21st Century Monument Architecture:
The Dialogue Between Local Place/Migrant Identity

by

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CONTENTS

ABSTRACT

21st Century Monument Architecture: The Dialogue Between Local Place and Migrant Identity confronts the loss of cultural identity in a global culture of increased mobility and migration.

Growing nomadism and trans-border migration is changing how we identify to culture. More than ever, we are forced to relocate due to violence or to seek a better life. This means having to adapt to a different culture. The act of leaving home and integrating into a new culture is destabilizing. Increased immigration is creating the need for people to gain a sense of belonging, in order to breed strength in future communities and places. New forms of monument architecture constructed in the public realm help us adapt to this shifting global culture of immigration and exist as tolerant nations.

This thesis proposes an emerging type of commemorative monument that acknowledges the struggle of present day migrants' identity and how it connects to place. Through an orchestrated set of spatial experiences, this 21st century monument counters the monument's intended function to memorialization of the past. Instead the design proposal creates emotionally evocative experiences to recognize and think about issues of the immigration process, acknowledging the ongoing hardship of re-settlement and cultural identity.

ACKNOWLEDGEMENTS

CHAPTER 1: INTRODUCTION

Objective

21st Century Monument Architecture: The Dialogue Between Local Place/Migrant Identity looks at monument architecture and what it means today in a migrant condition that is impacting cultural identity at a global scale. People continue to relocate seeking meaningful employment, fleeing violence or simply looking for a better life, more than ever there are shifts in what culture means. When people move they leave behind the place that symbolized their identity, only taking with them part of the traditions that are connected to their culture.

Cultures were tied by borders, both physical national borders and immaterial cultural borders. Monument architecture has been a way for cultures to mark their existence in the world and in the past generated order in both time and place. In the same way that the Eiffel Tower has become a cultural icon for France, places have been marked by architectural symbols that give them a national and local identity. The monument therefore, contributes to a city or nation's sense of identity as a formal mechanism associated with a specific place.

Past monuments however, no longer resonate in the present with the impact they were intended to have, they often loose meaning over time. Whether global change or just losing meaning over time, monuments of the past loose their importance in the present. Robert Musil said that there is nothing more invisible in the world as monuments (Musil, 65). They are constructed to be seen – to attract attention and showcase power but monuments are, "impregnated
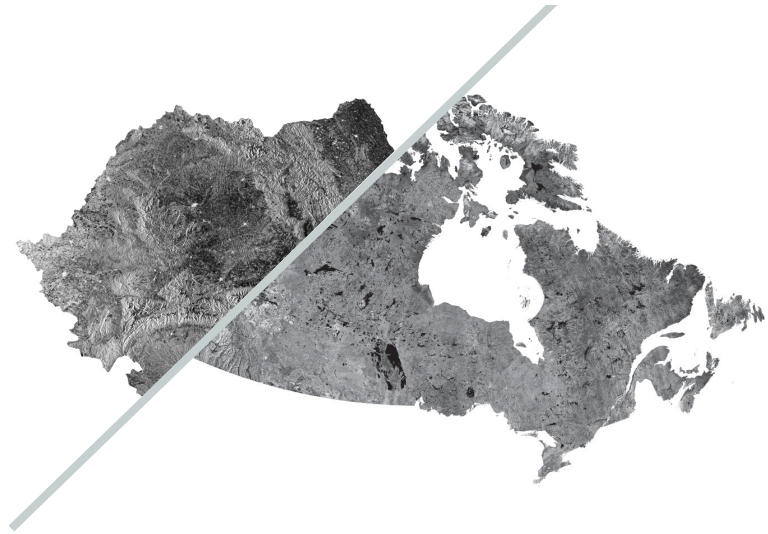
Maps of Romania and Canada divided
Canada Map. Digital image. Clipartfest. N.p., n.d. Web.

with something that repels attention, causing the glance to roll right off, like water droplets off an oilcloth, without even pausing for a moment." (Musil, 65). The meaning of the object gets lost as it washes away over time. How then can monuments be created to live on and sustain a positive impact in the public realm of our cities?

Monuments have altered what they mean to people over time due to shifting cultures (Musil, 419). Culture is no longer a fixed concept because an increasing number of migrants changing how we identify to place and by extension to culture. People more than ever travel for leisure or work relocating sometimes on a yearly basis. This nomadic lifestyle is part of our current existence where the world is evolving in a globalized state. Now people have to become comfortable about being uncomfortable about diversity – it is a time of change. Our sense of cultural identity has morphed into a nuanced, layered state where we are not just one but constituted of multiple identities.

How can architecture, whose role was to generate the appearance of stability/identity of place by commemorating the past/something greater (Giedion, 48) - **Monuments** - adapt to today's culture of disappearance? (Border migration, immigrations, refugee crisis, globalization)

In this changing and migrating condition it is important to better understand how people connect to a place. People are no longer grounded to one region but often shifting areas or relocating. What then are elements of a city that make people remember a place or connect to a location to feel the comfort or familiarity of home? Apart from consumer driven facilities such as shops or restaurants, the services that people familiarize and identify with the comforts of home, public space has the power to connect people to place. The public realm is where people intersect and connect. This is the space where people confront each other so creating meaningful experiences for people can foster stronger ties between the shifting global identity. Monuments can be tools in the public space that bridge migrating communities and local places.

Understanding the importance of cultural integration in our time and how people connect to place is necessary more than ever. A conflicted sense of culture is a common condition throughout the world. As people move and relocate they are exposed to a new culture and must reconcile holding onto old traditions with the desire to belong. The social pressure for a new immigrant to fit in shifts the sense of tradition and exposure to a new culture causes new, hybrid cultural identity.

Culture offers answers into understanding philosophical

truths. In this thesis, I am interested in understanding what contemporary culture means to a growing migrant nation, where culture is nuanced and in constant flux because of our growing mobile condition. In The Dialectic of Seeing, Susan Buck-Morss offers an interpretation of Walter Benjamin's Passage-Werk, The Arcades Project. Benjamin emphasizes the importance of culture rather than history to understand human behaviour. The present cultural context is a lens into the ways to make a better place in the world rather than interpreting history (Buck-Morss, 25). His method is a way to better reveal what is meaningful in our present time.

Motivation

As a first generation immigrant from Romania, my family moved to Canada when I was 7 years old. At the time I

Collage depicting immigration to Canada with featured immigration photo of my family in 1994.
Canada Map. Digital image. Clipartfest. N.p., n.d. Web.

did not fully understand the significance of leaving behind our culture. Growing up in Canada and seeing my parents struggle to integrate into the new society made me realize not only the risk they took to leave our life behind, but the strength it required to forge a new one; only having each other to survive and us to depend on them in this new place. In Romania the traditions were set. Our way of life was guided by the culture we grew up in. Once we immigrated, my family had to find new traditions. For example, we went to the library or in the warm season we had family picnics at the public park or bike rides, mimicking activities that we had done back in Romania. Such rituals in public space helped us begin to feel like we belonged to a community. These new traditions we created were in a sense recreations of past traditions we had in Romania and a way to make us feel like we belonged in Canada. These public activities and spaces, offered a way to experience the new culture and to develop a sense of belonging. These public spaces are defined by the activities and the buildings that exist in between them and monuments are part and parcel this public realm.

However, it took us a long time to get settled and if my parents had felt more accepted in this new culture, would their struggles have been smaller or would it have taken less time until they felt fulfilled? What if public space offered more spaces of acceptance, could our integration into the new culture have been more positive? In some ways the hardships that we experienced made us stronger and perhaps more tolerant of others. The feeling of rejection was a way to see the other side and by learning acceptance of differences, it can create a more inclusive, stronger and more enriched sense of community.

Living with this tension did create an insecurity as to what is my culture represents and where my belief system lies. Pressure to fit in causes, a rejection of the culture of the home country. From one perspective language and traditions are conservative and tied closely to family values while the freedom of the individual detached from family burdens is completely relies on the opposite. These two conflicting views placed beside one another reveal different ways of living and understanding the world.

Monument architecture has the power to contribute to this dialogue by offering an environment that acknowledges the struggle of difference, helping to connect people to each other. Adolf Loos says, "Architecture is restricted to the tomb and the monument; everything else is building." (Loos, 215). Monuments are more than just the objects that exist in the public realm but have an underlying meaning that give them a sense of power and place. They are cultural signifiers that are an extension of a nation's ideals and through their presence and meaning have the power, as much ostracize, as to connect people to each other at the intersection of public space.

How can monument architecture reconcile a sense of identity and place for our migrating populations by facilitating new collective memories? Our sense of culture is no longer based on national identity but rather on a gained sense of place. With the rise of immigration tolerance is crucial in combatting the negative aspects of relocating within a new culture; rejection, isolation, racism and repercussions and violence due to immigration.

Approach

21st Century Monument Architecture seeks to understand why monuments were built and how they live on in a meaningful way. By first tracing significant time periods of monument architecture, the thesis develops an understanding of the importance of monuments in the past. In looking at key theories and movements that have impacted monument architecture we can then start to understand the complex role they played in our society.

To define the 21st century monument, the project draws on the physical acts of immigrating, focusing on the anxious moments as one crosses the border and to present the hardships and struggles of immigrating. The monument creates spatial experiences that evoke an emotional response. The collective experiences live on in the monument and in the people that share in the experience, by being faced with the issues it is meant to represent. The monument is more than an object of representation but an active staging of events that influences a fluctuating sense of memory or memorialization.

Architects have the ability to design space to support activities and therefore impact how people relate to one another in their immediate environment. This project seeks to better understand the power of architecture at the scale of human interactions and the impact it has on how people experience the world. The intention of the project is to strengthen **cultural identity, place-making and generate collective memory through the urban fabric using meaning in materials** to construct a sense of identity and a platform for discussion. The following is the a set of goals

and a method of creating meaning through materiality and form for monument architecture:

Meaning In Material: architecture is constructed from cultural objects that are an extension of human expression onto the world. The architectural materials are ways of understanding and communicating social constructs, translating the beliefs and values of the society onto the physical world. Through acts of making these beliefs turn into objects in public space and can represent the values of people that constructed it.

Origins of Architecture [Weaving]

According to Gottfried Semper textiles are the origin of architecture and fabric has shaped human's experience. Textiles are immediate parts of our bodies, the closest extension of the body. In it we can see the traces of the people working with materials to represent the forms the seek to create. I plan to translate the methods of weaving fabric to communicate essential elements of architecture.

The monuments that transcend time and live within the present to communicate the past are those that can be precedents for going back to our origins and connecting as one body to one another. Weaving is a language that can be understood systemically to communicate order and understand the chaos of humanity through it's stability and order. Architecture acts as an extension of this rigid structure understanding the human interpretation of thought to material construction.

"How do we use our mental images of the present to reconstruct our past?"

(Halbwachs, 25).

The Four Elements of Architecture

Semper defines the origins of architecture in his book The Four Elements of Architecture. These origins can be found in traditional ancient crafts. The hearth was the first element that people assembled around. The enclosure delineated the space around the hearth. Enclosures to Semper originate in weaving. The way that fences and pens were constructed from woven sticks, the most basic form of a spatial divider is still the fabric screen (Semper, 100).

Hearth – metallurgy, ceramics

Enclosure/wall – Textile or weaving to Semper is the visible, colorful, and sensible symbolic-boundary of space (Semper, 102). Although the enclosure, terrace and roof are constructed to protect the hearth from natural elements. In its earliest stages, the wall was constructed from branches and plant fibers, woven together into a surface and pulled over inner supports. Though many cultures covered the woven surface with clay or mud, the textile remains the very essence of the wall (Semper, 104). The emphasis that is put by Semper on hearth and enclosure suggests that the protection required by the hearth is not primarily physical; rather, the enclosure represents the hearth.

Roof – carpentry

Stereotonomy – the mound

Through Semper's definitions of the origin of architecture, this thesis uses traditional craft methods of weaving to deconstruct meaning in architecture. By starting at the origins, this form of analysis creates an understanding of how architecture impacts people and how it translates across cultures. Weaving is a way to break down how people

"All operations in the textile arts seek to transform raw materials with the appropriate properties into products, whose common features are great pliancy and considerable absolute strength, sometimes used as pliant surface to cover, to hold, to dress, to enclose, and so forth."

– Gottfried Semper

connect to architecture in its simplest form and how they relate to space through the basic elements of architecture. Textiles as enclosures are the surfaces of architecture that people first interact with, these surfaces translate into the spatial form and down to the human scale. These planar relationships between wall to floor, wall to roof and wall to void are the edges that people interact with and are impacted by the architecture. Through tectonic unification of form, structure, an materials felt at the human scale, the projects looks to weaving to understand a unified idea of architecture and how it impacts people at the human scale.

CHAPTER 2: MONUMENT

mon·u·ment \ˈmän-yə-mənt\

A *monumentum* or *monument* is a commemorative statue or building, tomb, or written record that remembers, marks a place or warns future generation of a lesson.

"Architecture is restricted to the tomb and the monument; everything else is building."

– Aolph Loos

William Wordsworth in his text <u>Essays Upon Epitaphs</u> suggests that the monument began with the epitaph, a phrase or statement written in memory of a person who has died, especially as an inscription on a tombstone. These are the external signs that represent the dead, commemorating the place where they passed in the form of graves or by mounds (Wordsworth, 84). This custom was to guard the remains of the deceased from violation and preserve their memory. According to Wordsworth before the burial some nations such as the Bactrians threw the remains of the deceased to the dogs and the Diogens are said to have tossed the remains of the dead to be eaten by fishes.

As soon as people communicated with symbols and writing, Epitaphs were inscribed onto monuments in order to remember the dead in the graves and mounds that were created to commemorate those who passed away. Immortalizing people that died through funerary monuments was and still is a way for people to live on and be remembered both in the present and in the future.

In many ways monuments are meant to attract attention and stand out within the city but over time these static objects lose their significance. In turn monuments become barriers within the urban environment rather than communicating the meanings that they were built to represent. Monument intend to be permanent since this is the life of an architectural object over time. How long it lasts and lives on in a city gives it meaning across time. This affect communicates the past to the present and allows the significance attached to the architectural element to exist for future generations. To Aldo Rossi the two main concepts that affect permanence: housing and monuments (Rossi, 6). To monuments permanence is one of the most important aspects because it considers itself as a product of time. Where it sits in history and what it means to the future all have bearing on its significance in the present.

Robert Musil in his writing Posthumous Papers, says we are in an age of noise and movement questioning the static figures that traditionally take the form of monuments to commemorate past figures that no longer hold meaning in the present (Musil, 65). More so, these lifeless figures in the city represent "great men" for "great men". The meaning in the victories and markings made by these monumentalized figures serve no lessons of inspiration, no margin for hope as they are so much greater than the average man that traditional monuments dilute this impact and become invisible in the city.

Instead of monumentalizing greatness, this project seeks to represent a collective suffering, a shared struggle between groups and individuals. Across time moments of struggle unite people (Nietzsche, 99). These hardships that relate cross culturally connect people together. To better understand collective struggles means to achieve a sense of tolerance and acceptance between difference. Nietzeche suggests the human struggle is linked over time – to survive the life's hardships means hope for the future. It is fundamental for faith in humanity to enact the human expression through monument in order to maintain belief in our society (Nietzsche, 99).

How does humanity live on? How does it leave its mark over time to communicate its successes – not of power but of conquering suffering and the hardness that we are faced with in life. Alois Riegel in the Cult of Monuments traces our relationship to past monuments we have to today (Riegel, 418). Tracing the evolution of monuments unveils a relationship people have with monuments and how human expression can live on in them. To Reigel there are three major kinds of monuments from antiquity to today.

"The mortality of culture is of value to the culture itself."

– Alois Riegel

Intentional Monuments (Commemorative) are built with the aim to preserve an event for future generations and connect to something greater. From antiquity to the Middle Ages, Intentional Monuments were built for future generations to marvel at their significance and also to pay tribute to the great gods (Riegel, 425).
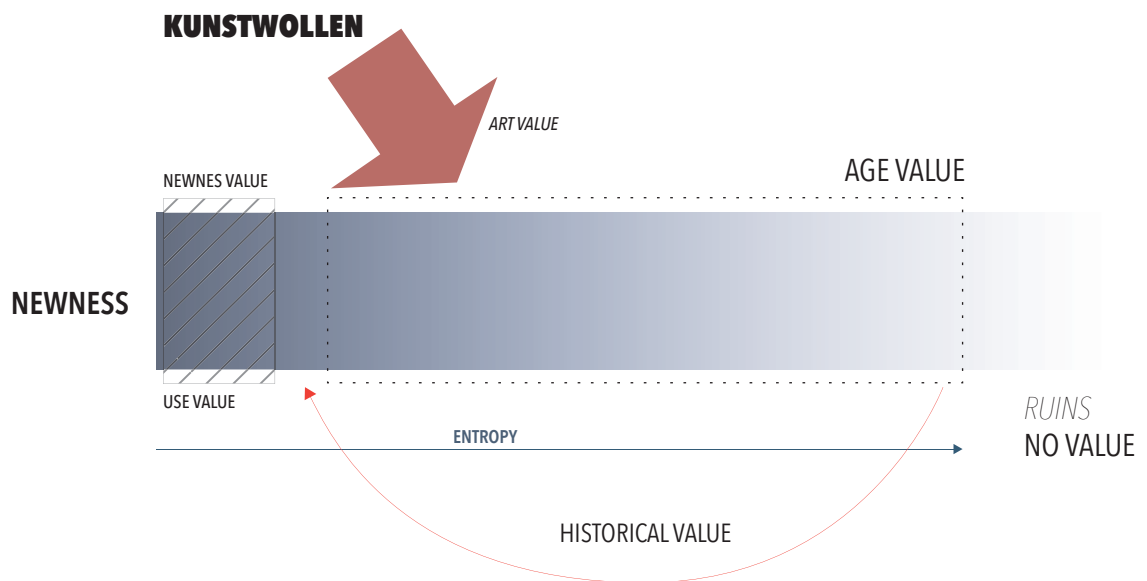
Unintentional Monuments (Historical) were built once written history began to be referenced. These monuments represent the specific time period it was built and exist as present day representations of the period it was built. During the nineteenth century, architects not only increased appreciation of historical value, but also sought to give it legal protection. This in turn gave rise to an unprecedented surge of art-historical research. According to Riegel in the nineteenth century there was an eternal canon in every type of art; therefore each artifact deserved conservation for the benefit of our aesthetic satisfaction, therefore each artifact needed to be documented for the benefit of preserving its aesthetic qualities and eternalizing its significance (Riegel, 426).

Age Value Monuments acknowledge past monuments for what they were and allows them to age to honour the life cycle of built form and culture. Nineteenth century laws were tailored to the notion that the unintentional monument possessed only a historical value: with the rise of age-value, however, these laws became inadequate (Riegel, 427).

In someway the movements are contained within one another but the scope of their memory-value is wider than each one represent individually as movements. Intentional monuments only recall a specific moment or complex event from the past. Historical monuments expand their scope to include monuments that refer to a particular moment, but the difference is that the moment is chosen subjectively. Finally, Riegel argues that the age-value acknowledge all artifact without regard to its original significance and purpose, as long as it reveals the passage of a considerable
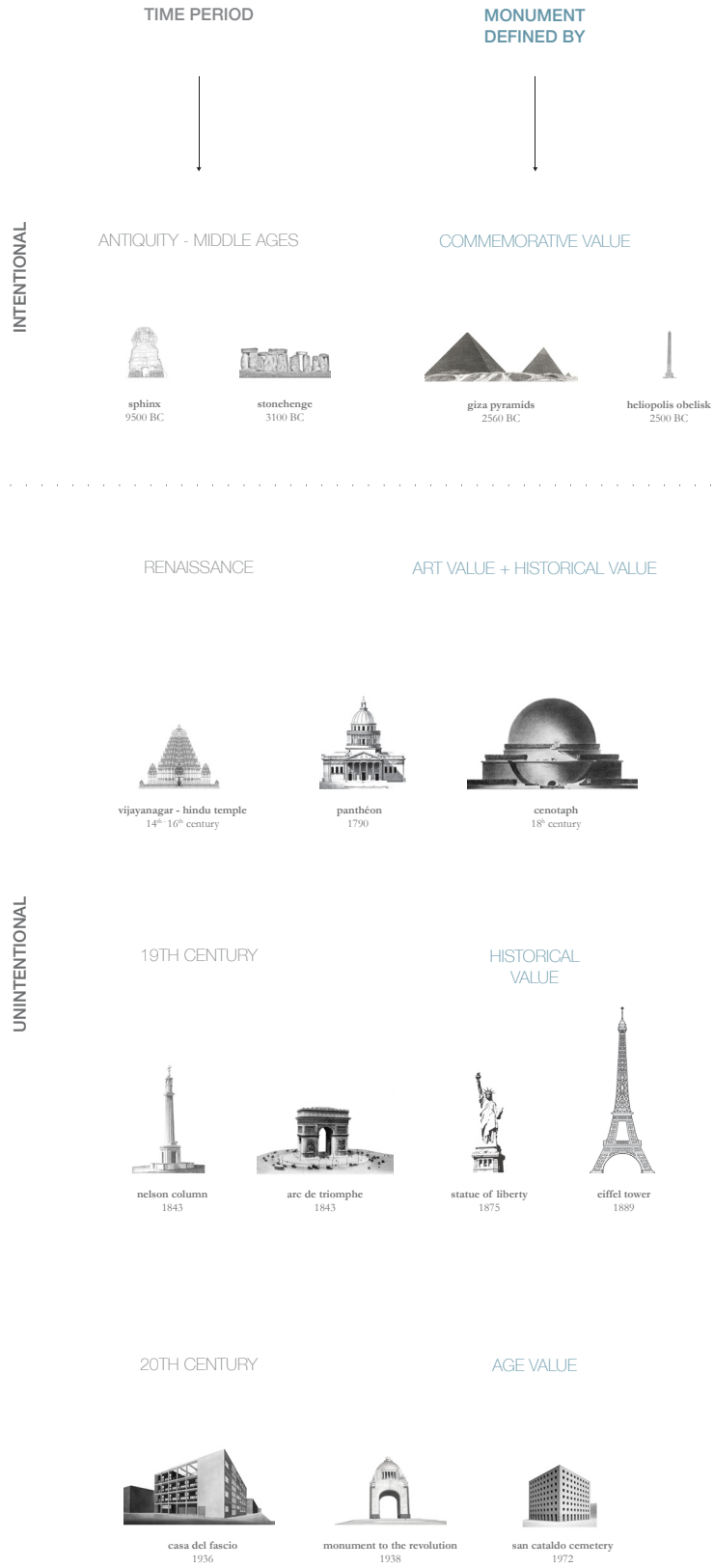
period of time (Riegel, 426).

To better understand Riegel's complex definitions of the relationship present day values and the cult of monuments, the diagram below depicts the monument values and how they relate and impact one another. Through time, monuments loose their importance and achieve no value as they degrade and age over time.

KUNSTWOLLEN

ART VALUE

NEWNES VALUE

AGE VALUE

NEWNESS

USE VALUE

ENTROPY

RUINS
NO VALUE

HISTORICAL VALUE

Monument value analysis based on Alois Reigel's theory

Monument Typologies

The following timeline adapts Riegel's definitions of monument movements into a typological study looking at how the meaning of monuments has evolved over time and how can the monument of the 21st century situate itself within these movements. By identifying key monuments using Riegel's definition of the cult of monuments, the projects seeks to understand where to place itself within the historical context of monument into today.

TIME PERIOD

MONUMENT
DEFINED BY

INTENTIONAL

ANTIQUITY - MIDDLE AGES

COMMEMORATIVE VALUE

sphinx
9500 BC

stonehenge
3100 BC

giza pyramids
2560 BC

heliopolis obelisk
2500 BC

RENAISSANCE

ART VALUE + HISTORICAL VALUE

vijayanagar - hindu temple
14th- 16th century

panthéon
1790

cenotaph
18th century

UNINTENTIONAL

19TH CENTURY

HISTORICAL
VALUE

nelson column
1843

arc de triomphe
1843

statue of liberty
1875

eiffel tower
1889

20TH CENTURY

AGE VALUE

casa del fascio
1936

monument to the revolution
1938

san cataldo cemetery
1972

Monument value analysis based on Alois Reigel's theory

CHAPTER 3: MONUMENTALISM / MODERN ARCHITECTURE

In the 20th Century, architecture shifts from figurative representation and historical imagery and moves towards minimal, simplified and nonrepresentational formal expressions. Formlessness as a blank state, originating from Locke's philosophical concept or tabula rasa referring to a blank slate, was a way to achieve equality for the modernism movement appealing to the mass through mass production and unified forms (Le Corbusier, 220). Before this, architecture was a palimpsest of the past – the embedded symbols holding power over those less educated. Modernism was to bring quality of life to the greater public, giving the masses access to quality architecture. Modernism architecture was composed after preexisting forms that had symbolic and hierarchical meaning, it was able to transition into less representational forms

"Monumentality is enigmatic. It cannot be intentionally created. Neither the finest material nor the most advanced technology need enter a work of monumental character for the same reason that the finest ink was not required to draw up the Magna Carta."

– Louis Kahn

Image of Le Corbusier's Capitol Complex building in Chandigarh

MODERNISM

During high modernism architectural elements were regulated by a formal set of rules and ordered in accordance to a system. Branching away from symbolism through the decoration of buildings, Modernism established a new way of designing architecture with forms that guided spatial relationship (Le Corbusier, 212). In the text Transformations, Decompositions, Critiques Peter Eisenman discusses
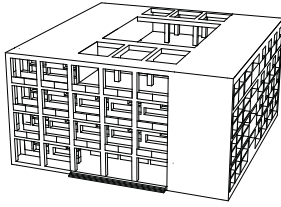
Axo view of the Casa del Fascio Site

Front facade of the Casa del Fascio

Guiseppe Terragni's evolving analytical method about the entire building surface or elevations instead of an appliqué of parts or an interpretation of historical pieces. Terragni was concerned with the order of the internal volumes of spaces and how they relate to this primary mass-surface system based on functional parameters (Eisenman, 151). The Casa del Fascio by Terragni applies this method, where the building can be interpreted as a solid block that has been cut away, or as a series of planes that have been placed together.

These formal devices are said to originate from Le Corbusier's notion of mass-surface. The "mass" is constructed by light through our eyes and reveals primary forms that are beautiful and pure. The surface is dictated by the mass. These are geometrical solutions that relate to the overall form where as the plan is the order, the master of the architecture which regulates the mass and the surface (Eisenman, 153). Le Corbusier initially sets up the grid and then plays with surface or mass, where as Terragni merges the two and achieves new relationships that are interchangeable. Subsequently, Eisenman defines a field of forces: the syntactic order is dominant with the cross axis in the Casa del Fascio, accentuated by the three square bays and terminated by the memorial altar which provides a cushion absorbing the pressure at the end.

This regulated order is said to disregard the social injustice

Axonometric view of the Casa del Fascio

of architecture and approached the building as a regulated formal analysis of space. A modern approach breaks down social indifferences through stripped down building form and an idealistic approach to architecture that is objective. Modernism rejects history for its elitism, adopting a stripped down, non figurative building form as a way to create architecture that is equal and accessible to all classes. This method critiques the social injustice that exist in representational forms in architecture. No embedded symbols or historical references patronize the people using the building. The architecture sits without any judgment to offer a pure experience to the masses.

Postmodernism

Postmodernism critiques modernism for its contradiction that substitutes one set of symbols for another (Rattenbury, 137). Instead it embraces the complex meanings tied to architecture. Leaders of the Postmodernist movement, Robert Venturi, Denise Scott Brown reject the blank slate approach of modernism - the machined, industrialize, sterile space described as modern. In <u>Learning from Las Vegas</u> modernism is described as excluding the general needs and desires of the public, instead imposing an idealized view of the world by looking at spaces to extract the loss of symbolism that used to exist in buildings such as frescos in Venetia villas or mosaics in processions in Sant' Appolinare. Modern architecture is blamed for the lack of symbolism in new architecture.
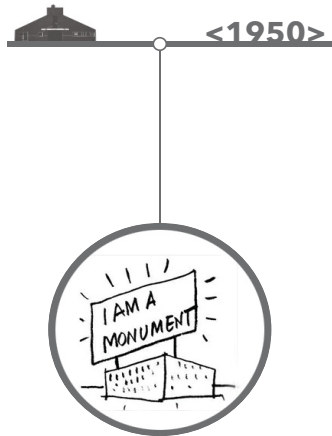
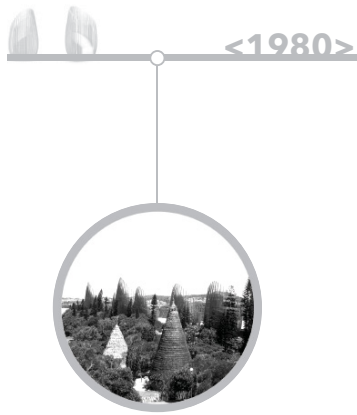Image of Venturi Scott Brown I am Monument sketch

Learning from Las Vegas searches for symbolism in the commercial strip of Vegas to connect communication through space and propose that architecture can be a "bold communication tool" rather that a "subtle expression" (Rattenbury, 137). The sign is therefore more important that the architecture because it connects people between landscape and architecture and public to private space.

Critical Regionalism

Tzonis and Lefevre describe the design of identity as the movement of critical regionalism. This movement responded to postmodernism which initially offered an alternative to modernism that dominated buildings during and after WWII. Modernism's rejection of the past and method of building architecture resulted in many failed structures because they imposed a top down architectural vision and a blank slate that disregarded the social dynamics it was trying to support Lefaivre, 42).

Postmodernism was short-lived says Lefevre and Tzonis in the same way that modernism imposing a hierarchical perspective on the built environment was superficial. By contrast, critical regionalism therefore references history to explore the identity of the place that is beyond just the surface. Using local identity to tackle the dilutions of culture of globalization, critical regionalism takes the bottom-up approach to recognize diversity in culture (Lefaivre, 40). Critical Regionalism responds to the pressure of globalization shifts its connection to local identity. Establishing architecture from a local place and culture.

In Placing Resistance Keith L. Eggener examines how critical regionalism marginalized the local cultures it was

Critical regionalist building centre Culturel Tjibaou by Renzo Piano

"When a place is lifeless or unreal, there is almost always a mastermind behind it. It is so filled with the will of its maker that there is no room for its own nature."

– Christopher Alexander

trying to preserve. In an effort to prevent the dilution of cultural identity Kenneth Frampton & Alexander Tzonis & Liane Lefaivre, Eggener argues that the movement promotes post colonial tendencies illustrating the imposition of power that architecture had over colonized regions. Eggener looks at the origins of critical regionalism from Virtruvius that defines regionalism by geographical location and the material culture it generated (Eggener, 229). Mumford furthered this theory by revealing the danger of replicating materiality of a place because it causes a superficial interpretation. Instead Mumford argues to understand regionalism through an existing cultural context. The culture that exists is the one to be represented in the architecture rather than appropriating cultural elements out of context.

Eggener critiques the fault of critical regionalism it depends on the elitism of architectural interpretation of "local architecture" and succeed at an international level. In the case of Luis Barragan - his work was disregarded until it was recognized internationally its poetic formal qualities and then became the symbol of modern Mexican architecture (Eggener, 228). Eggener is careful to question the architect's success as the representation of a culture's identity.

Critical regionalism falls short by representing a western perspective of regionalism as the standard for cultural interpretation (Eggener, 240). Is critical regionalism harmful in confusing cultural representation by using the lens of the elite? How do we reconcile cultural identity in a global world?

MONUMENT ARCHITECTURE: MATRIX OF COMPARISON

	ANCIENT MONUMENT Great Pyramid Giza	RENAISSANCE Villa Rotunda	18TH CENTURY Newton's Cenotaph	MODERN Casa del Fascio	POSTMODERN Teatro del Mondo	COUNTER MONUMENT Memorial to the Murdered Jews of Europe
Mass						
Plan						
Geometry						
Circulation						
Scale						
Posture						

Architectonic analysis of monuments over time

MONUMENTS: ARCHITECTONIC ELEMENTS

Ancient Monument

Great Pyramid of Giza [Monumentalism, Axis, Alignment]

In ancient world the dead were more important than the living. Monuments had religious backing representing the greater life. These constructions whether it be pyramid, ziggurat, tower, dome, spire - were built with the intention to enhance the meaning and values of life, ensure collective participation, willing sacrifice and pious continuity. (Mumford, 73). Through magnifying power and advancement in building techniques the expression of the built environment became a reflection of greatness.

Renaissance

Villa Rotunda, Palladio [Symmetry, Balance, Time, Procession, Repetition]

Palladio was influenced by harmony and mathematics using the square and the circle to represent pure forms. Through this symmetry Villa Rotunda becomes a building with four similar facades. The building is a square with a cross, each end leading to a portico projecting from each facade (Mumford, 73). Each window looks out at a different type of landscape connecting the viewer to the potential of alternate experience within the same architectural space.

Enlightenment/ 18th Century

Cenotaph to Sir Issac Newton, by Etienne-Louis Boullee [Shadow, Submergence]

The Cenotaph is a conceptual paper project depicting an empty memorial. It was conceived during the enlightenment period when shadows were seen to symbolize evil. Darkness is where no light can emerge, where dark exists in contrast to light. The sun was seen as a source of power and the shadow is the negative absence of light. Artists such as Giorgio de Chirico and architect Aldo Rossi used shadows to represent the absence of objects and a looming evil that emerges from the unseen (Heathcote, 20).

Modernism/Rationalism

Casa del Fascio, Terragni [Minimalism, Proportion, Geometry, Non-figurative]

Fundamental or rectification lines guide Guiseppe Terragni in constructing the plasticity of architectural form. From the greatest heights of antiquity in Egypt, Greece and Rome, the evolution of civilization shown in the advancement of architecture all reference the guiding lines of the Golden Section. The precision in proportion giving control and a guide to the fluidity of architectural form has been applied since the 14th to the last 17th century (Eisenman, 152).

Postmodern

San Cataldo Museum, Aldo Rossi [Narrative]

Postmodern Movement shows a shift in how architecture thought about its monumentality. Through confrontational narrative Rossi exposes death to the surface by lifting the

graves above the ground so that the user is faced with the weight of death (Heathcote, 32). The architecture becomes more than an object, it communicates to the visitors.

Counter Monument

Memorial to the Murdered Jews of Europe [Landscape, Mass, Collective, Temporality, Time]

The scale of death has heightened. The simplicity of paying tribute to the dead through a stone, slab or cross ended when mass genocide became the reality of death. Mechanized mass killing can no longer be represented with simple forms and the impact of individual suffering is unclear with the mechanisms of war that eliminate a life without warning. How we connect to human suffering has changed to become collective. Representing the enormity of wars such as the Holocaust have to find new ways of remembering (Young, 273). Nostalgia is lost when dealing and acknowledging the suffering that affected those who died and the people who witnessed suffering. Memory of the individual and how it relates to the collective drastically changes with mass suffering.

The monument represents a moment in time instead of a time in history. In the Search for Lost Time by Marcel Proust defines two kinds of memory: one that is set in the past, evoking a sense of nostalgia that is steeped with sentiment remembering things in the way we want to remember them (Eisenman, 152). The other is a living memory which is active in the present without nostalgia of the past. Forced interjections into the urban fabric to showcase a nation's power alienates the people the state is trying to represent.

Architecture of dualism narrates the meaning and translates over time to exist within a diverse society rather than a monoculture or homogenous world. To exist both locally and globally, which it has to in order to exist within the current condition of the world, the 21st Century Monument has to adapt and impose meaning without being overtly direct or explicit in the message it is trying to represent. The abstraction of architectural form translates democratically to the public representing the people rather than the powers than rule the society.

MONUMENTALISM
ANCIENT

REPETITION
RENAISSANCE

SHADOW/SUBMERGENCE
ENLIGHTENMENT

MINIMALISM
MODERNISM

NARRATIVE
POSTMODERNISM

MASS/INDIVIDUAL REPRESENTATION
COUNTER MONUMENT
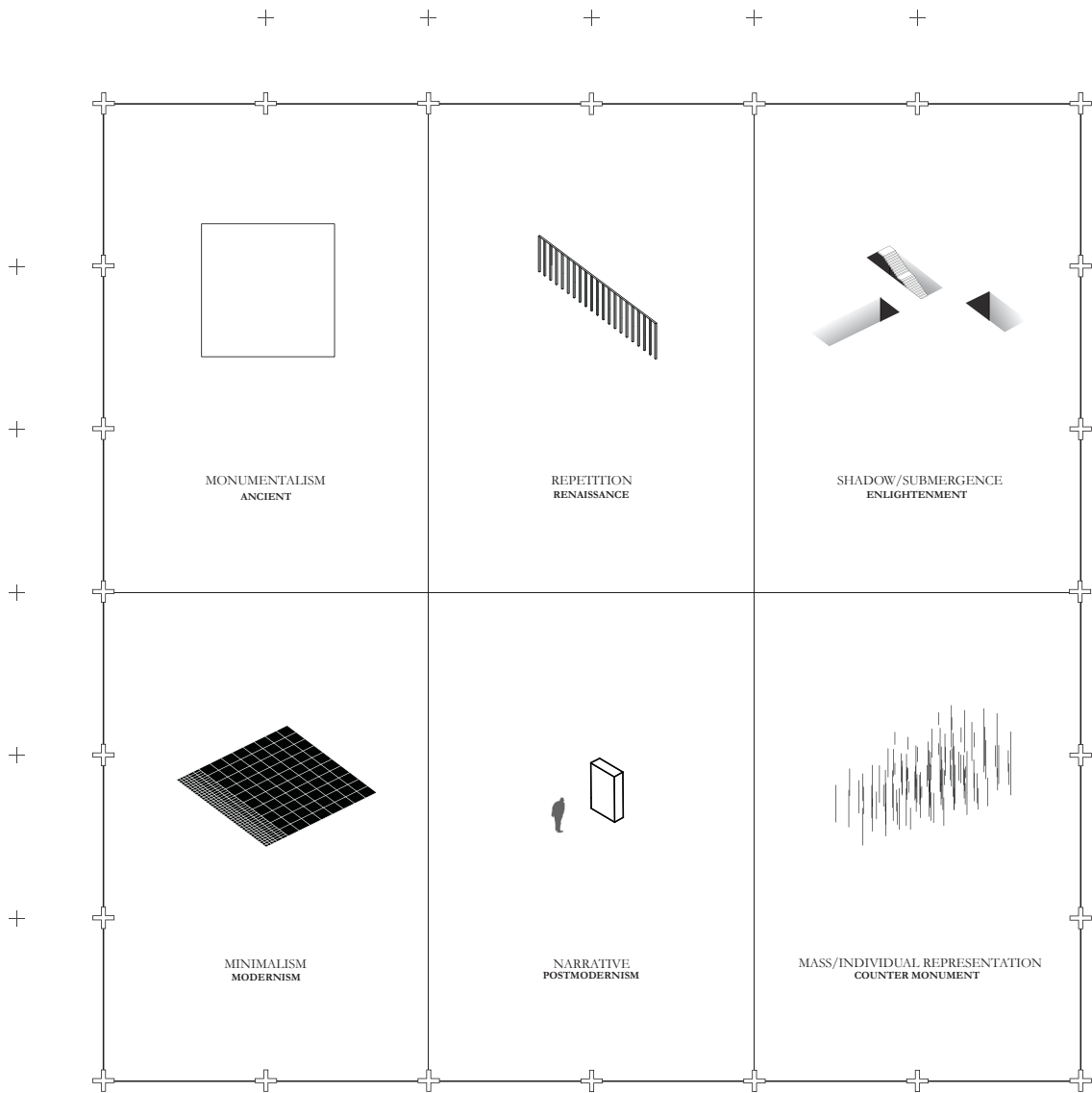
Image of principles of monuments matrix

CHAPTER 4: COUNTER MONUMENT/ANTI-MONUMENT

Anti-Monument
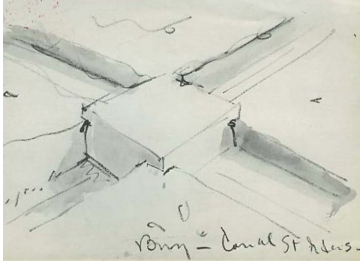
Claes Oldenburg, Proposed Monument for the Intersection of Canal Street and Broadway, N.Y.C, 1965

The anti-monument movement aims to commemorates the negative impact instead of falsely celebrating the past. These monuments exhibited a paradoxical condition, instead of glorifying an event or a person they were intended as obstacles in the city in order to communicate a message. A leading figure in the anti-monument movement was pop artist Claes Oldenburg who created a series called "monument obstacle" (Applin, 842). The movement critiqued monuments for being aggressive obstacles in the city, altering the functions of urban life in order to glorify the nation state. The Arc de Triomphe in Paris does this by rerouting traffic around it, breaking the flow of the streets into the "star" or the étoile juncture radiating twelve avenues at the western end of the Champs-Élysées at the center of Place Charles de Gaulle, formerly named Place de L'Étoile. Monuments are obstacles in the city enforcing power over the urban fabric (Applin, 842).

Instead monuments can be considered to communicate struggles for the greater public or showcase negative conditions affecting people. Anti-monuments can communicate to the public and for this reason they are significant to consider monuments as platforms for conversation or vessels for communication.

In the project "Monument to Immigration" Oldenburg used a monument obstacle in the form of a hidden reef on Ellis Island that boats crash into forming a graveyard of abandoned ships. The anti-monument was meant to illustrate the harsher realities and experiences of

immigrants. As such, monuments can more than just glorifiers nations power they have the capacity to interpret and communicate the public (Applin, 842).

Counter Monument

The Counter-Monument movement similarly critiques monuments for being symbols of the state representing their ideologies and enforcing them onto the public. Instead it considers monuments as an account of the people in the society and their struggles and successes. This seems as falsified perception of the monument as a heroic, figurative icon of the late 19th century is critiqued by this movement
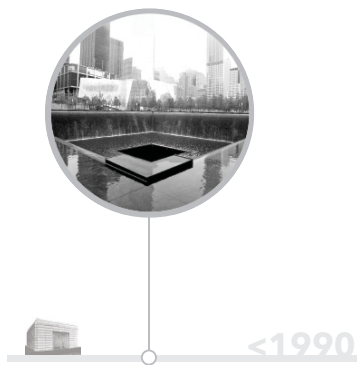
Counter monument 9/11 Memorial, New York.

James E. Young in Memory Against Itself in Germany Today writes about Micha Ullman designing a monument for the Bebelplatz to commemorate the Nazi book burning of May 10, 1933, in Berlin. The empty plaza is void of any forms except for the people that move through the space and look down through a window in the ground. Below, there is a white room of empty shelves installed by Ullman (Young, 267). A steel tablet set into the stones simply recalls that this was the site of some of the most notorious book burning and quotes Heinrich Heine's famously prescient words: "Where books are burned, so one day will people be burned as well," (Young, 267). The shelves are empty, and it is the absence of both people and books that is marked as an empty memorial pocket.

The Bebelplatz counter-monument by Micha Ullman is a case of a city rebuilding its history by reorganizing significant events that marked a violent past which may have otherwise been erased. There is a negative outlook

on the monument when the monument represents the public memory of power (Nora, 12). To succeed it has to live on in its meaning while being softly imposing in the public realm. Alexanderplatz in Berlin is an example of what Spanish Architect Ignasi de Sola-Morales calls the Terrain Vague (de Sola-Morales, 29). The city fabric in flux. The form of the place changes, changing in meaning. Through the act of war buildings are erased and the symbolism of the public space is altered. Alexanderplatz left as a void from the result of violent bombings, faced to reconstruct itself as a symbol of power and dominance over the public space or it can become symbol of the past for the public. Alexanderplatz therefore takes multiple meanings of the past and must reconcile violence and power with public space.

How we view cultural identity is changing because the way that history is interpreted and adapted to the present view of culture shifts over time – we are in a constant state of change. As the world transforms into global state people have to learn to tolerate one another. No longer can isolated communities exist without acknowledging difference and tolerating it. To accept is to survive and exit within the world positively and with the future in mind. Alois Riegel defines a term called Kunstwollen which refers to a shared intrinsic social belief system that is connected to cultural production. He argues that how we view history is constantly changing and filtered through Kunstwollen which is our cultural belief system that is always changing (Riegel, 426). Culture is therefore always changing or in flux.

The counter-monument movement reveals that memory may never be resolved or that not one single meaning can

be applied to a monument. The monument is exemplary of the cultural conflict that is shared by nations and their ideals that are constantly shifting so it must adapt with cultural shifts and maintain a relevant dialogue to live powerfully in the eyes of the people.

CHAPTER 5: BUILDING THE 21ST CENTURY MONUMENT

"Remember,remember always that all of us, and you and I especially, are descended from immigrants and revolutionists."

– Franklin D. Roosevelt

The 21st Century Monument sets out as a platform for conversation, promoting acceptance and tolerance between diverse cultures and people that are in transitions struggling to find a place to call home. In general the projects seeks to generate a monument that strives for accepting a global culture locally. Relocating and changing roots is difficult not only based on what one is leaving behind but the unknown that lies ahead. This transition is sometimes violent, demeaning and scarring, being treated as an object being shipped across nations rather than a human being. Immigration can be dehumanizing, embedding a sense of fear and anxiety in new immigrants. By talking about the struggle of crossing borders and acknowledging the hardships tied to establishing cultural identity in a new place, the projects seeks to understand and showcase some of the difficulties that are deeply rooted in the process of immigration.

Franklin D. Roosevelt in his Four Freedoms speech defines a secure world founded with four essential human freedoms. The first is freedom of speech and expression - everywhere in the world. The second is freedom of every person to worship god in his own way- everywhere in the world. The third is freedom from want… everywhere in the world. The fourth is freedom from fear.. anywhere in the world. This is the basis for a free world and he believed that it would attainable in our own time and generation. (FDR)

How can we be more tolerant and accepting of other cultures especially in this time of globalization and our culture of disappearance or global culture?

The 21st century monument presents a paradoxical condition - memorializing a state of change. Aspects to consider will be understanding the duality of the present in contrast to transition or changing elements over time. Focusing on what is meaningful to shifting culture today and how can it adapt in a positive way. The thesis acts as a connector - building relationships between people and architecture.

In order to represent the struggle of the immigrant, I look to architecture as a tool using spatial constructs to evoke emotions. The projects seeks to create evocative spaces that make lasting memories for people who experience it, stamping an impression of the cause of why the monument was built. For this project the struggle of immigration is most important to illustrate the hardships tied to immigrating. People experiencing these conditions can begin to reflect on the difficulties of finding a new home or removing roots and what it means to exist in a tolerant and accepting community.

To communicate the struggle of immigration, the project traces the steps a person crossing security borders at customs. By identifying the key aspects that cause the most anxiety and stress the project strive to reenact these emotional experiences and present them to the public. The immigration matrix identifies key moments while crossing borders and assesses the human experience at each point relaying the struggle people face while immigrating.

Mass

Plan

Geometry

Circulation

Scale

Posture
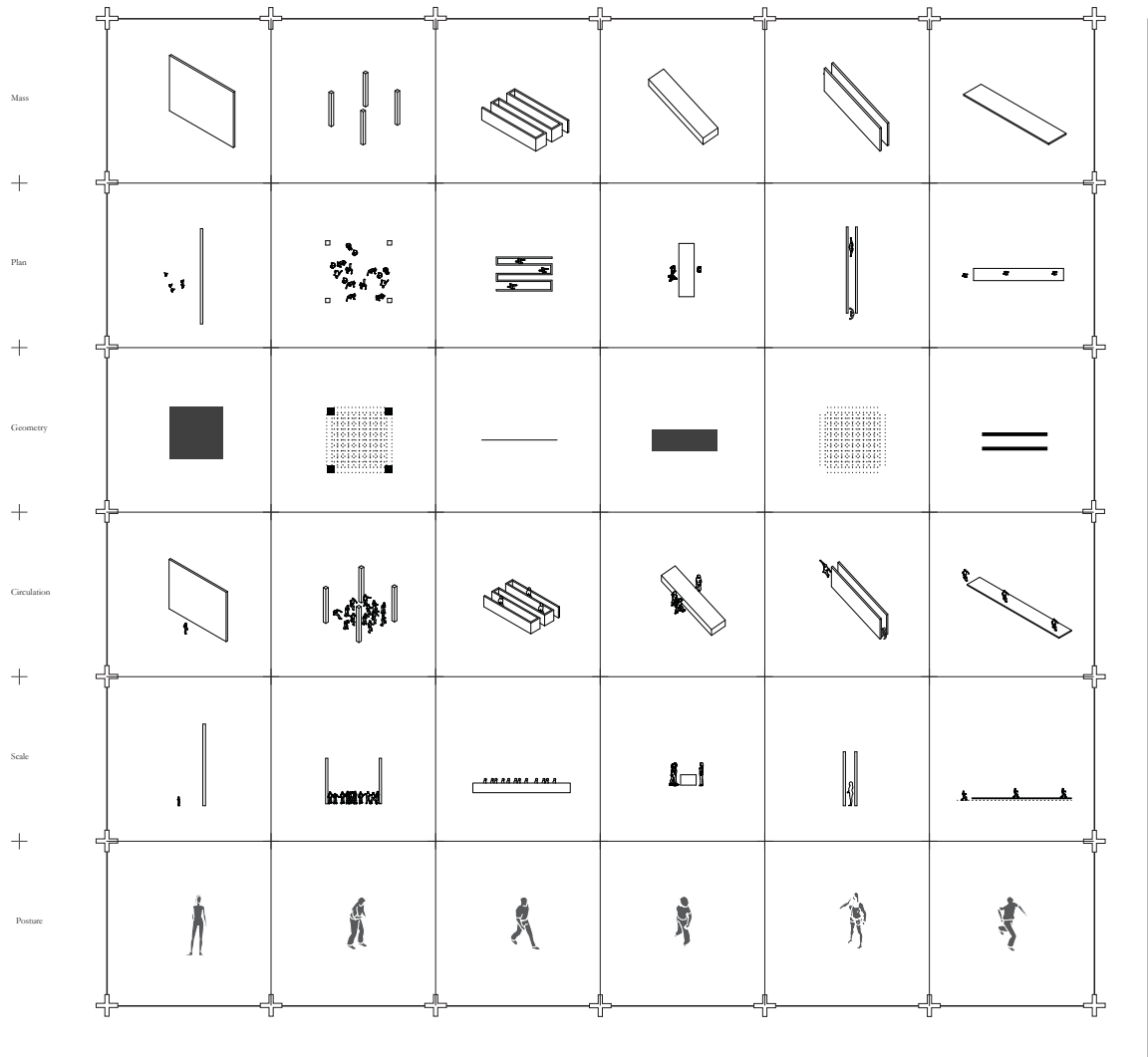
Image of immigration matrix showing the physical stages of immigrating
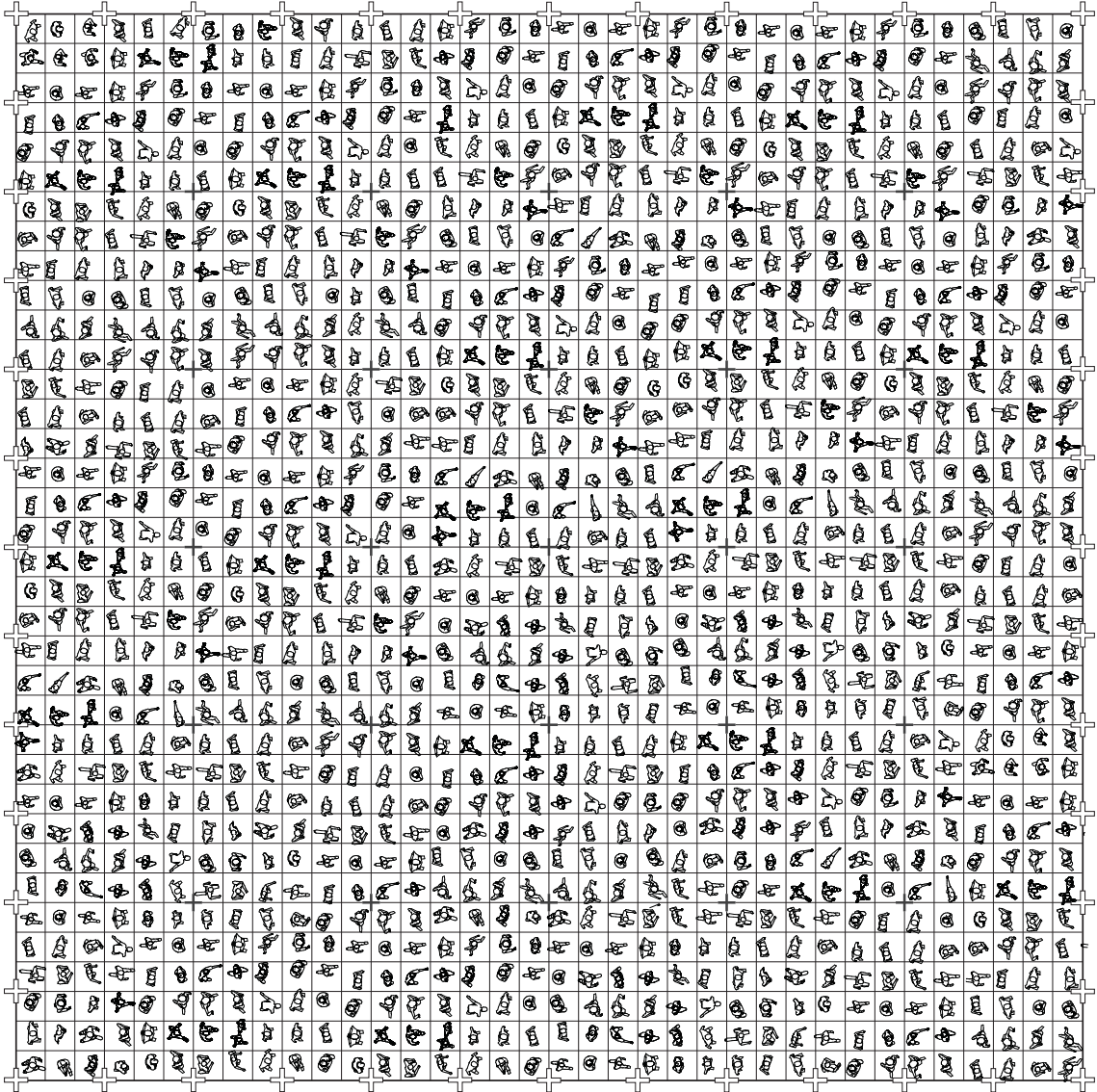
Disruption in homogeneity is a plan view show the condition and feeling of being pushed through a line and organized like cargo when crossing broders

CHAPTER 6: DESIGN INTENTION

This project seeks to better understand the power of architecture, how it can create spaces that positively influence human interaction based on how people are forced to interact with on another. Architects have the ability to design space to support public activities and therefore impact how people relate to one another in their immediate environment. The intention of the project is to strengthen **cultural identity, place-making and generate collective memory** to construct a shared sense of identity as well a platform for discussion.

Cultural Identity

Cultural Identity is the feeling of belonging to a group. How we identify to culture is multi-layered and complex in meaning. Part social construct part self-identification, cultural identity is dependent on many factors, social and environmental. Personal identity is tied to our immediate social circles, the family and friends we surround ourselves with whom define our person. Cultural identity is based on place and the traditions or activities that establish a sense of belonging to a region.

Placemaking

Placemaking is acting collectively in public spaces as a way to strengthen the connection between people and the places they share. An aspect that is most important for existing for people is to connect to a place and feel a sense of belonging. Belonging to a place and feeling rooted in a places means to have a secure point of view from which to look out onto the world (Relph, 38). Issues around

immigration such as racism, discrimination are collective problems and need to be thought of as a social issue rather than an isolated cause that affects only a few.

Simone Weil in <u>Place and Placelessness</u> describes the feeling of being rooted to some place is potentially the most important and least recognized need of the human soul. It is also one of the hardest to define. A human being has roots by virtue of their real, active and natural participation in the community, which preserves in life and shapes expectations in the future. When people immigrate they are uprooted and loose touch with the sense of belonging to a place. Recognizing the need for people to feel connection to a new place and finding ways through architecture that translate how we establish a sense of belonging in order to construct spaces that help people build new roots.

Collective Memory

Collective Memory: creating public experiences using monument to impact a shared vision or dialogue "How do we use our mental images of the present to reconstruct our past?" (Halbwachs, 24). He says that human memory can only function in the collective context and that different groups have different collective memories. Therefore, I will focus on collective memories, as opposed to individual memories that would simply multiply to infinity.

The following design principles are key elements for building the 21st century monuments in order to foster a sense of place through collective memories building an emerging cultural identity. From looking at past monuments, these principles are defining characteristics of monuments that are impactful on the human experience and strong presence in the urban context. In each principle, the concept was taken from architectural movement that impacted the significance of the practice.

i. Modernism: social equality in minimalism = Monumentalism

ii. Postmodernism: complex meanings tied to cultural identity = Narrative

iii. Critical Regionalism: connection to local place = Memory

"I think a true form ought to suggest infinity: the surfaces ought to look as though they went on forever, as though they proceeded out from the mass into some perfect and complete existence."

— Constantin Brancusi

a. MONUMENTALISM

A strange lostness
was palpably
present, almost you
would have lived.

— Paul Celan

monumentalism: monumental elements that references a past construction / layered meaning and certain grandness that is bigger than people

By using the greatness of a place and existing context the Sublime is based on use of the monument and the surrounding landscape. In this way, the sublime monument becomes significant through its function where the physical presence is more than just an object in the landscape but offers a shared experience for the visitors. Whether for observation or used for reflection of the surroundings, monuments can function as vessels for recognizing and noting occurrences. Monuments can be used as platforms for observing what the relationship of a person and a choreographed experience of the surrounding environs.

Conceptual collage exploring the idea of sublime - experiencing a sense of grandeur through large scale architectural forms, such as the adjacent grain elevators, to make an impression on the user

b. NARRATIVE

industry: waterfront architectural monument: waterfront identity - the structures that people are first confronted with when arriving by boat or on water

Architectural monuments have the capacity of telling stories about the past, present and future. In fact, all designed objects have the capacity to tell a story. These narratives can be apparent and made explicit by or can be hidden by a play of abstract forms and imagery found in the architecture. Pulling from the evocative work of John Hejduk, monuments as narrative can be social agents that convey a public agenda (Hedjuk, 7). These monuments explore layers of meaning that move beyond technical precision but are entrenched with textured stories and abstracted theory.

Conceptual collage exploring the idea of narrative - the architectural materiality and form can evoke certain qualities of the feeling of immigrating by boat.

c. MEMORY

barrier: waterfront architectural monument: symbolizes divide and the crossing of borders during migration.

In <u>Between Memory and History: Les Lieux de Mémoire</u> Pierre Nora develops the term coined the concept of *place of memory* to designate those artifacts that where collective memory materialize and produce (Nora, 7). Whether it is implicit or explicit, monuments have the ability to evoke the past as objects that contain meaning. The desire to hold onto the transient moments of the past and preserving a moment is deep rooted in human nature (Schulz-Dornburg, 126). A memory can be triggered by fragments of the pasts, either by an image, impression or other mental trace of someone or something known or experienced. The total reenactment of past events is as powerful as the subjective recollections related to our relative memories. These triggers allow people to remember the past in order to learn from it and to allow these meaningful experiences to help shape our future.

In monuments of memory the materiality and presence of the architecture articulates memory. It is as a displacement of the past into present, which gives a trace of a past event to be experienced and read by the viewer in the existing moment evoking an emotional connection with the architecture (Huyssen, 111). Monuments can employ forms of temporal and spatial displacement, locating people in the past experiences that would otherwise be forgotten. In the fear of erasure of a specific personal or political past or further the fear of completely loosing the past, monuments attempt to connect to a materiality and peoples' experience in time and space.

Conceptual collage exploring the idea of memory by referencing the past history of Pier 21 and how it is closely tied immigration in Canada, making it an important landmark in the country and globally

CHAPTER 7: THE STORY OF IMMIGRATION ON SITE

The Canadian Museum of Immigration at Pier 21 in Halifax, tells the story of immigration to Canada. It pays homage to the time that has passed and the suffering people experienced. This thesis proposes and immigration monument, which is separate from the museum while set in relation to the Pier 21 museum. The monument does not touch the museum but works under and around the museum to compliment its public program. The intervention is constructed on the site because of its importance, telling the story of the past and memorializing the struggle that occurred translating the hardships into today.

"Welcome Home to Canada" sign, taken at Pier 21, 1950. Musée canadien de l'immigration du Quai 21 [DI2013.839.32]

Bird's eye view of Halifax Pier 21

Immigrant from ship *Leonardo Da Vinci*. Musée canadien de l'immigration du Quai 21.

Italian immigrant family Barbieri in the assembly hall, ship *Queen Anna Maria*, 1965.

Giuseppe Barbieri next to his daughter and his wife Maria Cugliari Barbieri on board a train, 1965.

Pier 21 the point of entry for millions of people who immigrated to Canada. They came on ships, carrying hope for of finding a better life and to escape the hardships left behind. This was the common way to immigrate at that time. Immigration is a transitional state. It has always existed, as people have always moved from place to place.

This thesis proposes a type of commemorative structure that acknowledges the struggles of cultural identity of contemporary migrants, both in terms of global cultural identity and in relation to a specific place they call "home." This project deconstructs the physical act of immigrating by identifying, spatializing and representing peoples' experience as they cross thresholds at the border. This is the sequence that people experience: Wall, Swarm, Line, Bar, Exposure, and the Bridge.

The arrival by water is superimposed onto the site. There is channel that runs under the museum, connected to a tidal pool at the end of the site intervention. The water that runs through and under the site. The water is the counter to the monument. It is fluid and changing state moving with the flow of the people

ACCEPTANCE:
EMPATHY OF
THE COMMONS

+

+

+

+

+

+

+

ARRIVAL

PORT:
PIER 21

THE STEPS OF IMMIGRATION:
FROM ARRIVAL TO ACCEPTANCE
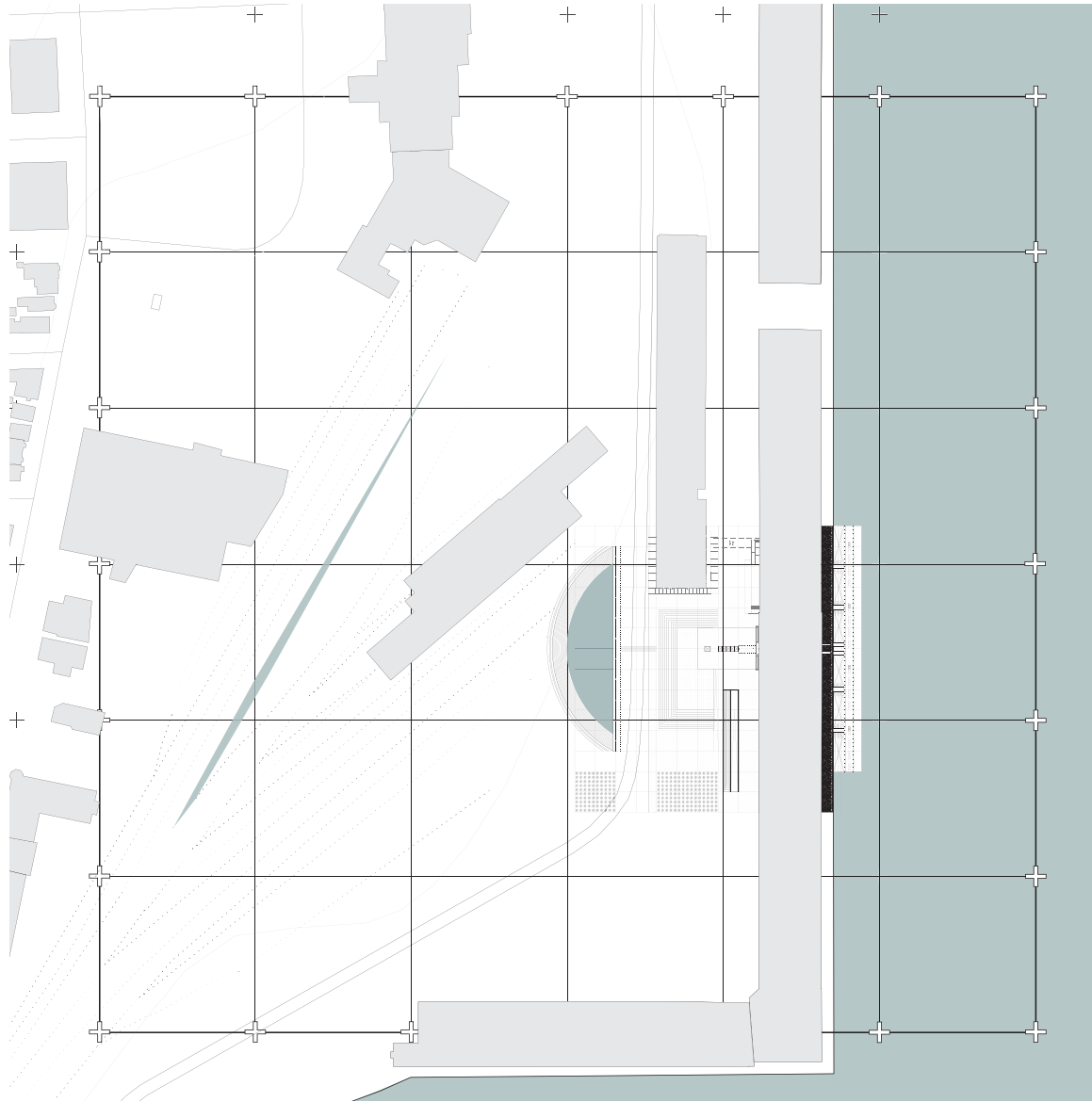
SITE INTENSION
DECONSTRUCTING CROSSROADS OF THE CITY OF MIGRANT NATIONS + THE COMPLEXITIES THAT EXIST

Site Intervention: Site Plan at Pier 21 in Halifax NS

CHAPTER 8: DESIGN

Informed by previous research, this project aims to create spatial experiences that evoke the feelings new immigrants have about leaving and arriving. These are profound emotions that represent a life in transition. I am establishing a design method that is translatable to other compatible sites in other cities. Through this formal interpretive method, these design elements are meant to have the ability to apply to other site.

Postures

The human experience can translate across borders. The ways in which our bodies react to objects around us is unique to each individual but at the same time certain experiences can translate across cultures. For instances, laying in the grass looking up at the sky or being confronted by a tall wall and the instinct to look up or the feeling of being belittled is a common reaction to these conditions. Many situations as this are universal to a certain extent. By understanding common conditions of monument architecture that are impactful, the projects seeks to use these as tools to evoke certain emotional responses to the constructed spaces.

Bodies act and react in certain positions based on the environmental or spatial factors at play. Architecture facilitates these movements and positions creating common experiences. By identifying postures that are common across monument architecture, the 21st century monument can develop a series of choreographed positions that resonate with people in a similar way. For example when

POINTS OF INTEREST AXIS OF INTERACTION WITH ARCHITECTURAL ELEMENTS
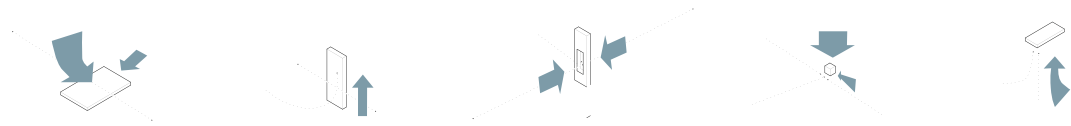
MODES OF INTERACTION POSTURE OF INTERACTION WITH ARCHITECTURAL ELEMENTS

Stroll

Pace

Lean
Forward

Sit

Bent
Back

Points of intersection showing human relationship to edge of architectural elements. Modes of Interactions are the postures people take on when they interact with a building.

Collection of objects found on the site, tracing the present materiality of the site and to be used as imprint material

faced with a tall vertically erect wall a person will naturally look up, letting their head tilt back looking upward with slight arch in their back. This position is overwhelming in some sense because it forces the body in an uncomfortable or uncommon posture.

Tracing Memory

Through casting and bas relief, the material qualities of the site can be imprinted onto architectural elements. This extracts layers of meaning from the site and allows it a memorialize presence in the new architecture.   Imprinting people of the cultures that exist (representing people in the artifacts) How do you create a unified/translatable cultural significance? Imprinting people of the cultures that exist (representing people in the artifacts) How do you create cultural significance? Capturing objects in time that exist around us as way to imprint the memories of site.

Materials have the power to tell stories and communicate without having to say any words. Based on human experience people can interpret what a material means. The layers stories live on and can resonate over time. By using the act of imprinting into the materiality of the monument, it will give life to the structure and connect with the users on various levels of experience.

Timelessness

Weathering - Timeline of material – how does the material age over time? Elements of the design can have elements that interact with to the change a wear on the components of the building.

METHOD PLASTER CASTS OF MATERIAL STUDIES
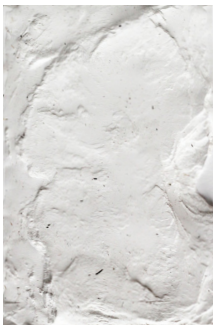
| Ground | Wall | Opening | Detail | Covering |

Found objects on the site to capture a present memory of the site shown above with cast as bas relief plaster models below.
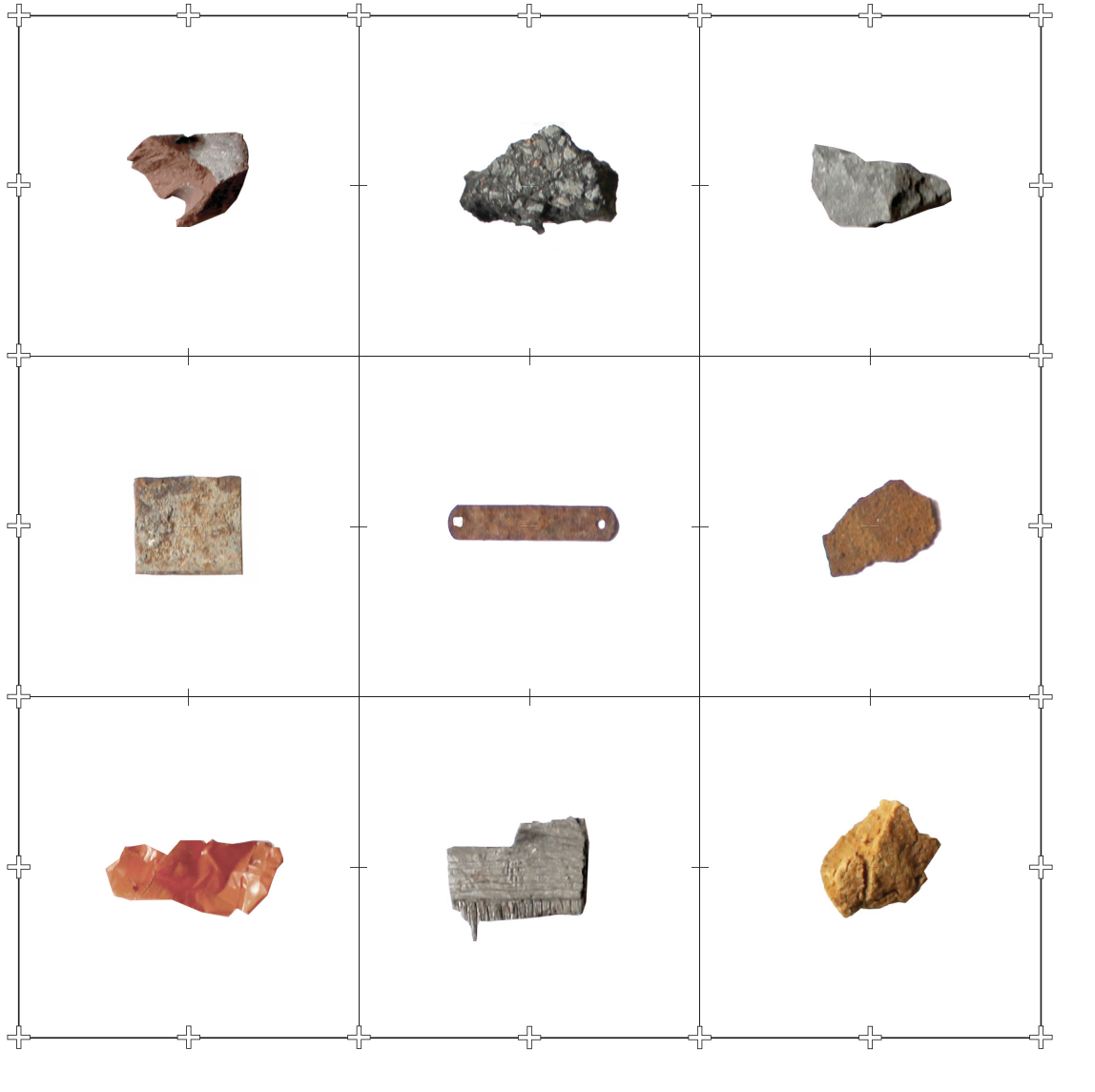
Tracing Memory matrix isolating key objects found on the site to be imprinted as bas relief textures

Memory imprint concept of paving material applied to ground texture of the main plaza

CHAPTER 9: MEANING IN MATERIALS

Lines of Interpretation

Weaving shows a long lineage with architecture. Textiles and architecture are two of the most ancient forms of craft: both providing shelter from environmental elements. While architecture is permanent and anchored to the ground, textiles are light, deployable and easy to transport (Albers, 19). For people travelling or migrating, textiles are essential belongings with meaning. They are necessary to protect the body from exposure. They also carry embedded meaning created within a family or a culture. They are easily carried and used daily. In this way, textiles render us independent of place and allow for cultural meaning to move with us.

Weaving

Weaving is an organizational aligning threads in a orderly way to compose a structural fabric. Each last thread serves a purpose in maintaining the integrity of the textile, each element is important to the stability and life of the material. One member interlocks with another to create the structure of the weave

Thinking metaphorically about meaning and inhabitation, we find a similar interdependency in thriving cities – wehre everybuilding impacts another – or in a broader sense, how every cultures depends on one another to creat a rich tapestry. People are not isolated beings living independently. They are social entities, each serving a purpose and affecting or intersecting each other through daily interactions.

Woven textiles are a way of deconstructing architectural patterns and forms using the ordering of weaving and architecture. In this thesis, I use the method and act of weaving as a design process that speaks to the relationship of spaces and architectural elements. Both practices influence on another and have been developed as an integrated design method.

Properties of Textiles/Architecture

I explored certain architectural precedents in order to establish a set of parameters that interpret architectural form into textiles and textiles into architecture. These explorations of textile samples are meant to analyze qualities of monument architecture and conceptualize the design, I would proceed through these explorations at the human scale – from the approach, to the mass, surface, moving through the structure, circulation and down to the the details. Based on Aldo Rossi's San Cataldo Cemetery to create these set of samples to explore the following qualities of architecture and how it relates to architecture to the design of my monument.

Mass/Fabric – entity, approach

Envelope/Surface – ephemeral, experiential

Structure/Framework– designated, prescribed, the roots

Circulation– disperse, closed

"All the decorative elements attending to architecture ... all the artistic symbols, I say, owe their origin to the adornment of the body and, closely connected with it, to a few techniques of the most primitive family industries."

- Gottfried Semper

The following weaving techniques are used as a way to analyze and design of the monument through the different stages of moving through the building and at different scales:

Material - The type of yarn to represent architectural materiality.

Sett - The spacing of the warp threads affecting the density of the weave.

Surface Finish - Refers to the surface texture indicating smoothness to roughness, matte to glossy or colour finish.

Sequence/Weave Pattern (Structure) - The pattern made by the threading of the warp and the peddle sequence translates into design intent.

Warp - The yarn that is attached to the loom from back to front. It is set in tension to support the weft. It warp accounts for the prescribed length and width of the fabric.

Weft - The thread woven side to side, over and under the warp threads. The weft can change in material and density. It impacts the warp and can be primary or secondary to the warp thread or act together to construct the woven fabric.
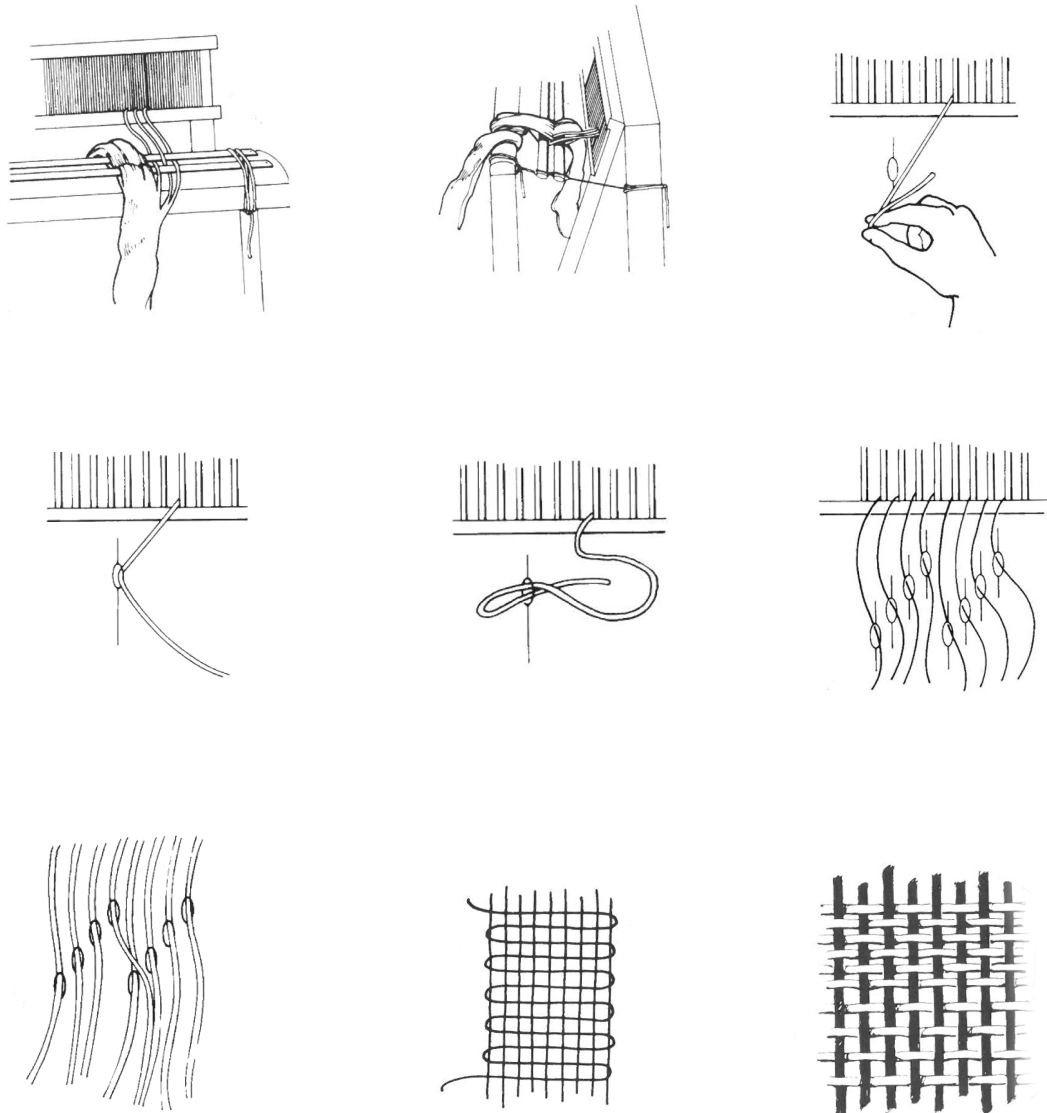
The Act of Weaving: Steps of setting up a loom/ the components involved in constructing a textile

Mass

For the first series of samples I looked at *Mass* as one would experience it during the approach and its impact on the visitors. The *Mass* samples explore aspects of volume, shadow and the overall relationship that the proportions, materials and surface quality. They come together to evoke the feeling of the design. The mass is a fundament of the monument. All of the parts come together to show themselves as a whole. The surface, the proportions and the circulation all influence the quality of its mass. The following is an analysis of the architecture through weaving techniques:

- The geometry of the San Cataldo ossuary has a sense of power, using minimal forms and the square to represent the architecture as a perfect object/great/divine

- The woven structure - use plain weave and twill to differentiate between void and solid to help perceive the depth/thickness of the walls

- The material: use different thicknesses and colours in the weft in order to represent the exterior walls – for instance the coral pieces use 2 different thickness of yarn which changes how you interpret the heaviness of the outside walls or the merino which is a fine and matter fibre, it picks up more details of the weave structure really illustrating the varied sense of depth.

- This idea of the impact of the approach translated into how I conceptualized the design. Thinking about the approach from water to land and land to water. At both points the intention was for the structures to read as monumental objects but as you move through it reveals the layers.
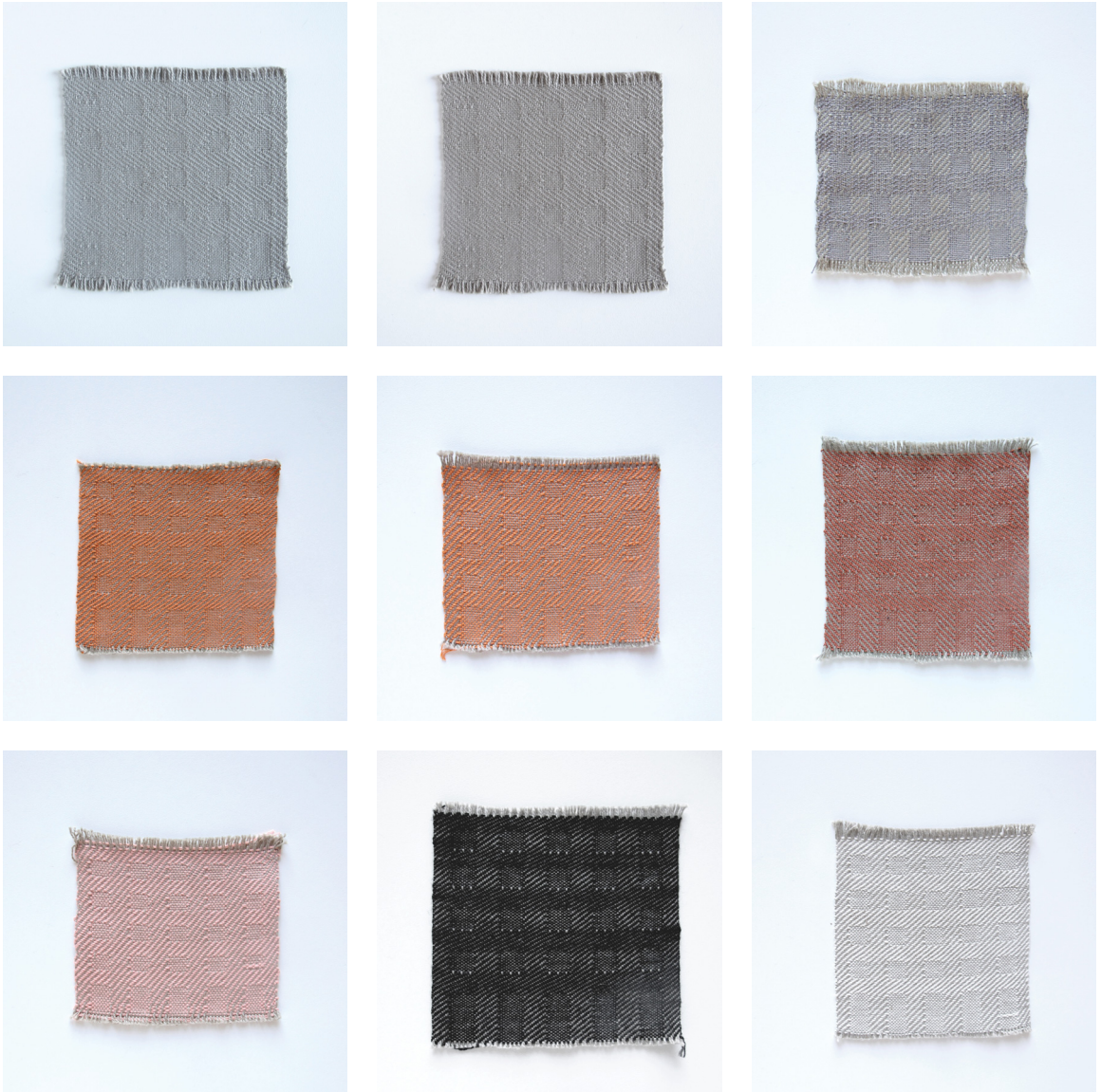
Mass Samples

minimalism/divine
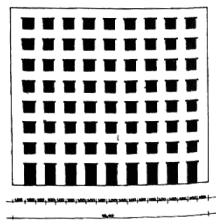
woven draft pattern=
block weave
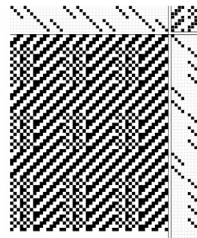
mass exploration/
impact of approach
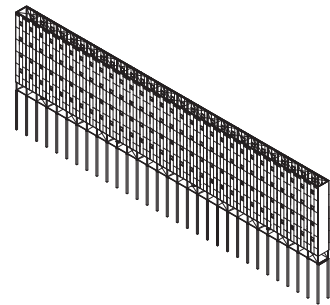
*MASS [**elevation** sample studies]*

Diagram, weave draft and design showing the translation of textile into architecture

Perspective of approach by land showing mass copper wall
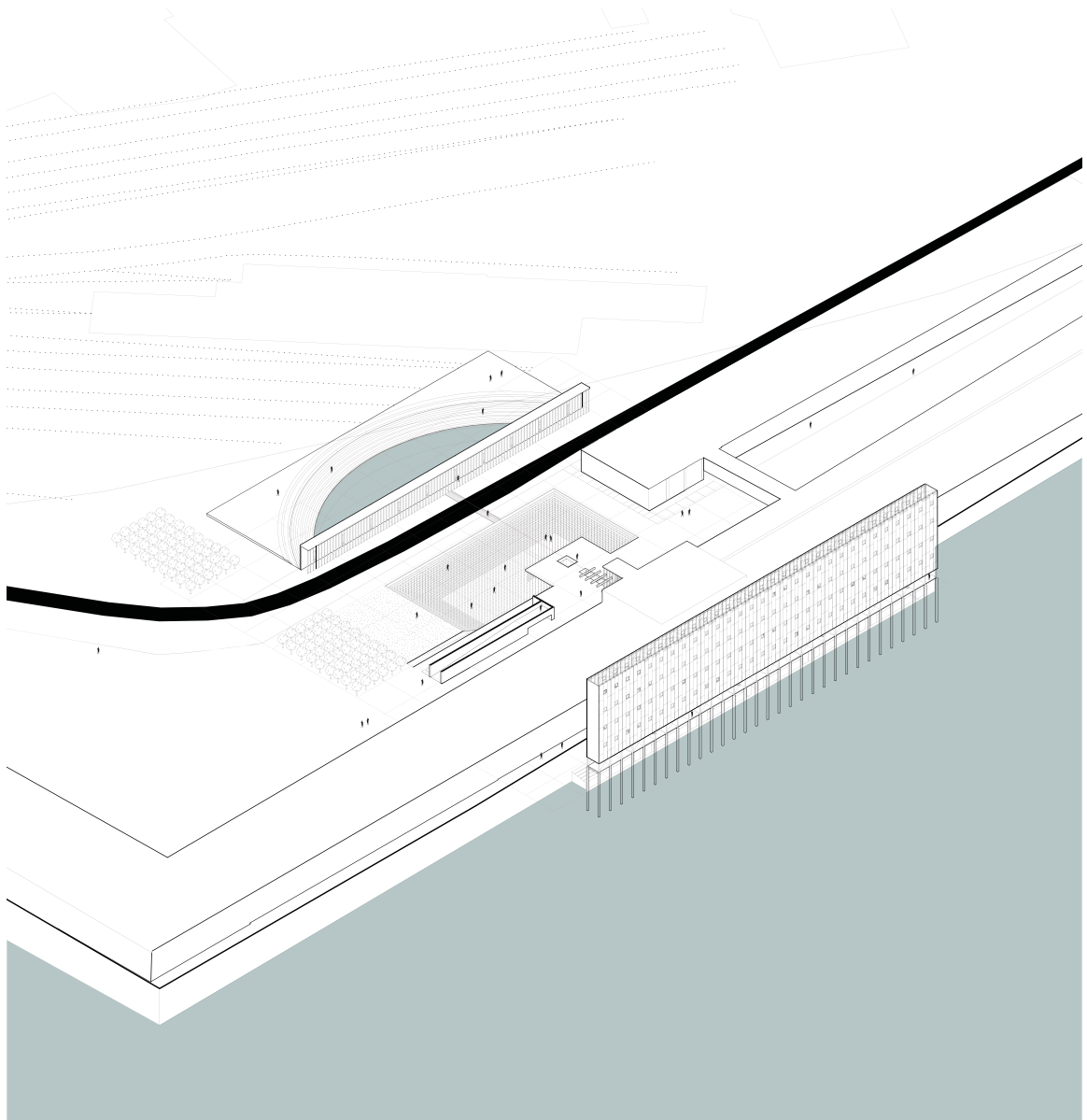
Axonometric drawing of site intervention

MASS
SET OF COMPONENTS DEPICTING THE PROCESS OF PHYSICALLY CROSSING BORDERS / IMMIGRATING
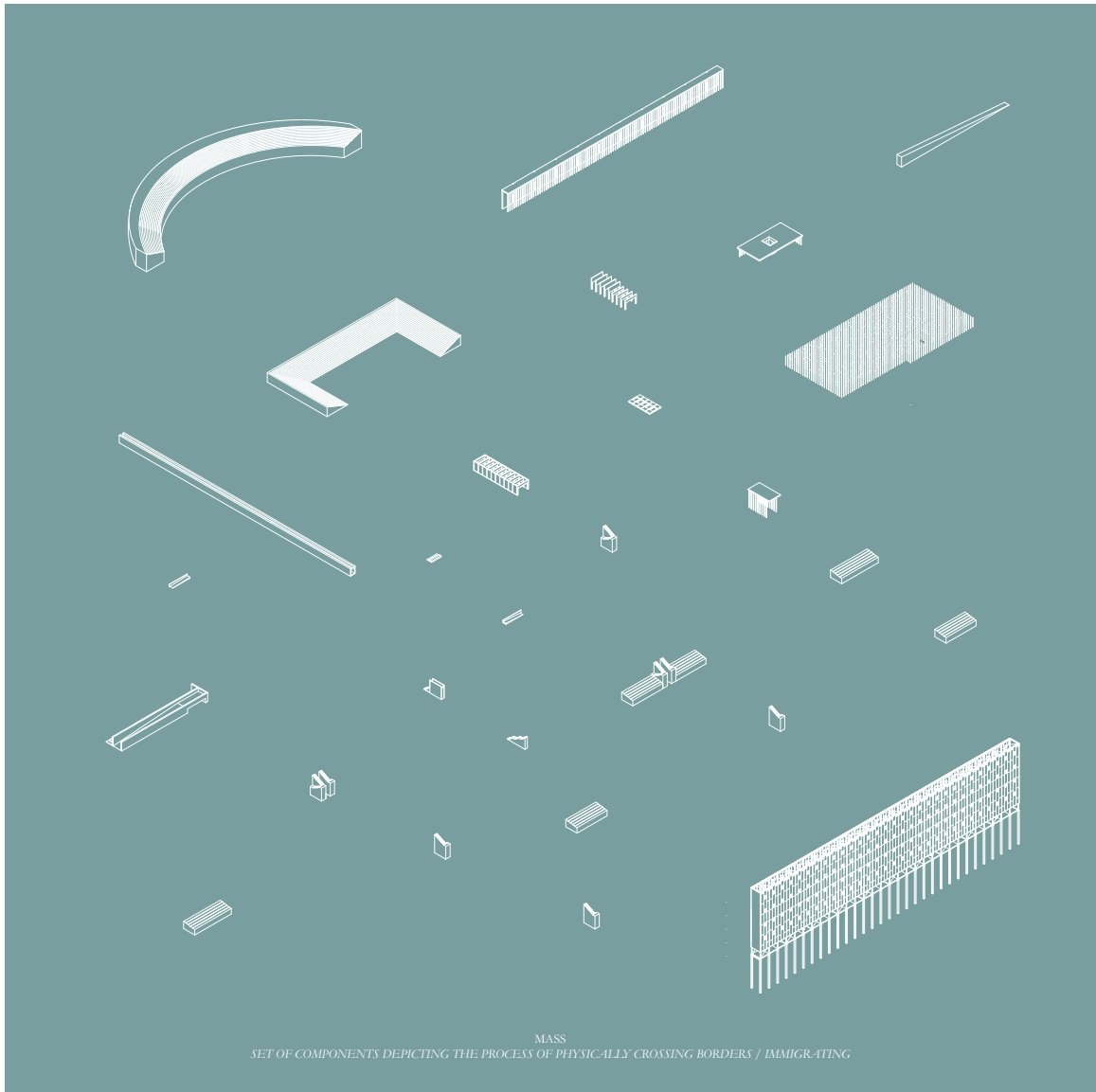
Mass exploration, showing all the components of the 21st Century Monument as objects in space
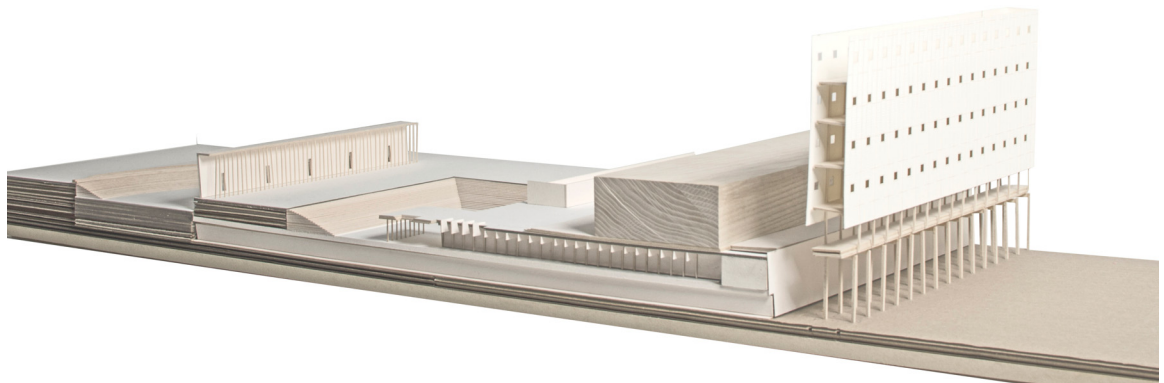
Image of model

Surface

Explores the surface finish of the design through different surface weaving techniques. The Surface weaving samples looks at the material quality that an architectural element can evoke by the surface texture, density, matteness and porosity depending on the materiality of the outer skin of the building. Using Aldo Rossi's San Catalado Cemetery as the base for exploration, the work seeks to achieve the terracotta coloured, dry, fleshy matteness of the ossuary-depicting the surface quality of the walls.

-Use of chalk pastels to experiment with the colour finish and level of mattress in order to represent the surface quality of a monolithic material such as concrete or stone

-The material I chose was Linen- to explore a matte fibre that is more rigid and wiry

-Sett - looks at porosity and opaqueness of the cladding material

-Woven structure - explores the surface texture of the textile to indicate smoothness to roughness: a plain weave is smoother and more balanced where a twill weave is more rigid and has more surface depth

-This study led me to copper as a surface material where it is both light but on a large span appears heavy as a mass. It also changes state over time and shows its aging

-Human scale - from the outside in is different that the experience of looking inside out

-Use porosity to be able to look at out in some instances

but in other points the cladding is porous to allow the viewer to look out but feel protected. As well, very dense portions make up the cladding where opaqueness is the protective exterior wall that marks the arrival point of the monument

Surface samples looking at surface quality

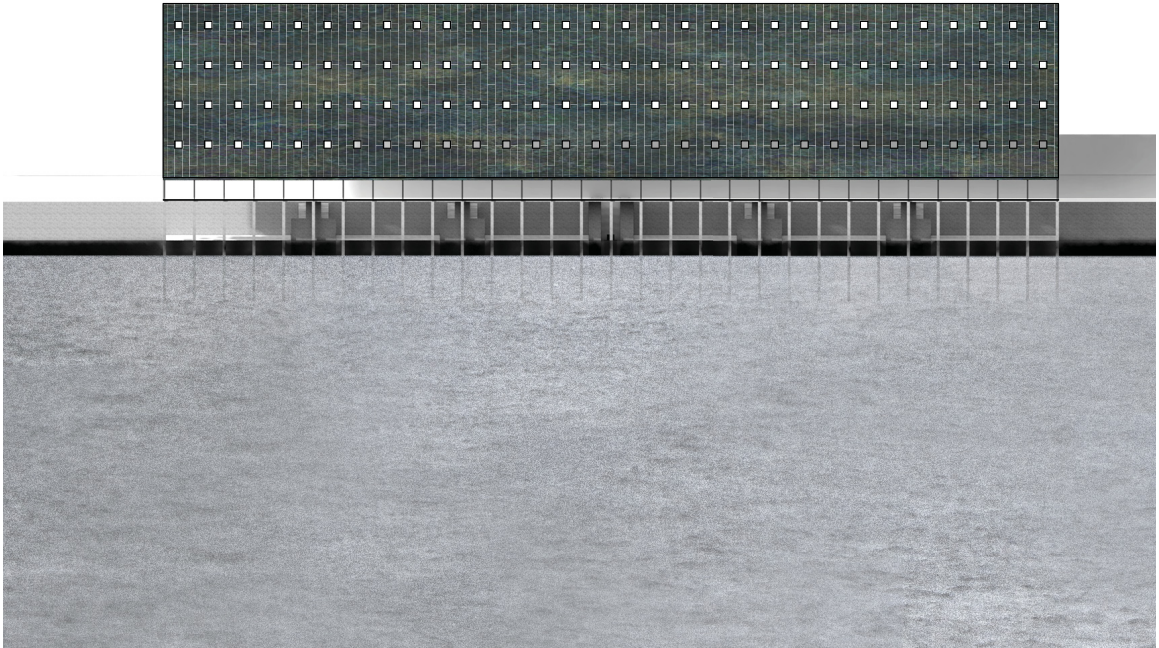*surface finish &*
porosity
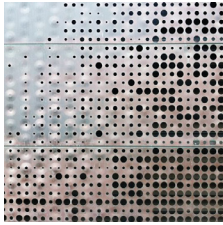
woven structure:
plain weave/twill
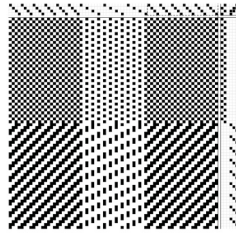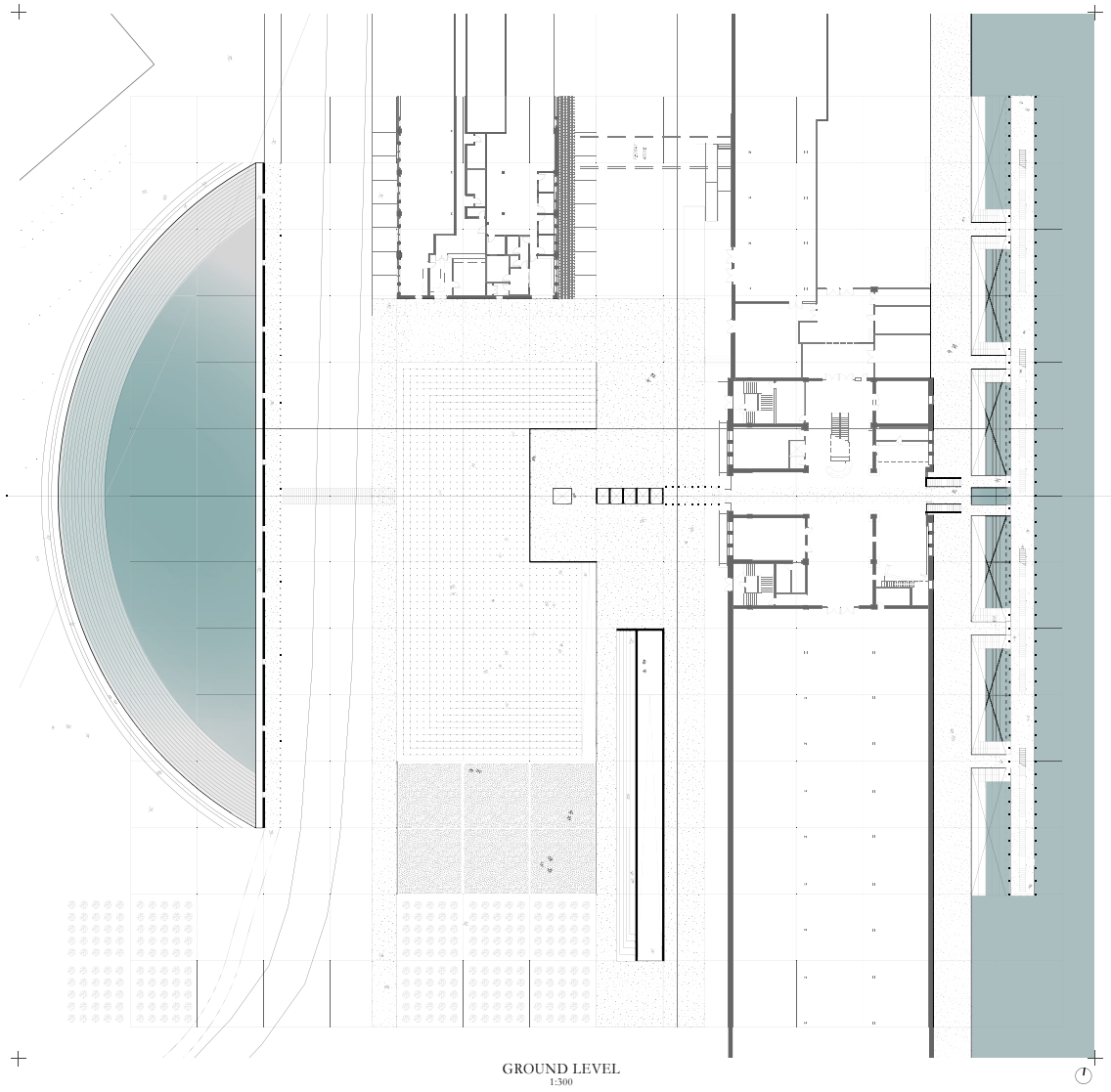
copper cladding material
finish qualities
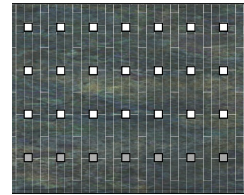
*SURFACE[**elevation** sample studies]*

Diagram, weave draft and design showing the translation of textile into architecture

Water Approach Elevation view - from the water to the land

GROUND LEVEL
1:300

Ground Level Floor Plan

Structure

These samples are an exploration of the hierarchy of structural elements from the experience of being inside looking out The Structure samples deconstruct the design to look at the layers of the architectural structural system. Each defining element of the architecture is represented in a distinct way in the woven pattern/structure - distinguishing between by either material or density in order to show the change in material in the textile. For instance the concrete is represented at a higher density than the niches of the exterior concrete wall. The steel columns sitting along the interior perimeter, supporting the roof and interior wall is represented at a heavy cotton yarn that runs along the warp thread, placing emphasis on the verticality and heaviness of the steel.

-This breaks down the appearance of the monument as a large mass but instead reveals the complex/layered structure from the inside structural skeleton the outside skin

-Material: use thick thread to represent the heavy columns on the inside and thinner material to represent the floor plates that are further back

-Sett - density of the warp threads and beating highlight the heavy structure of the concrete slabs and more porous sett show the substructure
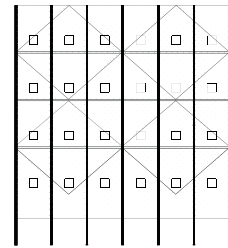
Structure samples looking at structural hierarchy

dispersed<>compact
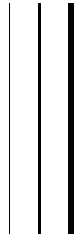
woven draft pattern=
swedish netting interpretation
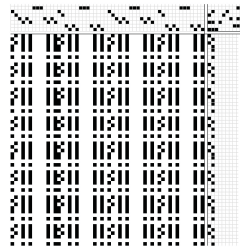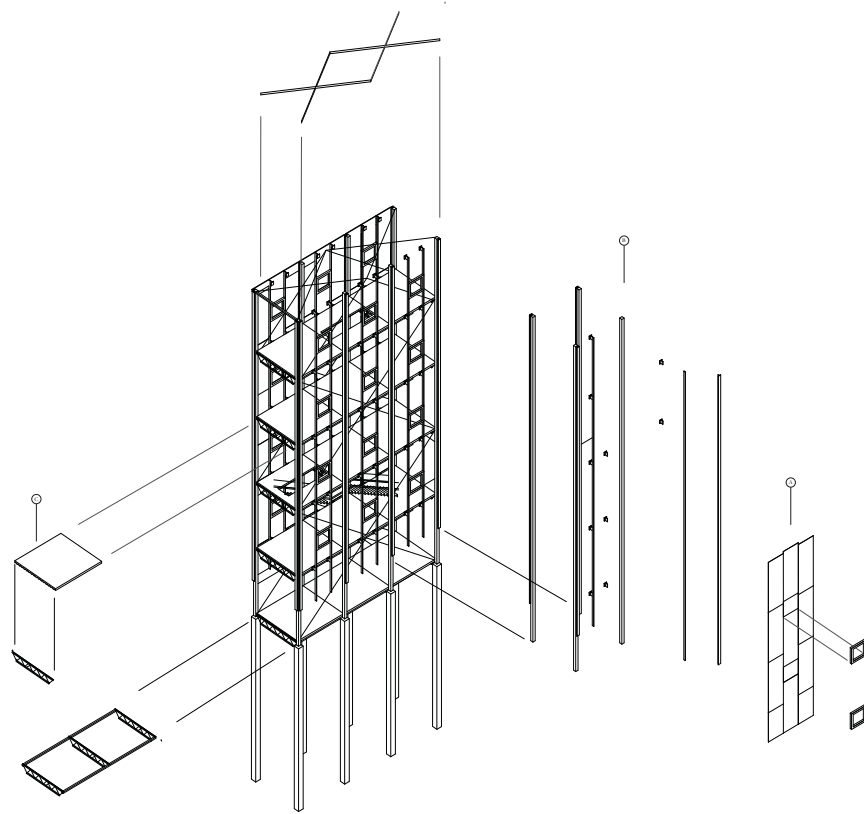
hierarchy of structure/
layered

*STRUCTURE[**section** sample studies]*

Image of diagram, weave draft and design showing the translation of textile into architecture
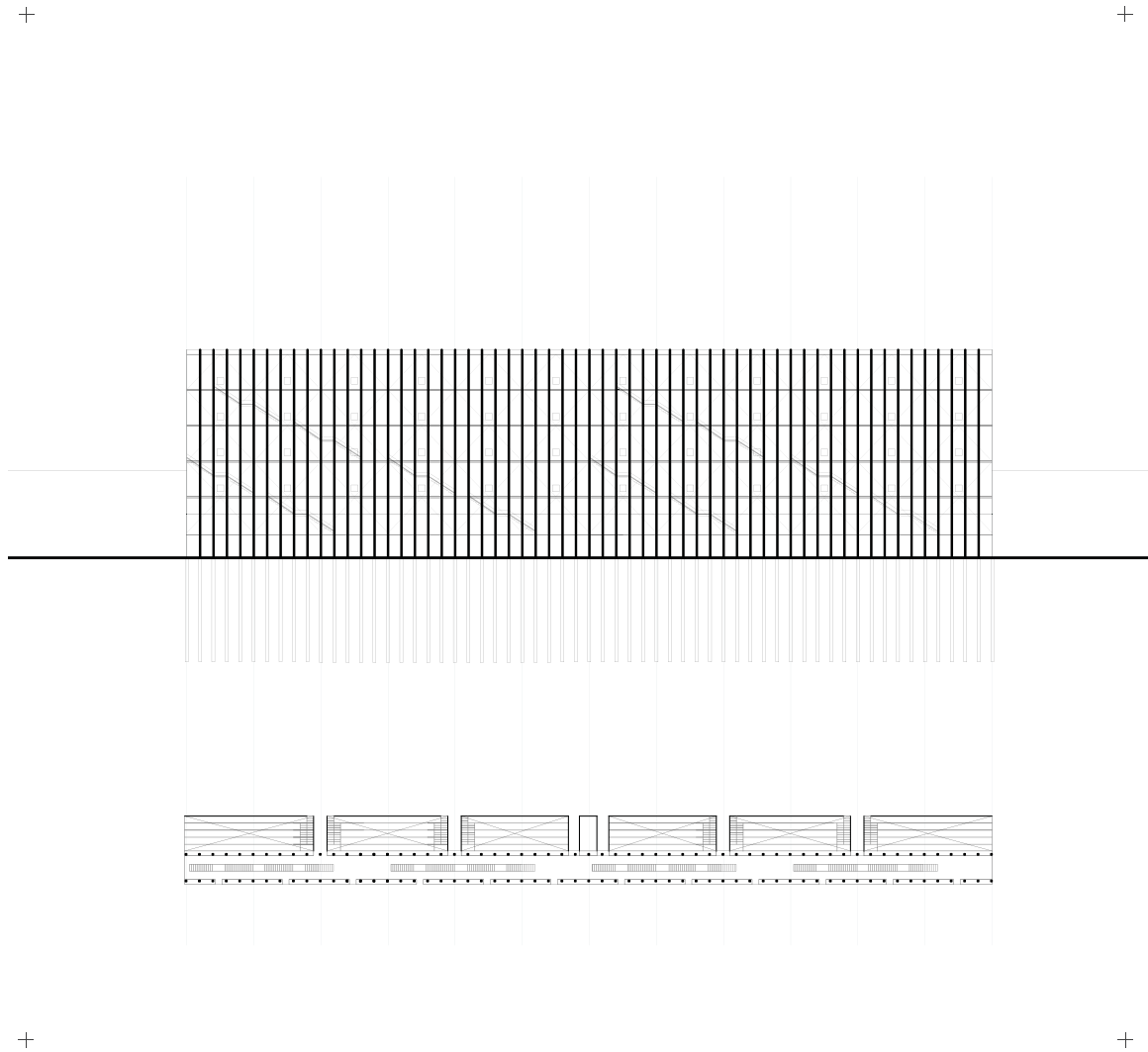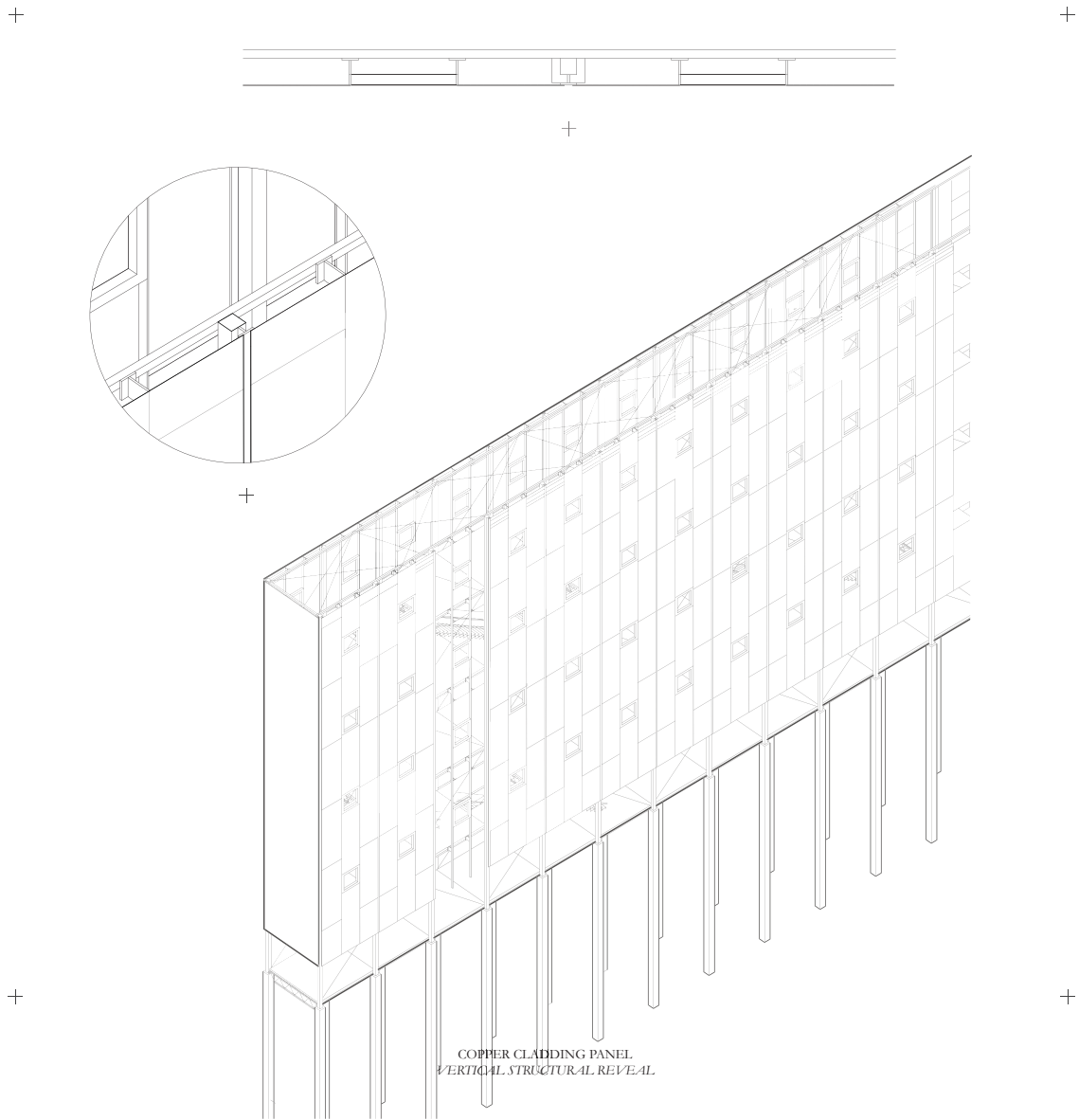
STRUCTURAL BAY
ASSEMBLY OF WATERFRONT WALL

Structural bay indicating the layered structural system

Long section and plan view of the monument wall on the water approach showing the layered structure system with floors hung from the steel column supporting the outer steel structure

COPPER CLADDING PANEL
VERTICAL STRUCTURAL REVEAL

Water approach wall indicating the cladding system with detail plan above

Circulation

The Circulation samples explore the conceptual of closed to open circulation pattern with the intention of how people move through the project. The procession marks the flow and experience of the architecture and evokes emotive responses through the spatial constructs. In order to achieve a sense of anxiety through the architecture the use of enclosed space shown in the textiles as a condensed weave that is closed and emerges into a more open weave structure that is dispersed.

-Reflection of the human experience moving through space: this set of samples explores how the structure of the warp is impacted by the weft. Using malleable and fine weft materials which cause the warp to be loose and manipulated by the weft, where warp represents architectural structure and weft is the people moving through space.

-Material: chose a fine material; the delicacy of the fibre shows the accumulation of people and how they disperse through space
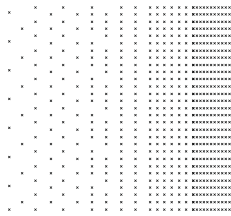
-Weave structure: the peddle and threading sequence illustrate the concept of closeness to openness through density of the weave pattern itself

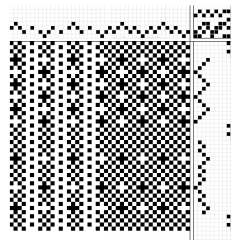- Accumulation of the weft - I've beaten the weft in tighter to lighter to show the change in movement

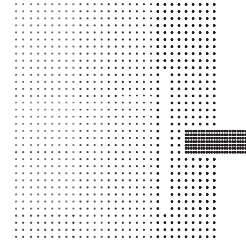Circulation textile samples displayed

dispersed<>compact

woven draft pattern=
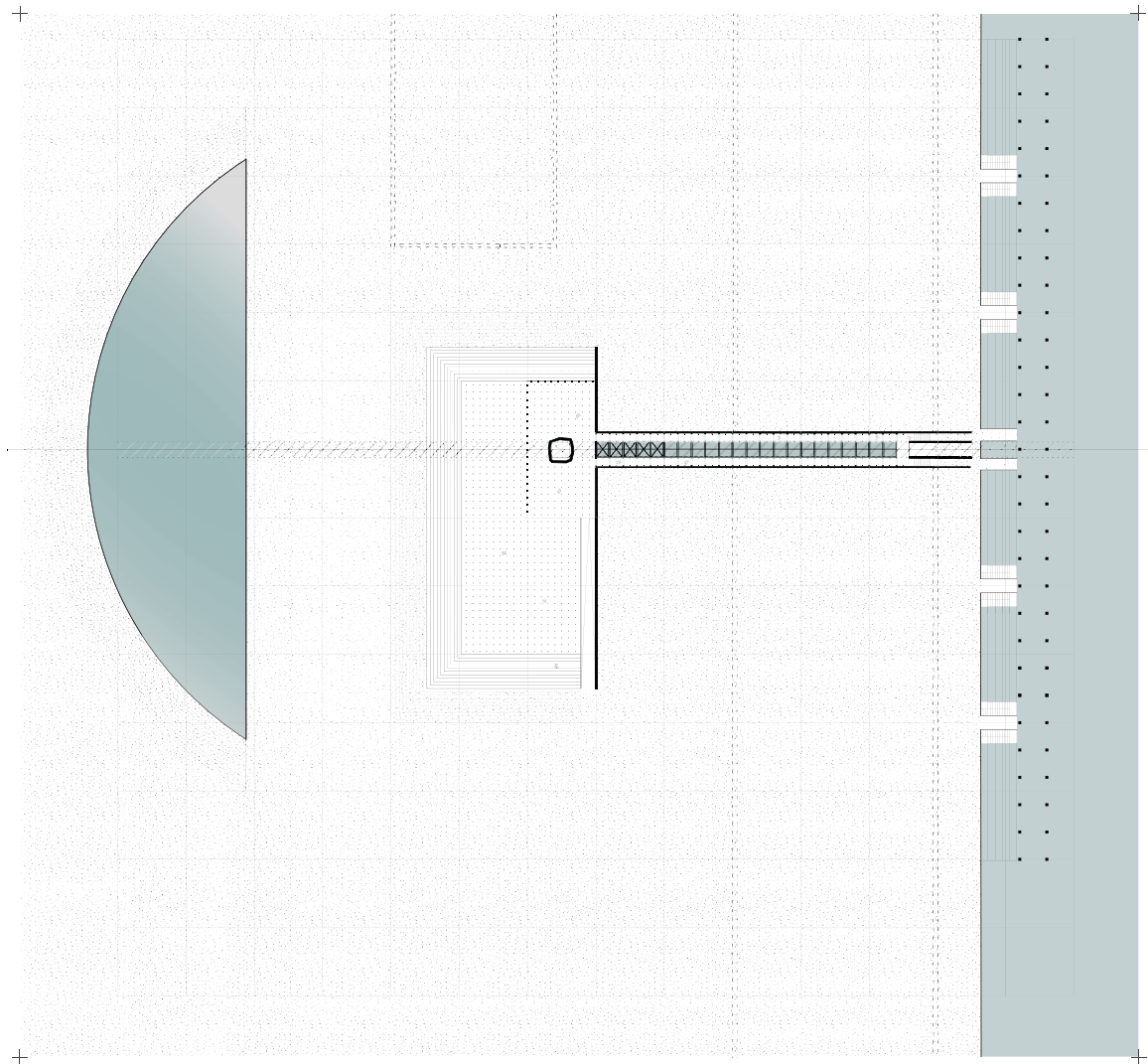*swedish netting interpretation*

circulation design/
plan view
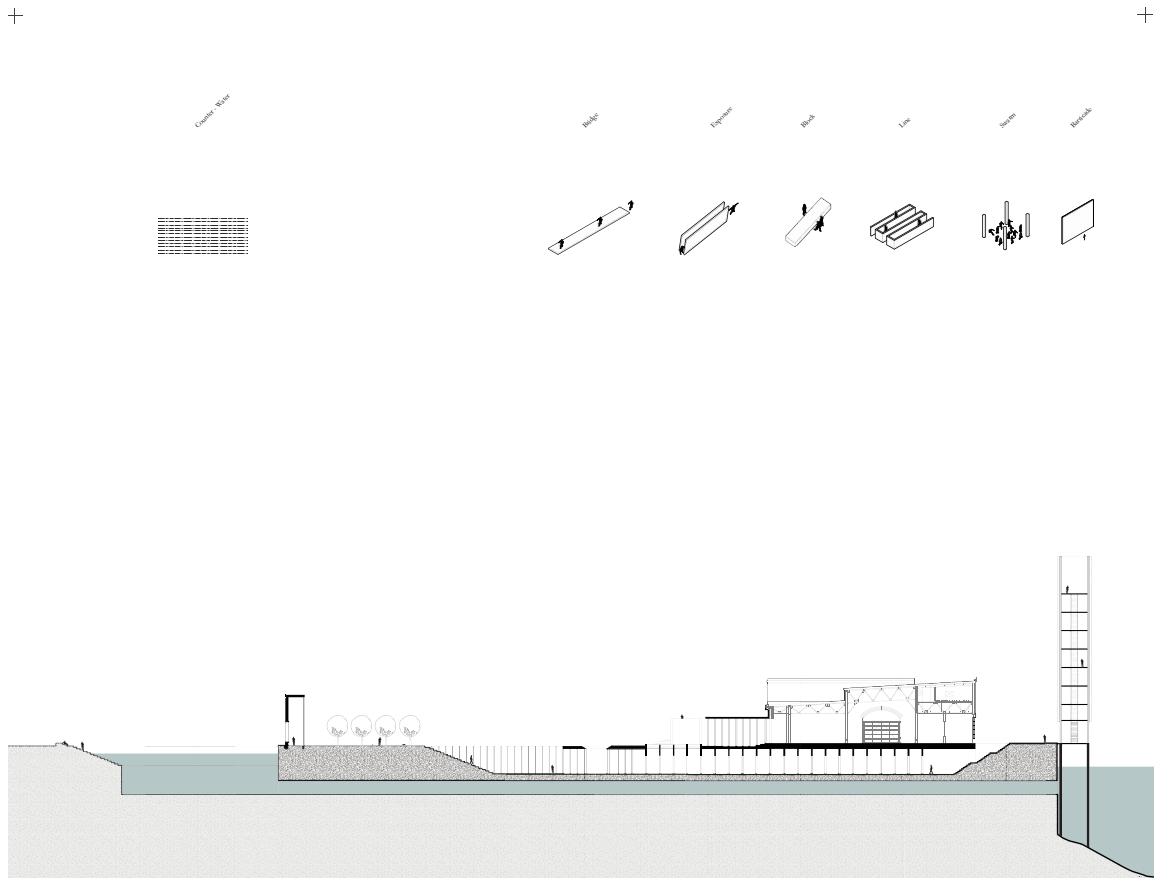

*CIRCULATION[**plan** sample studies]*

Diagram, weave draft and design showing the translation of textile into architecture
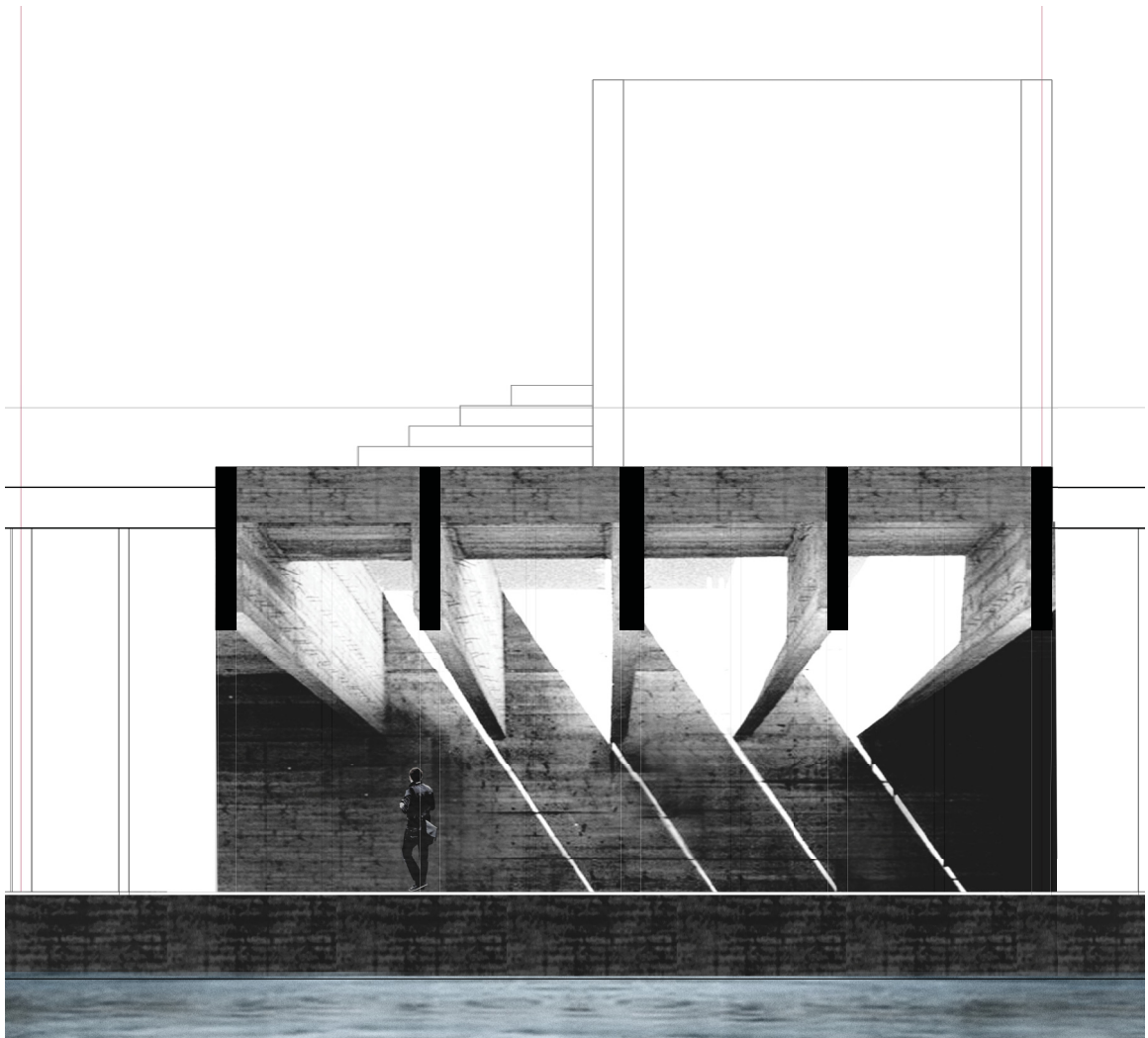
Below ground plan showing underground passageway

Image of model

Counter - Water

Ridge   Exposure   Block   Line   Storm   Breakwater

CROSS SECTION - PASSAGE THROUGH THE SITE
1:300

Cross Section, indicating the stages of procession from water to land and land to water
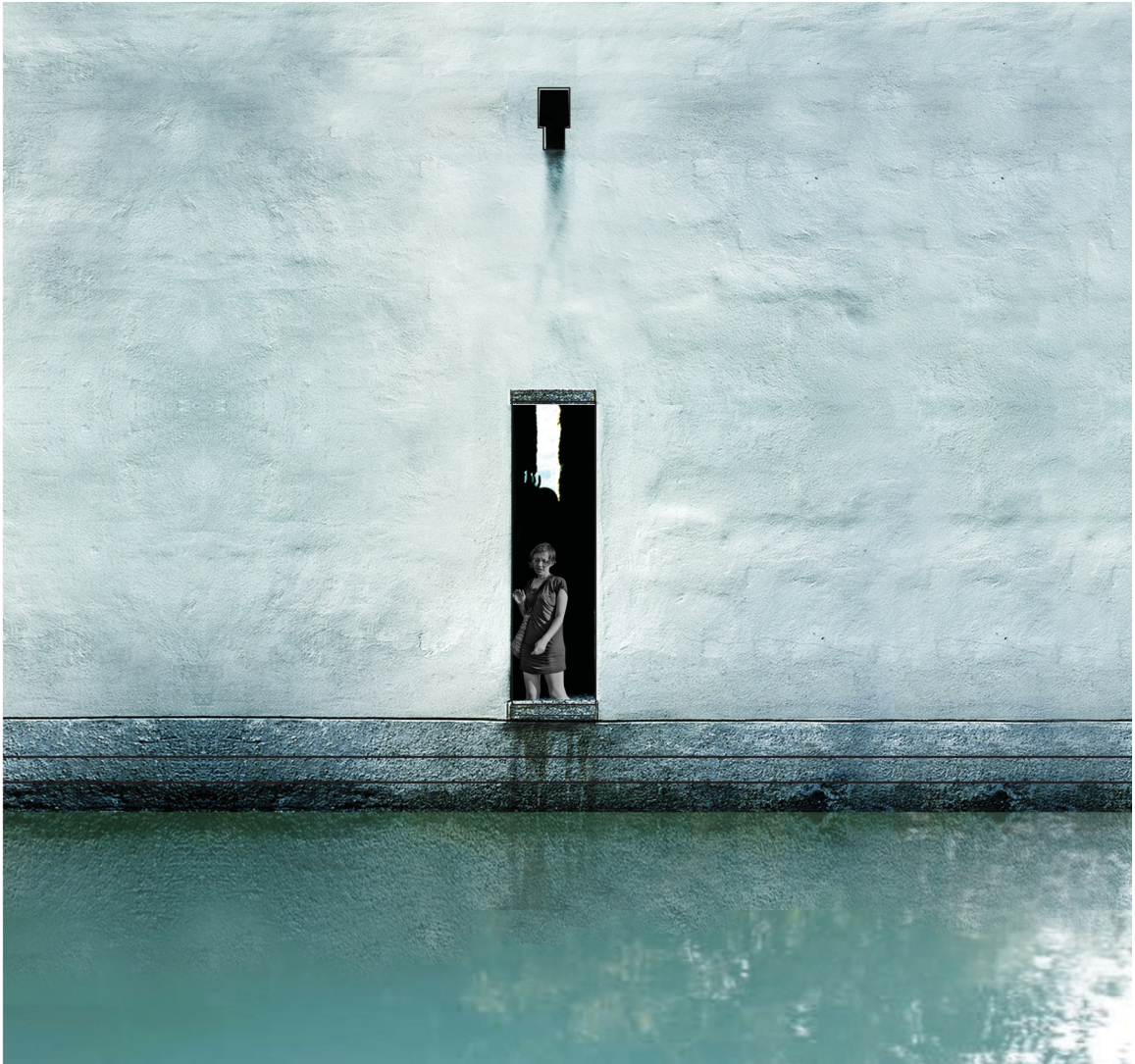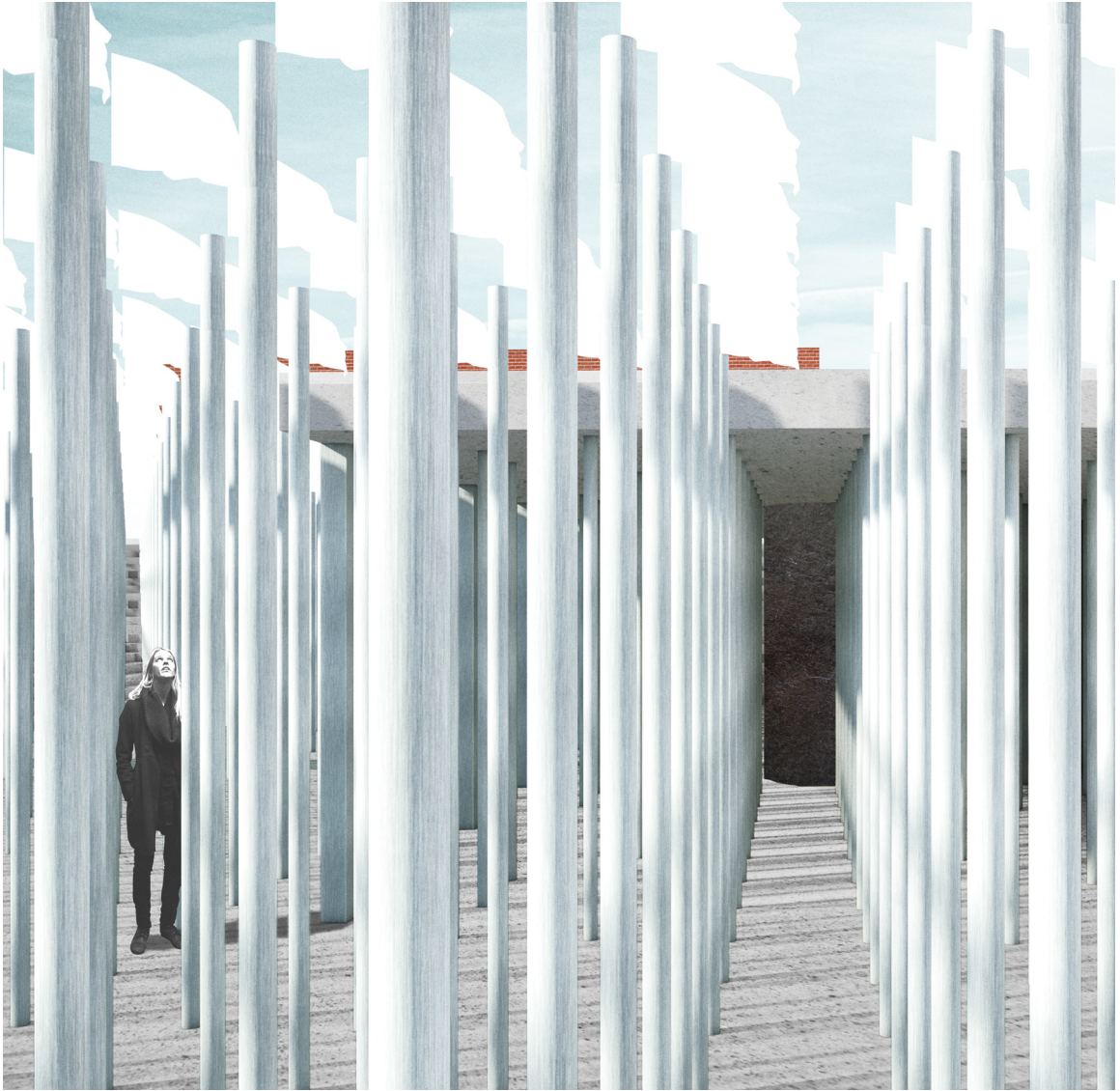
Detail Cross Section, showing light openings

Perspective looking down the corridor

Perspective of tidal pool and land wall

Detail view of land wall and tidal pool

Perspective of being inside the field of flags

Perspective of stepped flag court and underground corridor

Perspective of stepped flag court and underground corridor

CHAPTER 10: CONCLUSION

21st Century Monument Architecture: The Dialogue Between Local Place/ Migrant Identity addresses current issues of migrant identity and explores the ways in which monument architecture can play a role in facilitating positive connections between people and communities. Monument architecture, through it's rooted meanings, can generate an identity of place. This looks at how to use the power of monuments to understand the shift towards and global nation and how we might adapt to today's culture of disappearance with increased – border migration, immigration, refugee crisis and globalization.

Global culture is affecting the movement of people. People are relocating at a heightened rate, forced to adapt to new culture and integrate into the new society. This generates a conflicted sense of cultural identity. Cultures are no longer grounded to one region but shifting place or changing. What then are elements of a city that make people remember a place or connect to a location to feel the comfort or familiarity of home?

The public realm is where people intersect and connect. This is the space where people confront each other creating meaningful experiences that fosters a stronger sense of community. Through this lens, this thesis engages the struggle of shifting global identity through the monumentalism of monuments. Monuments have embedded meaning and often represent something greater or beyond human. These symbolic architectural objects can be tools in the public space acting as agents that bridge migrating communities and local places.

Monument architecture has an important role to play in understanding the importance of cultural integration in our time because it can facilitate how people connect to place. Monuments are more than buildings, they are markers of culture. Although in the past, monuments were used to show national power or misrepresentation of its people, they can also be symbols of people. Monuments hold meaning and can represent society through its embedded meaning.

The 21st century monument is created to represent people, recognizing their struggles as way cultivate strength in shifting and conflicted communities. By recognizing public struggle and empathizing the societal hardships, the monument offers a platform for discussion to talk about these pressing issues. As well, it creates a space for people to connect and interact with each other and be confronted with diversity in more intentional way. The 21st century monument is therefore a catalyst of understanding and reflects on how we move forward into our global community in positive way.

Public square looking onto the field of flags and the new public space

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