example of a group of materials initially quite similar in that could be used to highlight the weathering of different components of a memorial space at different rates. Of the four broad categories used to classify steel (carbon steels, alloy steels, stainless steels, and tooling steels), each contain grades with unique chemical compositions that impact their reaction to processes of weathering and corrosion. Three notable examples are low-carbon steels, stainless steels, and weathering steels.

Low-carbon steels, also known as “mild steel,” include less than 0.3% carbon and are evidently non-durable when compared with other grades, corroding quickly when exposed to processes of weathering.⁴⁰ Stainless steels generally contain between 10-20% chromium as their main alloying element. Although their familiar finish may give the impression of high durability, depending on the amount of chromium in any individual grade, a stainless steel may in fact vary in how resilient it is to weathering. However, anything above 11% chromium will be about 200 times more resistant to corrosion than mild steel. Weathering steels, most often known by the proprietary brand name “COR-TEN,” are a group of low carbon steel alloys that have additional alloying elements mixed

⁴⁰ Carbon steels in general – regardless of carbon content – are composed of only iron and carbon atoms, making them a far more affordable option than other grades of steel that undergo alloying processes to manipulate their chemical composition. For this reason, carbon steels are usually the preferred choice for large-scale construction projects. If corrosion is a concern, paint can be applied to mitigate the process.

in with their carbon and iron atoms – key among them nickel, chromium, and copper. These elements give weathering steel better strength and more corrosion resistance than typical low carbon steel grades, but does not prevent visible corrosion on its surface like a stainless steel would. A relatively recent material, weathering steel was first developed by the United States Steel Corporation in the 1930s as the brand name COR-TEN primarily for use in railway coal wagons. Weathering steel exhibits an increased resistance to atmospheric corrosion compared to other steels, and eliminates the need for painting, forming a stable, protective layer of rust under the influence of the weather.

Forms of Engagement: Targeting Fourth User Group

The fourth user group encapsulates everyone who does not fit into one of the three aforementioned categories – mourners, caretakers, and tourists – and represents the largest potential group of new users. These are people who live in the city; by successfully engaging and offering value to this group, memorial architecture could become a more significant and impactful part of everyday life. The passerby or coincidental user is drawn to memorial architecture by coincidence of being in proximity to it, encouraged to interact through some engaging feature of the memorial, usually spatial. Traditional memorial architecture rarely succeeds at doing this, and as such, would-be coincidental visitors are quite unlikely to engage with the memorial architecture.

Event Space

Event space is a highly effective means of engaging people. Platforms, stages, sunken seating, and other simple forms can be used to create spaces that suggest and encourage inhabitation and activity.

Layering

Promoting a ritualistic interaction with the architecture is another means of engaging the public. Encouraging people to interact with the life cycle and weathering of materials through regular maintenance or cycles of rejuvenation can act as a programmatic element of the memorial, as with the regular maintenance activities performed by volunteers at the Vietnam Veterans Memorial. Unlike the Vietnam Veterans Memorial however, this

engagement need not be about returning the memorial to its former pristine state, but could instead be an act of addition that acknowledges the passage of time: a new layer set atop the cultural landscape based on new understandings of memory.

Connectedness

Accessibility on an urban scale is important factor in engaging the public, and linkages to existing networks such as municipal transit infrastructure or bike paths are an invaluable component in making sure that a space is well used.

CHAPTER 5: DESIGN

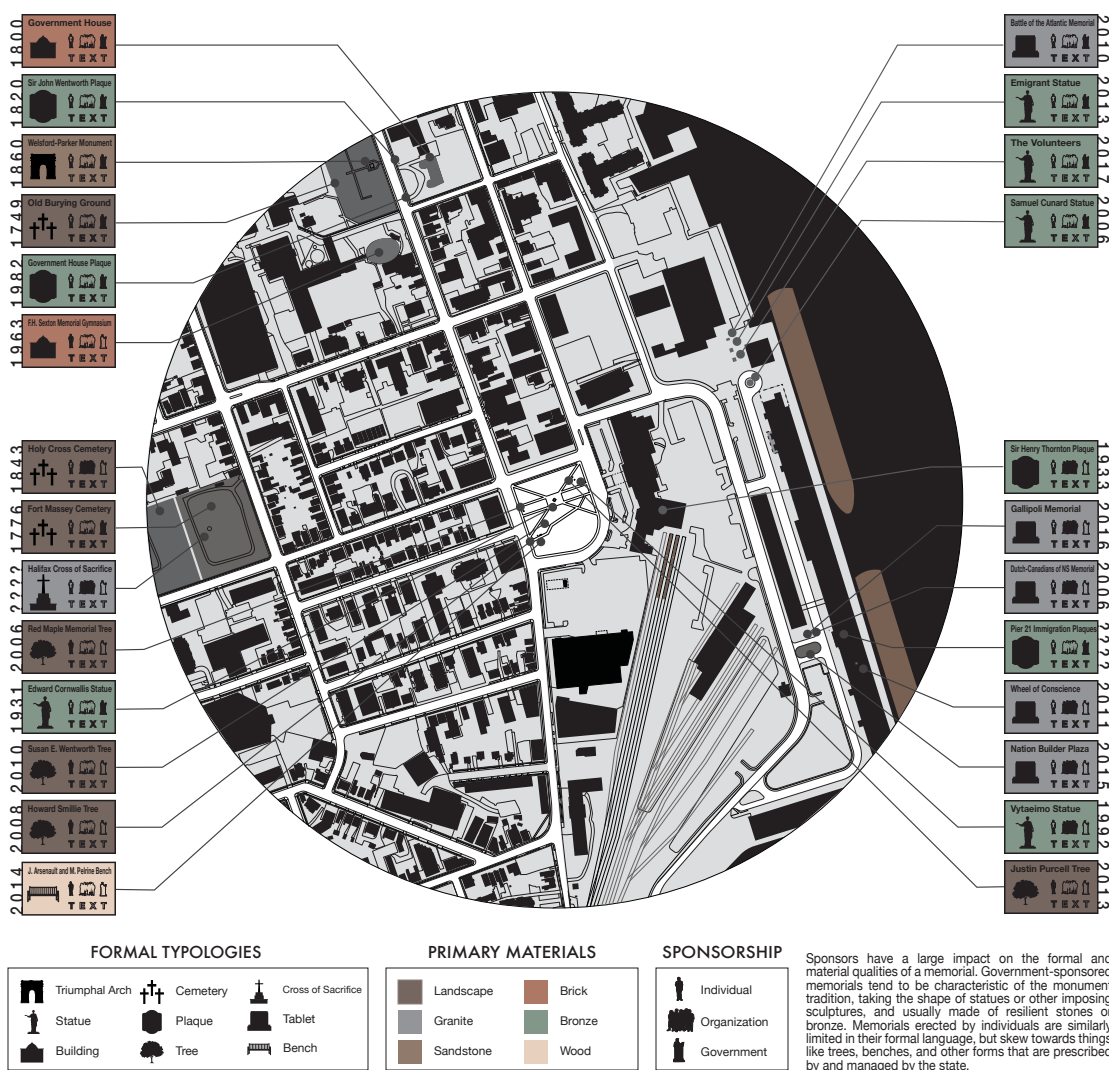
Site Selection Criteria and Characteristics

Old South Suburb

Looking at memorials on the Halifax Peninsula, there is a clear tie to the monument tradition and with it a material palette concerned with permanence. A strong concentration of memorials in Halifax's Old South Suburb makes it a particularly interesting neighbourhood of study.










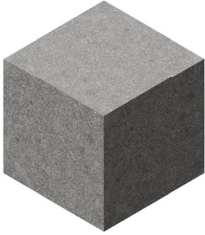
A map identifying the location of memorial architecture on the Halifax Peninsula



Taxonomy of memorial architecture found within of 500m radius of Cornwallis Park, in Halifax's Old South Suburb Heritage District

In addition, the area is a transportation node with cruise ships, trains, buses, and a proposed commuter rail all connecting to Cornwallis Park at the neighbourhood's centre. The park and Edward Cornwallis Statue were originally intended to promote tourism and welcome visitors arriving by rail or sea to the city of Halifax.⁴¹ It has since been acknowledged as a vital asset in the urban fabric of the city and a lynchpin of the Historic Old South Suburb, with some going to far as to call it “potentially one of the most important

41 “Cornwallis Park and Statue,” Halifax Military Heritage Preservation Society, accessed July 16, 2018, <https://hmhps.ca/sites/cornwallis-park-and-statue>.

			
BRONZE 18th century	SLATE 18th century	SANDSTONE 18th-19th century	WHITE STONE 18th-19th century
Bronze is resilient, easily workable, and has a distinct patina evident in traditional memorials throughout Halifax.	Slate is one of the two metamorphic rocks that are local to Nova Scotia, characteristically brittle in one direction.	Also called 'greywacke,' this soft material found throughout the city of Halifax in retaining walls and foundations.	Usually called marble, this is a limestone made primarily of calcite.
Common in statuary since ancient times, bronze is still a popular choice for sculptural pieces in memorial architecture.	Slate was the most common material for gravemarkers until it was prohibited in the late 18th century.	Although used throughout the 18th and 19th centuries, it did not make up a majority of headstones until the early 19th century.	Although very rare, white stone is seen intermittently in Halifax cemeteries throughout the 18th and 19th centuries.
E.g. Edward Cornwallis Statue	E.g. headstones in the Old Burying Ground	E.g. Welsford-Parker Monument	E.g. headstones in the Holy Cross Cemetery
			
CAST IRON 1840s	WHITE BRONZE 1880s-1890s	GRANITE late 19th century	CONCRETE mid 20th century
Although durable and relatively cheap, cast iron did not catch on as a popular memorial material.	A metal alloy mainly composed of zinc with a bluish tint, often made to imitate the look of stone.	Local to Nova Scotia and incredibly durable, granite is the most common memorial material today.	Unique for its fluidity and nearly unlimited range of possible forms.
Cast iron is found in Nova Scotian memorials (particular in cemetery headstones) from about 1845 onward.	White bronze was widely distributed throughout the 1880s and 90s, but failed to catch on as a popular material.	Granite was not used as a building material until the development of pneumatic tools in the late 19th century.	Ubiquitous in the construction industry, and similarly common as a supporting element in memorial architecture.
E.g. headstones in the Fort Massey Cemetery	E.g. headstones in the Holy Cross Cemetery	E.g. Halifax Cross of Sacrifice	E.g. Halifax Explosion Memorial Bell Tower

Historical use of materials for memorials in Halifax

public spaces in Canada.”⁴² The Halifax Peninsula Planning Advisory Committee has acknowledged “tremendous” public support for the redevelopment and rejuvenation of Cornwallis Park,⁴³ and in their vision for the historic Old South Suburb Heritage District describe the “enhancement of Cornwallis Park to establish and formalize its civic function as the third anchor point in the triangle of downtown public squares, which includes the Grand Parade and Public Gardens.”⁴⁴ The Committee recognizes the park as anchoring the historic south Barrington Street spine, and envision it acting as a point of “renewed community focus” for the surrounding neighbourhoods, “while providing for a transition in scale and intensity between the downtown and the established low-rise residential areas to the south and west.”⁴⁵

Edward Cornwallis Statue and Controversy

For a century and a half after Lieutenant General Edward Cornwallis left Halifax, very little attention was paid to him by historians.⁴⁶ On June 22, 1931 – declared the 182nd anniversary of his arrival – a statue bearing his likeness was installed on the newly inaugurated Cornwallis Park, received with “speeches and singing.”⁴⁷ In recent decades, however, the statue has become the focus of contentious debates surrounding the commemoration of Nova Scotia’s colonial history. Today, a growing number of citizens recognize the exclusion of First Nations people and their perspective from this narrative, which is established by memorials such as the Edward Cornwallis statue and assert Cornwallis as the “Founder of Halifax” in a manner typical of the monument tradition. The statue was the subject of several public protests and Halifax Regional Council meetings throughout the latter half of 2017, until it was finally removed on January 31, 2018.⁴⁸

42 Beverly A. Sandalack and Andrei Nicolai, *Urban Structure – Halifax: An Urban Design Approach* (Halifax: Tuns Press, 1989), 57.

43 Halifax Peninsula Planning Advisory Committee, *Downtown Halifax Secondary Municipal Planning Strategy*, [Halifax], 2009. https://www.halifax.ca/sites/default/files/documents/about-the-city/regional-community-planning/DowntownHalifax_MPS.pdf, 7.

44 *Ibid.*, 9.

45 *Ibid.*

46 John G. Reid, “The Three Lives of Edward Cornwallis,” *Journal of the Royal Nova Scotia Historical Society* 16 (2013): 27.

47 *Ibid.*, 31.

48 Cassie Williams and Anjuli Patil, “Controversial Cornwallis statue removed from Halifax park,” *CBC*, January 31, 2018, <http://www.cbc.ca/news/canada/nova-scotia/cornwallis-statue-removal-1.4511858>.

Local historian John G. Reid describes the statue as “the second life of Cornwallis,” and the product of a form of Canadian nationalism intertwined with “an imperialist sensibility that exalted the civilization of the British world.”⁴⁹ This characterization of the statue and what it stood for as being entirely separate from the historical figure of Edward Cornwallis is telling of how traditional monuments are often used. In a similar vein, Reid goes on to describe the “third life of Cornwallis” as being concerned with history in only the most tangential way:

In a general sense, the eighteenth-century Cornwallis was a symbolic target, representing the broader reality that colonization was not a benign process in which the significance of indigenous people was just that they were an inconvenient obstacle, but rather was an invasion and—like all invasions—was bitterly resisted. The more direct target was the manufactured “Founder of Halifax” who was embodied in the statue [...] This Cornwallis was not a creature of history but rather of historical memory—that is, the way in which people in a later era choose to remember the past.⁵⁰

This description of the debates surrounding the Cornwallis statue and its fate reframe them as being not about “rewriting history,” as some participants have claimed, but rather what Reid describes as “an area that was entirely and legitimately within the control of current generations: how the past should be publicly remembered.”⁵¹ The re-appropriation of this site as a memorial complex that allows for thoughtful engagement with collective memory in the city can powerfully impact our relationship to Halifax’s colonial history.

49 Reid, “Three Lives of Edward Cornwallis,” 28.

50 Ibid., 36.

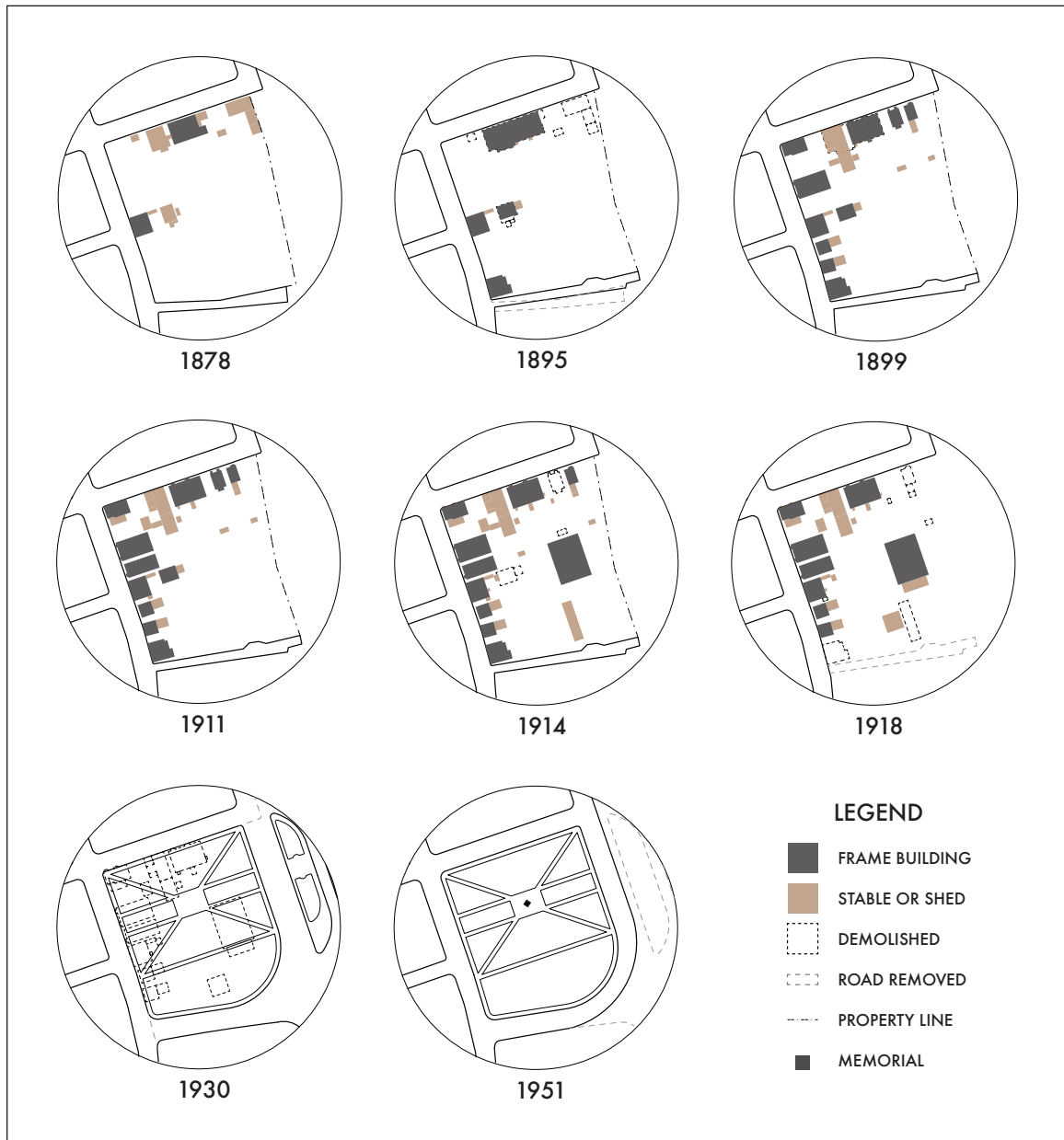
51 Ibid.



Plaque adorning the granite base of the Edward Cornwallis Statue



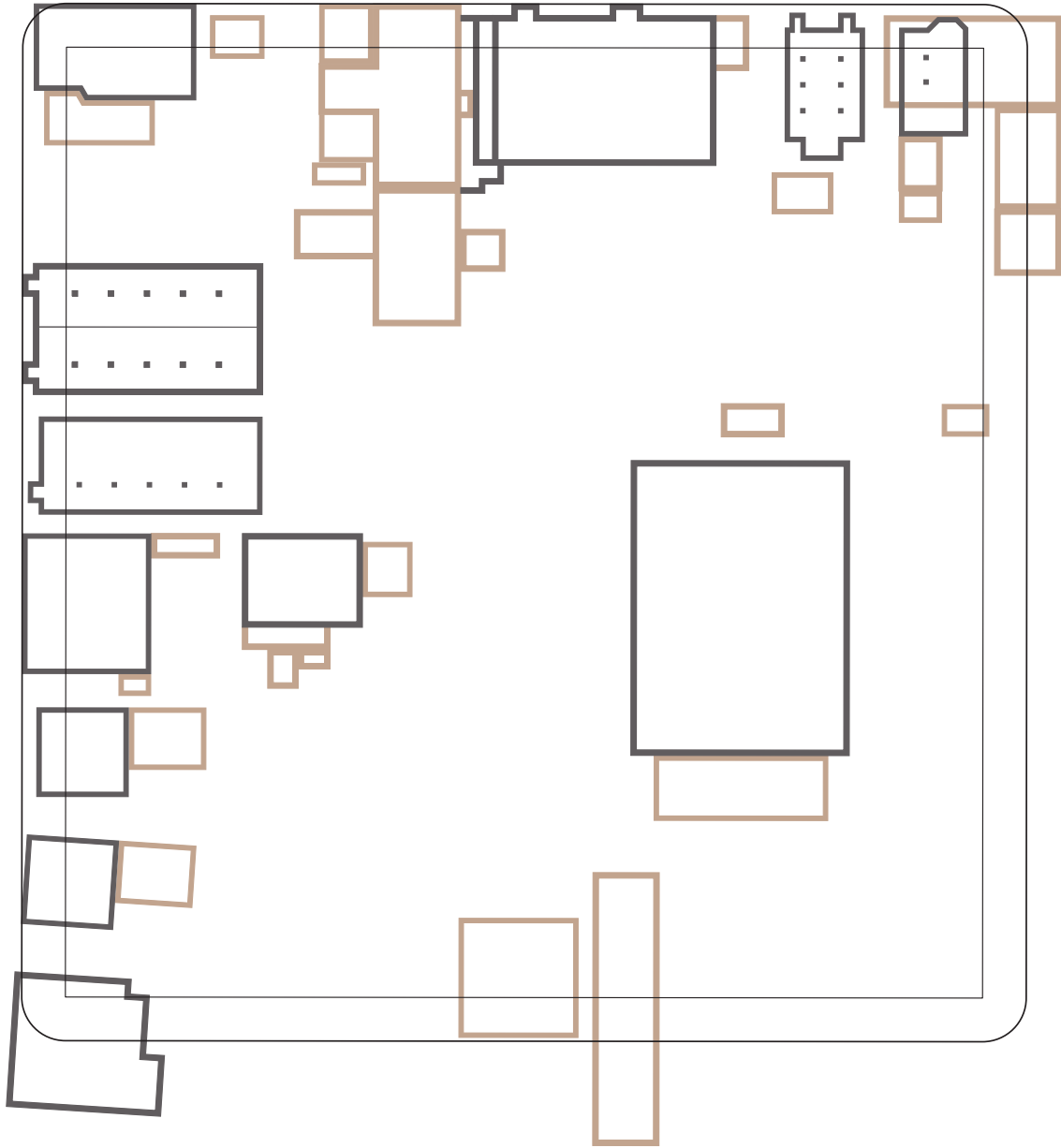
One of several protests held at Cornwallis Park in the weeks leading up to its removal on January 31, 2018.



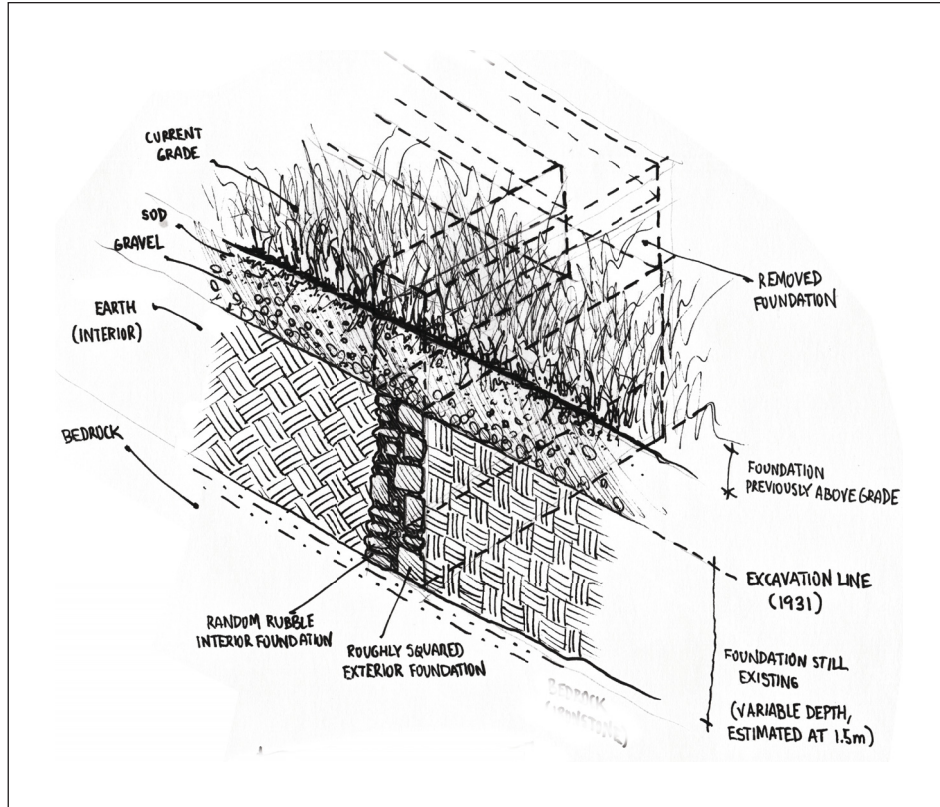
Development of the site from 1878 to 1951

Material History

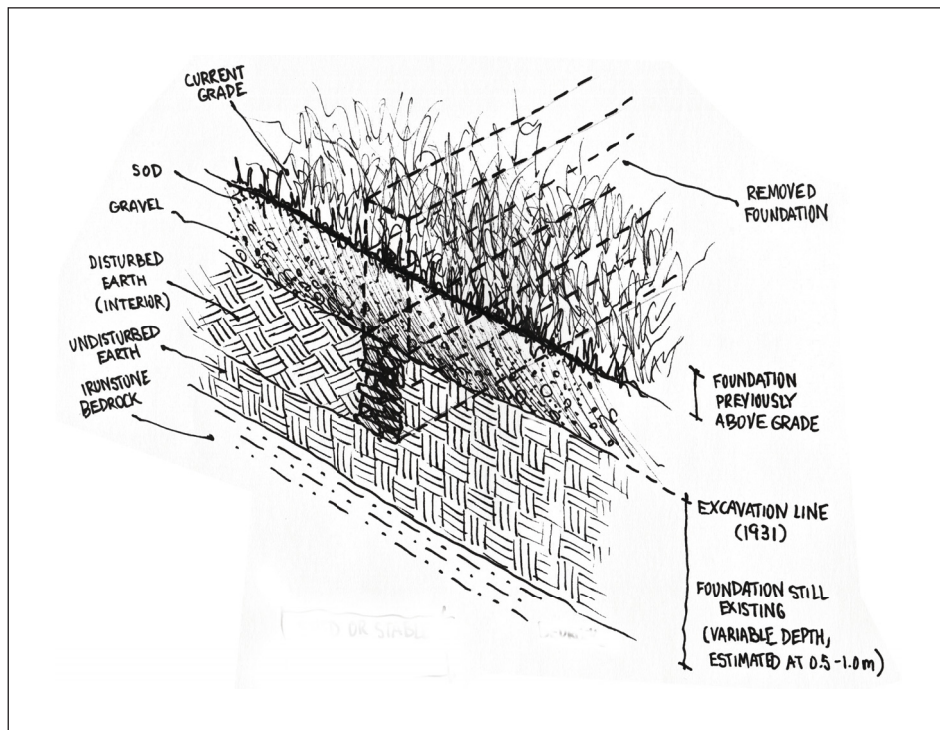
Before becoming a park in the early 20th century, the site contained many buildings which were demolished for the park's construction. The foundations of many of these buildings can be assumed to exist today beneath the park's surface, however. The foundations of major structures which reached to the shallow bedrock are more likely to still exist, while sheds and barns with more shallow foundations may not.



Assumed locations of shallow and deep foundations on the site



Assumed condition of deep foundations (former frame buildings)



Assumed condition of shallow foundations (former sheds or stables)



Site plan of the memorial square

Memorial Square

Urban Development

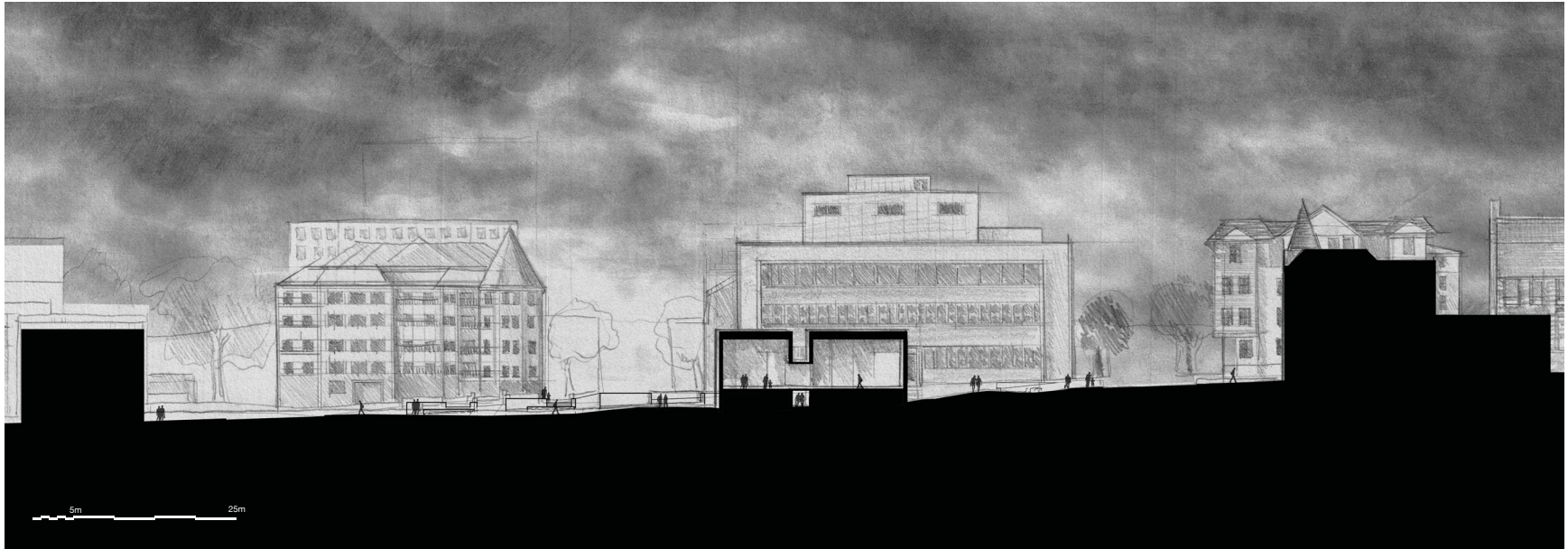
To reinforce the spatial clarity of the site, a mass has been proposed to bound its southern edge and frame the square. This supports recommendations made by the Halifax Peninsula Planning Committee, who further add that such a development could “integrate the existing grocery store function” just south of the site, while “providing a compelling architectural landmark and public art installations to terminate the Barrington



Detail view of the memorial square



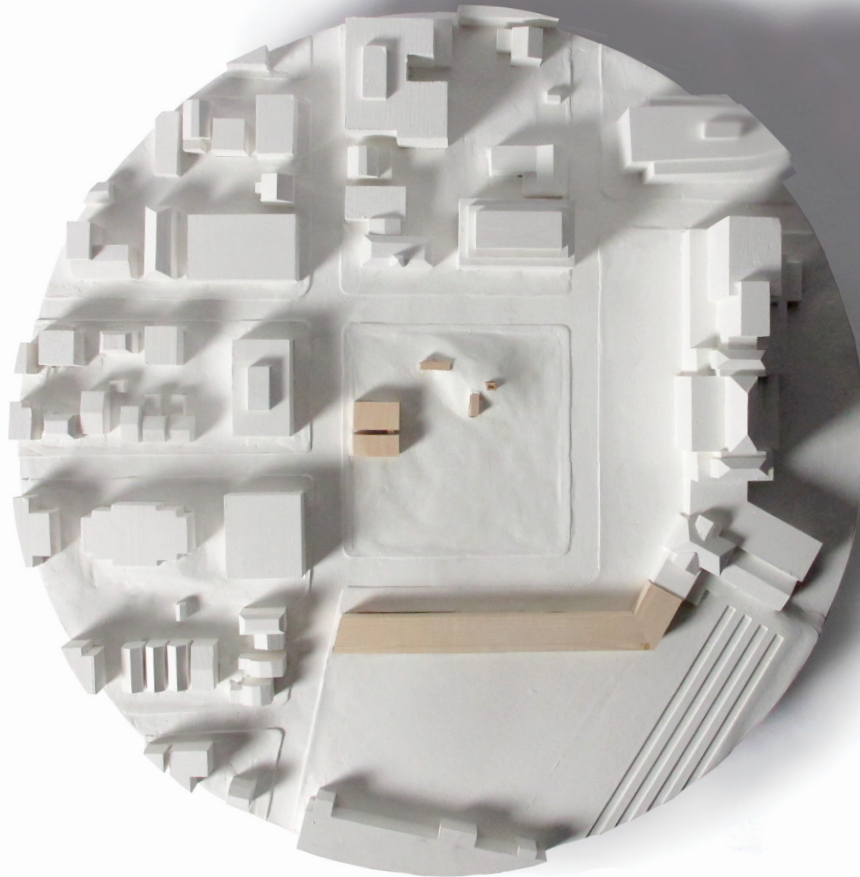
Site section A – A'



Site section B – B'



Site section C - C'



Site model highlighting proposed structures within existing context

and Hollis view corridors.”⁵² Additional programming for a development on the south face of the site could include a transit station capable of supporting increased traffic to the area.

Furthermore, the existing VIA Rail building to the immediate southeast of the site would serve as ideal infrastructure for a commuter rail system that would draw a huge number of daily commuters and passersby. Such a project has already been proposed as part of the city’s Integrated Mobility Plan, which was unanimously approved by the Halifax Regional Council in December 2017.⁵³ The VIA Rail building can be furthered strengthened as a

⁵² Halifax Peninsula Planning Advisory Committee, *Downtown Halifax Secondary Municipal Planning Strategy*, 9.

⁵³ Halifax Regional Municipality, *Integrated Mobility Plan*, (Halifax), 2017, https://www.halifax.ca/sites/default/files/documents/about-the-city/regional-community-planning/IMP_report_171220-WEB.pdf.



View of the proposed transit hub centred around the VIA Rail building

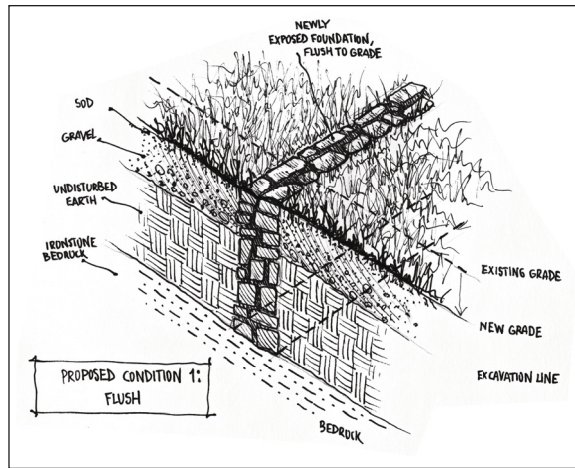
hub for the newly proposed transit infrastructure with the addition of a stair or lift on the eastern side of the building, providing a more direct procession from the waterfront.

Paths and Zones

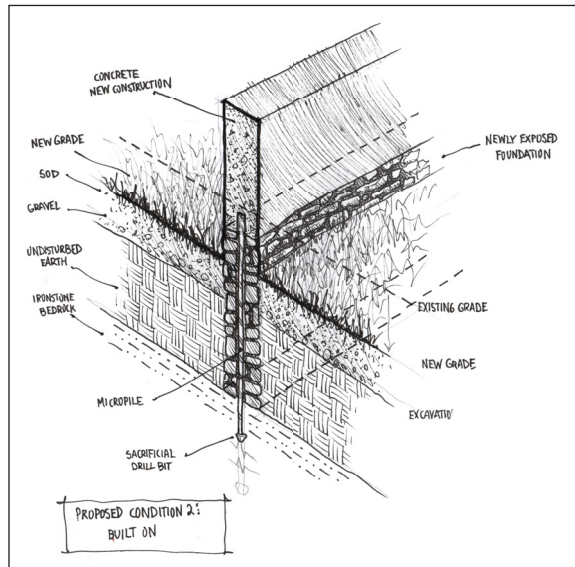
Present-day desire lines on the site have been reinforced by three major axes of circulation. These axes further define four major zones: a plaza, a mound, a grove, and a field. Three additional axes serving a more ritualistic purpose further subdivide the site, emanating from the major structures on its west and north edges.

Excavated Foundations

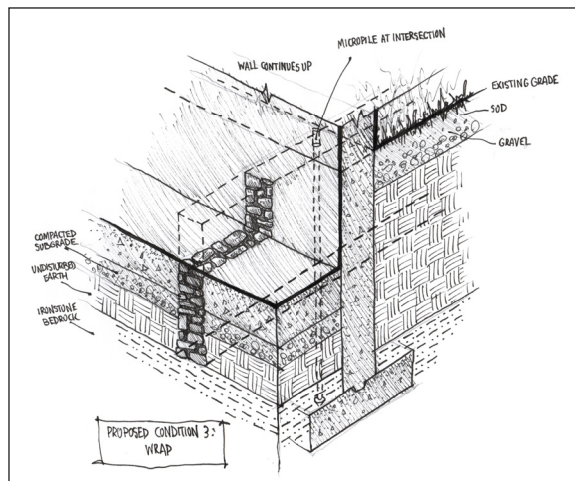
In acknowledgment of the site's built past, the remnants of foundations existing under park's surface are excavated in order to connect people to the site and its material history. Some of these foundations are excavated so that they sit flush to the surface, while others support a variety of proposed structures throughout the site.



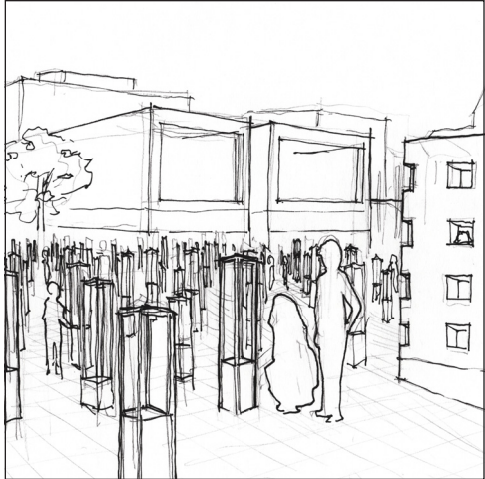
Proposed foundation condition 1: flush



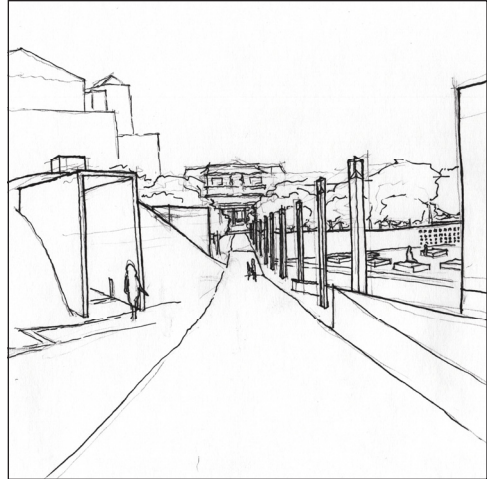
Proposed foundation condition 2: built-on



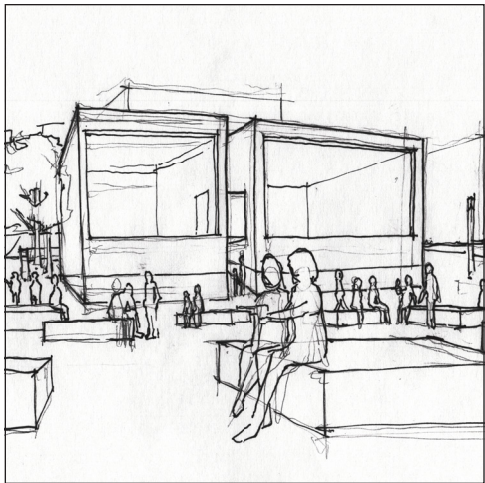
Proposed foundation condition 3: wrapping



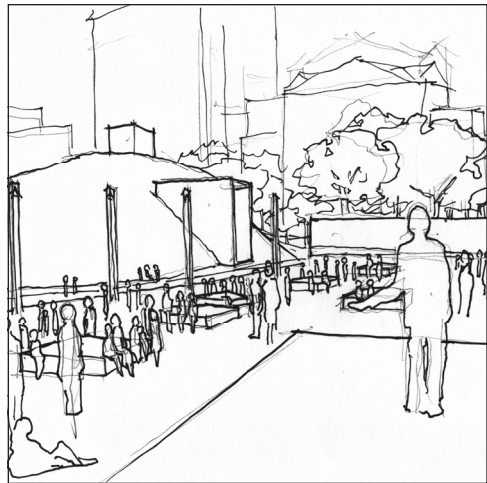
Placing of a plinth



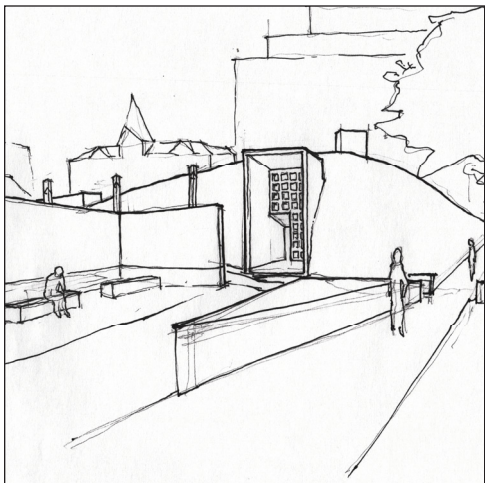
Commute towards transit



Everyday use of the plaza



Stage in use at an event

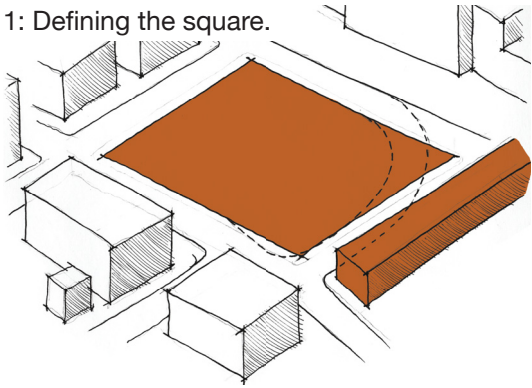


View past alcove towards niches

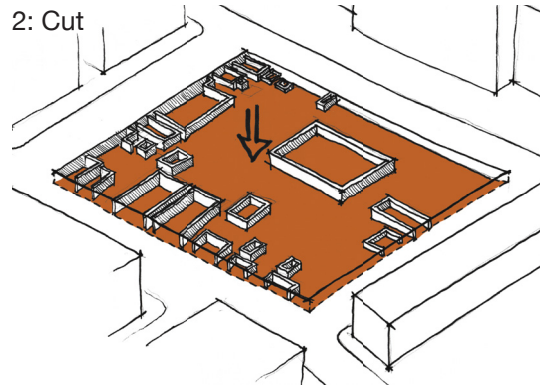


View from Barrington Street

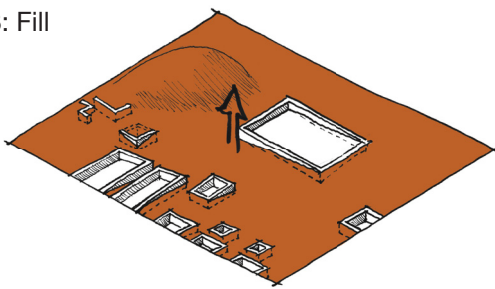
1: Defining the square.



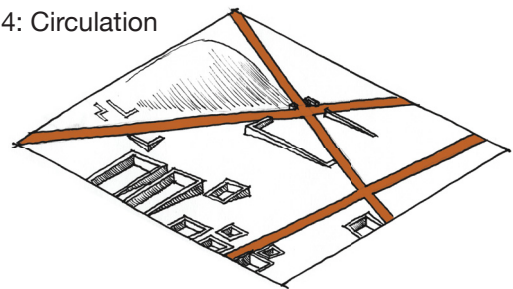
2: Cut



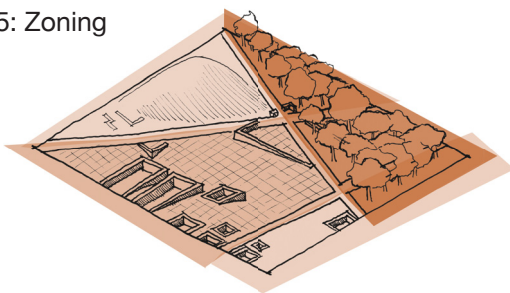
3: Fill



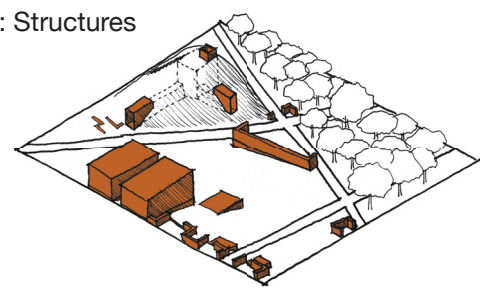
4: Circulation



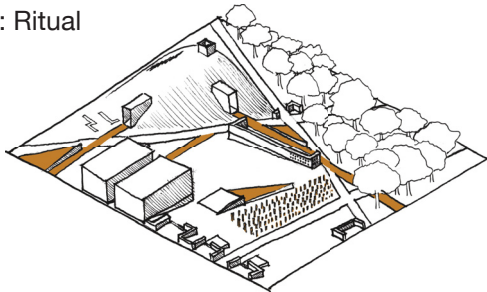
5: Zoning



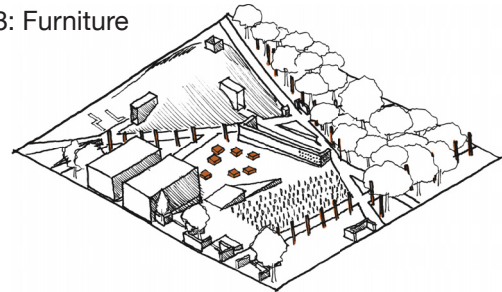
6: Structures



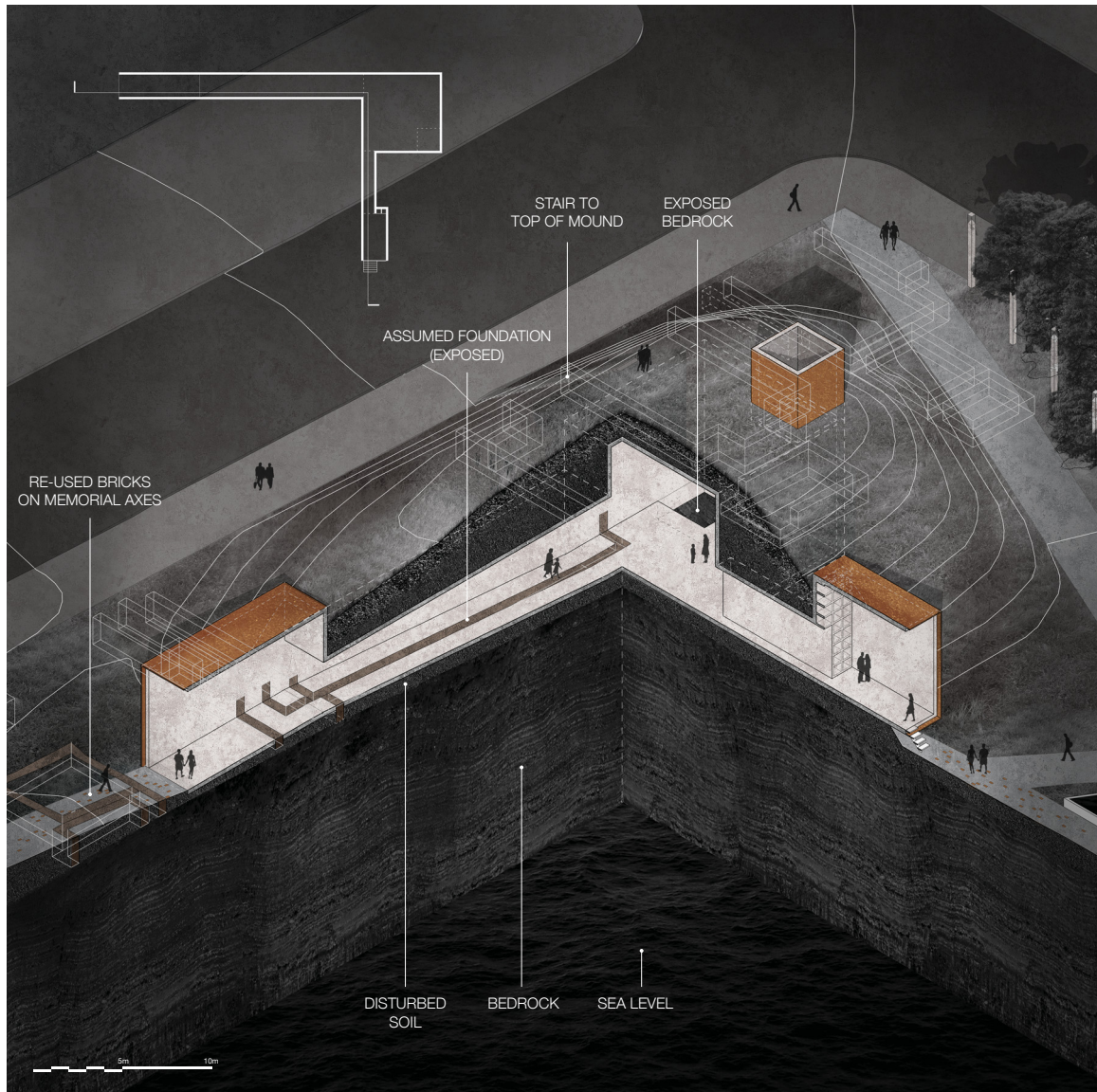
7: Ritual



8: Furniture



Concept diagrams of site development

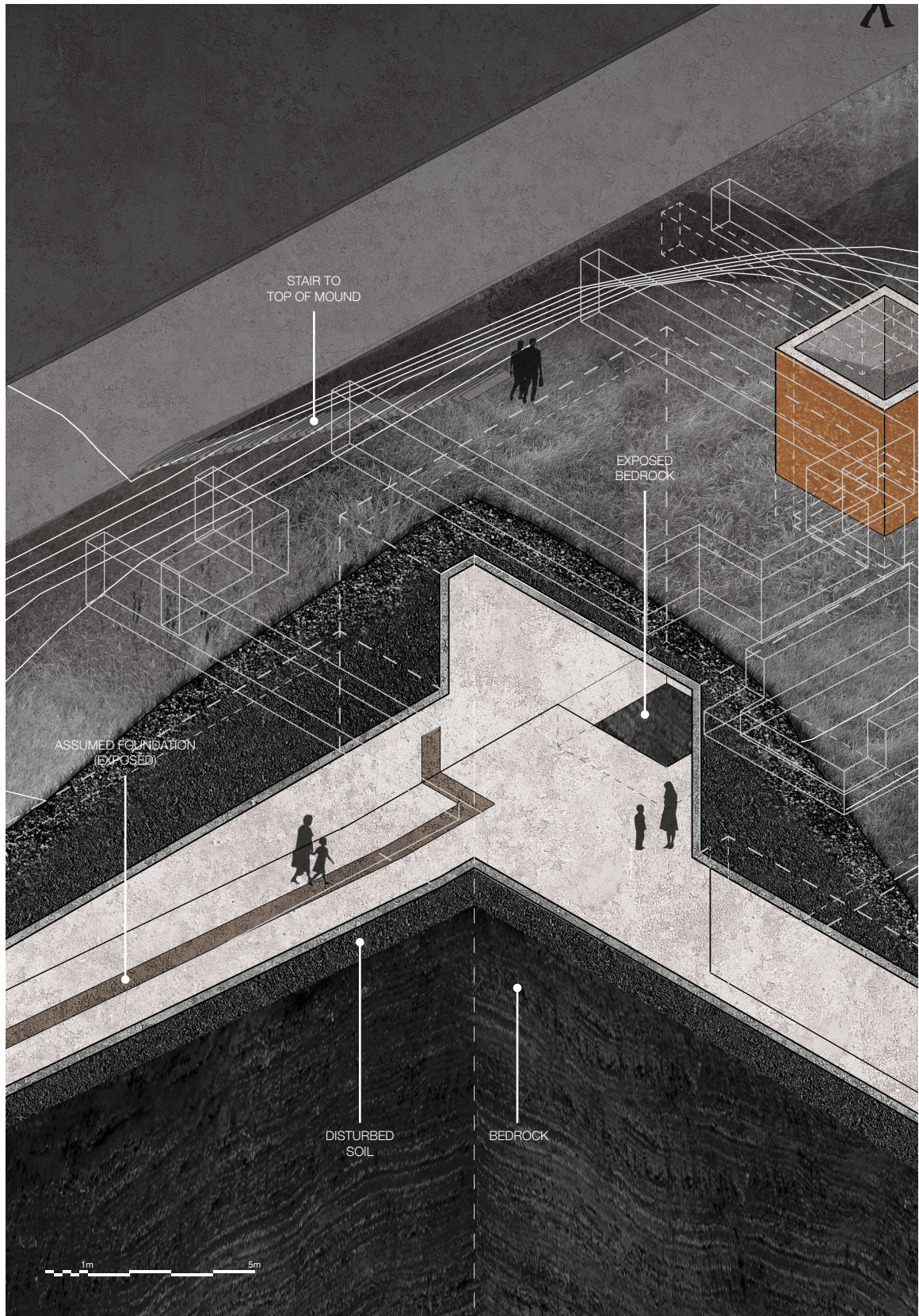


Axonometric section view of the mound

The Mound

Primordial Architecture

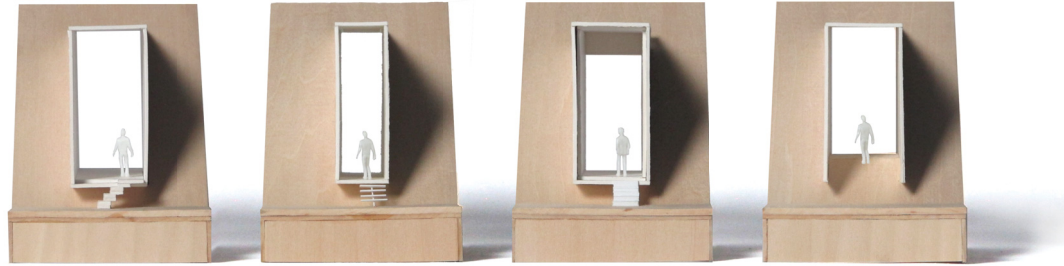
The history of memorial architecture began with the necessity of body disposal, accomplished with burial mounds, or *tumuli* (Latin for “mound”). These primordial forms are in many ways the purest embodiment of memorial architecture as we typically think of it, and ignite the imagination when paired with subterranean space. Although not universal, this form draws on traditions common to many cultures and religions around the



Detail view of the void at the centre of the mound



Detail view of the memorial axis and niches at the southern entrance into the mound



Threshold condition study models

world, often serving highly ceremonial or spiritual functions. The Pueblo Americans' *kiva* is a "special chamber," semi-subterranean, used to conduct rituals, tell stories, instruct children, and several other functions central to the life of the community.⁵⁴ The Taj Mahal of Agra, in India, is a potent example of the intimate, subterranean tomb contrasted with a grandiose mass housing it.⁵⁵ The Christian tradition in particular is rife with examples of stone-hewn tombs and subterranean structures of vital importance, from the sepulchre of Joseph of Arimathea, to the tomb of St. James, to the Church of the Holy Sepulchre in Jerusalem which embodies the two holiest sites in the whole of the religion.⁵⁶

Extreme Abstract

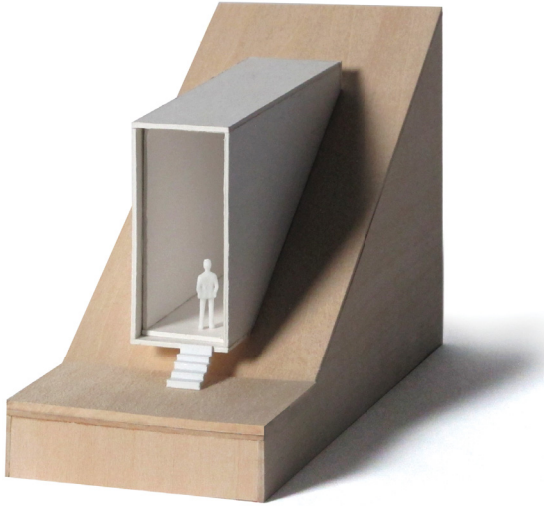
Drawing from the aforementioned traditions, the form of the mound is a significant aspect of the proposed site design, providing an opportunity to evoke – in some capacity – each of the four spatial qualities discussed earlier.

Placed on the north side of the site, the mound represents the most abstract means of memorialisation available to visitors, relying primarily on spatial qualities to provide a strong memorial experience completely free of iconic representation. Two large hoops rest on its west and south sides. Made of weathering steel on their exterior and lined with concrete, these monumental thresholds brings visitors through long, compressed tunnels that expose the old foundations that they cut through (scale). Visitors are then delivered into a large, subterranean void at the heart of the mound that separates them from the

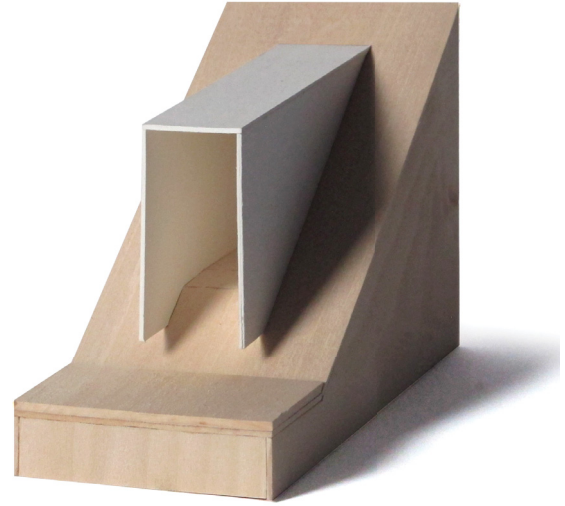
⁵⁴ Peter Nabokov and Robert Easton, *Native American Architecture* (Oxford: Oxford University Press, 1989): 425.

⁵⁵ Andrew Petersen, *Dictionary of Islamic Architecture* (New York: Routledge, 1999): 275-276.

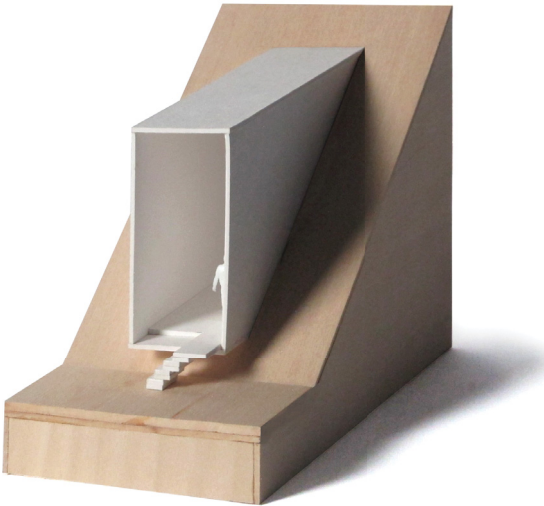
⁵⁶ André Parrot, *Golgotha and the Church of the Holy Sepulchre*, trans. Edwin Hudson (New York: Philosophical Library, 1957): 41-90.



Threshold with folded plate stair, inner lining



Threshold with no stair, sloping grade



Threshold with side-facing stair



Threshold with floating stair, narrow opening

outside world (division), with a large light well puncturing its otherwise stark grey ceiling and streams light into the otherwise dark space (light and shadow). The space is bare and unadorned; a quiet and still space that offers visitors a chance to reflect (silence).

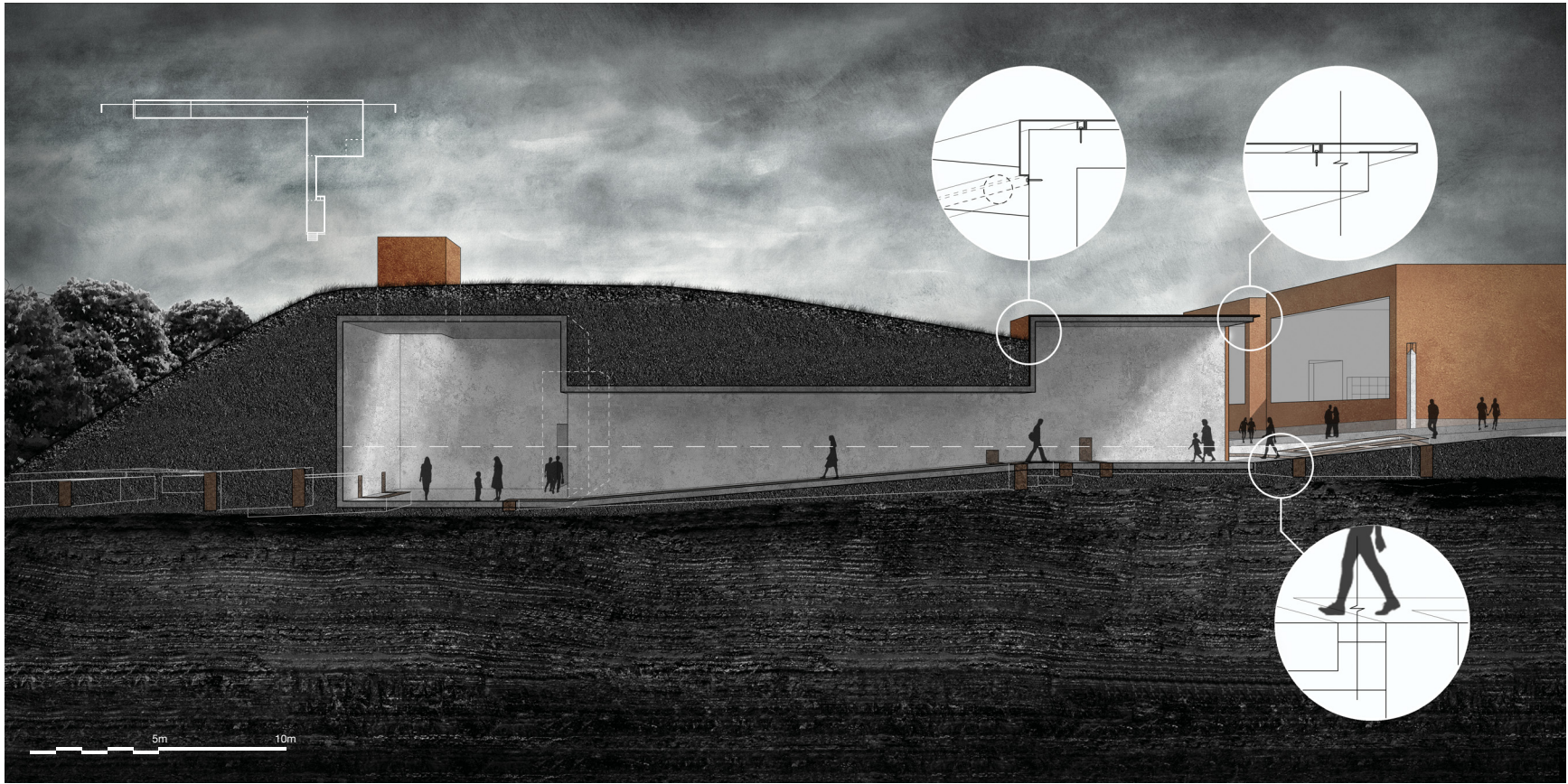
The southern entrance hoop also houses small niches that facilitate more iconic forms of remembrance, allowing the mound to act as a framework – at least on its periphery.



Lighting study: view down the long arm of the mound



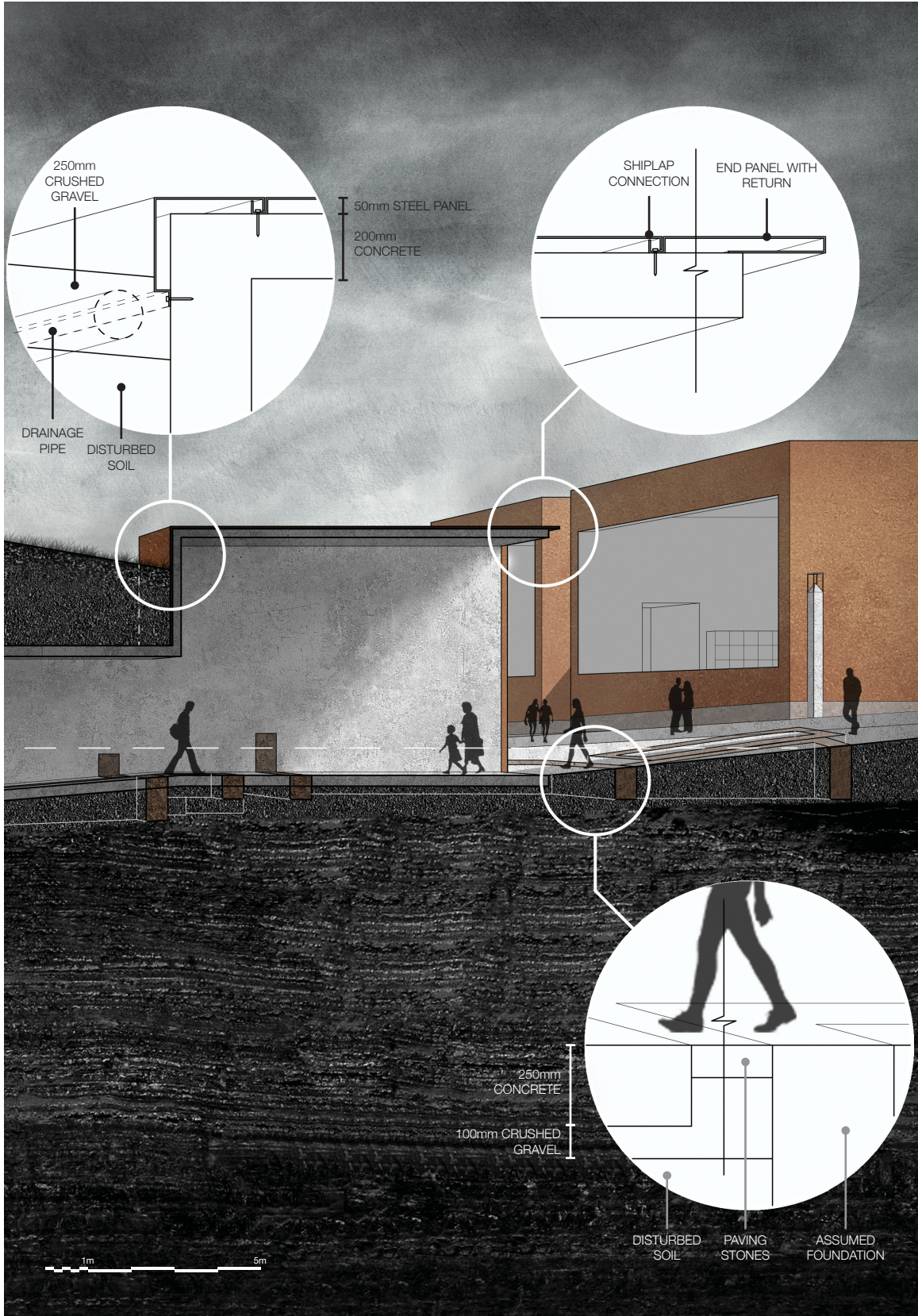
Lighting study: view from within the void at the centre of the mound, with a light well streaming light into the space



Perspective section along the long arm of the mound demonstrating the atmospheric impact of scale, materiality, and detailing



Detail of the void at the centre of the mound, demonstrating its relationship to the ground plane



Construction details at the mound's western entrance



Gathering space bordered by a stage and reflecting pool

Plaza

The most substantial of the four zones on in the memorial square is a large, trapezoidal plaza, within which are several distinct areas each supporting unique functions and means of memorialisation.

Gathering Space

At the centre of the plaza is a cluster of square seating, positioned to encourage everyday use in a variety of capacities, supporting pairs, small groups, large circles, or gatherings facing onto a large stage distinguished by a weathering steel surface. This configuration is based on four interaction distances described by Randolph T. Hester: intimate distance (½ - 1 ½ feet), personal distance (1 ½ - 4 feet), social distance (4 - 12 feet), and public distance (12 feet plus).⁵⁷

Plinth Field

South of the central gathering space, beyond one of three angular reflecting pools on the site, is a field of plinth structures. These plinths are a means of remembrance rooted in the abstract, while allowing for the addition of more iconic elements such as those found at informal memorials as grave offerings. These plinths would be added to the site one by one as new memorials arise, creating a dense field that provides a southern edge to the rest of the plaza.

⁵⁷ Randolph T. Hester, *Design for Ecological Democracy* (Cambridge: MIT Press, 2006), 33.



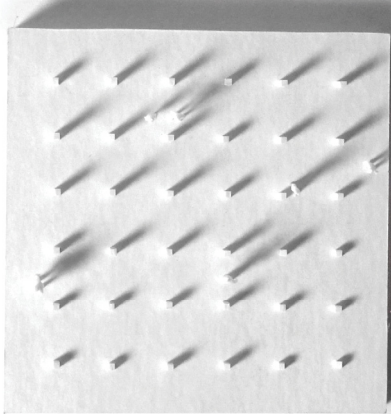
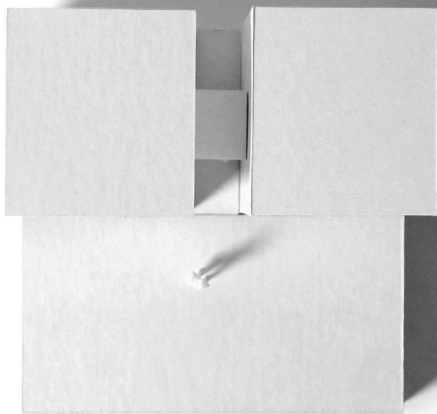
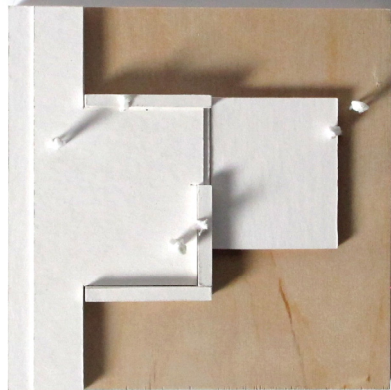
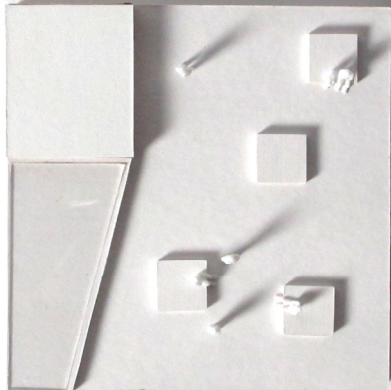
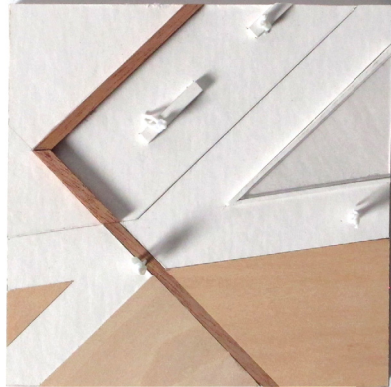
Entrance into the park through one of the exedras

Exedras

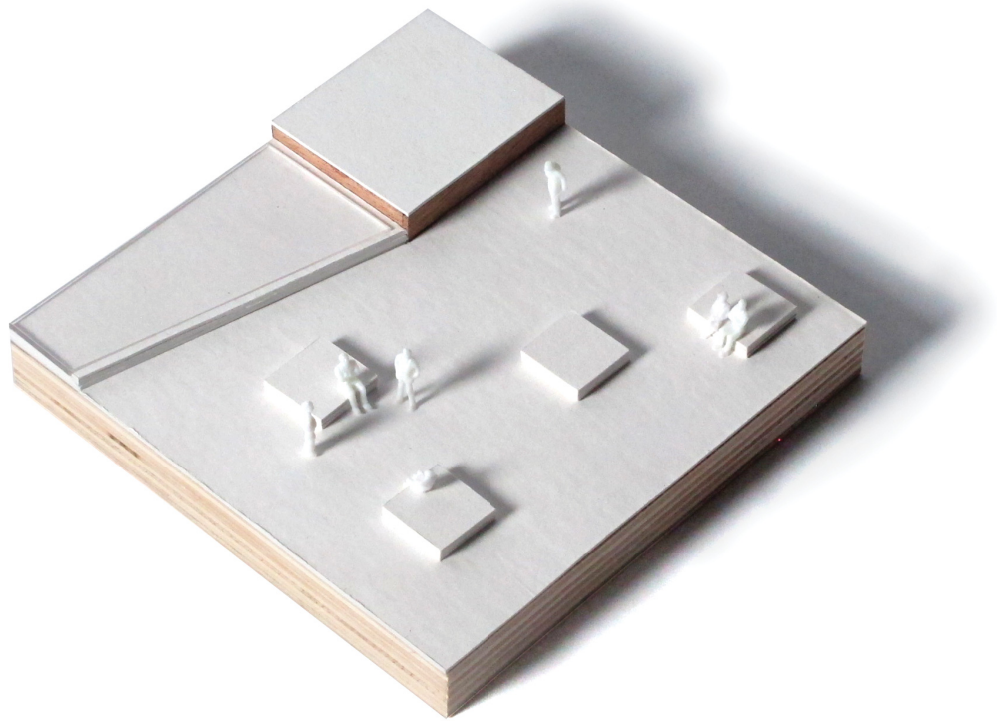
Foundations along the west edge of the square are exposed and built upon to create exedras facing onto the busy Barrington Street. These subtle seating elements provide resting spaces for passersby, while also framing permeable entrances into the park. Just beyond each of these exedras is a small platform – built upon more shallow foundations – that serve as additional seating or performance space.

Alcove

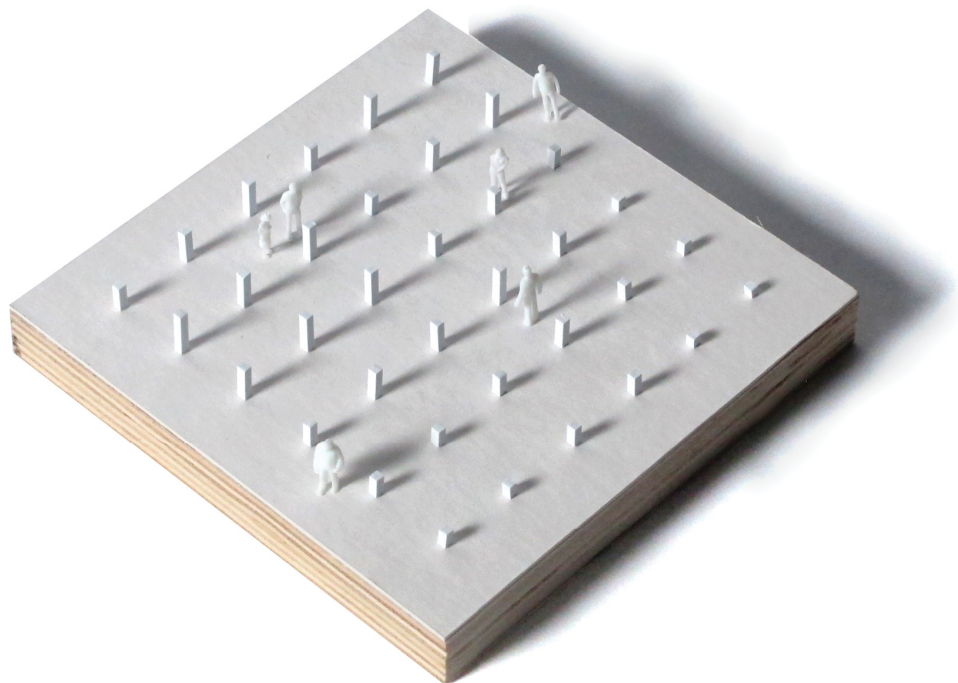
On the westmost edge of the plaza is a small alcove facing the grove, enclosed by a wall built on one of the exposed foundations. This wall includes niches similar to those found in the nearby entrance into the mound, recessed into its depth on both sides where it intersects with the plinth field. A reflecting pool is positioned across from benches within the alcove to provide a quiet space of contemplation for those more inclined to look to nature.



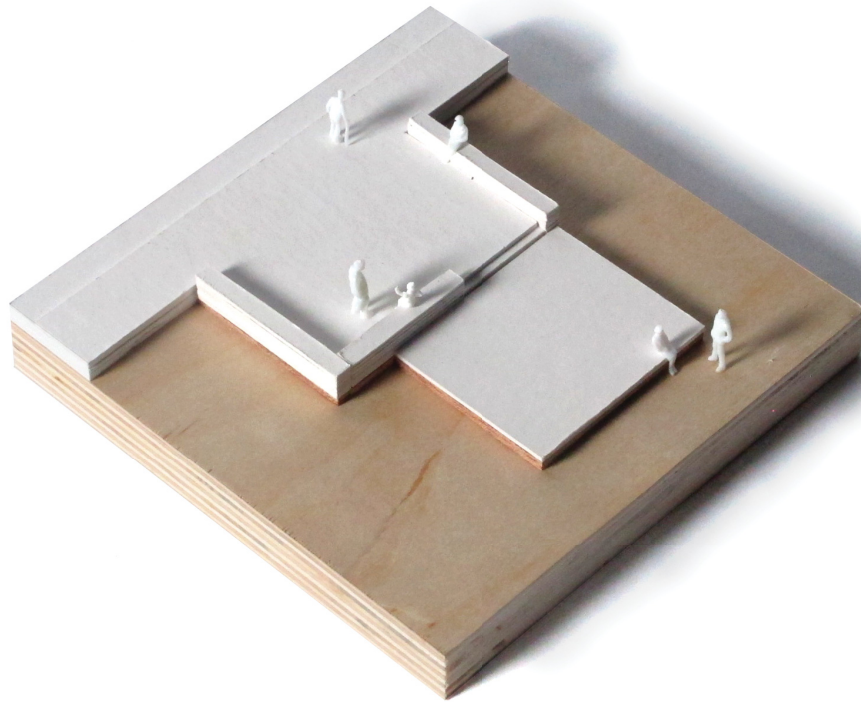
Study models demonstrating distinct spatial conditions within the complex



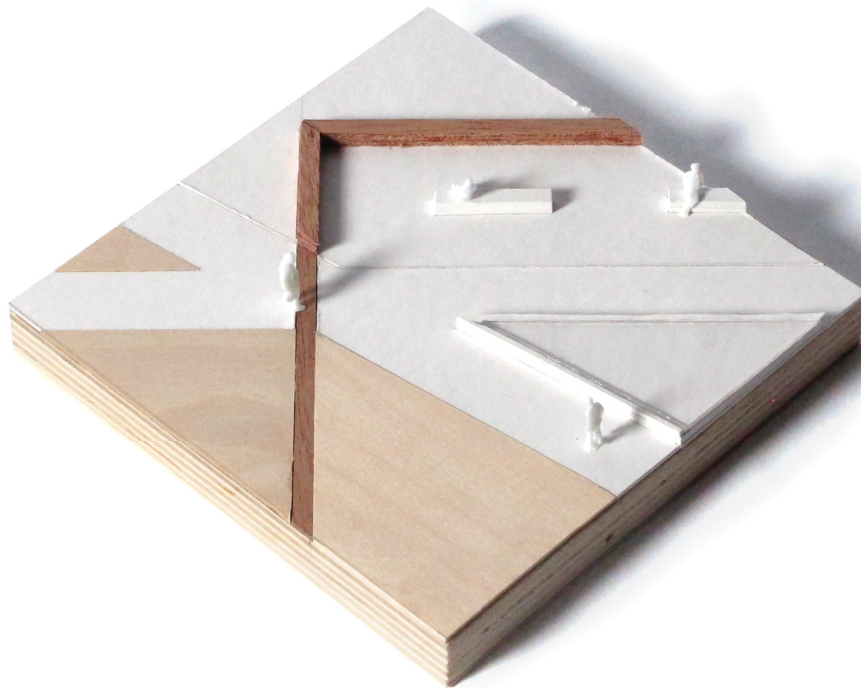
Gathering space facing onto stage



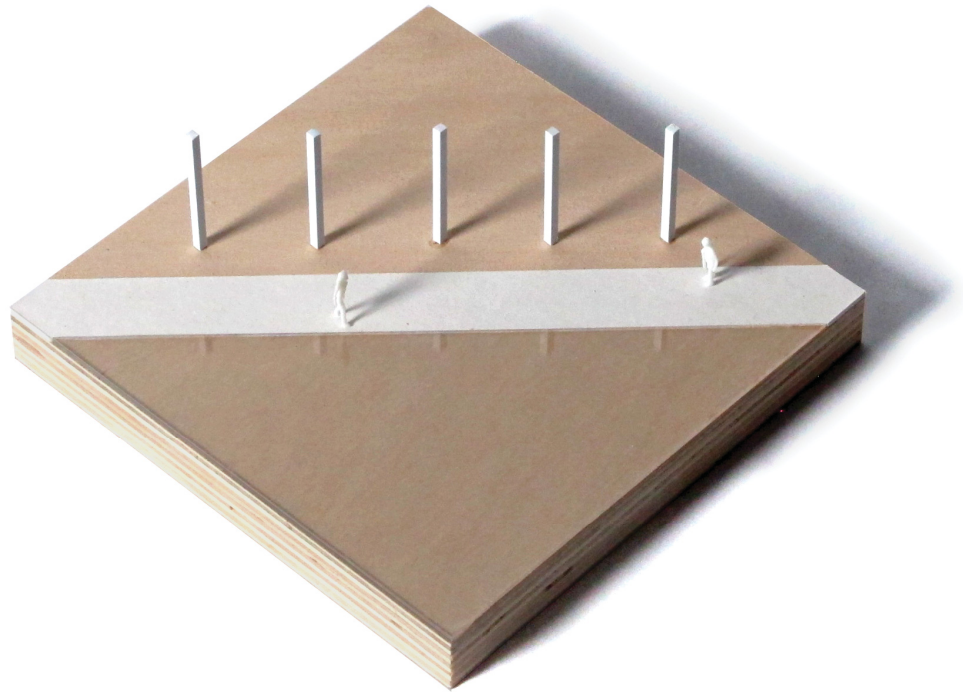
Plinth field



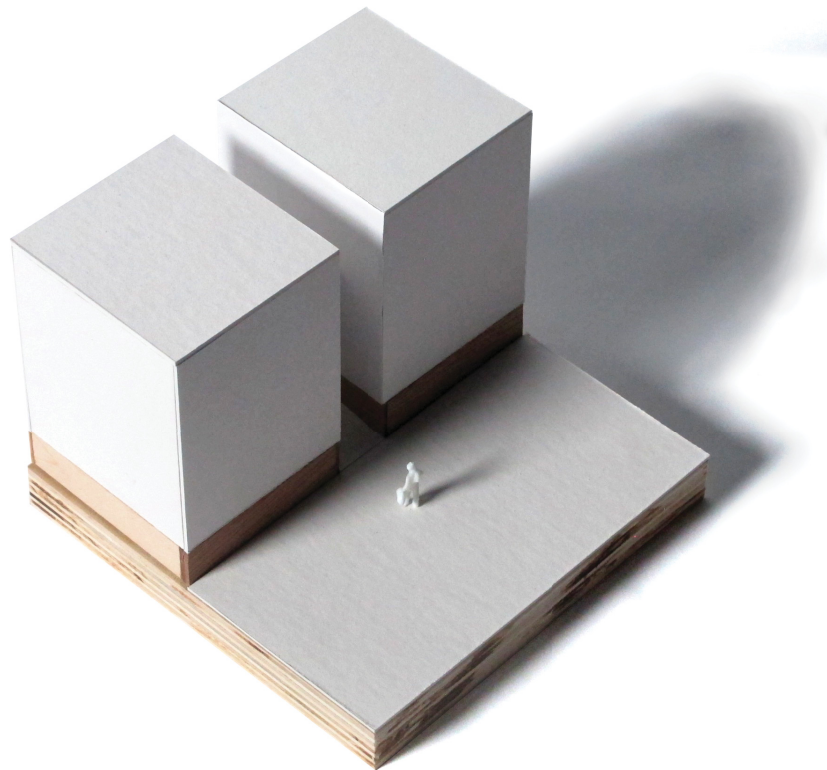
An exedra facing onto Barrington Street on the square's western edge



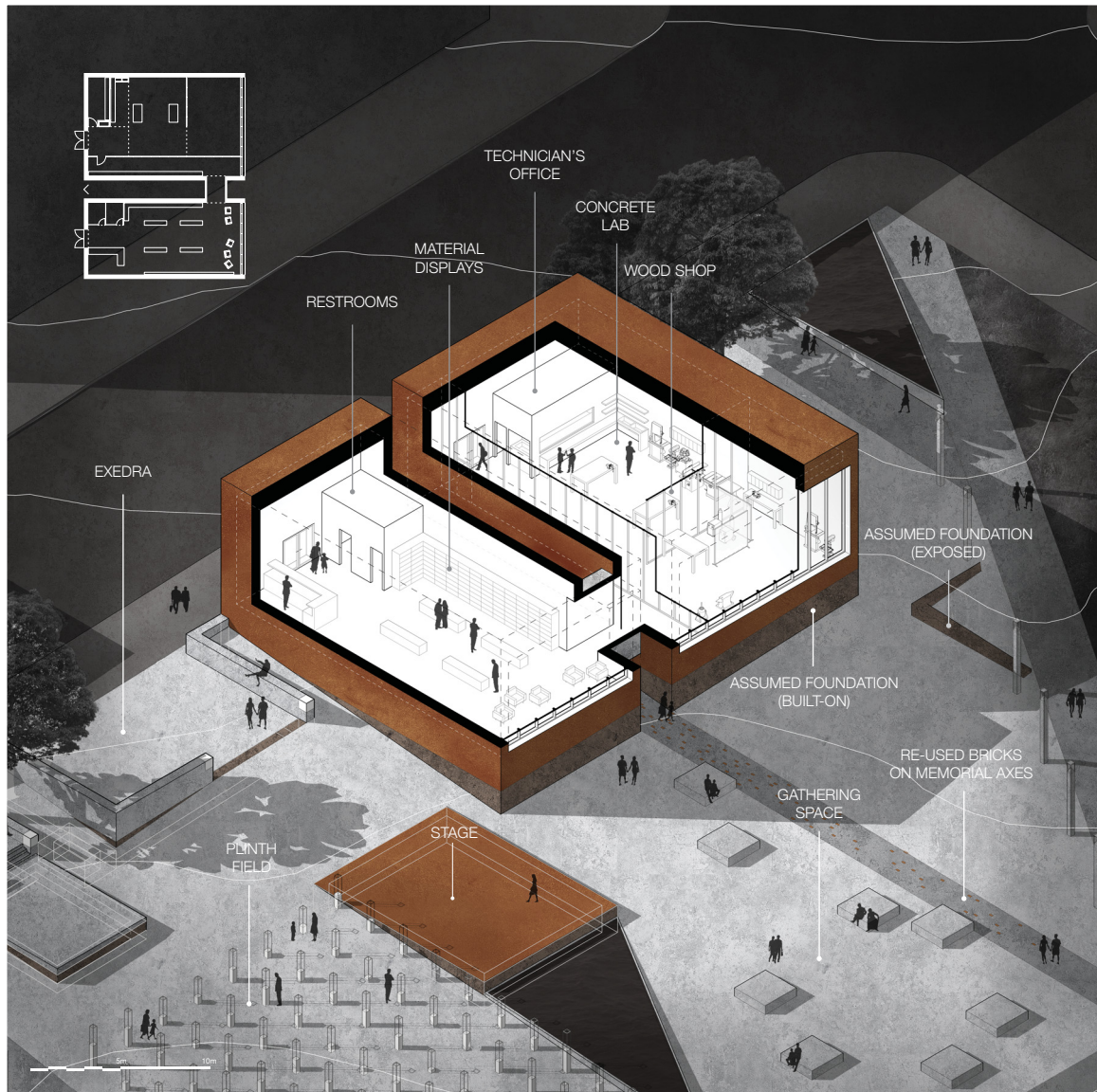
Alcove space with seating



Circulation axis between a reflecting pool and line of columns



Memorial axis between the education centre and workshop



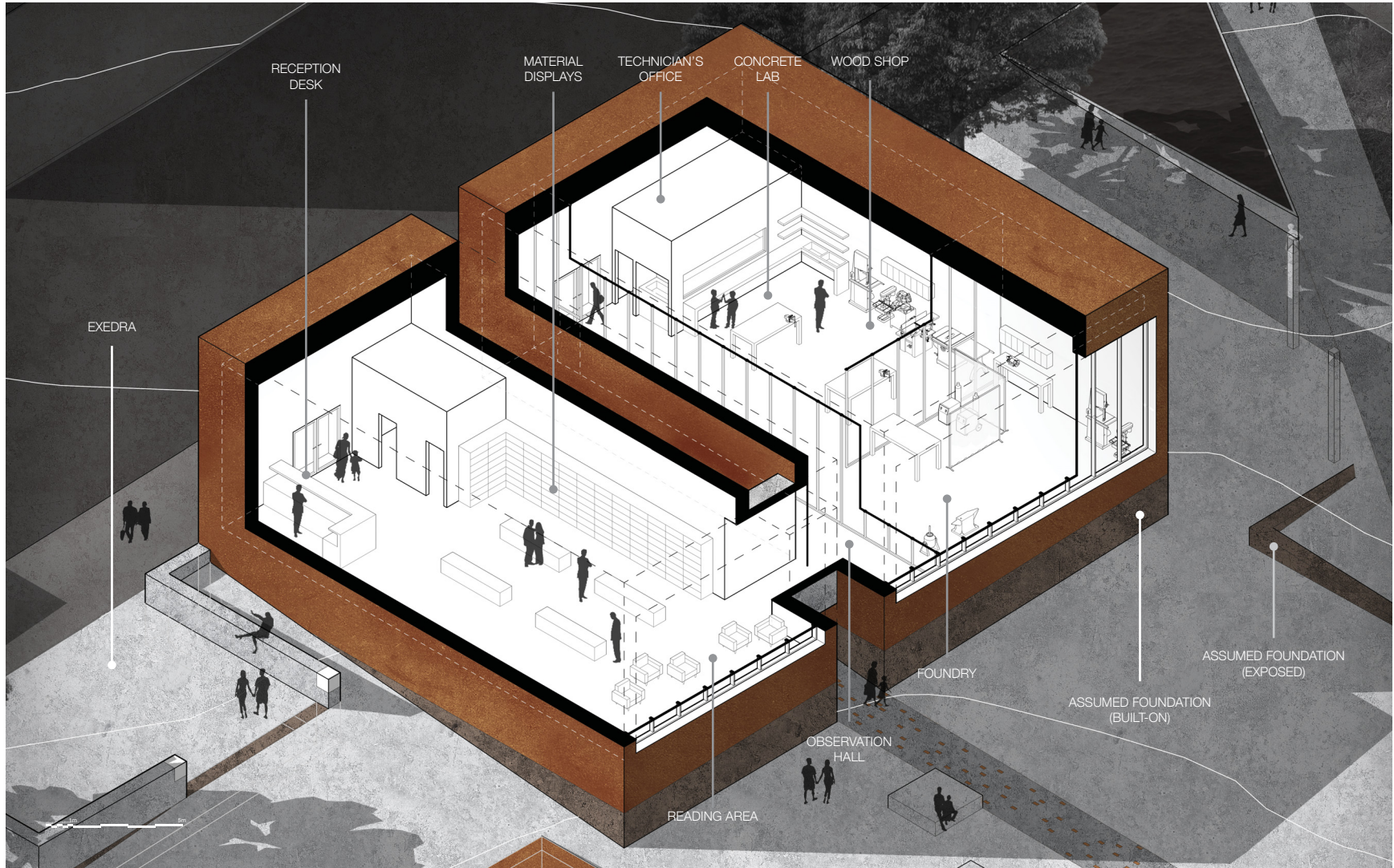
Axonometric view of the education centre and adjoining memorial workshop

Memorial Workshop and Education Centre

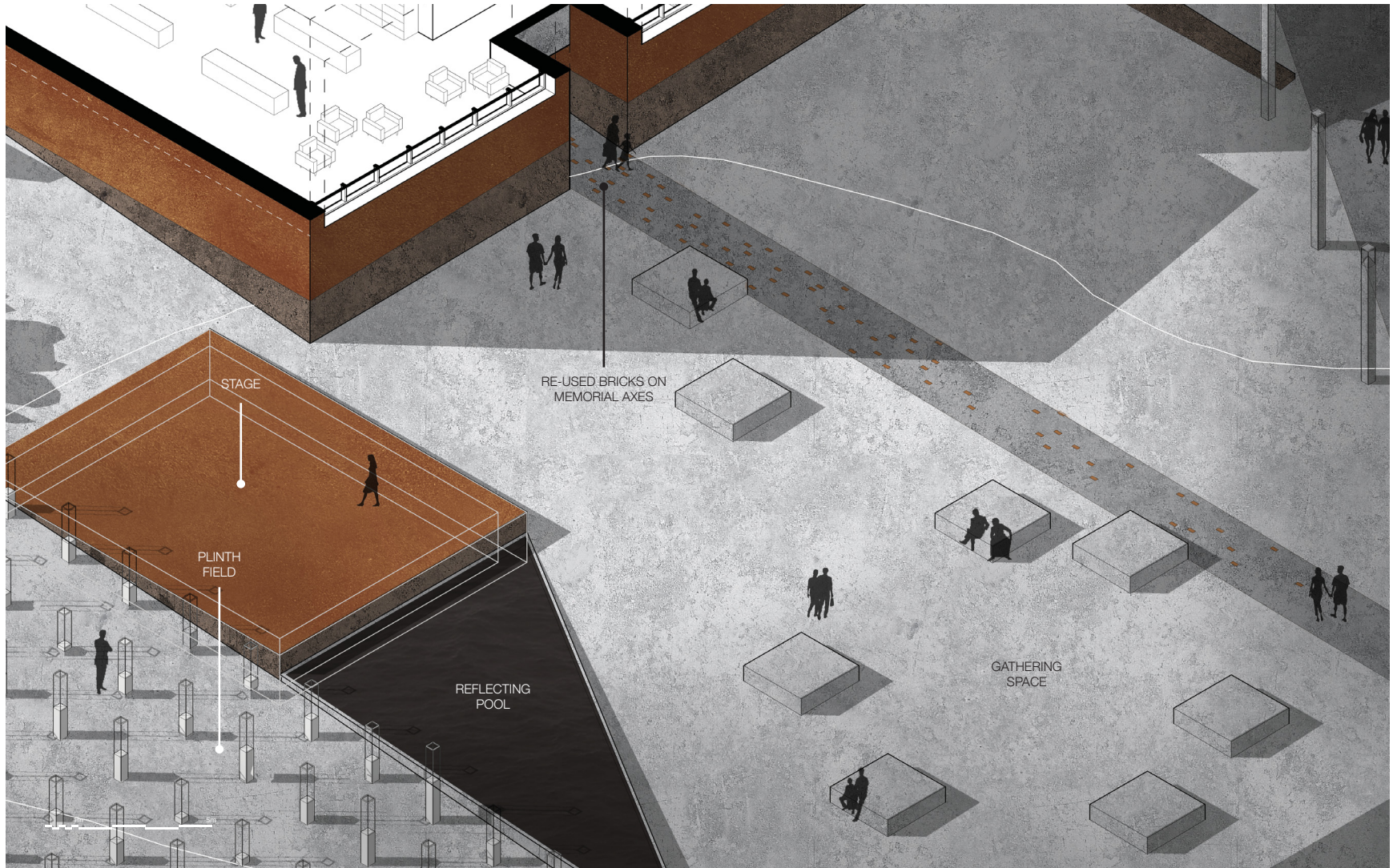
Upon the two most substantial foundations on the western edge of the site rest a large education centre and memorial workshop, connected by a hoop.

Connection to Place

The southern volume houses an education centre, with material displays and literature that teach people about local material culture and memorial traditions, with a reading area facing onto the site.



Detail view of the spatial organization of the education centre and adjoined memorial workshop



Detail view of the gathering space at the centre of the plaza



Placement of a plinth on the site

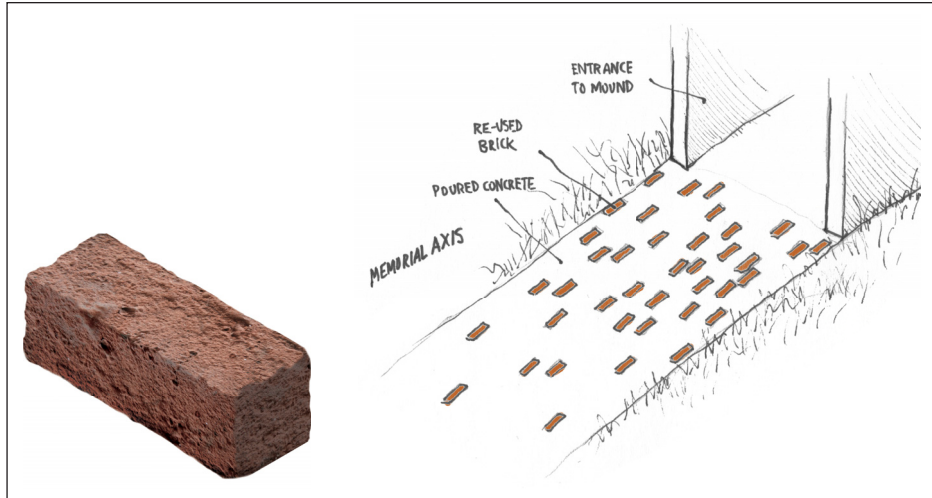
Practice of Making

The larger, northern volume supports a workshop with woodworking and metalworking amenities, as well as a small concrete lab and foundry. An observation hall borders the southern edge of the workshop, allowing visitors to the education centre to spectate. The workshop allows for visitors to participate in the making of plinths, as well as small memorials to be placed on the site. The space is overlooked by a small team of technicians who are available to assist in and teach people the practice of making, ultimately empowering visitors to make their own contributions to the framework of the site.

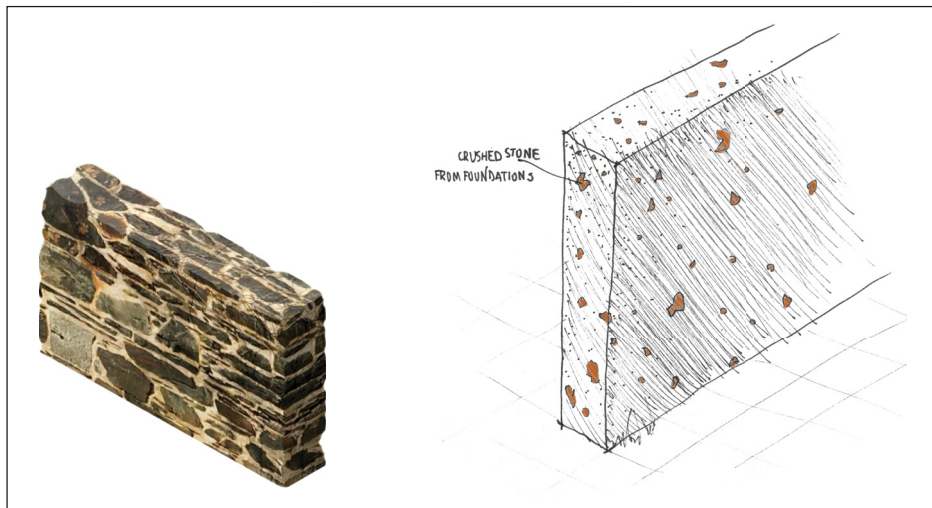
Ritual of Placing

Once a plinth or other object has been created, a procession is made out of the workshop, down a memorial axis coming from between the two volumes of the building, proceeding through the plaza and into the plinth field or alcove. These memorial axes – of which two others emanate from the hoops leading into the mound – are distinguished from the circulation axes with bricks re-used from on the site inter-laden in their paving.

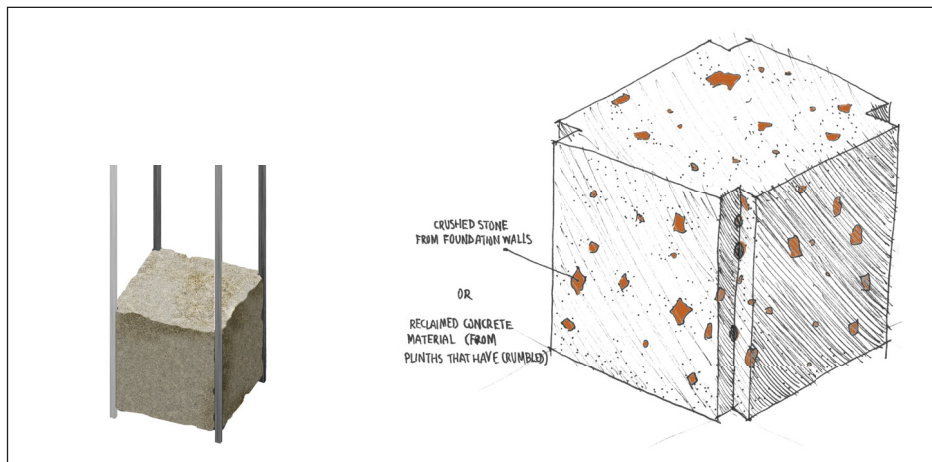
Other materials are similarly re-used in acknowledgment of the passage of time, such as pieces of foundations that cannot be salvaged as structural elements for building, which



Bricks found on the site repurposed in the memorial paths



Salvaged foundation stone crushed and used as aggregate in new concrete

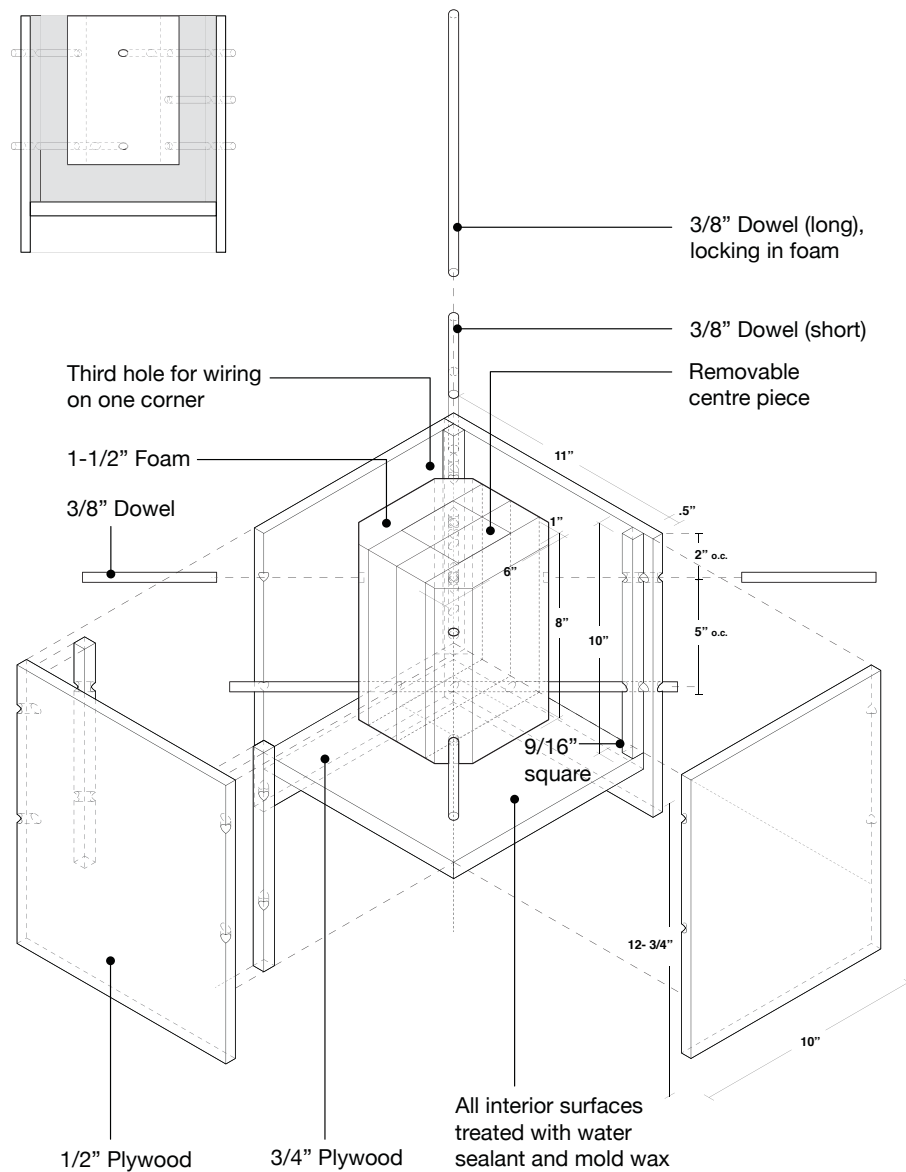


Deteriorated concrete crushed and used as aggregate in new concrete

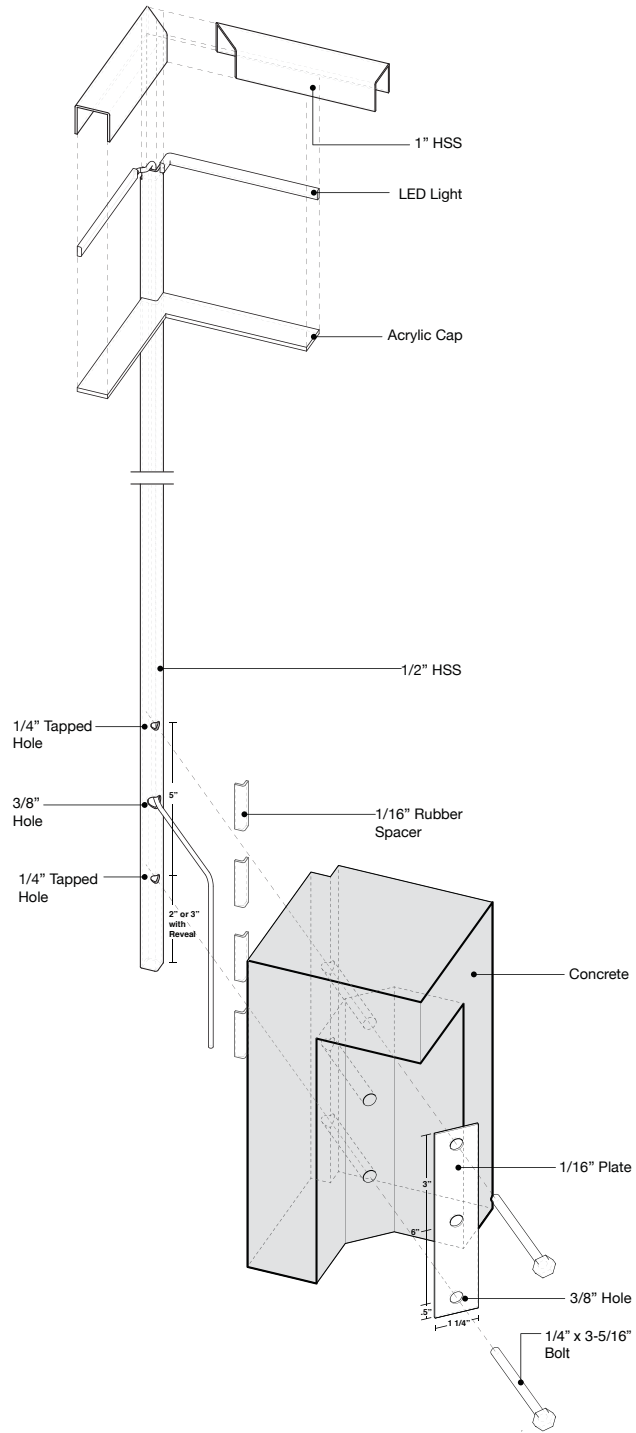
are crushed and used as aggregate in concrete structures throughout the site. Eventually, when plinths, benches, and other structures on the site deteriorate, they too can be used as aggregate for future installments.

Plinth for Informal Memorials

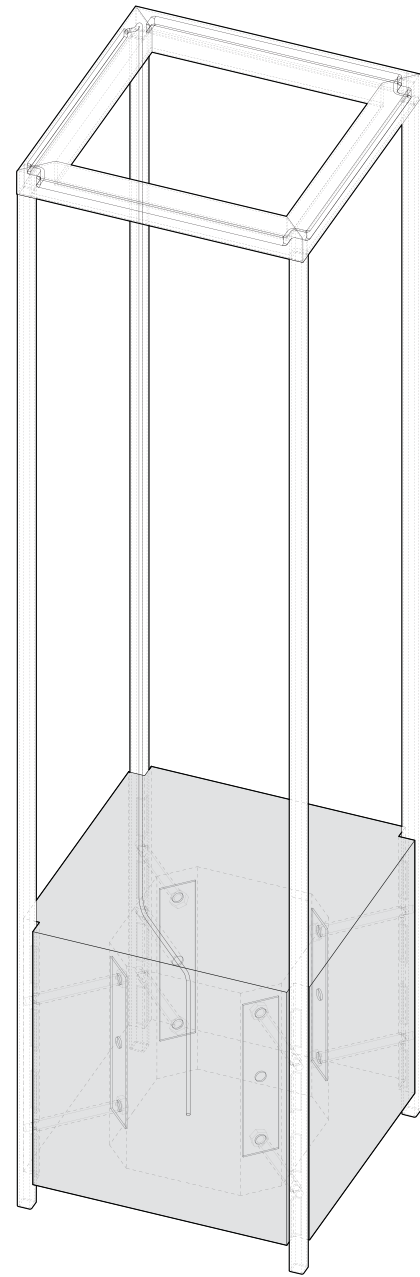
In addition to functioning as framework for the addition of iconic forms, the plinth's simple form is meant to encourage participation in the process of making.



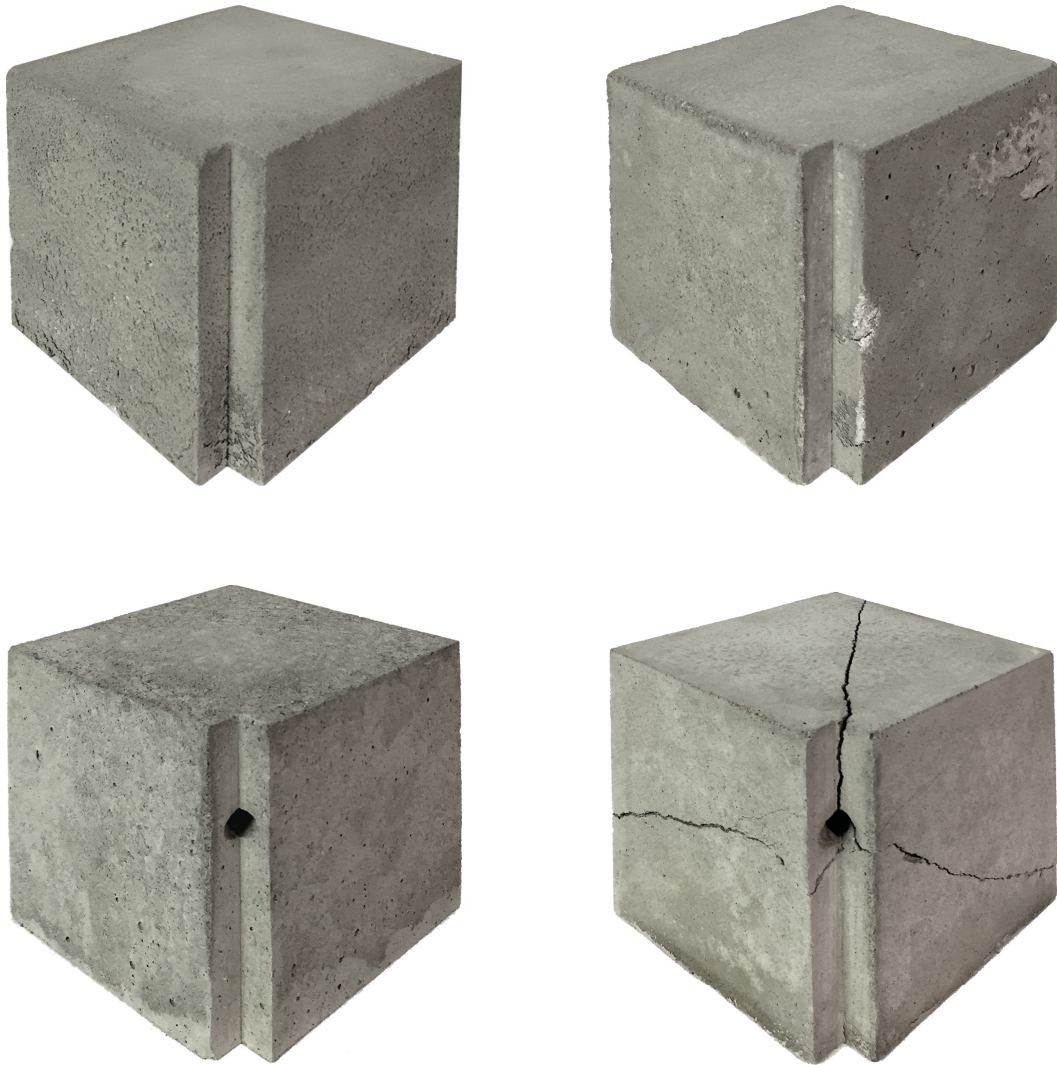
Exploded axonometric of the formwork used to pour the concrete component of the plinth



Exploded axonometric of plinth assembly



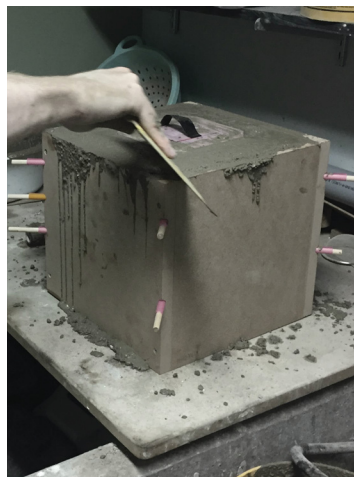
Completed plinth



Concrete study models demonstrating the variability of mechanical durability and acceptance of detail based on the composition of the mix



Assembly of concrete mold and steel frame



Casting of concrete base and disassembly of the reusable mold



Assembly and wiring of the concrete base and steel frame



Completed full scale model of the plinth



Corner detail with lighting element



Detail of reveal at the base of the plinth

CHAPTER 6: CONCLUSION

Why not turn from this brief and transient spell of time and give ourselves wholeheartedly to the past, which is limitless and eternal and can be shared with better men than we?

– Lucius Annaeus Seneca, *On the Shortness of Life*⁵⁸

There is perhaps nothing so valuable in a culture as our shared experiences, whether lived in the present or looked back upon in our collective memory. How we interact with these histories – whether we seek to preserve them unchanged for all time, or lay them bare to the scrutiny of new generations and their values – defines us every bit as the subjects of memorialisation themselves. These issues warrant deep, unsentimental questioning: about our responsibility towards the past, certainly, but also towards the future. This thesis has been written in hopes of provoking just these sorts of questions.

By emphasizing the use of spatial qualities and abstract representation as a framework for the addition of iconic forms and foregoing a prescribed subject matter, it becomes possible to develop a dynamic, engaging, and inclusive memorial space that appeals to a broader range of potential users than the static forms of the monument tradition, building upon the ideas of the counter-monument movement. Further, acknowledging the passage of time as an influence on our shared memories – by adopting a material palette that invites change over time and upkeep by those to whom the memorials are significant – includes not only mourners in the present, but also future generations. As a result, the way in which people view and participate in the process of remembrance can be enriched, and our relationship to shared memory strengthened.

⁵⁸ Seneca, *On the Shortness of Life*, 25.

APPENDIX: CASE STUDIES

Stolpersteine

Location: various (decentralized)

Year: 1996

Artist: Gunter Demnig

Primary Material: bronze

The Stolpersteine (or “stumbling stone”) memorial project is the initiative of West German artist Gunter Demnig (1947-), which began in the early 1990s. The individual memorials are the size of cobblestones, 10cm x 10cm, attached to concrete cubes and mounted flush to the level of the pavement to prevent people from literally stumbling over them. There are now over 40,000 such stones in Germany alone.⁵⁹

The Stolpersteine are decentralized, and have a powerfully individualistic quality. Although detractors may debate the point of whether the project is an overall successful memorial, its ambition to bring the memorial into the realm of the everyday by virtue of its decentralization is particularly noteworthy.

Content Generation

A critical component of Demnig’s Stolpersteine is the generation of new content by community-driven initiatives, prompting individuals to take ownership of the spaces being memorialised and do “microhistory,” adding to the narrative themselves. This has proven to be a hugely popular and unique means of allowing citizens to interact with the landscape of collective memory.

59 Linde Apel, “Stumbling blocks in Germany,” in *Rethinking History* 18, no. 2 (2014).

Neue Wache

Location: Berlin, Germany

Year: 1817

Architects: Karl Friedrich Schinkel (1817), Heinrich Tessenow (1931)

Primary Material: sandstone

The Neue Wache (or “new guardhouse”) was designed by Prussian architect Karl Friedrich Schinkel in 1817. It is located in a small chestnut grove on Unter den Linden, a large boulevard in the central Mitte district of Berlin.

The Adaptability of Space

In 1931, Heinrich Tessenow transformed it into a memorial for the dead of the First World War, at which time a granite pillar with a black and silver oak wreath placed atop it was installed in the building.⁶⁰ When Hitler came to power two years later, the building was repurposed as an *Ehrenmal* – a “war memorial” – which functioned as a national symbol that valorized the dead. An oak cross was installed above the central pillar, which Karen Till argues “helped to legitimize Hitler’s fiction that the Nazi state was chosen by God as a successor of the Holy Roman Empire.”⁶¹ In 1957, the German Democratic Republic repaired the building, which had been damaged in the war, and reclaimed it as a symbol of German-Russian friendship. Its interior was refashioned to reflect this new political alliance, and Hitler’s cross was replaced with a hammer and sickle. Furthermore, it was given a new name, the Memorial for the Victims of Fascism and Militarism.⁶²

The Neue Wache was rededicated for a third time by Helmut Kohl in 1993 as the Central Memorial of the Federal Republic of Germany for the Victims of War and Tyranny. It is in this capacity that the Neue Wache still exists today. The Neue Wache’s rededication over nearly two hundred years is a testament to its power as a memorial, acting as an abstract base upon which various iconic forms (representing very different causes) have been set.

60 Elke Grenzer, “The Topographies of Memory in Berlin: the Neue Wache and the Memorial for the Murdered Jews of Europe,” *Canadian Journal of Urban Research* 11, no. 1 (2002), 99.

61 Karen E. Till, “Staging the past: landscape designs, cultural identity, and Erinnerungspolitik at Berlin’s Neue Wache,” *Acumene* 6, no. 3 (1999), 258.

62 Grenzer, “Topographies of Memory in Berlin,” 99.

Vietnam Veterans Memorial

Location: Washington, D.C., United States

Year: 1982

Architect: Maya Lin

Primary Material: black granite

Value-less and Value-laden

Maya Lin's Vietnam Veterans Memorial, which can be seen as a "value-less," very matter-of-fact memorial in complete opposition to the traditional memorial. Indeed, this is precisely why the memorial was so difficult for the American people to accept, particularly when contrasted by the collection of very traditional monuments on the Washington Mall. This juxtaposition is made all the more obvious by way of some of the competing entries for the competition that Lin's design was selected in favour of, the frontrunner being the design of Frederick Hart, an artist known for his realistic bronze sculptures which epitomize the patriotic, "value-laden" memorials typical up to the 20th century.

APPENDIX: VOCABULARY OF MEMORIAL ARCHITECTURE

The vocabulary associated with memorial architecture is often used inconsistently across different disciplines and languages, making it exceedingly difficult for the layperson to decipher the exact definition of certain terms. This issue is complicated by the depth and complexity of memorial studies carried out in Germany over the last several decades, which English-language scholars have often borrowed from. For this reason, a short list of terms associated with the study of memorials has been included here, with a focus on clear, simple definitions and – where applicable – the history and variable usage of the term in foreign languages.

age-value Or *Alterswert*. This is what makes explicit a sense of the life cycle of an artifact, and of culture as a whole. The term was conceived by Austrian art historian Alois Riegl in his seminal work on monuments *Der moderne Denkmalkultus, sein Wesen, seine Entstehung* in 1903. The text was translated to English in 1983 as “The Modern Cult of Monuments: Its Character and its Origin,” leading to use of the term *age-value* by English-language scholars.

Alterswert See *age-value*.

anti-monument See *counter-monument*.

architecture of death Or *architecture of the dead*. Memorial architecture directly related to either funerary functions such as body disposal, or the commemoration of the dead. Examples of this include burial grounds, crematoriums, columbariums, and chapels. It should be noted that this definition excludes “architectural” memorials, which are buildings dedicated in memory of a person, group of people, or event, characterized by the fact that they have a primary function completely unrelated to memory, death, or dying; for example, a library or gymnasium.

counter-monument A term first used by James E. Young in 1992 to describe architecture that rejects the notion of monuments being used as emblems of power. Also less commonly referred to as *anti-monuments*, and can be said to exhibit *anti-monumental* qualities.

dialogic monument See *Gegendenkmal*.

Gegendenkmal Or *dialogic monument*. Translated literally as *counter-monument*, *Gegendenkmal* is the name key German-language scholars give to a monument that is intentionally juxtaposed to another, pre-existing monument located nearby and that critically questions the values the preexisting monument expresses. A dialogic coupling dramatises new meanings beyond those conveyed by each of the works considered individually. Such critical responses to existing monuments and what they represent are historically, representationally and spatially specific. Following Young's use of the term *counter-monument* in the 1990s to describe two anti-monumental examples in Kassel and Harburg, use of the term in English has referred chiefly to anti-monumental features, not to dialogic monuments. In the interest of increased clarity, Stevens et. al. adopted the term *dialogic* to refer to coupled counter-monuments.⁶³

memorial architecture A subcategory of the human practice of memorialisation, distinguished by use of the built form. Architecture dealing with either death or memory more broadly.

monument tradition The history of memorial architecture taking the form of imposing, authoritative social forces in public spaces, established by authorities such as the state to symbolize themselves or their ideologies, with the goal of influencing the historical narrative of a place. Also characterised by a specific formal language and material palette.

open work A term introduced by Italian philosopher and semiotician Umberto Eco to describe artworks with variable possible meanings, with none that could be called the dominant or preferred one, as opposed to more traditional "closed" works, which have one principle, intended meaning meant to be communicated.

traditional See *monument tradition*.

63 Quentin Stevens, Karen A. Franck and Ruth Fazakerly, "Counter-monuments: the anti-monumental and the dialogic," in *The Journal of Architecture* 17, no. 6. (2012): 962.

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