Beyond the Chain Link Fence

DuSable Park and the Contemporary Memorial

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DEDICATION

This thesis is dedicated to my family: Rimma, Regina, Vladimir, Khana and Andrey.

ABSTRACT

Within an increasingly fragmented contemporary condition, personal memory begins to challenge the dominant narratives of collective memory. In recent decades, an antithetical reaction to the static state of traditional memorials has led to an emergent typology conceptually seeking tension, debate, and impermanence. The study of this newer memorial typology engages a gap in scholarly literature that is identified between the external, pragmatic reality of a physical memorial and the internal, ethereal quality of personal memory. The capacity to evoke *memory-work* is explored through the evaluation of four case studies including two seminal *countermemorials*: the *Monument Against Fascism* and a projection memorial by Norbert Radermacher. A comparative examination further considers *3 Acres on the Lake: the DuSable Park Proposal Project,* a four-year long public art project sited, though without the potential to ever be constructed, on a marginalized, undeveloped parcel in honor of Chicago's first non-native settler. The projects are compared within the framework of four criteria which ask: was the purpose of the project to invoke *memory-work*, did the project engage with memory stakeholders, is the project a *countermemorial*, and did the project result in *memory-work*? It is determined that *3 Acres on the Lake* reflects emergent trends in memorialization.

KEYWORDS: memory, memorial, *countermemorial*, *memory-work*, DuSable Park

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CHAPTER 1

INTRODUCTION

Memory is an integral, formative and evolving part of who we are as individuals and as a society. Without it, writes Eric Kandel, winner of the Nobel Prize for his work on the biology of memory, "we would have no awareness of our personal history, no way of remembering the joys that serve as the luminous milestones of our life."[1] Sustained through the exchange between recollection and repetition,[2] memory, in it's most basic form, is defined as the retention of information over time.[3] Present in every moment of our lives and imprinted onto our environment with every exchange, memory is coalesced in the markers we imbue with significance in our efforts to remember what once was and who we once were. Monuments and memorials, here used as interchangeable terms, ask the observer to define who belongs to the surrounding community and who and what deserves to be remembered.[4] Traditional monuments, such as stone figures and marble arches, often celebrate triumph and singular accomplishment: thereby asserting success by overlooking trauma. However, in recent decades, a tectonic shift has undermined the stability of the traditional monument typology. Beginning as late as the 1980s, new forms and interpretations surfaced as a reaction against traditional notions of public

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[1] Eric R. Kandel, *In Search of Memory: The Emergence of a New Science of Mind,* (New York and London: W. W. Norton and Company, 2007), 10.
[2] Katharyne Mitchell, "Monuments, Memorials, and the Politics of Memory," *Urban Geography* 5, Issue 24, (2003): 443.
[3] Eric Kandel and Christopher Pittinger, "The Past, The Future and the Biology of Memory Storage," *Philosophical Transactions: Biological Sciences,* Volume 354, Number 25, (1999): 2032.
[4] Ryan McGeough, The American Counter-Monumental Tradition: Renegotiating Memory and the Evolution of American Sacred Space (PhD Diss., Louisiana State University, 2011), 2.

memorialization. These memorial types attempt to reflect the qualities of personal memory and, in so doing, aim to counter the prescribed, conclusive and collective property of traditional monumentality. They welcome a fragmented sense of the past, often resurfacing the imprints of hidden, repressed and difficult memory. This development, originally seeded in mass trauma, shows a growing rejection of the traditional practice of public memorialization in the 21st century. At the heart of this rejection, the continual public debate over memory, and how it is physically remembered, has become critically important. Instead of officially defining who and what is worthy of public remembrance, the new types of memorials take an open-ended approach to the dialogue between memorial and observer, proposing a continuously unresolved interaction between our past and ourselves. Counter to the classicist notion of a memorial as an archive of memory, these new memorials embrace an unresolved, evolving dialogue that requires a constant interaction with visitors. The space of this interaction, which refuses the concentration of memory into a single object, has come to be termed *memory-work*. Absent from classical monuments that "locate history too precisely"[5] and "relieve viewers of their memory burden,"[6] *memory-work* is a constantly fluctuating process in a relentless state of tension. "Instead of allowing the past to rigidify in its monumental forms," James Young argues, *memory-work* vivifies memory by animating the "role monuments play

[5] Julia Bryan-Wilson, "Building a Marker of Nuclear Warning" in *Monuments and Memory, Made and Unmade,* eds., Robert S. Nelson and Margaret Olin, (Chicago and London: University if Chicago Press, 2003), 200.
[6] James Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven and London: Yale University Press, 1993), 3.

in our lives,"[7] shifting the memorial from a static noun to an active verb in the continuous conversation we have with the landscape. These subversive, contemporary memorial forms, which emerged in the latter half of the 20th century as an experimental antidote to traditional memorials, have come to be called *countermemorials*. Opposed to "the presumptuous claim that in its materiality a monument can be regarded as eternally true, a fixed star in the constellation of collective memory,"[8] *countermemorials* embrace the existence of multiple micro-narratives. By letting go of rigid forms and allowing for interaction, *countermemorials* scorn "the traditional monument's certainty of history"[9] and return to the monument a sense of fragility, a reminder that they are "no more a natural part of the landscape than we are."[10] In embracing *memory-work* as their *modus operandi*, *countermemorials* offer "unique possibilities to democratize public memory."[11] Opposed to traditional monumental forms, they seek to "carve out a new niche in *memory-work*" by establishing a non-hierarchical and anti-authoritative relationship with the spectator. [12]

The following exploration seeks to build on the contemporary reaction against the traditional monument and the discussion of the evolving nature of the memorial.

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[7] Ibid., 208.
[8] Ibid., 47.
[9] Ibid., 48.
[10] Ibid., 14.
[11] Ryan McGeough, The American Counter-Monumental Tradition: Renegotiating Memory and the Evolution of American Sacred Space, 2.
[12] Cecily Harris, "German Memory of the Holocaust: The Emergence of Counter-Memorials," *Penn History Review* 2, no. 17, (Spring 2010), 2.

In considering the non-hierarchical and anti-authoritative potential of emergent memorial, the subsequent work will look outside of the existing scholarly discourse by studying *3 Acres on the Lake: the DuSable Park Proposal Project*, an 'unofficial' non-competitive four-year long public art project. The project was sited on DuSable Park, a former lakefront landfill that was declared a park by Mayor Harold Washington in 1988 in honor of Jean Baptiste Pointe DuSable, the first non-native settler in what would become the city of Chicago. DuSable, a black Haitian Francophile, developed a trading post around 1772 at the confluence of the Chicago River and Lake Michigan, a place already used as a crossroads by the Potawatomie and other tribes. DuSable mixed freely with the local population, marrying into the tribe and, as has been speculated, perhaps holding a subchieftancy in the 1790s.[13] His commercially successful tenure at the post would make him wealthy enough to build a large timber frame house that "bear[ed] no resemblance to the 'rude cabin' described by later racial detractors."[14] In 1800, five years after the Treaty of Greenville seeded six square miles at the mouth of the Chicago River to the nascent, westward expanding United States of America, DuSable sold the trading post and left Chicago. He first moved to Peoria and then, in 1809, after his wife passed away, settled in St. Charles, Missouri where he built the home that would be used as the state's first governor's mansion. He died in St. Charles in 1818 at the age of 72.[15]

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[13] Christopher Robert Reed, "DuSable" in *3 Acres on the Lake: DuSable Park Proposal Project*, Laurie Palmer (Chicago: WhiteWalls, 2003), 17.
[14] Ibid.
[15] Lois Willie, *Forever Open, Clear and Free* (Chicago: Henry Regnery Co., 1972), 8.

The memory of Jean Baptiste Pointe DuSable, whose "accomplishments became the basis for an African American claim to Chicago's founding,"[16] is a contested issue dealing with the recovery of a continuous and influential minority presence, often suppressed by an official, dominant history – the realm of the *countermemorial*. Excavating DuSable's marginalized presence, a 1963 article in *Ebony Magazine* states, "Though unsung, DuSable is far from forgotten. His spirit haunts Chicago."[17] According to Laurie Palmer, the instigator of *3 Acres on the Lake*, at the time of the project's 2003 publication, the only commemorative marker "in a city full of extravagant historical markers"[18] in honor of DuSable was a plaque in Pioneer Court locating the DuSable Home Site, a National Historic Landmark dedicated by the National Park Service in 1977. However, Palmer overlooks several institutions named after DuSable that existed at the time. In 1935, the Jean Baptiste Pointe DuSable Memorial Society, later renamed the Jean Baptiste Pointe DuSable League, successfully lobbied the city to change the name of a high school in Chicago's South Side. Due to the efforts of the League, the New Wendell Phillips High School, built a year earlier, was renamed DuSable High School. The school, situated in Bronzeville, a majority African American neighborhood, was a "breeding

[16] Christopher Robert Reed, "DuSable," 17.
[17] Lerone Bennett Jr., "Negro Who Founded Chicago," *Ebony Magazine*, December 1963, 174.
[18] Laurie Palmer, introduction to *3 Acres on the Lake: DuSable Park Proposal Project*. (Chicago: WhiteWalls, 2003), 9.

ground for African American talent."[19] The DuSable Museum of African American History, founded in 1961 and now located in Washington Park, was one of the first museums in the United States dedicated to African American history. In the museum's lobby are two portraits that greet the incoming visitor – DuSable, shown as a fur trader, and Harold Washington, a graduate of DuSable High School and the city's first African American mayor.[20] The historicized lineage, from one to the other, speaks to the community's appropriation of the *memory-work* surrounding DuSable. Embracing the narrative, Washington, "invoked the name of DuSable and claimed him as a kinsman"[21] in his 1983 inaugural address as Chicago's first African American mayor.

Invisible to DuSable, the land that was to be dedicated by Harold Washington originated in the submerged sandy shore that surrounded the lakefront. In 1833, a federally funded wooden pier at the mouth of the river interrupted the constant pressure of the lake's tidal flow causing sediment to build up near the adjacent shore. Material waste from the buildup of an increasingly urban landscape, especially following the The Great Chicago Fire of 1871, was dumped onto the underwater mound of sediment and debris. The Ogden Slip, completed in 1869 to ease shipping to and from the expanding city, produced the manmade peninsula now tipped by the park. Lake Shore Drive, lining the park's west side, was first

[19] Glenn Jeffers, "Alumni Seek Landmark Status for DuSable High School," *Chicago Tribune,* June 11, 2010.
[20] Christopher Borrelli, "DuSable seeking its voice," *Chicago Tribune*, February 24, 2011.
[21] Christopher Robert Reed, "DuSable," 17.

constructed in the 1930s and later expanded into a two-tier highway, effectively cutting off the parcel from the rest of the city. Over time, the site's abandoned, overlooked quality created an unofficial dumping ground where construction and industrial waste, including radioactive contaminants, could be discarded and forgotten. To this day, the park exists in a marginalized undeveloped stasis, untouched by the speed and flows of nearby high-end commerce and dense, large-scale residential development. As a reaction to the surrounding privatization of space, the controlled condition of urban nature, issues of access and the linearity of the public proposal process, Laurie Palmer initiated *3 Acres on the Lake: DuSable Project Proposal Process* in 2000, with a call for proposals going online in early 2001. Critically, Palmer hoped to push private, perhaps surprising desires onto the public realm. The speculative invitation "was an opportunity to consider alternatives to homogenized planning decisions, which gave priority to safety and access, and to elicit creative ideas from those not normally asked about the use of public land."[22] The only requirement was to retain the park's dedication to the memory of Jean Baptiste Pointe DuSable.

To place the proposal project and the submissions therein into the contemporary debate surrounding the memorial, the exploration will consider if *3 Acres on the Lake* reflects emergent trends in memorialization. To do so, the project will be examined *vis-à-vis* the *countermemorial*. Additionally, a controversial proposal to turn DuSable Park into a temporary parking lot will also

[22] Laurie Palmer, introduction to *3 Acres on the Lake: DuSable Park Proposal Project*, 6.

be comparatively examined. Four criteria will be considered within this examination. First, did the project engage the stakeholders of the subject's memory? Was the purpose of the project to create and expand *memory-work*? Can the project be considered a *countermemorial*? Finally, did the project result in *memory-work*? The evaluation resulting from these questions is not meant to measure success. Rather, it considers each case study as a possible expansion of the examination of the overlap of memory and memorials.

Through the framework, which has been set up specifically for this exploration, the study will seek to place *3 Acres on the Lake* within the context of two seminal *countermemorials* and a non-commemorative, commercially pragmatic proposal for the site. The comparative *countermemorial* projects are the *Monument Against Fascism* in Harburg, Germany and Radermacher's projection memorial in Berlin. These projects were chosen because they are influential, well studied and represent concepts at the forefront of the *countermemorial* revision: the revelation of subcutaneous layers of memory, a continuous dialogue with *memory-work*, and effervescent impermanence of form and association. A controversial proposal to turn DuSable Park into a temporary parking lot will also be considered to question if *memory-work* needs to be a premeditated, intentional process. Following this introduction, the second chapter will provide a theoretical context dealing with the overlap of memory, memorials and the landscape. The third chapter will explore both the history of Jean Baptsite Pointe DuSable and the parcel that would become a park in his honor.

The fourth chapter will examine the history of DuSable Park and the fifth chapter will evaluate and compare *3 Acres on the Lake*. The sixth chapter will be a conclusion that will briefly consider lessons learned and ask further questions about the possible trajectory of the memorial debate.

CHAPTER 2

LITERATURE REVIEW: MEMORY, MEMORIALS AND THE LANDSCAPE

Memory and memorials are intrinsically interlocked. As corollaries of each other, they are bound together "as process and product."[23] In recent years, a boom in scholarly research has emerged surrounding each individually while rarely considering their significant mutual overlap. For example, neurobiological and phenomenological research has focused on the function and experience of memory without much, if any, consideration of the evolving nature of the memorial. In order to begin to rectify this oversight in research, the study of memory, divided into the personal and collective, will be placed alongside the study of memorial forms, both traditional and emergent. As useful tools that helped to solidify history during the upheavals of modernity, the traditional memorial has generally become an anachronistic, seemingly archeological marker to a people and a time long since our own. The inability of traditional memorials, such as marble statues or stone obelisks, to represent contemporary notions of multiple, coexisting pasts has lead to inquiries about the types of memorials that may appear in the near future.[24] Giving context to such speculations, the following literature review is split into three sections: the divide between collective and personal memory, the evolution of and reactions against traditional memorials, and a brief look into new understandings of our contemporary landscape, out of which future memorials will grow.

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[23] Robert S. Nelson and Margaret Olin, ed., introduction in *Monuments and Memory, Made and Unmade,* (Chicago and London: University of Chicago Press, 2003), 4.
[24] Katharyne Mitchell, "Monuments, Memorials, and the Politics of Memory," *Urban Geography* 5, Issue 24, (2003): 456.

PART 1. MEMORY

The study of memory is often divided between the study of the mental act of memory and the very real, physical construction of the memorial. The outdated, classical notions of this separation stem from Descartes' 17th century concept of the duality of body and soul: the divide between what exists within and what exists without. Descartes defined this duality as between *res externa*, the physical substance of the body and brain, which can be extended to physical systems in the landscape, and *res cogitans*, the uniquely human stuff of thinking.[25] The gap between the concepts of *res externa* and *res cogitans,* the physical and the mental, appears as a rarely crossed isthmus between two proximal camps. Kirk Savage, in *History, Memory, and Monuments: An Overview of the Scholarly Literature on Commemoration*, bounds this research gap between "public sites and rituals of memory" and "ingrained habits of thought and action that persist in individuals, families, and communities across long spans of time." [26] The latter "ingrained habits of thought" is stretched (and divided) between the small grain of personal memory within the individual and the coarse grain of collective memory within the group.

COLLECTIVE MEMORY

[25] Eric R. Kandel, *In Search of Memory: The Emergence of a New Science of Mind*, 117.
[26] Kirk Savage, *History, Memory, and Monuments: An Overview of the Scholarly Literature on Commemoration* (2006), online essay commissioned by the Organization of American Historians and the National Park Service, accessed on March 13th, 2013, http://www.nps.gov/history/history/resedu/savage.htm.

Collective memory, as defined by Dolores Hayden, is "interconnected with the histories of our families, neighbors, fellow workers, and ethnic communities."[27] To Paul Shackel, it is "the popular notion of the past, and it tends to bolster the image of those being commemorated."[28] As a composite image to which individual memories conform,[29] collective memory can be understood as a sociopolitical collage in a constant state of flux, continuously being reformed and reframed. As present conditions change, so to does the collective memory of the past.[30] It is intrinsically linked with politics, power and struggle: the powerful struggling to hold on to an established, harmonized ideal. As it moves from the greater group to the individual, collective memory becomes fragmented, splintered into micro-histories that fill the voids that hegemony does not touch. Indeed, according to Katharyne Mitchell, "hegemony over memory is never complete, as memory remains multiple and mobile, with fragments that are not subsumable in a holistic logic."[31] While elements that seek to hegemonize memory still exist, the cultures they represent, observes Julian Bonder, "have been subverted by forgotten micro-histories, by the appearance of vanquished others, by those who bear witness to personal and historic

[27] Dolores Hayden, *The Power of Place: Urban Landscapes as Public History*, (Cambridge, MA: MIT Press, 1997), 9.
[28] Paul A. Shackel, *Memory in Black and White: Race, Commemoration and the Post-Bellum Landscape*, (Lanham, MD: ALTAMIRA Press, 2003), xvi.
[29] Katharyne Mitchell, "Monuments, Memorials, and the Politics of Memory," 443.
[30] Paul A. Shackel, *Memory in Black and White: Race, Commemoration and the Post-Bellum Landscape*, 11.
[31] Katharyne Mitchell, "Monuments, Memorials, and the Politics of Memory," 450.

traumas…"[32] The subversion of collective memory is a driving element of a contemporary condition more attune to our personal experience.

PERSONAL MEMORY

Within this contemporary condition, personal memory has begun to infiltrate collective memory's dominant frame. According to Erika Doss, author of *Memorial Mania: Public Feeling in America*, "from high school reunions to heritage tourism, the history that is most meaningful to Americans today is personal and participatory and keyed in to individual and family memories."[33] Personal memory, interpreted as a "highly selective, adaptive process of reconstructing the past,"[34] is flexible, nonlinear and imprecise. Once recalled, personal memory is "elaborated upon and reconstructed, with subtractions, additions, elaborations and distortions."[35] It is especially overlapped with one's experience of place – both embedded and projected onto each other. Donolyn Lyndon, in *The Place of Memory,* notes, "The experience of place is infused with memory," filled with "echoes of previous visits, expectations, and recollections invoked by similar places."[36] Such memory, especially on the scale of the individual, can be represented as a "collage of shards"

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[32] Julian Bonder, "On Memory, Trauma, Public Space, Monuments and Memorials," *Places Forum on Design for the Public Realm* 1, Issue 21, (May 2009): 63.
[33] Erika Doss, *Memorial Mania: Public Feeling in America* (Chicago and London: University of Chicago Press, 2012), 50.
[34] Kirk Savage, *History, Memory, and Monuments: An Overview of the Scholarly Literature on Commemoration*.
[35] Eric R. Kandel, *In Search of Memory: The Emergence of a New Science of Mind,* 281.
[36] Donlyn Lyndon, "The Place of Memory" in *Spatial Recall: Memory in Architecture and Landscape*, ed., Marc Treib, (New York and London: Routledge, 2009), 63.

that "transforms a place anew every time it is called to mind."[37] Active underneath the collective surface, the inimitable fragments reassemble anew with each recollection. The emphasis on personal memory, already challenging collective memory as the dominant form of remembering the past, is also changing our everyday lived experience. Our experiential reality, in opposition to the static order sought by collective memory, has rather become "a thick, layered, and constantly oscillating condition."[38] The contemporary condition, it seems, belongs increasingly to the individual and her personal remembrance rather than the group and their collective memory.

PART 2. MEMORIALS

TRADITIONAL MEMORIALS

The traditional memorial is often associated with the hegemony of power, identity, belonging, mass culture and collective memory. Examples include marble statues of poets and political leaders, bronze generals on horses,

Figure 1 *The Ulysses S. Grant Memorial in Washington, D.C., begun in 1902 and dedicated in 1922, is an example of a traditional memorial. Photo by the author.*

[37] Esther da Costa Meyer, "The Place of Place in Memory" in *Spatial Recall: Memory in Architecture and Landscape,* ed., Marc Treib, (New York and London: Routledge, 2009), 187.

[38] Juhani Pallasmaa, "Space, Place, Memory and Imagination: The Temporal Dimension of Existential Space" in *Spatial Recall: Memory in Architecture and Landscape,* ed., Marc Treib, (New York and London: Routledge, 2009), 17.

granite pillars and stone obelisks. Anchoring an idea or memory to a single time and place,[39] these types of memorials act as breakwaters against the coming tides of change. Pinning together many layers of meaning, they seek to coalesce the nearby strata of subcultures and fragmented micro-narratives. Indeed, traditional memorials tend to centralize and simplify memory, often – whether intended or not – through the exclusion of an imagined 'other.' In that they "bury memory and ossify the past,"[40] traditional monuments have come to be seen as relics in a transitional contemporary landscape.

MODERNITY

Modernity, the progenitor of the contemporary condition, was marked by the conscious destruction of its past. Quoting Picasso ("with me a picture is a sum of destructions") and Mondrian ("the destruction of old forms was a condition for the creation of new, higher forms"), Mark Lewis claims, "a sense of iconoclasm gave fuel to [modernism's] sense of invention and history."[41] Much of this drive to destroy "old forms" may stem from, if not mirror, the existential damage done by global conflicts in the twentieth century. Indeed, Bertolt Brecht, summarized by J.G. Ballard, remarks, "the mud, blood and carnage of the first world war left its survivors longing

[39] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 3.
[40] Julia Bryan-Wilson, "Building a Marker of Nuclear Warning," 194.
[41] Mark Lewis, "Is Modernity our Antiquity" in *Ruins*, Documents in Contemporary Art, ed., Brian Dillon, (London: White Chapel Gallery and Cambridge, MA: The MIT Press, 2011), 87.

for a future that resembled a white-tiled bathroom."[42] However, sensing a shift away from such patricide, Mark Lewis, in extension of Theodor Adorno's post-war social critique, adds, "we perhaps need to think of the categories of decline (of old forms) less as categories of destruction, but rather as categories of transition."[43] Within such a transitional contemporary condition, new memorials forms have begun to appear. The following review will look specifically at trends emerging in Germany and the United States.

GERMANY

In the latter half of the nineteenth century, Germany, in reaction to the unification of countless regions and city-states, used the monument to create a shared vision of history. In this way, a "clear connection between monumentalizing and state worship," which was seen throughout rapidly industrializing territories, became "exceptionally potent" in newly unified Germany.[44] "The convergence of the aesthetic with the political"[45] continued as an essential instrument for national hegemony, eventually finding a ripe haven in pre-WWI Prussia and pre-WWII Fascist Germany. Especially within the latter, monuments echoed traditional, even ancient forms and, through their ubiquitous presence, sought to legitimize a presentist order

[42] J. G. Ballard, "A Handful of Dust" in *Ruins*, Documents in Contemporary Art, ed., Brian Dillon, (London: White Chapel Gallery and Cambridge, MA: The MIT Press, 2011), 103.
[43] Mark Lewis, "Is Modernity our Antiquity," 87.
[44] Cecily Harris, "German Memory of the Holocaust: The Emergence of Counter-Memorials," 7.
[45] Ibid., 9.

as the rightful heir of an idealized past. As "perpetual witness-relic[s] to a person, event or epoch,"[46] traditional monuments, repeated in 20th century authoritarian regimes, were intrinsically linked to the political and cultural order that crescendoed in the tragedy and immeasurable loss of World War II, culminating in "the great trauma of modernity, the Shoah."[47]

Beginning in the 1980s, German artists, in deliberating how to commemorate the Holocaust, connected monumentality and Fascism and "[drew] the conclusion that the conventional monument itself had been tainted."[48] It is at such a critical juncture, while contemplating the consequences of unspeakable tragedy, "that we run into the inherent inadequacy of a conventional monument."[49] To these artists, traditional monuments could not meet the circumstances of the Shoah since they reflected the Fascist ideals of the simplification and, thereby, purification of history and culture.[50] Out of this reaction, the *countermemorial* movement appeared as an anti-redemptive response to the ineffectiveness of traditional monuments to deal with the enveloping *memory-work* of the Holocaust that, less it be forgotten, can never be resolved. The *countermemorial* welcomes the unexpected, the peripheral and the hidden. Responding to the notion that "memory never stands still,"[51] these memorials

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[46] James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven and London: Yale University Press, 1993), 3.
[47] Kerwin Lee Klein, "On the Emergence of Memory in Historical Discourse," 139.
[48] Cecily Harris, "German Memory of the Holocaust: The Emergence of Counter-Memorials," 8.
[49] Ibid., 3.
[50] Ibid., 8.
[51] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, x

"turn on its head the hierarchical relationship between artist and viewer, forcing the spectator to be an active participant in the formation and transmission of memory."[52] Engaging *memory-work* as their driving force, they embrace impermanence, movement, interaction and change. Two leading examples of *countermemorials*, the *Monument Against Fascism* in Harburg and Radermacher's projection memorial in Berlin, will be studied in Chapter 5.

UNITED STATES

Within the United States, the current heightened attention to memory and memorialization is, in no small way, a reappearance of the *statuemania* that arrived at the end of the 19th century. A reaction to the onset of modernity, *statuemania* "was symptomatic of turn-of-the-twentieth-century anxieties about national unity, anxieties unleashed by the rapid advance of modernism, immigration, and mass culture."[53] Technological advancements, such as electrification, industrial mechanization and the automobile, enabled much greater access to information, wealth and mobility than ever before. These advancements, and contemporaneous urbanization, destabilized established hierarchies and socioeconomic relationships. In reaction to this real or perceived disruption, the United States became heavily involved in the construction of

[52] Cecily Harris, "German Memory of the Holocaust: The Emergence of Counter-Memorials," 11.
[53] Erika Doss, *Memorial Mania: Public Feeling in America*, 27.

national memorials that sought to congeal and straighten metanarratives of national identity in the face of structural change.

Around the same time as *countermemorials* surfaced in Germany, the Vietnam Veteran's Memorial appeared as an anti-heroic reaction to unresolved loss. By welcoming individual, ephemeral offerings, it helped to uncover the possibilities of spontaneous, temporary memorials.[54] Able to respond to an interconnected, networked society that is "increasingly disposed to individual memories,"[55] the growth of temporary memorials, according to Erika Doss in *Memorial Mania*, implies that "traditional forms of mourning no longer meet the needs of today's publics."[56] Temporary memorials in America can be traced further back to *descansos*: roadside memorials built quickly of wood or stone for travellers who died *en route* and did not receive last rights.[57] At the foundation of such memorials is a sense of immediacy and spontaneity, which runs counter to the suggestion of permanence in the traditional monument. Temporary memorials have come to symbolize a nuanced movement of memorialization towards individual rather than collective memory. Unlike traditional monuments, temporary memorials give up the ghost of power and control over where memorials are built and who or what is remembered. Tinged with fragility, unpredictability and ephemerality, spontaneous memorials are made of

[54] Kirk Savage, *History, Memory, and Monuments: An Overview of the Scholarly Literature on Commemoration*.
[55] Erika Doss, *Memorial Mania: Public Feeling in America*, 48.
[56] Ibid., 64.
[57] Ibid., 83.

"mundane, familiar things"[58] that trigger personal memory. Their contemporary appearance, according to Andrew Shanken in *The Memory Industry and its Discontents: The Death and Life of a Keyword*, reveals a "more public profile for the practice, if not the beginnings of a new twist on the tradition."[59] James Young suggests that the motto of *countermemorials*, and I would argue temporary memorials as well, is that "neither time nor its markers ever really stand still,"[60] a sentiment that did not emerge *ex nihlo*, but is wound tightly with an emergent contemporary condition made visible in the landscape.

PART 3. THE LANDSCAPE

Like the fragmentation that defines personal memory's critical challenge to collective memory, recent landscape theorists have argued that the contemporary landscape is also "fragmented and chaotically spread, escaping wholeness, objectivity, and public consciousness."[61] This is an inchoate typology filled with interstitial holes and volatile movement within which cities, like our memories, "are not static objects, but active arenas marked by continuous energy flows and transformation."[62] This theoretical evolution of the landscape has moved from *terra*

[58] Ibid., 71.
[59] Andrew Shanken, "The Memory Industry and its Discontents: The Death and Life of a Keyword" in *Spatial Recall: Memory in Architecture and Landscape*, ed., Marc Treib, (New York and London: Routledge, 2009), 238.
[60] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 208.
[61] Alan Berger, "Drosscape" in *The Landscape Urbanism Reader,* ed., Charles Waldheim, (New York: Princeton Architectural Press, 2006), 209.
[62] Ibid., 203.

firma, an unchanging, static and ossified state akin to collective memory, to *terra fluxus*, "the shifting processes coursing through and across the urban field,"[63] similar in function to individual, personal memory. Lars Lerup contends that "this is a navigational space, forever emerging, never exactly the same, liquid rather than solid, approximate rather than precise,"[64] adding that "nothing on the plane is stationary, everything is fluid."[65] Inside such a landscape "are places… which we shall never know, yet which live with more or less certainty in the minds of their inhabitants."[66] Such places, which require intimate, personal knowledge, are similar, if not the same, to what Patricia Phillips, in reference to DuSable Park, terms *suspended sites*. These sites, which "appear empty, abandoned, and unused are suspended between past and future, kept adrift and unsettled by a matrix of competing and contrasting visions."[67] *Suspended sites*, existing as vestigial fragments within the *terra fluxus*, "form the daily, discursive texture of the city – and our lives."[68] Memorials that appear out of the subcutaneous flux are open to transitory, temporary and malleable concepts and materials that may or may not last. DuSable Park, as an example of a *suspended site* in the emergent, imprecise landscape, is deceptive: "On the surface, there appears to be little activity and great

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[63] James Corner, "Terra Fluxus" in *The Landscape Urbanism Reader*, ed., Charles Waldheim, (New York: Princeton Architectural Press, 2006), 30.
[64] Lars Lerup, "Stim and Dross: Rethinking the Metropolis," *Assemblage*, Number 25, (1994): 91.
[65] Ibid., 86.
[66] Donlyn Lyndon, "The Place of Memory," 83.
[67] Patricia Phillips, "Unsettled Sites: Suspended Attention," 13.
[68] Ibid., 14.

neglect. But there is more than meets the eye."[69] Describing DuSable Park as "a nest of contradictions and possibility,"[70] Laurie Palmer reveals a fluctuating field of flickering opportunities. The suspended yet mutable nature of DuSable Park is similar to an entropic memorial typology within which the static traditional memorial is constantly added to and adjusted. DuSable park's spatial context and namesake, Jean Baptiste Pointe DuSable, will be explored in the next chapter. The history of the park will studied further in Chapter 5.

[69] Ibid., 15.
[70] David Jackson, "3 Untamed Acres," *Chicago Tribune*, March 11, 2004.

CHAPTER 3

DUSABLE CONTEXT

JEAN BAPTISTE POINT DUSABLE

Jean Baptiste Pointe DuSable, a Haitian born trader of both African and French descent, built the first permanent non-native settlement on the established Native American trading land of Eschikagou, named for the Chikagou (Chicago) River, itself named after the variety of wild onion that grew along its banks. Little was known of the southwest shore of Lake Michigan until, in 1772, descriptions arrived "of a new trading post on the north bank of the Chicago River mouth, on the grassy hills above the dunes and the water's edge."[71] This trading post would become the germ of one of the largest cities in the world. Born outside the institution of slavery, DuSable was well education and "much in the interest of the French."[72] Either moving north via New Orleans or south from Canada, he first settled in Peoria where he cultivated 30 acres in the 1770s and, able to prove persistent residency, was given a land grant of 800 acres by the new United States government in the 1780s.[73] DuSable also settled in Eschicagou with his Potawatomie wife Kittiwaha, with whom he would have two children. Initially married by 'frontier rights,' the couple travelled 300 miles in 1788 to Cahokia, where they where married by a Roman Catholic priest. From the trading post, DuSable was able to influence the profitable local fur trade and, until the turn of the century, "enjoyed considerable financial success, as evidenced by his extensive homestead and trading complex" near what is now Michigan

[71] Lois Willie, *Forever Open, Clear and Free,* 7.
[72] Ibid., 8.
[73] Lerone Bennett Jr., "Negro Who Founded Chicago," 174.

Avenue and Water Street.[74] During the Revolutionary War, the British arrested him and, for a short time, imprisoned him in Fort Mackinac on charges of espionage for the rebel American government. Released not long after his incarceration, DuSable ran a British owned farm near Detroit before returning to his trading post and home.[75] The house, unlike the rude cabin so often depicted, was "elegantly furnished with a French walnut cabinet, featherbeds, mirrors, pictures and candlesticks – extraordinary for a wilderness outpost. It was a super cabin, the first of Chicago's great lakefront mansions."[76] His property also included a dairy, bake house, smokehouse, stables and barns. In 1800, three years before the Louisiana Purchase cemented America's drive west, DuSable, perhaps predicting the decline of the power and influence of the Native American tribes on whom he depended for trade, sold his holdings and moved back to Peoria. After the death of his wife in 1809, "Chicago's first black resident"[77] returned to St. Charles, building for his home a large brick house that would be used as the state of Missouri's first governor's mansion.[78] Whatever his successes, scholars also believe he "died in poverty" in August of 1819.[79]

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[74] Christopher Robert Reed, "DuSable," 16.
[75] Lois Willie, *Forever Open, Clear and Free,* 8.
[76] Ibid., 8.
[77] Susan K.B. Urbas, Cassandra J. Francis and Thomas D. Riegelman, "Jean Baptiste pointe DuSable River Center at DuSable Park" in *3 Acres on the Lake: DuSable Park Proposal Project* (Chicago: WhiteWalls, 2003), 120.
[78] Lois Willie, *Forever Open, Clear and Free,* 9.
[79] Lerone Bennett Jr., "Negro Who Founded Chicago," 174.

The original DuSable compound was first sold to Jean Lalime who, soon after the purchase, sold the property to John Kinzie, the namesake of Kinzie Street. A major thoroughfare, Kinzie Street, after becoming North Water Street to the east of State Street, is the closest ground level road to DuSable Park, emptying into the stalled Spire construction project – which will be discussed in the next chapter. As late as 1963, almost 200 years after he first arrived in Eschicagou, and well after the heyday of *statuemania*, DuSable had "no street or statue of stone to call his own."[80] In 2005, the Chicago River Esplanade was officially renamed the DuSable Founder's Way. However, as of 2007, "the brown honorary street sign sits largely hidden along the riverwalk."[81] A representational bust of DuSable, dedicated in 2009,[82] stands in Pioneer Court even though "there are no records of what DuSable actually looked like."[83] In October of 2010, the Michigan Avenue Bridge, a Chicago landmark that flows over the Chicago River and connects to Pioneer Court, was officially renamed the DuSable Bridge.[84]

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[80] Ibid., 178.
[81] Noreen S. Ahmed-Ullah, "Spire plans raise hopes for neglected park space," *Chicago Tribune*, February 18, 2007.
[82] Friends of the Parks, "DuSable Sculpture Dedication," accessed on April 10, 2013, http://fotp.org/news/dusable-sculpture-dedication.
[83] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project,* 10.
[84] Alejandro Cancino, "Michigan Avenue bridge officially renamed DuSable Bridge," *Chicago Tribune*, October 15, 2010.

SPATIAL CONTEXT

DuSable Park mirrors both the natural and socioeconomic history of Chicago. It sits on lakefront property near the very spot that Jean Baptiste Pointe DuSable built the trading post that would become a global metropolis. Prior to the eventual development that stemmed from DuSable's capitalization of a preexisting Potowatomie hub for the movement and exchange of goods and ideas, a coterminous sandbar, held in place by the constant ebb and flow of the lake, ridged the shoreline. Perhaps strongly affected by the extraordinary expansion of the city, the lakefront of what would become Jackson Park may have had some similarities to the condition of the shoreline prior to the growth of the settlement. Frederick Law Olmsted, when studying the land as part of his design process of Jackson Park, observed a 'forbidding place' bounded by a shore consisting of wet, sandy soil permeated with marshes and ponds "relieved only by a few stunted oak trees covered with mold."[85] In 1833, to ease commercial traffic, the Federal government financed the construction of a 1,000-foot pier on the north bank of the Chicago River.[86] The pier disrupted the natural currents of Lake Michigan, causing sand and silt to deposit just to the north, where DuSable Park exists today. This was the beginning of the parkland's gradual rise above lake level. In 1836, commissioners in charge of the construction of the Illinois and Michigan canal gifted the lakefront to the residents

[85] Ibid., 54.
[86] Ibid., 14.

of Chicago as “Public Ground – A Common to Remain Forever Open, Clear and Free.”[87] In the 1860s, a jetty was built to the south of the submerged land that would become the park, causing lake currents to funnel sandy silt deposits into the waterfront.[88] With time, the deposits continued to grow, extending the Chicago shoreline further east into Lake Michigan.[89] The Chicago Dock and Canal Company, founded by William Ogden, the city’s first mayor, constructed the Ogden slip in 1869. The slip, which borders DuSable Park to the north and east, allowed freight vessels to drop off cargo in the storehouses that bounded the growing networks of railroads that connected Chicago to the rest of the country.[90] The construction of the Ogden slip created the manmade peninsula that is now tipped by DuSable Park. The aftermath of the Great Chicago Fire of 1871 may have also led to the sedimented landfill now covered by the park: after demolition, debris from burnt-out structures was dumped into the lake.[91]

In the late nineteenth century, the lakefront, and, as a result, the land that would be DuSable Park, was characterized as an interstitial open space for bohemian squatters and material rubbish produced by the strains of city’s seemingly exponential growth. Streeterville, the neighborhood in which DuSable

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[87] Ibid., 23.
[88] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project,* 7.
[89] “DuSable Park Site,” *Update on Streeterville Area Soil Cleanup Activities*, Chicago Parks District, (May 2012).
[90] David Solzman, *The Chicago River: An Illustrated History and Guide to the River and its Waterways,* (Chicago: Wild Onion Books, 1998), 123.
[91] Anna Mayer, “Born to be Wild” in *3 Acres on the Lake: DuSable Park Proposal Project*, Laurie Palmer (Chicago: WhiteWalls, 2003), 7.

Park is situated, is named after Ma and Cap Streeter who would come to represent "a spirit of frontier lawlessness that the city, somewhat successfully, had tried to shed."[92] The Streeters, arriving in Chicago on their broken-down steamboat, became stranded on the sands just north of the river mouth. After storm currents deposited more sand around the stranded vessel, Cap Streeter built a makeshift causeway to the shore. These initial accidental and purposeful additions around the wreck would grow to 186 acres of sand and dump heap. A shantytown soon sprang up that would last for thirty years. At the same time, the lakeshore on the other side of the river mouth from Streeterville, not far from DuSable Park, was littered with the debris of Chicago's constant, yet inconsistent expansion. Aaron Montgomery Ward, founder of the eponymous mail-order empire, was appalled by the state of the lakefront he saw from his office on Michigan Avenue. Looking out of his window, he saw "stables, squatters' shacks, mountains of ashes and garbage, the ruins of a monstrous old exposition hall, railroad sheds, a firehouse, the litter of one of the circuses that continually moved in and out…"[93] Montgomery Ward would battle this haphazard, frontier landscape of squatters, shanties and harems in the courts, fighting to "clear the lakefront… of unsightly wooden shanties, structures, garbage, paving blocks and other refuse piled therein."[94] His lawyers would successfully use the canal commissioner's pronouncement that the lakefront should "Remain Forever Open,

[92] Lois Willie, *Forever Open, Clear and Free,* 60.
[93] Ibid., 73.
[94] Ibid., 74.

Clear and Free." As a result of his efforts, most of the lakefront remains an open threshold between the city and the lake.

The growth of Lake Shore Drive, an urban expressway dating from the late 19th century, stems from the construction of the Outer Drive Bridge in 1938: a double deck bascule bridge that spans the mouth of the river to the south of DuSable Park. When redesigned in 1978, auto traffic was added to the lower level, creating two tiers of high-speed infrastructure.[95] Upon the construction of the original McCormick Place structure in 1960, a series of concrete double-decker expressways opened on Lake Shore Drive to handle the added traffic demand. The traffic, noise and width made the highway, which bounds DuSable Park, an obstacle to access the lakefront. One of the issues associated with the growth of Lake Shore Drive, according to the 1968 *Johnson, Johnson and Roy Progress Report on the Future of Chicago's Lakefront*, was "an intensification of the barrier that heavy traffic and numerous lanes present as it relates to splitting parks in two and sealing offshore communities from the lakefront."[96] Just as important as beautifying the lakefront parks, they argued in their completed 1970 plan, was to get people to them and "leap the concrete barrier."[97] The boundary that Lake Shore Drive represents "virtually cut the city from its lakefront,"[98]

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[95] David Solzman, *The Chicago River: An Illustrated History and Guide to the River and its Waterways,* 123.
[96] Johnson, Johnson and Roy, *Progress Report Summary: A Study on the Future of Chicago's Lakefront,* February 1968, 13.
[97] Lois Willie, *Forever Open, Clear and Free,* 126.
[98] Ibid., 102.

obscuring the land that would become DuSable park with the noise and speed of passing traffic.

Other nearby contextual elements include a large water filtration plant, several nearby parks and Navy Pier, all grouped together to the north of DuSable Park. To the west and south of the Jardine Water Purification Plant, the largest capacity water filtration plant in the world, are two other small public parks. Just like DuSable, each is dedicated to the memory of a single individual, in honor of their contributions and sacrifices. The 10½-acre Private Milton Lee Olive Park was designed circa 1968 by well-known landscape architect Daniel Urban Kiley, consisting of an allee of honey locust trees, a cantilevered deck and five circular fountains connected by diagonal walkways.[99] The park was named for Milton P. Olive III, an 18-year-old Chicagoan who lost his life after throwing himself onto a live grenade to

Figure 2 Aerial image showing the nearby spatial context. The Jardine Water Purification Plant and Milton Lee Olive Park are at the top. In the middle, from left to right, are Lake Point Tower, Gateway Park and Navy Pier. Jane Addams Park is to the north of Lake Point Tower. DuSable Park (outlined in white) is in the lower left.

[99] "Milton Lee Olive Park," *What's Out There Database*, The Cultural Landscape Foundation, accessed on April 6, 2013, http://tclf.org/landscapes/milton-lee-olive-park.

save the lives of his companions.[100] In 1976, as part of his redesign of Navy Pier, Kiley also designed the minimalist Gateway Park between Navy Pier and Lake Point Tower. The park includes a formal square and fountain surrounded by linear rows of linden trees situated on gently undulating terrain.[101] To the south of the Jardine Water Purification Plant and east of Gateway Park, between rectilinear causeways, sits Navy Pier. Originally named Municipal Pier, it was first proposed in Daniel Burnham's 1909 *Plan of Chicago*.[102] Built in 1916, the pier provided storage and truck access for the docks as well as public recreation. The docks on both sides and the spacious recreation facility at the end of the pier were originally popular in its initial decade. However, "the steady decline of passenger and general cargo traffic and the economic attrition of the thirties left it largely deserted by the time of the Second World War."[103] Due in part to its

[100] Lois Willie, *Forever Open, Clear and Free,* 107.
[101] Sally A. Kitt Chappell, *Chicago's Urban Nature: A Guide to the City's Architecture and Landscape*, (Chicago and London: University of Chicago Press, 2007), 74.
[102] Franz Schulze and Kevin Harrington, *Chicago's Famous Buildings*, 5th ed., (Chicago and London: University of Chicago Press, 2003), 158.
[103] Carl. W. Condit, *Chicago 1910-1929: Building, Planning and Urban Technology*, (Chicago and London: University of Chicago Press, 1973), 242.

disuse, the United States Navy appropriated the entire pier as a training center during the war.[104] From the end of the war to 1965, the Chicago campus of the University of Illinois used the space until the university built its own campus near the Little Italy and Greektown neighborhoods. Navy Pier again stood empty for the decade following the University of Illinois' departure, until the city funded the redesign and reprogramming of the complex in 1976. In addition to Gateway Park, Kiley, was selected to reinvigorate the unused space, adding a winter garden in the covered entrance court and a year round pleasure garden with palm trees and water arches within the Crystal Gardens.[105] Today, the pier is home to shops, galleries, theaters, a children's museum and is tipped by an iconic 150 foot tall Ferris wheel, echoing the original Ferris wheel introduced in the 1893 World's Columbian Exhibition.[106] Bounding Navy Pier to the west is another small park: Jane Addams Park, which dates back to World War I when the city used landfill to

Figure 3 View from DuSable Park showing the proximity to Navy Pier. The Ferris wheel can be seen in the distance. Photo by the author.

[104] Sally A. Kitt Chappell, *Chicago's Urban Nature: A Guide to the City's Architecture and Landscape*, 74.
[105] Ibid.
[106] Franz Schulze and Kevin Harrington, *Chicago's Famous Buildings*, 158.

surface submerged lakebed to construct both Navy Pier and an adjacent public space. The park, an added amenity for the public recreation facilities on the pier, was rededicated in 1996 as Jane Addams Memorial Park in honor of the Nobel Peace Prize winner. Jane Addams, in addition to promoting "various legal reforms, including the first juvenile-court law and an eight-hour working day for women,"[107] provided new immigrants with social services and settlement support, a welcoming inclusivity perhaps not too distant from Jean Baptiste Pointe DuSable's sentiments towards his Native American neighbors. DuSable Park sits within the Near North Side, possibly the most affluent and densely packed section of Chicago. Many of the people that provide basic services to Streeterville, the specific neighborhood that surrounds the park, cannot afford to live there.[108] The emergence of dense high-rise structures began in the late 1960s and early 1970s with the development of 83 acres just south of the river from DuSable Park, from Randolph Street north to the river mouth and Michigan Ave east to the lake. The area, "formerly a tangle of tracks, freight yards,

[107] Jane Addams Memorial Park, Chicago Park District, accessed on April 6, 2013, http://www.chicagoparkdistrict.com/parks/Jane-Addams-Memorial-Park/.
[108] Brett Bloom and Salem Collo-Julin, "High Rise Land Fill" in *"3 Acres on the Lake: DuSable Park Proposal Project,* Laurie Palmer, (Chicago: WhiteWalls, 2003), 42.

unsightly billboards and warehouses – seemed destined to be the most people packed real estate in the nation."[109] The construction of the 69-story Lake Pointe Tower in 1968 was a symbol of the coming density. The "Y" shaped, curvilinear tower, designed by students of Mies van der Rohe, lies across the Ogden slip just north of DuSable Park. The column-supported tower sits on a large rectangular, structural podium, which, topped with a private landscape, "presents a bleak brick wall" to passing pedestrians.[110] Today, the neighborhood is home to numerous large apartment and commercial buildings, with nearby nodes of high-end retail within the aptly named Near North Side neighborhoods of Gold Coast and Magnificent Mile. The contextual landscape of this section of Chicago, including the several small parks, the Jardine Water Purification Plant, Navy Pier, Lake Pointe Tower and the density and wealth of Streeterville, creates the foundational setting within which DuSable Park is embedded.

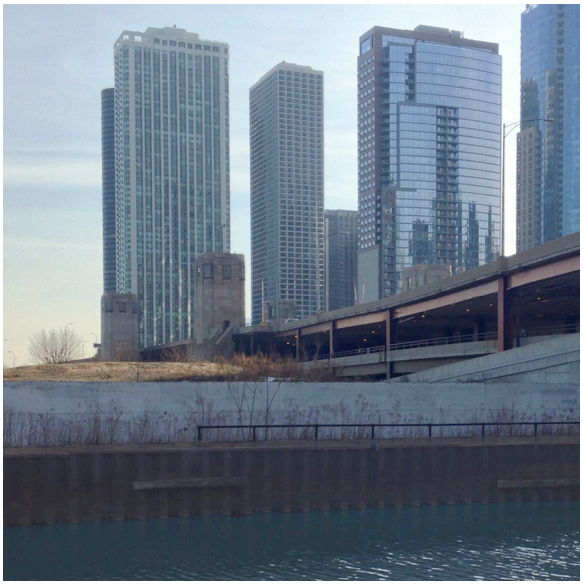

Figure 4 The view looking south from across the Ogden slip. DuSable Park is in the forefront, separated from the surrounding density of Streeterville by Lake Shore Drive. Photo by the author.

[109] Lois Willie, *Forever Open, Clear and Free,* 139.
[110] Alice Sinkevitch, ed., *AIA Guide to Chicago*, 1st ed., (New York, San Diego and London: Harcourt Brace and Company, 1993), 118.

A small, hidden part of the Chicago lakefront, DuSable Park, bounded by the Ogden slip, the mouth of the Chicago River, and Lake Shore Drive, sits isolated and inaccessible amidst the noise and movement of the Near North Side. The land was deemed a public park in 1987 by the administration of Mayor Harold Washington, though the Chicago Dock and Canal Trust retained ownership of the property. Beginning in the mid 1970s until the early 1980s, when Streeterville was being redeveloped, soil from nearby construction was dumped onto the land.[111] In 1997, ten years after being designated as a city park, the parcel, along with all of the real estate properties of the Chicago Dock and Canal Trust, was absorbed by MCL, a private development corporation.[112] Within the year, MCL donated DuSable Park to the city in exchange for the city's approval of the company's high-end commercial and residential development proposals.[113]

Figure 5 A southeast view onto DuSable Park from Lake Shore Drive. A fenced off pile of dirt opportunistic plants and can be seen in the foreground. Photo by the author.

[111] Julie Deardorff, "Chicago park site tested for thorium," *Chicago Tribune,* May 8, 2002.
[112] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project,* 10.
[113] Marla Donato, "Develper Opposed to Parking Lot on Lakefront Land he Donated," *Chicago Tribune*, August 8, 2000.

CHAPTER 4

3 ACRES ON THE LAKE CONTEXT

HISTORY AND USE OF DUSABLE PARK AND NEARBY LAND

For a decade after the site became DuSable Park, the parcel was a low level priority for the Chicago Park District. Save for the occasional construction trailer, the parcel remained unused, growing more and more fallow each passing year. In 1999, the Park District completed preliminary site plans and, a year later, "galvanized community groups by announcing plans to lease the land for a parking lot."[114] The proposal considered by the Park District was to asphalt the land for two years in order to provide 350 parking spaces "to ease parking woes of construction workers on nearby sites."[115] Considerable neighborhood opposition to the plan would eventually lead to the creation of the DuSable Park Coalition.[116] The proposal was also opposed by MCL, the real estate corporation that originally donated the land to the city.[117] In November of 2002, the Chicago Park Board agreed to form the DuSable Park Steering Committee.[118] The Committee was tasked with raising awareness of "the still obscure DuSable" and coming up with the necessary funds for the construction of the park.[119] The DuSable Park Steering Committee included representation form the Art Institute of Chicago, the Chicago DuSable League, the Chicago River Rowing and Paddling Center, DuSable Heritage Association, Friends

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[114] Julie Deardorff, "Chicago park site tested for thorium."
[115] Marla Donato, "Lakefront Lot Plan Protested," *Chicago Tribune,* August 4, 2000.
[116] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project*, 10.
[117] Marla Donato, "Develper Opposed to Parking Lot on Lakefront Land he Donated."
[118] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project,* 10.
[119] Celeste Garrett, "DuSable's origin is panel's 1st snag," *Chicago Tribune*, April 21, 2003.

of the Chicago River, Friends of DuSable Park, Grant Park Conservancy, the Near Eastside Association of Residents and the Streeterville Organization for Active Residents, among others.[120] The Chicago River Rowing and Paddling Center, part of the Steering Committee, made an early proposal in 2002 to create "a river center that that would improve public access to the waterway."[121] In October of 2003, a proposal for the park was approved by the steering committee. The approved design would create a park "dominated by a large, grassy lakeside lawn ringed by a wooded area dotted with installations that pay tribute to DuSable."[122] The proposal included a terrace that sloped down from the contiguous pedestrian and bike paths on the lower tier of Lake Shore Drive, mimicking Stuyvesant Park in Manhattan. The plan further lowered the seawall and used a native plant palette, including hackberry and white oak trees, to attract migratory birds.[123] The aim of the design was to "evoke Chicago's history as a crossroads for travel and its unique natural characteristics."[124] An abstract sculpture by Martin Puryear commemorating Jean Baptiste Pointe Du Sable was planned in a formal section at the base of the terrace. The Ferguson Fund of the Art Institute of Chicago, which had previously funded some of Chicago's most important sculptures, including *Statue of the Republic* (1918) and *Bowman and the Spearman* (1928), committed $550,000 for the statue and commissioned

[120] Friends of the Parks, "Chicago's DuSable Park and DuSable Founder's Trail."
[121] Deardorff, "Toxic matter still untouched at lakefront park site."
[122] Patrick Rucker, "Firm offers vision for DuSable," *Chicago Tribune*, April 29, 2005.
[123] Hal Dardick, "DuSable Park may get funds it needs to develop," *Chicago Tribune*, April 7, 2004.
[124] Patrick Rucker, "Firm offers vision for DuSable."

Puryear in 1998. Described by one member of the Chicago DuSable League as "a cube with a feather on it,"[125] the sculpture was criticized for "not realistically depicting DuSable."[126] Following revisions, the statue was exhibited to the community at large at the Donald Young Gallery in 2003.[127] Since no likeness of DuSable exists, Puryear's 13-foot granite prototype "cast him from the side in angled lines with few facial features."[128] The steering committee's proposal also included historical markers and signage on the section of the Chicago River Esplanade between DuSable Park and Pioneer Court,[129] a National Historic Landmark recognized in 1977 as the former DuSable homestead. After 2005, several existing nearby elements, including the esplanade and the Michigan Avenue Bridge, where renamed in memory of DuSable. A representational bust of DuSable, dedicated in 2009,[130] stands in Pioneer Court even though "there are no records of what DuSable actually looked like."[131]

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[125] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project,* 10.
[126] Noreen S. Ahmed-Ullah. "Spire plans raise hopes for neglected park space."
[127] David Jackson, "3 Untamed Acres."
[128] "Plan aired for du Sable sculpture, park." *Chicago Tribune*, July 19, 2001.
[129] Hal Dardick, "DuSable Park may get funds it needs to develop."
[130] Friends of the Parks, "DuSable Sculpture Dedication," accessed on April 10, 2013, http://fotp.org/news/dusable-sculpture-dedication.
[131] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project,* 10.

In May of 2007, the city approved plans for the Chicago Spire, a twisting, 2,000-foot condo complex designed by Santiago Calatrava on the other side of Lake Shore Drive from DuSable Park. The yet-to-be developed park was scheduled to become a staging area during the construction of the mega structure, planned to be the tallest building in the nation. In exchange, Shelbourne Development, the real estate corporation that proposed the Spire project, would pay the city $9,000,000 for the park's development.[132] The DuSable Park Steering Committee approved of the plans as a means to access the additional funds needed to cover the unforeseen replacement of the park's seawall.[133] In 2008, a year after the project was approved by the City Council, a circular foundation for the Spire was dug and reinforced.[134] The project was effectively halted by 2009 due in large part to the economic recession.[135] The Spire proposal, which would have fully funded DuSable after 40 months of construction time,[136] appeared as yet

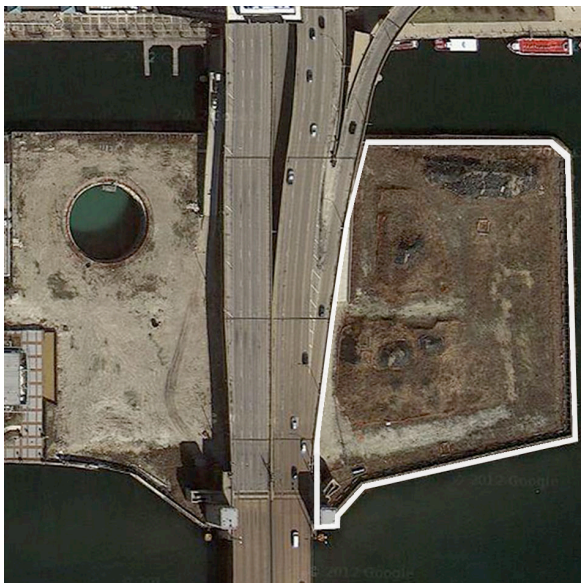

Figure 6 Aerial image of DuSable Park (outlined in white). On the left, across Lake Shore Drive, is the construction site for the Chicago Spire.

[132] Noreen S. Ahmed-Ullah, "City lays groundwork for Spire," *Chicago Tribune*, May 10, 2007.
[133] Noreen S. Ahmed-Ullah, "Spire plans raise hopes for neglected park space."
[134] Bloomberg News, "BofA suing Spire Builder," *Chicago Tribune*, August 14, 2009.
[135] Mary Ellen Podmolik, "Irish developer of the Chicago Spire countersues Bank of America, alleging fraud," *Chicago Tribune*, November 12, 2009.

another in a series of setbacks for the long planned park. However, according to the Spire's director of development, the conversations regarding the project are ongoing.[137]

In December 2000, the Environmental Protection Agency conducted a pollution survey of the area as part of greater study of the Streeterville neighborhood, where several other sites had already been identified as contaminated with radioactive thorium, a known carcinogen. The thorium is believed to be a byproduct of the incandescent gas lanterns manufactured at the Lindsay Light Chemical Co. that existed on East Grand Avenue between 1910 until 1933, when the company moved to West Chicago.[138] Contaminated debris may also have been dumped on the land from excavated soil from nearby construction projects in the 1980s. The discovery of radioactive pollution further stalled the development of the park. For park advocates, this was "the latest in a series of maddening hurdles in the movement to honor Jean Baptiste Pointe DuSable."[139] The 2002 clean up of the site involved the removal of just 10 cubic yards of potentially contaminated material, "only about enough to fill 75 garbage cans."[140] During site work between 2007 and 2008, additional thorium contamination was located on the site.[141] The second

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[136] "A Big Step," *Chicago Tribune*, April 20, 2007.
[137] Mary Ellen Podmolik, "Stalled Spire hurts developer's Ireland business," *Chicago Tribune*, January 4, 2010.
[138] Liam Ford and Julie Deardorff, "Tainted lakefront site gets cleanup," *Chicago Tribune*, October 4, 2002.
[139] Ibid.
[140] Ibid.
[141] "DuSable Park Site," *Update on Streeterville Area Soil Cleanup Activities*.

cleanup, which is a required precursor to future development,[142] was scheduled to begin and end during the summer of 2012.[143]

In 2005, during a study to estimate the construction costs of the park, divers found that the park's seawall needed substantial repair, expanding the cost of revetment to $6,000,000. The additional cost increased the total funds needed for the construction of the park by thirty percent to approximately $12,000,000.[144] However, in *A Handbook of Bank Restoration Designs for the Chicago River and Other Urban Streams*, the Friends of the Chicago River supports vegetated banks as a "cheaper, more ecological alternative" as opposed to concrete and corrugated steel seawalls, like the one surrounding DuSable Park.[145] In 2011, the Chicago Plan Commission approved the Navy Pier Flyover, an elevated pedestrian and biking bypass of Lake Shore Drive's turn into Navy Pier, planned between the Chicago River and Jane Addams Park. The flyover is designed to curve out slightly over DuSable Park as it gains height to overpass the Navy Pier exit and later reconnect with Lake Shore Drive.[146]

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[142] Ford and Deardorff, "Tainted lakefront site gets cleanup."
[143] "DuSable Park Site," *Update on Streeterville Area Soil Cleanup Activities*.
[144] Charles Sheehan, "Park needs $6 million fix," *Chicago Tribune*, December 29, 2005.
[145] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project,* 7.
[146] "Navy Pier Flyover – Lakefront Trail Improvements," City of Chicago, Department of Transportation, Division of Project Development, (February 2011).

Today, the park remains undeveloped and marginalized, a bucolic island "unplugged from the flows around it… surrounded by water on three sides and on the fourth by the highway's thundering shadow."[147] As a place overlooked by the creative destruction of commercial enterprise, DuSable Park "has somehow clung stubbornly to its industrial past," remaining "a throwback to a time when Navy Pier was a lengthy stretch of dank warehouses and Millennium Park was home to a greasy, open air train yard."[148] The "unused, weed infested lot"[149] has, since its dedication in 1987 to honor the city's first non-native settler, "sat fallow at the mouth of the Chicago River as a mound of weeds, rubble and wild growing trees."[150] The property "began as an aberration" and still remains "a residue of commercial development."[151] The park lingers in a state of suspension, as if redevelopment is continually imminent. The pedestrian stairway into the park is locked and concrete construction barriers

Figure 7 A northeast view of DuSable Park showing the site's suspended condition. The Lake Pointe Tower and Navy Pier can be seen in the background. Photo by the author.

[147] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project,* 7.
[148] Charles Sheehan, "Park needs $6 million fix."
[149] Hal Dardick, "Money holds key for DuSable Park," *Chicago Tribune*, September 29, 2004.
[150] Noreen S. Ahmed-Ullah, "Spire plans raise hopes for neglected park space."
[151] Martin Gantman, "DuSable Park" in *3 Acres on the Lake: DuSable Park Proposal Project*, Laurie Palmer, (White Walls, Chicago: 2003), 86.

block the unrecognized road that leads into the plot. As of the 2003 publication of *3 Acres on the Lake*, Martin Puryear's commemorative sculpture, in tandem with a boat landing and education center proposed by the Chicago River & Paddling Center, remains a viable option.[152]

3 ACRES ON THE LAKE PROJECT SUMMARY

Laurie Palmer, the instigator of the *3 Acres on the Lake* project, originally encountered the site while biking past it on her way to and from the School at the Art Institute of Chicago, where she has taught sculpture since 1997. Palmer was interested in the park's consistent state of limbo and "curious about why this beautiful space wasn't being filled in."[153] In her introduction to the proposal publication, she writes, "[the project] developed in response to the claustrophobic climate of increasingly privatized urban space and the dwindling of habitats and haunts for opportunistic

Figure 8 View showing the lack of access to DuSable Park. A fence lines the western perimeter while concrete barriers block off the traffic entrance from Lake Shore Drive. Photo by author.

[152] Laurie Palmer, postscript in *3 Acres on the Lake: DuSable Park Proposal Project*, 128.
[153] David Jackson, "3 Untamed Acres."

plants and curious persons. It was also a response to the discriminatory and devastating effects of city policies favoring high-income development."[154] She notes a personal inclination to the park the way it was: a wild, neglected meadow amidst the constant flux of the city's lakefront. She saw in DuSable Park an atavistic tendency back towards the enclosure movement that began in England in the 14th century.[155] Finding disenfranchising qualities in the land's inaccessibility, she also noted the contradictory view that "public space and all that goes with it – safety, maintenance, functional design, and universal access – would destroy what attracted me to the meadow: its isolation, neglect, and opportunistic possibilities."[156] During the four yearlong project, Palmer created "a back channel for dialogue about its future"[157] that went around the convoluted politics of city planning and design competitions. The submittal for proposals offered no reward and no chance of actual construction. Yet, 64 proposals were submitted, including several from outside the United States. In September 2001, the submissions were exhibited at the 312 Gallery in Chicago and again in March 2002 at the Chicago Architecture Foundation.[158] Palmer, reflecting on the desired outcomes of *3 Acres on the Lake*, hoped the public art project augmented the "pragmatic politics of making this park

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[154] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project*, 6.
[155] Ibid., 11.
[156] Ibid., 6.
[157] David Jackson, "3 Untamed Acres."
[158] "3 Acres on the Lake: DuSable Park, Chicago by Laurie Palmer," Los Angeles forum for architecture and urban design, accessed on April 11, 2013, http://laforum.org/content/articles/3-acres-on-the-lake-dusable-park-chicago-by-laurie-palmer.

happen," adding she "would like to think that art can have a reverberating effect."[159] The project, which leaves "no physical impressions on the site itself," acts rather as a catalyst for potential and "an agent of exchange."[160] Prior to the project, Palmer's individual and collaborative work explored terrain as both raw material and cultural commodity.[161]

In *3 Acres on the Lake*, Laurie Palmer's introduction was divided into an architectural context, a social and economic context, a timeline and a narrative digression. Following the introduction, Patricia Phillips contributed an essay titled "Unsettled Sites: Suspended Attention," in which she explored the role of public art in the landscape. Phillips writes that the park's "apparent state of suspension" may appear as "a new kind of site that is constitutively unresolved," adding that "these three acres are both characterless and deeply inscribed by the intersecting, overlapping lines of multiple narratives."[162] Following Phillip's essay, Christopher Robert Reed offers a history of Jean Baptiste Pointe DuSable, the namesake of DuSable Park. Reed writes, DuSable's "biracial lineage, interracial marriage, dignified deportment, successful commercial activities, and global economic vision are significant components of his legacy."[163] Unfortunately, he suggests, DuSable's importance has often been intentionally muddled by a racist portrayal of the city's

[159] David Jackson, "3 Untamed Acres."
[160] Patricia Phillips, "Unsettled Sites: Suspended Attention," 15.
[161] David Jackson, "3 Untamed Acres."
[162] Patricia Phillips, "Unsettled Sites: Suspended Attention," 12.
[163] Christopher Robert Reed, "DuSable," 16.

foundation.[164] The project proposals that follow the formative essays are, on one end, “grounded and pragmatic, while others are theoretical and speculative.”[165] These submittals come from a variety of sources, including professional designers, community organizations and groups of citizens. They propose a disparate set of ideas that, when viewed together, create an eidetic vision of how to commemorate the memory of Jean Baptiste Pointe DuSable on a patch of neglected, marginalized land on Chicago’s lakefront.

[164] Ibid.
[165] Patricia Phillips, “Unsettled Sites: Suspended Attention,” 15.

CHAPTER 5

PROJECT EVALUATIONS

The following chapter is divided into a comparative study of four projects: the *Monument Against Fascism*, Radermacher's projection memorial in Berlin, the *3 Acres on the Lake* project and an earlier temporary parking lot proposal for DuSable Park. Each consists of a brief case study, including, when available, the scholarly discourse on the project's consequences. A four question evaluative framework will follow each case study. The questions ask: did the initial, premeditated purpose of the project consist of *memory-work?* Were the stakeholders of the project included in the formation of the memorial? Was the project a *countermemorial*? Finally, did the project result in heightened *memory-work*? This evaluation and its component questions do not measure success. Rather, the focus of the framework is to potentially add to the ongoing revision of the memorial as concept and typology described in Chapter 2.

MONUMENT AGAINST FASCISM **CASE STUDY**

In 1983, after several years of discussion, the municipal council of Hamburg, Germany issued a call for designs of a proposed Monument Against Fascism, War and Violence – and for Peace and Human Rights. Following a public hearing, the husband and wife team of Jochen Gerz and Esther Shalev-Gerz were selected. The monument, as Esther Shalev-Gerz, explains, was commissioned by the city of Hamburg as a response against the rise of neo-

fascism and was “not about the past.”[166] Their design purposefully incised the a tall, char-black stele into the quotidian environment of a market square. Through their program of the site and form, the artists invited the public to write their names on the tower’s base. The resulting inscriptions eventually became little more than layers of scribble and graffiti, acting as a “social mirror” that reflected how the local public responded to the memory of its Fascist past.[167] Between its erection in 1986 and its material recession back into the earth in 1993, the stele was gradually and ceremoniously lowered each time the base was covered in scrawl. The stele was situated above the Rathaus metro station on Harburger Ring road in Harburg, Germany. Today, the site simply contains an elevated platform with a plaque that depicts the monument’s vanishing process. Revealing the hollow space under the platform into which the monument receded, a glass opening daylights a section of the now inaccessible obelisk.

Though the engagement of the onlooker moved “against the authoritarian propensity in all art that reduces the viewers to passive spectators,”[168] the work was produced and controlled by the artists. According to Thomas Stubblefield, the revision did not originate from an involved discourse within the surrounding social space, without which “the work comes to assume the status of an

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[166] Esther Shalev-Gerz’s correspondence with Thomas Stubblefield, quoted in “Do Disappearing Monuments Simply Disappear? The Counter-Monument in Revision,” *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 2, Issue 8, (Winter 2011): 10.
[167] James Young, “The Counter-Monument: Memory Against Itself in Germany Today,” *Critical Inquiry* (Winter 1992): 283.
[168] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 28.

autonomous object whose design or authorial intention determines its fate."[169] Through a process he terms 'banalization,' which can be seen as similar to the anachronistic quality of a remnant of *statuemania* in an urban park today, the monument's conscious effort to involve the everyday "would prove only superficial."[170] The monument was further criticized for detaching the iconoclasm of the monument's self-destruction with "actual historical change," thereby offering a "sanitized and ultimately impotent version" of the historical shifts associated with monument destruction.[171] Today, other than the associated descriptive plaques and the small glass opening at the base of the platform, the only vestige of it's existence "is the memory of the monument, an afterimage projected onto the landscape by the rememberer."[172] This afterimage, the ethereal space of *memory-work*, can be made visible only through discourse and memory. Supposedly, according to Cecily Harris, even though the monument has effectively vanished in physical form, "the memory of the heated dialogue surrounding it remains."[173]

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[169] Thomas Stubblefield, "Do Disappearing Monuments Simply Disappear? The Counter-Monument in Revision," 2.
[170] Ibid.
[171] Thomas Stubblefield, "Do Disappearing Monuments Simply Disappear? The Counter-Monument in Revision," *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 2, Issue 8, (Winter 2011): 8.
[172] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 32.
[173] Cecily Harris, "German Memory of the Holocaust: The Emergence of Counter-Memorials," 13.

MONUMENT AGAINST FASCISM EVALUATION

CRITERION 1: PURPOSE IN *MEMORY-WORK*

Initiated by the municipality of Hamburg, the *Monument Against Fascism* was formulated by the artist team of Jochen Gerz and Esther Shalev-Gerz. The artists created a monument that physically vanished over time, engaging more with the debate surrounding its existence rather than the imagined permanence of traditional monumentality. The Gerz's intended the monument to stoke fires and sear the surrounding landscape with a dark, grotesque "social mirror." Disturbing rather that alleviating, the monument made the continuing and reoccurring wound of Fascism visible not in a peripheral space but rather in the workaday environment of the public square it temporarily inhabited. The Gerz's wanted their monument to forcibly confront the inhabitants of the surrounding space, questioning the innocence of daily routines. Further, they set up the monument's vanishing process to be tongue-in-cheek; the celebratory atmosphere of each lowering became a dark comedy of an officiated gathering overlooking the curated destruction of a physical and mental burden. Indeed, by embracing the dialogue embedded in the vanishing monument as more important than form, the continuous presence of the monument became "unnecessary."[174] As such, the Gerz's, through their initial intentions, infused their *Monument Against Fascism* with a confrontational, and, given the public's noted negative sentiment towards the work, perhaps coarse *memory-work* process.

[174] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 32.

CRITERION 2: ENGAGEMENT OF MEMORY STAKEHOLDERS

The *Monument Against Fascism* sought to "incorporat[e] the authority of passersby."[175] Yet, the *memory-work* of the monument is tainted with the community's opposition to "the aggressive imposition of the work into the daily life of those residents who populated the square."[176] The recoil against the "stain on their city,"[177] however, may also be a backlash against the resurgent presence of neo-fascism that the monument purposefully reflects. Although, this reaction, I argue, became even stronger as a result of a proposal design process that began within the halls of city government and ended in the artist studio. As noted, the initially manicured process of writing names on the monument's face soon devolved into scribble and graffiti. This may show the disengagement of the surrounding community, perhaps reflecting the inability or refusal of the local populace to deal with a memory they felt as forced onto them from the outside. While seeking to involve the public, the monument vanished from the desires and involvement of the nearby community before it disappeared under the ground.

CRITERION 3: IS IT A *COUNTERMEMORIAL*?

[175] Ibid., 33.
[176] Thomas Stubblefield, "Do Disappearing Monuments Simply Disappear? The Counter-Monument in Revision," 5.
[177] Cecily Harris, "German Memory of the Holocaust: The Emergence of Counter-Memorials," 14.

The *Monument Against Fascism* is considered an early progenitor of the *countermemorial*. It was initiated with a tendency towards *memory-work*, the primary tenet of the *countermemorial*, and mimicked the dissipating quality of memory. By sinking purposefully into the ground, the monument, befitting its *countermemorial* identity, theoretically "returned the burden of memory to visitors" and forced the "memory-tourist… to rise and to remember for himself."[178] In this sense, the project is considered a *counter-memorial*. However, the monument's controlled conceptualization and vanishing process was criticized as "no different, no less politicized, than traditional monuments."[179] Thus, its effectiveness as a *countermemorial* remains open for debate.

CRITERION 4: DID THE PROJECT RESULT IN *MEMORY-WORK*?

Conceived outside of the local social milieu, the monument, "a great black knife in the back of Germany,"[180] acted as an autonomous object whose purpose and gravitas quickly dissipated with the disengagement of the public. The artists, through advertisements in local newspapers, instructed the community how to correctly interact with the 12-meter tall column. This dictated invitation created a preconceived space framed by the artist that "transforms only an object rather

[178] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 30.
[179] Noam Lupu, "Memory Vanished, Absent and Confined: The Countermemorial Project in 1980s and 1990s Germany," *History and Memory,* 2, Issue 15, (Fall/Winter 2003): 139.
[180] James Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven: Yale University Press, 2002), 135.

than the historical record it engages."[181] The *memory-work* created by the monument began with the artist's hand and was controlled by their intentions. In this way, outside of the revealing reflection of how the community engaged with the burden of the past, the monument limited *memory-work* potential through the imposition of the artist's will. Curiously calling it a World War I memorial, Mark Hatlie, in *Sites of Memory*, an online descriptive database he initiated dedicated to educating students of history about historical markers, memorials, monuments and cemeteries, writes that the *Monument Against Fascism*, "does not appear to be well known. I had to ask seven people before I found one who knew what I was talking about and could give me directions."[182] The monument, perhaps, was a bubble. As soon as it disappeared, so to, it seems, did its local *memory-work*.

RADERMACHER'S PROJECTION MEMORIAL CASE STUDY

Artist Norbert Radermacher's memorial projected a textual overlay on a commonplace site in Berlin. Instead of a constantly visible form, the projections acted as temporary manifestations of a hidden past. Passersby tripped invisible light-beam triggers, momentarily unearthing the clandestine memory below an appropriated veneer. In the Neukölln district of Berlin, a part of the American sector during Cold War Berlin, Radermacher placed a projector on the edge of a

[181] Thomas Stubblefield, "Do Disappearing Monuments Simply Disappear? The Counter-Monument in Revision," 9.
[182] Mark R. Hatlie, "World War One memorial and counter-memorial in Hamburg-Harburg" in *Sites of Memory*, accessed on May 2, 2013, http://sites-of-memory.de/main/harburgfascism.html.

sports field near the former site of a work camp for Jewish women during World War II.[183] In the creation of the text, the artist invited local children to research the site's previous use. The projection itself was temporary and partly illegible. As it flickered momentary, it bathed the site in the violence of its past. The memorial, confronting the passerby with the erasure of the site's former inhabitants, left behind only an imprint on the mind of the spectator. Briefly scraping away the site's recent past, the obfuscation of prior inhabitants the projections exposed revealed a "systematic genocide" by "recording the change of urban patterns."[184] Radermacher's projection alludes to the uncomfortable, destabilizing possibility that the German inhabitants of the site are squatters on the memory of others.

CRITERION 1: PURPOSE IN *MEMORY-WORK*

Radermacher, by installing a flickering projection instead of a material form, "suggests that the site alone cannot remember."[185] This suggestion, as the conceptual basis from which the memorial type emerged, incorporates the visitor into the production and re-evaluation of public memory. His projection purposefully punctures through the site's layers of transformation. It tears open the site's present condition and refutes its forgetfulness. Creating a memorial that leaves the site physically unaltered, Radermacher intentioned the passerby to be

[183] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 285.
[184] Judith Wasserman, "To Trace the Shifting Sands: Community, Ritual, and the Memorial Landscape," *Landscape Journal*, Issue 1, Number 17, (1998): 48.
[185] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 41.

reminded "of the deliberate effort it takes to remember."[186] Given its purposefully startling and vacillating nature, Radermacher's projection, by imbuing the site with irresolution, purposefully mimicked the sense of incompleteness inherent in *memory-work*.

CRITERION 2: ENGAGEMENT OF MEMORY STAKEHOLDERS

A "kindred soul" to *The Monument Against Fascism* through the act of disappearing, Radermacher's projection, "unlike the permanently vanished column… reappears with the entry of every new passerby into its space."[187] The memorial incorporated the otherwise commonplace experience of movement across the field with the site's unsettling, hidden past. The passerby became the unintentional initiator of a spotlight from which neither they nor the site could hide.[188] In this way, the stakeholders, here regarded as the citizens who interacted with the field prior to the installation, were engaged to witness the space anew, though not of their own conscious volition.

CRITERION 3: IS IT A *COUNTERMEMORIAL*?

Countermemorial projects point to the ineffectiveness of traditional monumentality in a contemporary condition more open to personal memory and

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[186] Ibid., 42.
[187] James Young, "The Counter-Monument: Memory Against Itself in Germany Today," 285.
[188] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 40.

micro-narratives. By disassociating with the perceived permanence and the certainty of history of the traditional memorial, Radermacher's memorial can be considered a type of *countermemorial*, analogous to the temporary quality of the *Monument Against Fascism*. Further, characterized by fleeting ephemerality, the projection memorial, by inverting the past and the present, sought not to concentrate memory in a physical object, but acted rather as a prompt to recall what may not have been initially visible.

CRITERION 4: DID THE PROJECT RESULT IN *MEMORY-WORK*?

The projection at Neukölln, in resurfacing a violent past, questioned the site's present innocence and opened it to debate. The memorial, by unearthing the site's undercurrent of trauma, unsettled the everyday interaction with the recreational space, but only by those who triggered the projection. Even though the textual overlay lasted only momentarily, the landscape was consequently and forevermore imprinted with an afterimage that inverted the site's prior perception of innocence.[189] The memorial, by unhinging this former innocence, created *memory-work* that, in all likelihood, may not have been there before.

DUSABLE PARK PARKING LOT PROPOSAL CASE STUDY

In July of 2000, the Park District proposed a temporary parking lot to be placed on DuSable Park. The proposal considered by the Park District was to

[189] James Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 41.

asphalt the land for two years in order to provide 350 parking spaces "to ease parking woes of construction workers on nearby sites."[190] The proposed lot included "pavements and landscaping to minimize runoff from gas and antifreeze and to camouflage the cars."[191] Trinity Acquisition Corporation, a contractor for MCL, the developer that originally donated the land to the Park District, crafted the proposal after a discussion with Morse Diesel International, a major construction company which had previously built Willis Tower, regarding limited parking available for their employees working on nearby developments. A "public outcry" followed the Park District Committee meeting where the proposal was first discussed and led to a "hastily called" community meeting where the plan was "blasted" by the vast majority of residents that attended.[192] Many of these residents "did not trust the agreement or Park District officials," pointing to the "last minute notification" of the community meeting.[193] The Park District, prior to the community meeting, had already informally requested the required approval from Chicago Planning Commissioner Chris Hills. Representatives of the Friends of the Parks and the Grant Park Advisory Council tentatively supported the plan, but only with "ironclad assurances the land would be developed into a park after the two year period."[194] The process was deemed a "win win situation" by Bridget Grainer, the lakefront director of the Park's District, because

[190] Marla Donato, "Lakefront Lot Plan Protested."
[191] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project*, 10.
[192] Marla Donato, "Lakefront Lot Plan Protested."
[193] Ibid.
[194] Ibid.

of the money and improvements the parking lot was supposed to generate: a two-year lease worth $800,000 and $750,000 in infrastructure improvements.[195] Siding with the residents, the proposal was also opposed by Dan McLean, president of MCL, who stated he would "fight the proposal… tooth and nail."[196] In September, the proposal was "indefinitely postponed after energetic resistance."[197] The considerable neighborhood opposition led to the amalgamation of different groups and individuals that "sought to hold the city accountable to its publically announced commitments and its shocking abdication of them."[198] This conglomeration of entities would lead to the creation of the DuSable Park Coalition.[199]

CRITERION 1: PURPOSE IN *MEMORY-WORK*

Although the income from the lot was slated to go towards the construction of DuSable Park, the temporary parking lot proposal was initiated out of pragmatic commercial desires and was not planned to specifically as a memorial or promote *memory-work*.

CRITERION 2: ENGAGEMENT OF MEMORY STAKEHOLDERS

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[195] Ibid.
[196] Marla Donato, "Develper Opposed to Parking Lot on Lakefront Land he Donated."
[197] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project*, 10.
[198] Patricia Phillips, "Unsettled Sites: Suspended Attention," 13.
[199] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project*, 10.

The proposal did not consciously seek to involve those who called for a park in honor of Jean Baptiste Pointe DuSable. However, it unintentionally "galvanized" local residents, many of whom did not trust that the parking lot was to be a temporary measure. Thus, it can be said that the proposal did result in the *unintentional* engagement of stakeholders, leading to greater visibility of the undeveloped state of DuSable Park.

CRITERION 3: IS IT A *COUNTERMEMORIAL*?

The temporary parking proposal was not initiated to memorialize DuSable or anything else, and therefore cannot be considered a *countermemorial*.

CRITERION 4: DID THE PROJECT RESULT IN *MEMORY-WORK*?

As a result of the tension created by the proposal, residents and community groups became more involved in the future development of DuSable Park. When the plan was first made public, the Grant Park Advisory Council was "'deluged with phone calls, emails, faxes.'"[200] The DuSable Park Coalition was formed out of the push against the proposal. The DuSable League, the oldest organization calling for a greater public acknowledgement of Jean Baptiste Pointe DuSable, was welcomed into the new coalition. Although unintentionally, the parking lot proposal resulted in a flowering of debate regarding the future of the park. By inadvertently galvanizing stakeholders, the proposal shows that even a proposal for a parking lot can create

[200] "Plan aired for du Sable sculpture, park."

memory-work, arguably with even greater urgency than projects that are purposefully framed to do so.

3 ACRES ON THE LAKE COMPARITIVE EVALUATION

3 Acres on the Lake was not initiated by an 'official' city or corporate agenda. Instead, Laurie Palmer, a local sculpture professor and public artist, began the four-year long project in 2000 after becoming personally curious about the patch of bucolic meadow "unpressured by finance – unplugged from the flows all around it."[201] She invited artists, planners, activists, park advocates and community groups, hosted workshops, submitting calls for proposals on planning and architecture websites and solicited emails and direct mail to Chicago based community art, housing, planning and gardening groups. The Park District was also invited but did not participate. The resulting publication, released in 2003, "celebrates the power of art to shape a larger civic conversation."[202] The publication consists of 64 proposals ranging from an architectural planner for Walgreens, a University of Illinois – Chicago photography professor, a sculptor, various artist groups, a local writing alliance, designers, architecture students, the Stockyard Institute (a Chicago based artistic and educational initiative), the Chicago River and Rowing Center and many interested individuals from all over the world. The *3 Acres on the Lake* project also includes a submission from the Chicago DuSable League, the oldest organization

[201] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project*, 7.
[202] David Jackson, "3 Untamed Acres."

devoted to the memory of DuSable.

CRITERION 1: PURPOSE IN *MEMORY-WORK*

An attempt to "pry open city planning processes for public scrutiny and participation,"[203] *3 Acres on the Lake* bypassed the unimplemented, officially sponsored park design process. Acting rather as a "back channel for dialogue," the project did not have any winners, a selection jury or any chance of physical intervention. Instead, Palmer enabled a host of proposals in order that "multiple possibilities could exist simultaneously."[204] By allowing for a space shared by multiple narratives, the project mirrored the fractured, debate driven nature of *memory-work*. Further, the one requirement for the proposals was a dedication to Jean Baptiste Pointe DuSable, though the project itself began through Palmer's "personal fascination with the site,"[205] with memory seemingly a byproduct rather than the central apparatus. Though limited in its initial intentions, the project, by inviting a crowd of participants and requiring a dedication, did seek to expand the *memory-work* surrounding Jean Baptiste Pointe DuSable.

CRITERION 2: ENGAGEMENT OF MEMORY STAKEHOLDERS

A telling feature of *3 Acres on the Lake* is that the DuSable League has two entries in the proposal section of the resulting publication, one introducing

[203] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project*, 6.
[204] Ibid.
[205] Ibid.

the group and one they recommended. The League was founded in 1928 "to give recognition to the first settler in Chicago."[206] Their initial entry, the very first in the section, simply describes the goals and history of the organization. The League also endorsed the third to last proposal, submitted by the Chicago River Rowing & Paddling Center. By bookending the proposal section with the League's goals and recommendation, Palmer gives the organization the most visible voice within the project. In doing so, *3 Acres on the Lake* decisively engaged the oldest stakeholder of Jean Baptiste Pointe DuSable's memory.

CRITERION 3: IS IT A *COUNTERMEMORIAL*?

3 Acres on the Lake engaged groups and individuals untouched by the parking lot proposal process. However, since none of the proposals would ever be built, the project did not impose an autonomous intervention formed with little to no input from the surrounding community, taking the form of an innocuous suggestion rather than the perhaps threatening, though revealing *Monument Against Fascism*. Due to its comparatively open process, the project consciously sought to add more voices to the debate on how Jean Baptiste Pointe DuSable should be memorialized. In the sense that it left no physical impression and acted as an un-official undercurrent of ideas, *3 Acres on the Lake*, I suggest, can itself be seen as a type of *countermemorial*.

[206] Jean Baptiste Pointe DuSable League (Chicago DuSable League), "Proposal for DuSable Park," in *3 Acres on the Lake: DuSable Park Proposal Project*, 19.

CRITERION 4: DID THE PROJECT RESULT IN *MEMORY-WORK*?

The one stipulation of *3 Acres on the Lake* was to maintain the dedication to Jean Baptiste Pointe DuSable.[207] However, only about a quarter of the proposals explored ways to memorialize DuSable, even less on the site itself. Of these, a number suggested the traditional memorial form. A submission entitled "Signature in Time" proposed three representative limestone reliefs of DuSable, each at an entry point. Both Edward Baxter, of New Haven, Connecticut, and Phillippe Chalin from Le Havre, France called for a formal memorial of DuSable as the centerpiece of the new park. An entry from Chicago, Dianna Frid's handmade book titled "Access as Metaphor," proposed transmitting the sounds from within the park to both the lower level of Lake Shore Drive as well as to "Site B, where a sculpture of Jean Baptiste Pointe DuSable will stand." Other contributions included established gesturers such as a period reproduction of a frontier home, which presented "a jarring contrast between the frontier city of nature and the mega-development of today." The Chicago River Rowing and Paddling Center, in a plan endorsed by the Chicago DuSable League, proposed the Jean Baptiste Pointe DuSable River Center containing "imaginative historical exhibits." Additionally, several proposals considered the whole parcel of land as a memorial. Rolitza R. Botiva and Emmanuel J. Petit's contribution suggested "the entire park can act as a site of remembrance for a man, whose idea was inseparable form the ground he engaged with." Patrick

[207] Laurie Palmer, introduction in *3 Acres on the Lake: DuSable Park Proposal Project*, 6.

Sellers and Melissa Constantine from Chicago also imbued the entire site as a possible memorial.

A number of proposals proposed other ways to memorialize DuSable. Adding a sense of indeterminacy by refusing to dictate a future public image for DuSable, they suggested that an eventual memorial "could be anything." Ivam Valin and Tim Bragan, from Charlottesville, Virginia, highlighted that healing the city's ecological and socioeconomic issues "demands a culturally diverse, inclusive, process-driven approach rather than a static monument." Instead of a hard surfaced monument or brass plaque, Esther Parada, a photography professor at the University of Illinois – Chicago, intentionally proposed a site dedicated to the women who founded the National DuSaible Memorial Society, the progenitor of the Chicago DuSable League. Along with a virtual website portraying a photograph of the organization's founding members, she described an actual garden that represented each woman with a tree, bush or flower: living markers within the evolving nature of the memorial park. Nancy Gildart, from Homewood, Illinois, proposed a series of banners on Lake Shore Drive that would signal the importance of DuSable and the location of the park. Further, a two-person team from Roswell, Georgia proposed a tiered, elevated form with viewing platforms of the cityscape that would use "the circulation of visitors to create a sculptural piece that is constantly changing and reflecting movement, much like the city itself." Through this incorporation of movement, the proposal reflects the *Monument Against Fascism's* and the Neukölln projection memorial's efforts to incorporate the passerby.

Though a number of submissions described various ways to memorialize DuSable, the majority of the entries to *3 Acres on the Lake* did not substantively meet the project's single stipulation. Still, existing through the proposals that met the requirement, the project did result in *memory-work*, although perhaps in a limited fashion.

CHAPTER 6

CONCLUSION

Within a contemporary condition increasingly fragmented by micro-narratives, the growth of personal memory's influence has destabilized collective memory's hold on monumentality in the public sphere. Surfacing from a continuously fluctuating landscape, new forms have emerged as a reaction against the static state of traditional memorials. The study of this protean memorial typology engages the gap in scholarly literature that exists, according to Kirk Savage, in the overlap between the external and internal face of memory.[208] This space between external marker and internal remembrance is filled with the constant tension between the pragmatic reality of a physical memorial and the ethereal quality of personal memory. Out of this tension, *memory-work*, the strain between memory and memorial, breathes new life into recollection and animates the role of memorials. Projects that reflect and result in *memory-work* reveal how contemporary society remembers. Over the last few decades, examples of such projects have surfaced in both Germany (*countermemorials*) and the United States (temporary memorials).

Countermemorials, and their capacity to evoke *memory-work,* were studied through the exploration of several seminal projects, including the *Monument Against Fascism* in Harburg, Germany and the projection memorial in the Neukölln neighborhood of Berlin. An examination of *3 Acres on the Lake: the DuSable Park Proposal Project* considered what could be gathered from a project originating outside of the reaction against the traditional memorial. The four-year long public art

[208] Kirk Savage, *History, Memory, and Monuments: An Overview of the Scholarly Literature on Commemoration*.

project was based upon the potential of a marginalized, undeveloped public park in honor of Chicago's first non-native settler, Jean Baptiste Pointe DuSable. Perhaps even more than the *Monument Against Fascism*, *3 Acres on the Lake* reveals the subcutaneous flux of memory negotiation at the core of the *countermemorial* revision. James Young, building on Horst Hoheisel's entry in Germany's national Holocaust memorial competition, which proposed blowing up the Brandenburg Gate, suggests, "Only an unfinished memorial process can guarantee the life of memory."[209] The finished monument, like the boarding up of an abandoned home, "puts a cap on *memory-work*."[210] In the sense that it left no physical impression and acted as an un-official undercurrent of potential, *3 Acres on the Lake* became itself a type of *countermemorial*. Compared to the *Monument Against Fascism* and the Neukölln projection memorial, *3 Acres on the Lake* does indeed reflect emergent trends in memorialization.

The exploration further provides several suggestions for the future of memorials. As personal memory takes on greater importance in the contemporary condition, the static monument will increasingly become an anachronistic relic. Yet, though increasingly challenged, elements of collective memory will still exist. Similarly, traditional memorials, imbued with political power, will continue to dot the landscape. At the same time, counter and temporary memorials will progressively appropriate the vast liminal spaces outside of the immediate collective gravity of the

[209] James Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture*, 92.
[210] Ibid.

traditional monument. This juxtaposition reveals a future that lies somewhere in the imbrication between the emergent and the established: between the after-image and the permanent marker. Within such a convergent future, traditional monuments begin to question their own unchanging physical reality. Currently, additions and alterations to traditional memorials, even if temporary, are almost entirely seen as a threat to the continuous existence of public memory, if not to the state itself. In a future increasingly open to personal memory, ordinances may allow for temporary alterations that legitimize and expand *memory-work*, supplanting classicist permanence with fleeting ephemerality. Within the intersection of collective and personal memory, *countermemorials* and traditional monuments begin to unite. As with the multiple narratives inherent in *3 Acres on the Lake: the DuSable Park Proposal Project*, the surface and function of such future memorials becomes a zone of active exchange between diverse pasts and uncertain futures.

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