Darkness Encountered in Light

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

The old axiom that history is doomed to repeat itself seems to be true in the contemporary world. Ideologies of hate and division are having something of a resurgence, despite our common cries of 'never again.' We can trace these divisive identities from our archaic sacrificial rituals, through the horror of colonialism, and into the genocides of the modern age; apparently violence is here to stay. While there is generosity, compassion, and empathy that surfaces alongside this destruction, it seems to be swept aside all too readily in favour of division, blame, and separation. It is in this context that I ask what role our presentations of societal violence play in the perpetual emergence of divisive ideologies.

Drawing on the work of Girard, Kristeva, Sen, and Arendt amongst others, I argue that our presentations of past atrocity should focus on the presence of violence within our familiar, normative realms. This unseen presence can be revealed through creative praxis, which frames our sense of orientation with the world. As forms of creative expression, art, architecture and literature can work to actively undermine the divisive cultural ideologies that justify atrocity by reframing how we relate to extreme societal violence. Through three case studies of memorial architecture I show how our creative expressions can both undermine and perpetuate the divisions inherent to the violence they discuss. My written and made analyses of these spaces explore how the stories and methods of storytelling contribute to the revelation of the uncanny presence of violence, altering our understanding of normalcy.

By presenting violence without the space for improvisation that fosters life's capacity to grow, architects risk obscuring our ability to empathize, limiting our understanding of humanity. An embrace of uncertainty carries the potential for a future that affirms life, a future where divisive ideologies are acknowledged as illusory remnants of a more violent past, no longer dominant in our visions of the world we all share. It is my hope that through refocusing how we express mass violence, we can better guard against the incendiary ideologies that justify it. Within light there is darkness; in darkness, light.

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Prologue

I began this project three years ago after revisiting T. S. Eliot's *Hollow Men*. I had read the poem for the first time years before that, when I was living in Cape Town, sparking my interest in the broader world of literature and art. It stuck with me, always featuring in my mind whenever poetry came up in conversation. I picked it up again when working on my third year undergraduate studio project. This thesis is in many ways an extension of my thinking from that time; the same tumultuous, explosive forces of eruption that I engaged with underlie this work.

At that time, I began to think about movement, about rhythm, ritual and the spaces of memory, working on a design for a memorial to the shadow within us. That studio led me to Conrad's *Heart of Darkness* – a second work that frames this thesis. Perhaps it was the evocative language, full of atmosphere that captivated me. Perhaps it was the complex mystery hidden within that prose that drew me in. Whatever it was, the themes raised in these works continue to frame my own questions, and my own sense of reality. Both *Heart of Darkness* and *The Hollow Men* remain within this thesis, acting as touchstones for my thinking, mediators for this territory.

Introduction

A Memory

I was still a child in 2008, on the edge of adulthood, living in a familiar country that I call a home today. South Africa, the land of my birth, had twisted itself into a contortion, tasting again the flames of a dark past. Xenophobia, a new word for me, appeared in the news and in the voices of my family as the townships rippled with chants and the clamor of the angry mob. Images appeared that I was told to look away from – a necklace from the past and burning flesh. We invited Oster to stay with us; I considered it a minor inconvenience that I had to give up my bathroom for him. Apparently, things weren't going so well, being a Malawian in Cape Town. Time moved and I forgot about the refugee camps that had to be set up for those foreign workers forced from their homes in the townships. I forgot about the frenzies we heard about at the borders north of Johannesburg where the migrants fled the violence against them to return home. Life went on and it would be many years before these events appeared in my mind and I remembered again.

Positionality: my horizon

Harriet Andersson clasps her hands together and prays to the god within the peeling wallpaper. In Ingmar Bergman's *Through a Glass Darkly*, her reality is invisible to her husband, brother, and father, but she believes in it nonetheless. Karin, played by Andersson, is untethered from a common reference for what is real, and is defined by the world around her as mad. Her madness is relative to the sanity of her family, who cannot see the world she does. Reality is contingent on the shared visions we have and the evidence that frames those visions. It is this relational sense of reality that orients us in the world. Without a horizon to tether us, how can we tell our madness from normalcy? Perhaps we need to be aware of our own potential madness, even when we are sure of our normalcy.

I cling to a simple view that violence is never acceptable. This horizon gives me a reference against which I hope to see through some of the illusions of division that legitimize it. This position, this reality I hold, is based on experience in the world. Experiences of commonality with people who by all accounts I have nothing in common with. Differences exist, but they are never so great that we cannot find commonality. In so doing, we avoid violence. The use of violence to establish authority undermines that very authority, challenging the stability it may hope to achieve.[1] Violence turns thinking, feeling people into objects of flesh and blood, dehumanizing and diminishing our humanity. If anything, I hope to

expand our definitions of humanity, not close them. To this end, I see violence as condemnable in its dehumanizing nature.

On Darkness

Within our socially contingent reality, disorientation can occur, leading to a sense that mass violence is justified, even desired. But where does this disorientation come from? What do we call it? It is a warped reality, where we confuse madness and normalcy. It is a world without eyes, a valley of shadow.[2] We call this disorientation a kind of blindness, a situation of the unseen. We can call it darkness.

Darkness is not a malevolent force of evil. It is not biblical, it is not sinful. It is a force of blindness that limits our sense of reality. It can cause us to believe in the justification of mass violence, and, more insidiously, it can cause us to disassociate our actions from our sense of responsibility.[3] The result of this force of blindness is a distorted reality. It creates ideologues and bureaucrats, agents of violence. This definition of darkness is not 'out there' in some wilderness, waiting to infect us 'good' people. It is within us, in our very nature, neither good nor evil. If we fail to beware of its obscure presence, we may well find ourselves caught in the violent realities that have pervaded human history.

I use the term understanding that it carries a range of meanings. Framed by an Enlightenment dichotomy of light and dark, I seek to redefine the darkness of mass violence. And in so doing, redefine the light that seems so opposed to that darkness. In this light, we find our notions of civilization, progress, development and worth: ideas that lie behind some of the greatest atrocities in history. Darkness is a human force, and by examining it, perhaps we can better understand our own humanity.

Darkness Today

That peripheral event in my young adolescent life becomes more important in light of the cycles of xenophobia that emerge today. It comes to mind as I look to the incendiary rhetoric in politics, at the continued invisibility of certain parts of the world, and the distorted facts that are mistaken for truth. That word I learned years ago, filtering into my life through snippets of conversation and glimpses of harrowing images. Xenophobia. The fear of those deemed different. 2008 seems like a lifetime ago, but those memories come back to me now.

Over a decade has passed and I write following a mass killing

in New Zealand. It is not the first of its kind in recent years, but rather an unsurprising moment in the patterns of hate that spread through the global world. Today darkness is not abstracted, but real and pressing against the window of our benign realities. This act of violence, the murder of 50 people, comes from a growing conflict within our global society, from the splintering of solidarity in the coagulating blood of illusory sacrifice and blame. Today I am reminded that darkness, that force of blindness, has real consequences for real people. It is not just a concept. The stories and poems, paintings and spaces cannot account for that loss of life, cannot ever accurately present the full scope of the immeasurable grief of such violence. But they may be able to express part of it. The question is what and how to express?

How can we talk about it? Do we turn now to anger and hate, condemnation and rage? It seems there is little to do here except talk. And perhaps that is something, perhaps that is even enough. We say that this tragedy affects us all, that now is the time for solidarity with our broader community. These words have been heard before, and indeed this tragedy does affect us all, and now *is* a time for inclusivity and solidarity. But we also need to talk about how and why this happens, why this is not something new, why people can become so intoxicated with conspiracy and blinded by prejudice that they can kill a group simply because of difference.

As architects, we believe in the power of the built, framed world to change and shape society. The city is the territory of people; Gilgamesh stands on the wall and looks out at the Wild, beyond the safety of human civilization.[4] If the city, architecture, is the territory of people, then how does this territory foster this darkness – darkness that spills out in attacks on churches, synagogues, and mosques, on those deemed 'outside' of our 'norm'? Moreover, how do people change and reframe their shared world to foster their own beliefs, and strengthen their own territories? These terrorists walk the same streets as the people they murder, yet they believe that they are indelibly separate. This begs the fundamental question of how our expressions of identity are shaped by the territories we define ourselves with.

Identity can be understood as an orientation with the world, a relational sense of our place within our environments. It is a fluid thing, always changing as we experience new environments and are exposed to new forces in the larger world. The undeniable plurality of human identity undermines the ideologies that justify atrocity.[5] Yet this plurality is often lost to the rhetoric of division that emphasizes our differences over our commonalities. Difference is a positive thing; but violent rhetoric uses this to separate, rather than unite. Plurality is a heterogeneous condition where differences allow for growth.

Much of our knowledge and understanding of the world doesn't come from direct experience, which makes the illusion of insurmountable division easy to maintain. In short, our images of the world frame "the way we think about the world which is otherwise beyond reach."[6] These images are formed in the media, in political rhetoric, in our history books, in our paintings, in our novels and poems, in our architecture. I look to our creative expressions, which act to powerfully shape the nature of our relationships within the world.

Our ways of expressing and encountering the past play a primary role in delimiting our sense of who we are in relation to others. The indivisibility of self and environment indicates that our world, created in part by architects, deeply impacts our sense of identity. While the causes of the murders in New Zealand are potentially infinite, spawning from every moment of this individual's life, we need to look at our roles in forming the conditions that allow for the insidious and hallucinatory ideology of hate-for-others to grow. These conditions are visible in our expressions of past violence, in the way we talk about war, death, and justice. While many expressions of violence are not always so purposefully duplicitous, the cultural underpinnings of sacrifice, scapegoating, and divisive identity often persist, reinforcing the conditions out of which violence grows.

Through our presentation of the past, we can begin to see the darkness that hides within our familiar rhythms, emerging as violent ideologies of difference. We need to examine ourselves through the looking-glass of our cultural expressions. Through this examination, through understanding what we are saying and how we are discussing events like this recent massacre, we can better understand our role in creating a world where events like this are truly an anomaly. Where there is no such needless, brutal sacrifice of the scapegoats of culture. I seek to better understand the repetitive cycles of the murders of people like you and me, by people like you and me.

Objectives and Methodology

My primary objective is to better understand how our expressions of darkness can undermine or reinforce the emergent patterns of societal violence. This comes from my concern that our presentations of violence may in fact be opening up space in society for mass violence to repeat. I argue that architecture, a creative practice, can and should help break from the trajectory of perpetuated mass violence that we seem to be on. Informed by the nature and symptoms of this violence, my analyses focus on how these expressions actively and affectively

address the continuation of that violence within our familiar territories. A larger objective generalizes this research to ask how our built environments impact our interactions with each other; how can architecture in an urbanizing world affirm life and dismantle often invisible injustices? These larger questions are raised by my research into memorial architecture, but remain open-ended.

My methodology operates as a kind of trifecta, a three-armed movement that occurs concurrently: reading, making, writing. First, there is my theoretical research into violence, memory, and identity. This research has lead me to delve into philosophy, gender and identity studies, and cultural history, understanding that the perpetuation of violence is intimately tied to expressions of power, arborescent hierarchies, identity politics, and the cultural origins of ritual and sacrifice. From this, my methodology follows a mode of working with creative uncertainty and plurality, aligning with the intellectual framework within which my thesis is situated. I work between writing and improvisational making to create studies that present ways of thinking and working that explore both the cognitive and pre-cognitive stories of darkness told to us through architecture. From these studies, we can better understand the way architecture shapes our sensorial understanding of violence.

For each case study, I conducted in-person site visits. In the case of architecture, which relies on the bodily experience of space in time, these site visits will allow me to draw on personal experience when analyzing and synthesizing these spaces of remembered darkness. Zaid Hassan writes in his analysis of the "U-Process" on the benefits of the conditions in which work is done, citing exposure to new places and experiences with openness to the unknown as a constructive force in innovative thought.[7] From my experiences of the memorial spaces, I 'draw darkness' as it was encountered in the architecture. These drawings become animations that unravel the ambiguous creative syntheses that occur through the exploratory act of making.

My way of working concurrently between modes and layers draws on Deleuze and Guattari's *rhizomatic ontology*.[8] As a non-hierarchical way of conceptualizing the multiplicitous, interconnected, changing world, Deleuze and Guattari's practice fosters connections and 'lines of flight' between territories of thought, reframing traditional epistemological approaches that work in a linear progression. This *rhizomatic* way of embracing the fertile connectedness of creative work aligns with my intentions to understand how our presentation of violence can foster plurality.

Through creating written and made pieces on darkness, with a focus on three particular 'planes of encounter,' my thesis demarcates a broad territory within the academic discourse on violence, memory,

and identity, and opens that discourse to new ways of perceiving our role as architects and creators in the perpetuation of mass violence. It acts as part of a much larger argument for the role of creativity in constructively incorporating uncertainty into our world – something that is essential if we are to change our cultural attitudes towards those who history has marginalized and discriminated against. My thesis looks at the ways we encounter darkness, and the ways in which we can express the conditions that allow for it to flourish into violence.

Structuring the Discussion

At the core of this thesis lies the question of perception. This act of seeing, of encountering, of connection, drives this project. I look to the ways that darkness appears to us, and how it can be hidden or revealed through creative expression. Art, architecture, and literature are such expressions that act to reframe our familiar worlds, potentially highlighting the illusions that allow for societal violence to emerge.[9]

My methodology of reading, writing and creative making can be roughly understood as an organizational structure for my thesis. Part 1 outlines the theories of sacrifice, memory, and identity that help us to understand the symptoms and nature of emergent violence; Part 2 focuses on theories of making, asking how creative praxis can make the hidden symptoms of darkness sensible; Part 3 deals with three in-depth analyses of works of architecture, asking how our creative presentations reveal or obscure our potential role in future violence. The majority of my thesis takes place within these case studies, and through my analyses of them, I develop my position on the role of our expressions of darkness in perpetuating community violence. My final section, the 'epilogue,' is structured as a series of notes on violence and architecture, outlining my position on the agency of architecture in undermining or perpetuating violence. These notes are not prescriptive guides, but rather open thoughts on the broader nature of architecture as a force of change, derived from my research into memorial architecture and violence.

It is first necessary to establish the territory that I am engaging with, and outline something of the hidden nature of darkness. The symptoms of darkness that I investigate tell us two key points. First, that the justification of mass violence, and its perpetual emergence in human society, is tied to our fundamental, genetic nature, common within us all. Second, that the justification or legitimization of violence is based on illusory notions of division. Together, these symptoms alert us to the critical need to see our

present *potential* for violence.[10] It is crucial that we understand past darkness within our seemingly benign contemporary world.

In Part 2, I argue for the importance of creative making in revealing the hidden nature of darkness. Our creative expressions have the potential to introduce the ambiguity of experience into our reality, thereby undermining the conditions of thoughtless certainty in which darkness flourishes unseen. The shared narrative and spatial structure of architecture and literature, which are two examples of creative expression, provides an argument for their particular role in affectively communicating the stories of darkness that we encounter in art. A focused look at William Kentridge's work provides a methodological framework for how we can communicate our experience of the world in a way that could incorporate the plurality necessary to frame darkness in a non-perpetuative way. This chapter provides a basis for the approach I take in my case studies, where I use both traditional written analysis and improvisational making to understand the stories of darkness being encountered.

In Part 3, I examine three architectural case studies, each dealing with the presentation of an event of mass violence. These works each deal with a different event, place, and time, and each transmits (with varying levels of success) the past into the present world. Peter Eisenman's *Memorial to the Murdered Jews of Europe* in Berlin struggles with the systematic atrocities of the Holocaust. MASS Design Group's newly opened *National Memorial for Peace and Justice* in Alabama deals with the ongoing territory of white supremacy and racist ideology manifest in the lynching of thousands of black people in the first half of the 20th century. The third space is the *Tuol Sleng Genocide Museum* in Phnom Penh. Converted from a high school into a torture centre under the Khmer Rouge regime in the mid-1970s, this building is one of embodied violence, where the world-destroying affects of pain are mapped in the mundane architecture of an appropriated school, a bedframe, broken tiles, and scratched walls.[11] Together, these three architectural spaces exemplify, develop, and express memory, identity, and violence, and the role that physical space plays in revealing our potential for violence from the communication of past horror. Each of these spaces is analysed in writing and making, drawing in the intellectual territory discussed in Parts 1 and 2.

I propose that the creative ambiguity employed in this thesis as an analytical methodology can be broadly turned to architectural praxis, shaping the way we understand the responsibility of architects in society. Violence perpetuates because our social, political, economic, and built environments reinforce and hide it. As our world urbanizes, architects need to look at the role our spaces play in creating cultures of division. We need to ask ourselves what world we

should strive for: one rooted in static division, or one open to change, affirming life's improvisational creativity and care.

This thesis interrogates how we understand, communicate, and remember the violence that people are capable of. I ask how we can understand our roles in the perpetuation of abhorrent horror, how can we see the darkness and so be mindful of our capacity to act with it? Centered on architecture, this engagement with darkness is an attempt to understand how signs and patterns of division can go unnoticed, leading to the unseen emergence of societal violence from normalcy. This thesis asks us to look, to perceive our lives, histories, and identities in light of the blindness that we may all be subject to.

What follows is a story of darkness in light, encountered in art, literature and architecture.

Part 1: Violence and Perpetuation

Symptoms of Violence

Assigning Guilt

Assigning Separation

A Fixed Past

An Identity of Violence

Beyond the Curtain

Symptoms of Violence

Darkness is an obscure force. It is at once always present and never fully visible. We see it in shades, realized throughout human history as ritual sacrifice, genocide, colonial atrocities, and mass murder. This force of blindness seems to emerge repeatedly in ever-new permutations. We can see commonalities between these events of violence, and in so doing can begin to understand how our perceptions surrounding violence contribute to its repetition. Through focusing on the archaic practice of sacrifice, the establishment of difference, the nature of memory, and the formation of identity, I offer four symptoms of violence, and introduce an argument for how it perpetually emerges unseen from our seemingly benign realms.

These four symptoms are by no means exhaustive. But they are signs, indicators that violence is emerging, and potential moments of intervention. These symptoms, violent movements, are undermined by the inherent fallacies within assignment of guilt, otherness, unequivocal past, and fixed identity. The guilt we assign to others is false; the primal establishment of an other only occurs because of our fundamental formless plurality; an unequivocal past contradicts the fluid nature of memory; an unchanging identity ignores the ambiguity of lived experience that drives our sense of who we are. I argue that darkness – the force of blindness that fosters violence - is always present in our contemporary world, and when our expressions of violence fail to communicate this, we are left in a disoriented situation, where illusory divisions can become reality.

This chapter presents an outline of the uncanny and fundamentally human nature of violence that informs my position on how our presentations of societal violence can contribute to or undermine its perpetuation.

Assigning Guilt: creating the scapegoat

We tend to think of sacrifice as some archaic, violent ritual, far removed from our lives today. Yet when you begin searching for it, even outside of religion, sacrifice appears almost everywhere. Our language surrounding violence is particularly steeped in this imagery; those who pursued a righteous goal often are framed as having sacrificed something to achieve it. This idea to which a sacrifice is offered to is an ancient force in human history, as is the sacrificial victim – the scapegoat whose violation serves the greater good.

The earliest of human cultures established ritual sacrifice as a way to propitiate the violence that emerges when people are

together. In order for this ritual violence to not simply be a crime, guilt must be assigned to the communally chosen victim. And it is this assignation of guilt, the condemnation of an innocent, which foreshadows violence. In our modern world, the sacrificial victims are increasingly larger groups: entire peoples, classes and religions have been sacrificed to the gods of liberty and purity. This creation of a sacrificial victim forms the basis for our justification of mass violence today; the scapegoat is an ancient creation that generates the illusion of peace through violence against the Other.

René Girard, a highly influential anthropologist and philosopher, argues that the innocence of the scapegoat, hidden since the foundation of the world, precariously underlies the cultural affirmation of peace-establishing violent sacrifice. The separation of 'the scapegoat' from 'the people' ensures that the violence enacted against them does not require retribution, or any form of mimicry. By delegating a separate identity, one of guilt, to the victim, the actions against that victim are likewise separated from the punishments due for 'normal' (non-sacrificial) violence. Of course, just because society believes that the sacrifice is deserved or even needed – a 'beneficial bloodbath' – doesn't mean that it is. Sacrifice is violence permitted by society. And every case of abhorrent genocidal violence – Germany, Rwanda, Cambodia, Armenia, the list goes on – was justified by a dominant group. However, as Girard notes, it is the competitive and imitative nature of humans that generates conflict not some constructed 'different other' that we see in incendiary rhetoric. It is easier for us to justify our actions against the other if we deceive ourselves into believing that *they* are the cause of our problems. We assign guilt to those outside of our group in order to concretize our own group identity. But in the process, lives can be destroyed and entire peoples dehumanized. And the identity of the dominant 'norm' only becomes further removed from those outside of it, converting more people and groups into potential scapegoats.

Girard conceives of human conflict as rooted in our imitative nature – neither good nor bad, but simply human. This mimetic nature accounts for societal violence and also growth as we learn through imitation. This understanding of the origins of human violence does away with the traditional concept of Evil that can be so easily used to justify atrocity. This Evil is monstrous and unhuman; it populates myths and legends as something beyond humanity to be driven out or slain. With Girard's mimetic conflict, we find ourselves accountable for our actions, given that the causes of conflict are rooted within each of us, not in some monster. Girard argues that the violence of sacrifice, necessary due to this mimesis, is the key to the 'hominization process' by which human culture became distinguishable from animal society. Taking this argument further,

we can understand that even the most 'normal' of us can end up perpetrating acts of immense atrocity in a skewed reality that frames violence as sacrifice.

The scapegoat is inevitably 'other.' They exist outside 'normal society,' on the margins, pushed to the periphery. The mimetic conflict that emerges from 'normal society' is rooted within the dominant group, and so the innocent scapegoat – upon whom the guilt of conflict is placed – must be drawn from a group that is connected yet distinct from the 'norm': the marginalized and peripheral societies that are placed outside-of or adjacent-to this dominant society. By expanding our definitions of the 'norm,' we reframe how we conceptualize the 'other' and thereby deconstruct the 'otherness' of the scapegoat. This in turn removes the potential for scapegoats to exist at all, given that they must necessarily be 'other' in order to be assigned guilt.

This assignation of guilt to an innocent victim allows them to become the target of sacrificial violence. Without that guilt, the victim is shielded by the systems of protection that apply to the society; without that guilt the victim's death is condemned and punishable by law. The sacrificial victim is a societal creation that, if reinforced through our cultural expressions can lead to its perpetual re-emergence.

It is key to understand the implications of Girard's theory of the scapegoat and mimetic conflict on the perpetuation of mass violence. His argument that the creation of a scapegoat arises from our mimetic nature accounts for the wide prevalence of sacrifice – which is the justified violation of an innocent victim. This fundamentally human process of scapegoating can be seen in the contemporary world through the sacrificial victimization of groups who are separated from 'normal' society. When we view genocide and mass violence in terms of this manufactured scapegoat, we can begin to understand why such atrocity repeats in history. This argument is alluded to in the novel *Heart of Darkness*, in Conrad's identification of darkness' presence within each of us. It is this presence that drives our illusory legitimization of atrocity. Darkness, defined as a force of blindness, is tied to the same imitative nature that allows us to learn. It is important to realize that this darkness is not inherently bad; from it we grow, but from it we also can destroy. Our imitative nature, which naturally remains within society, allows for 'justified' mass violence to persist – even in our contemporary 'civilized' world. The guilty scapegoats are an illusion that occludes our ability to perceive the violence of our actions and accurately understand the ethical repercussions of them.

Assigning Separation: plurality in a pre-cognitive encounter

Difference drives everything around us. Hot to cold; high pressure to low pressure; positive, negative. Cells divide, breaking from one into two, two into four, growing. Separation from unity. We cannot be different-from without also acknowledging our connection-with; questions of identity are tied not only to difference, but also to togetherness. The strangers we find in our lives are easily identifiable by their difference from us, but in this identification, we establish a relationship of strange commonality. It seems to me that there are encounters we have with the world through which we perceive our own strangeness, finding common ground with those who may at first seem absolutely different. In this encounter, the differences between us all are overcome by a heterogeneous togetherness – plurality.

The assignation of absolute separation, the ignorance of our fundamental plurality, is a sign of mounting violence. While the acknowledgement of difference can lay the foundation for the judicial promotion of equality and freedom, the rhetoric of separation that often accompanies violence obscures any vision of similitude. Without the creation of a sense of insurmountable difference between people, societal violence would struggle to take hold in our minds.

Julia Kristeva, a prominent cultural theorist, looks to abjection to understand something of this assigned separation that underlies violence and our sense of identity. Kristeva looks at the utmost other, the formless abject, and sees in our indescribable confrontation with it both a merging of pre-cognitive identity and the establishment of the self through distinction-from-other. Beneath our established sense of 'self,' there is a plurality of identity, where the solitarist identities that underlie and enforce societal violence are negated.

Our repulsion from the abject is evidence of our archaic need to separate in order to establish a sense of self. Aligning with Girard's arguments, we can understand this archaic rejection as a fundamental force of human nature that encourages our embrace of divisive ideologies. The assignation of otherness – filth, sin, guilt – occurs at a pre-cognitive level, before speech, before we assign labels to our world. Yet within this encounter with the abject there is an indeterminate zone where the divisions of identity merge. Here, we begin to see the paradox within abjection: that separation and plurality are both part of our fundamental nature.

We can better understand this paradoxical separation and plurality by using Kristeva's example of the corpse, which is particularly abject. It contains within it that uncanny familiarity with 'me' while at once being so utterly distinct. In our confrontation with it, there is a primal breakdown of cognitive signification that

reveals to us the contradiction of otherness. The corpse does not signify death, but rather shows me "what I permanently thrust aside in order to live" – that we live at the border of life, so close to death, withstanding our own transformation into abjection. This border zone is where my sense of self is blurred and dissolved, losing the ability to talk and describe, stepping beyond cognitive, familiar signification of the world. In confrontation with this cadaver, we affectively sense the integral dissolution of separation that underlies our established sense of self:

> A weight of meaninglessness, about which there is nothing insignificant, and which crushes me. On the edge of existence and hallucination, of a reality that, if I acknowledge it, annihilates me. There, abject and abjection are my safeguards. The primers of my culture.

This pre-cognitive reaction to an encounter with the abject allows us, from our distanced analysis, to understand the fundamental lack of border between the self and the other. We construct and enforce boundaries in order to establish that "I am me, and you are you." The safeguard of culture is this reaction to the abject that prompts us to reinforce our cultural prohibitions and separations; to designate an Other. We reject the abject because of our uncanny resonance with it. Without this archaic reaction, our cultural identifiers and separators break down, just as language and our systems of signification do. These systems are an important part of our world, just as difference is. But the plurality – the 'stranger within' – from which our blocs of identity are formed is equally important. This plurality connects us past our cultural systems of signification that divide us.

In the ability for our creative expressions (whether in art, architecture, or literature) to communicate on a sensorial, affective level, we find the possibility for pre-cognitive communication, happening at the uncertain border of existence within this abject formlessness. These creative expressions communicate, in their own way, at the boundary at which the subject/object division breaks down. It is the difference between an object of recognition, and an object of sensation. One remains within our cognitive sphere, the other beyond the cognitive, at a site where we cannot define or recognize what we sense. A site of affects, where we can sense something new. A site of revelation. Here, at this pre-cognitive site, the solitarist identities inherent to societal violence can perhaps be removed from our sense of the world, removed from our understanding of how we relate to each other.

Our identity is not so fixed as we might think: through abjection we see that we are constantly in the process of navigating our dissolution and resolution of identity. This breaking-apart and

re-forming of identity underlies the argument for similitude with others, for a plural identity. There is no homogeneity, no one-ness, but instead fluctuating *becoming*. The abject exists at the boundary between our cultural entrenchment of order, division, static identity, and transgression, disruption, change. When we ignore this plurality and establish separation, we close down avenues of commonality, lines of movement out of the confines of thoughtlessness.

In addition to her specific analysis of abjection, Kristeva writes extensively on the uncanny strangeness that we find within ourselves - 'strangeness' that renders our total separation from the 'stranger' as a contradiction. This idea undermines the "cult of origins" that supports a slide into nationalist hatred of foreigners, a slide that we see in contemporary American politics and extremist movements across the world. Our rejection of the abject, a primal reaction, paradoxically supports the separation of identity while also undermining *absolute* separation of identity. Just as Freud identifies the paradox within our horror of the uncanny, so Kristeva identifies the contradiction within the establishment of the other and the self. We can understand that the stranger is created as a fundamental part of human nature, but also that we are "strangers to ourselves": beneath our primal rejection of the other is a similitude with them. This double-sided nature of our sense of identity encourages both an embrace of difference and an embrace of similitude; within the acceptance of our archaic plurality we find agency to choose our relationship with the world and resist the singular affiliations that deepen incendiary division. It is this choice that allows us to undermine the limiting constraints of a pre-ordained identity that stifles thought, which we know to be a condition of totalitarianism.

This plurality of identity is incredibly empowering: we no longer need to accept our consigned places within society; we are no longer static beings, trapped by our place in the world but complex, fluid people, able to guide our own lives and choose to affirm life.

A Fixed Past: ambiguous memory as a force of change

Many years ago, I saw the bones of Lucy, one of our earliest human ancestors. A dingy room lined with Amharic and English text, a lit glass box with her remains. They weren't much to look at, if my memory serves me right, but our picture of her nonetheless informs how we understand the long trek of human evolution. Her bones undoubtedly tell us something concrete and real, but the gaps in her skeleton are, to me, equally important. These gaps, like the spaces in my memory, open the story of Lucy to interpretation. This space for interpretation alerts us to the uncertain nature of her life and the

events she must have lived through. We cannot ever know the full story of history; the past is always moving in time, containing the unrecorded events missed in our skeletal reconstructions of it. The past is a tentative structure, shifting from our uncertain view today.

The creation of a static, definitive past can strengthen the unequivocal ideologies that accompany violence. This assignation of fixity allows for that past to be shaped by authoritarian figures. Through ambiguity, the uncertain reality of our experience with the world can be communicated. In so doing, our expressions of the past can begin to avoid the larger authoritarian narratives that stifle the multiplicity of human experience and thereby identity.

The lack of attention to the evidence of uncertainty in lived experience can be traced to our cultural separation of mind and body, and to the earlier development of perspective as a non-experiential representation of the world. Within this separation, we find that our perception of reality can be formed without the critical role that bodily experience with the world should play in orienting us. This experience is direct and unmediated by authority, and is therefore less easily distorted than representative experience. Representative experience is tied to the image of an event, which often carries bias and a degree of exclusion in the way it frames events. In our urbanized contemporary world, our sequences of experiences are often representative experiences of the built realm – architecture – that carries its own subjectivity and can embody the ideologies of the authorities that build. We can call these sequences of experiences memories, formed as we move through time and space. These memories are fundamentally uncertain, just as our representations of events beyond our immediate experience are.

Our relationship with the world is a continuum of experience, tied together by our memories of what happens. These memories are based on our experience of the world, on our physical perceptions of the world around us as experienced in time. However, memory is not fixed and certainly not infallible. Remembering an intense childhood experience requires the same effort as remembering lunch yesterday (if anything easier, unless perhaps lunch was particularly memorable). To pull the distant past into the present is not a matter of sorting through chronologies; it is instant: all of a sudden you are back on that childhood field, being stung by a bee for the first time. Yet that memory of being stung is not what really happened, but it is shaped by every moment since then, and even in the act of remembering – the act of calling that moment into the present – the memory is shaped again, now tied to the present moment of remembrance. That instance of being is stung is now shaped by the years posterior to the moment, just as the present is shaped by the years anterior to it. Our understanding of our past is contingent on the present through which

it is remembered. Memory is constantly in a process of uncertain change.

The past and future are traditionally thought of as two zones, connected by a moving point: the present. Time's arrow. Yet we know from experience that this is not a reasonable understanding of the nature of the past, present, or future. The past exists floating behind the present, crossing into it, forming, and reforming; it billows out from the present, created in the moment of lived experience; it presses the present forward, rippling out through the infinite possible realm of the future. The past is not some by-product of the present: it shapes the present. Our understanding of the present is contingent on the presentation of our past.

Each action we make in the present actualizes one of infinite possibilities. Both the past and the present (the moment of actualization of possibilities) are not fixed. As we act, the present moment becomes memory, falling back into the stew of time, losing its shape, becoming part of that uncertain "might have happened." The space that the ambiguity of memory gives for this "might have happened" allows for the will to *try again* – to strive for something better, to learn, and to improve. Our perception of the past, generated through our act of recollection, is constantly changing as each recollection merges with the uncertain totality of our lives. By limiting this ambiguity that structures our continuum of experience, we limit our ability to see a new possibility emerging from the present. This allows for the limitation of creative thought, a condition of violence.

By taking into account the ambiguous and forming nature of memory, we can understand that our cultural expressions of an experienced past need to be equally ambiguous. An understanding of a fluid past "always contains the possibility for alternative presents." The fixed narratives of past societal violence are divorced from experience, and can relegate that violence to a false reality, locked away from the present. But these acts are never locked away, and a static past, a depiction of linear memory, only serves to allow forgetfulness.

But then how does this fragmented, changing *memory* generate a sense of place, belonging, a sense of who I am, of who we are? Just because memory is changing and always pulsing forward into the future, through the present, doesn't mean that it has no form at all. The remnants of the real actions and interactions within the world help memory to maintain its linkage to what really happens. These remnants help to ensure we are not cut away from reality, set adrift in some Orwellian world. They act to ground our reality in a coherent continuum of experience, a common horizon that should be referenced in expressing cultural violence.

While archival evidence allows us to reasonably construct a collective reality, a narrative that focuses only on the 'known' when representing the past ignores the stories, experiences, and connections that are not available in evidence, yet are integral to sensing the impact of the past on the present. Here, we are concerned with the cultural, rather than archival, representations upon which our sense of who we are is built. These representations are creative acts, constructions of an extrapolated reality, However, when making these representations, the unambiguous force of the known world often governs the creative act, leading to works that simply tell us what we know. In these works, we do not find any capacity for unheard narratives to be found, or for unseen connections to be made. We need more than museums and archives to understand past violence; the ambiguity of creative representation is equally important if we are to see our relationship with the world in a new way.

If, as is often the case, the past is thought of as absolute, unchangeable, then there can only be a fixed number of outcomes. While authority may present the past as definitive (generating a strong sense of communality within the dominant group, but an exclusion of the marginalized), a lived past can be only uncertain due to the changing and multiplicitous nature of memory and the diversity of human experience. In acknowledging the mutability of memory and thereby of the past, given the motion of time, we also acknowledge the mutability of identity. And this is where our sense of who we are can begin to change, finding similitude with others within a divisive past. I am not one, I am many.

This plurality of identity comes from recognizing that the past is seen in fragments, changing with time. These fragments are connected like a constellation: the figures and stories we make from them are not the only stories and figures we can make. But the stars, the pieces of evidence themselves, remain constant. Our cultural expressions should attend to this ambiguity, to the constructed nature of our stories, otherwise we can end up thinking the stories we are told are the facts that give reality its grounding.

Particularly when presenting moments of extreme intensity – such as mass violence –framing the past as unambiguous can lead to an unambiguous sense of identity. The intensity of the event has a corresponding scale of impact on identity. An extreme event does not easily fade from memory and therefore is present in the development of our situation with the world over a long period of time. This situational reality forms our identity and can serve to institutionalize and concretize the violence being remembered.

Memory and identity are rooted in each other, in the shifting plurality that defines the nature of both. In understanding this, we also understand how a miscommunication of memory – the way that

we experience the past - can result in the illusion of a fixed identity: a condition of violence. Art, architecture, and literature are such sites where memory and identity can be miscommunicated. If memory is constantly forming, then so is identity: I am not quite the same person I was yesterday, and I shouldn't be unless I have convinced myself that my memories are absolute truth.

A past that is certain means that one view is paramount. But there is never one homogenous experience of an event. This homogenous, imposed representation of the past is divorced from the reality of lived experience, divorced from the uncertainty that characterizes our creative ability to make connections. If we cannot make connections between the past and our own current lives, it becomes very hard to take action in the world to prevent a similar past from recurring. Our experience of the world defies an ideological homogenous reality.

Plurality, multiplicity, possibility. These are the words of memory, of the past. And as the past presses the present into the future, so these words give us incredible agency in affecting the world. Nothing is still, all we have are fragments, bouncing between common mnemonic anchors, swelling, and changing as we move, think, breathe, touch. Every memory ends with *and*.

An Identity of Violence: the hallucination of solitarism

An identity that cannot change is one that cannot foster connection. If we believe ourselves to be static, fixed in place, then we disable our potential to find commonality with others. And it is this lack of similitude that precedes violence. Without an openness to our inherent adaptive and changeable identity, we close out others, allowing for the assignation of guilt, separation, and isolation that characterizes violence.

In memorials, which should meaningfully communicate the nature of a past event to us, there is a need for the presentation of the fundamental reality of the non-uniform nature of human experience. In communicating the past not through sharp reconstructed fact, but through the ambiguous realm of lived experience, these sites can refocus the past in a way that enables us to see it within our contemporary lives. There needs to be space for connection in our representations of the past.

At the core of violence is a necessary division between two. There is always an exclusion from 'my group' that allows for an act of violence to occur. This exclusion is based on a fixed solitarist identity – the opposite of a plural identity. Violence is tied to the imposition of this fixed, absolute identity by either oneself, or by the

dominant group. The certainty of solitarist identity leaves no room for recognition of the similitude with those outside of your group – resulting in "the illusion of a unique and choiceless identity." If we are shown the past as a solitarist, authoritarian Fact, not only does it breed an identity that places you on one side of conflict or the other (the violator or the violated), but it prevents you from understanding the relevance of the event in the contemporary world (violence is not an anomaly in human life). An authoritarian past distances that event from our 'peaceful' world while also instilling an identity of one-dimensionality – an identity that refuses to connect with another.

If we present the past through ambiguity over certainty, then perhaps we can begin to reframe our sense of identity as multidimensional and changeable. There are no Others if identity is plural; there are connections between even the most disparate of people; there is similitude between what Joseph Conrad calls the savage and the civil. It is this plurality that undermines the justification of violence through the hallucination of solitarism.

Beyond the Curtain

The four symptoms of violence tell us two things: first, that the legitimization of violence is based on false realities. Second, that the generation of these fixed realities is a fundamental part of human nature, neither inherently good nor evil. The beliefs that foster societal violence appear throughout history due to the human force I call darkness. Within this context, I ask what role our cultural expressions play in reinforcing these distorted realities and allowing darkness to become violence.

The emergence of violence requires certain conditions that, if revealed, are hard to simply go along with. These conditions rely on the portrayal of mass violence as abnormal, destroying our ability to see our own potential to enact that same violence. Stemming from our imitative nature, and evident in our primal rejection of the abject, the justification of mass violence through dehumanizing 'othering' is indeed something that we are capable of. In obscuring this potential, we allow for a kind of blindness to creep up in our reality, distorting it. This creates an orientation within the world that is hypnotic and soporific, putting "to sleep our common sense, which is nothing else but our mental organ for perceiving, understanding, and dealing with reality and factuality." From this orientation, we may find ourselves "guiltless," willing participants in utter atrocity.

Our sense of reality is contingent on our environments. Our

created environments are no exception, and so I ask how creative action can reorient our world towards a common horizon based on the heterogeneous similitude that undermines ideological division. With these symptoms of violence in mind, I argue that through the revelatory power of creative praxis, the force of blindness within us all can be seen, leading to a reality in which violence is neither legitimized nor enacted. A reality that affirms life and expands our humanity.

Figure 1.1:
'Eisen-Steig'
1986.
Anselm Kiefer

Part 2: Making Darkness

Making Darkness

Narrative and Space

Kentridge and Uncertainty

Improvised Making

Making Darkness: creative expression as a site of change

Our reactions to violence are largely based on how that violence is presented. Do we act to dispel violence, or do we embrace authoritarian ideologies and the thoughtless atrocity that can accompany it? These decisions seem obvious (I hope), but when we look to the repetitive cycles of societal violence in history, it seems that the choice is not so simple. It follows that there must be a lack of clarity when it comes to seeing and representing violence. If the illegitimate nature of violence was obvious, it would perhaps be easier to avoid the divisive ideologies that flourish into destruction. This is where the importance of the images of violence and ways of constructing those images becomes paramount.

The complex perpetuation of societal violence throughout human history is rooted in our natural ability to blindly justify violence against an 'other'. This force of blindness that accompanies violence indicates that our representations of atrocity require a method of presentation that actively reveals that-which-is-unknown, unseen. Rooted in the practice of storytelling, our creative expressions have that ability, and so become a site for undermining the emergence and formation of mass violence in society. They form a sense of orientation with the world.

Creative praxis is the realization of creative impulse. This broad realization, 'art,' includes architecture, literature, film, dance, the list goes on. Importantly, art is a frame, bringing into focus the

Figure 2.1:
Still from 'Mine,' 1991.
William Kentridge

known and unknown, the visible and invisible.[1] These frames help us to sense the world in new ways and can shape how we understand our relationship with it. Within them, the intensities and unexpected, chaotic connections in the world are composed and thereby communicated.[2]

Gilles Deleuze, an influential 20th century French philosopher, introduced a new ontology that accounts for the unexpected lines of flight that connect the cosmos.[3] In this ontology we find a vast sense of similitude with the world and space for the essential heterogeneity that allows for growth. Based on the rhizome rather than the tree, this worldview can be better understood through his analysis of Francis Bacon's artwork.[4] Bacon's work communicates the invisible forces that lie behind our familiar images, introducing an unseen world into the painting.[5] This is what the frame can do: make sensible the previously un-sensed.[6] Connections between seemingly disparate rhythms, between a scream and the Sahara, are communicated through the act of framing.[7] Making art. The rhizomatic ontology of 'becoming' that Deleuze proposes is evident in the synthetic power of creative praxis.

When art frames, it delimits a part of the cosmos; delimits the known and the unknown – the two forces that drive the act of making. In delimiting part of the cosmos, the artistic act has the potential to bring into our familiar world the presence of the unfamiliar.[8] This framing can be understood as a loose form of assemblage, bringing together seemingly disparate forces into a connective synthesis. The presentation of past violence needs this creative realization if it is to communicate the unseen, potential violence within our contemporary and familiar 'benign' rhythms.

The frames we create are intimately connected with the way in which they are made. Dalibor Vesely, a contemporary architectural historian and theoretician, links making (*poiēsis*) with the formation of communicative space. In creating what he refers to as a representation, we "bring into being something that did not previously exist. This bringing into being is a creative step that transforms the open field of creative possibilities into a representation articulated by gesture, word, image, or concept."[9] These representations form our sense of reality, and thereby shape how we see ourselves with our world.[10] Rooted in a historical cultural context, our representations of the world are naturally drawn from the known, cognitive realm. The key to breaking from this cognitive, *a priori* cultural context is founded on the act of creative making, which is drawn from the intensity of ambiguous lived experience.

There is a tension in the act of creative making given the two-tone force that drives the creative process.[11] On one hand, we have the world that we know, based on experience confined into

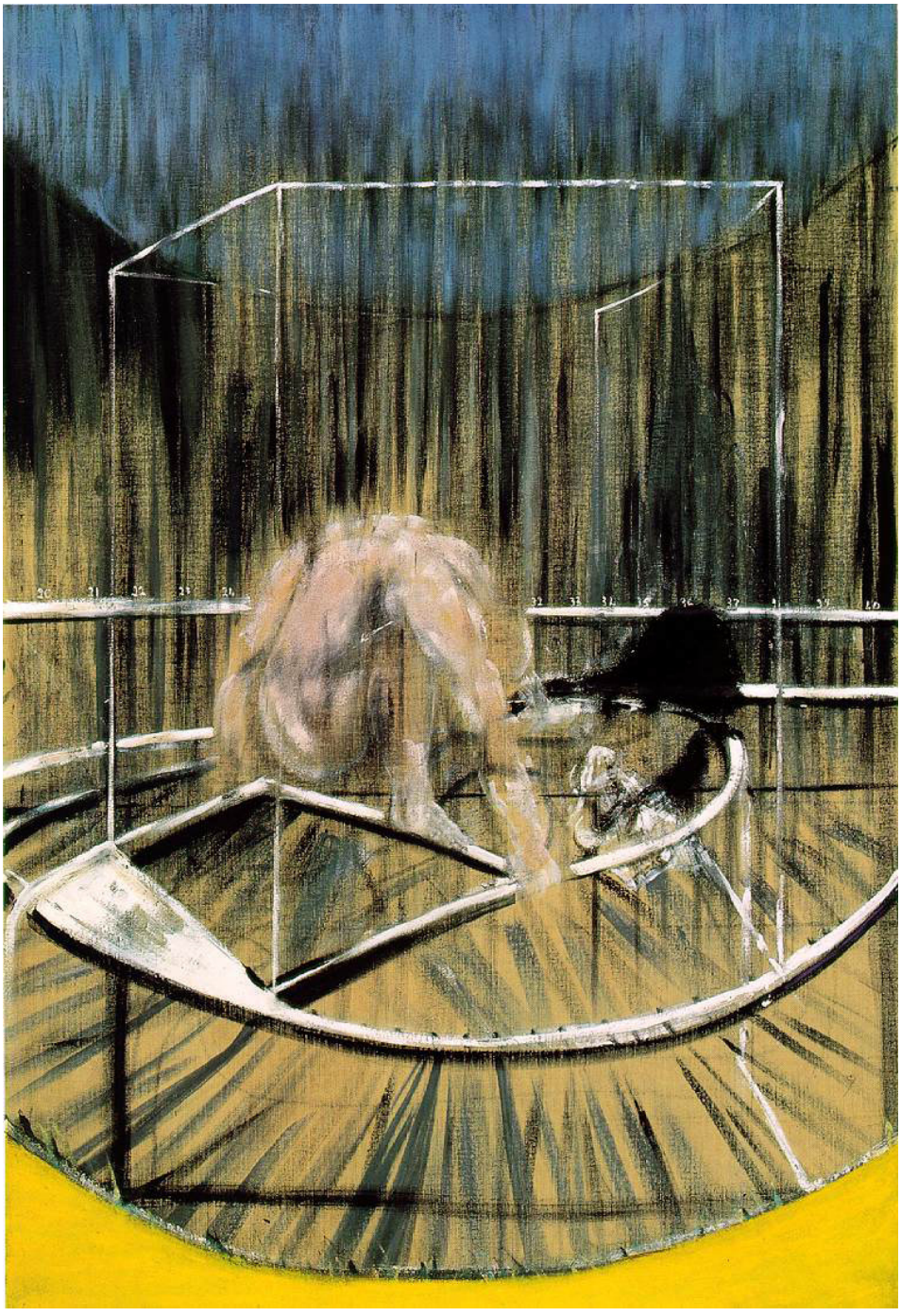


Figure 2.2:
'Study for Crouching Nude', 1952.
Francis Bacon

recognizable patterns. This known realm forms the present iteration of our sense of the world. Within it, we have objects of recognition, which act to reinforce what we know.[12] On the other hand, we have the highly personal confrontation with the intensities of the cosmos that drives the creation of affective works of art. This force contains the infinite possible future worlds, unknown and constantly taking form.[13] Both forces of making work together, and it is the struggle of the maker to draw on what is known while also embracing the

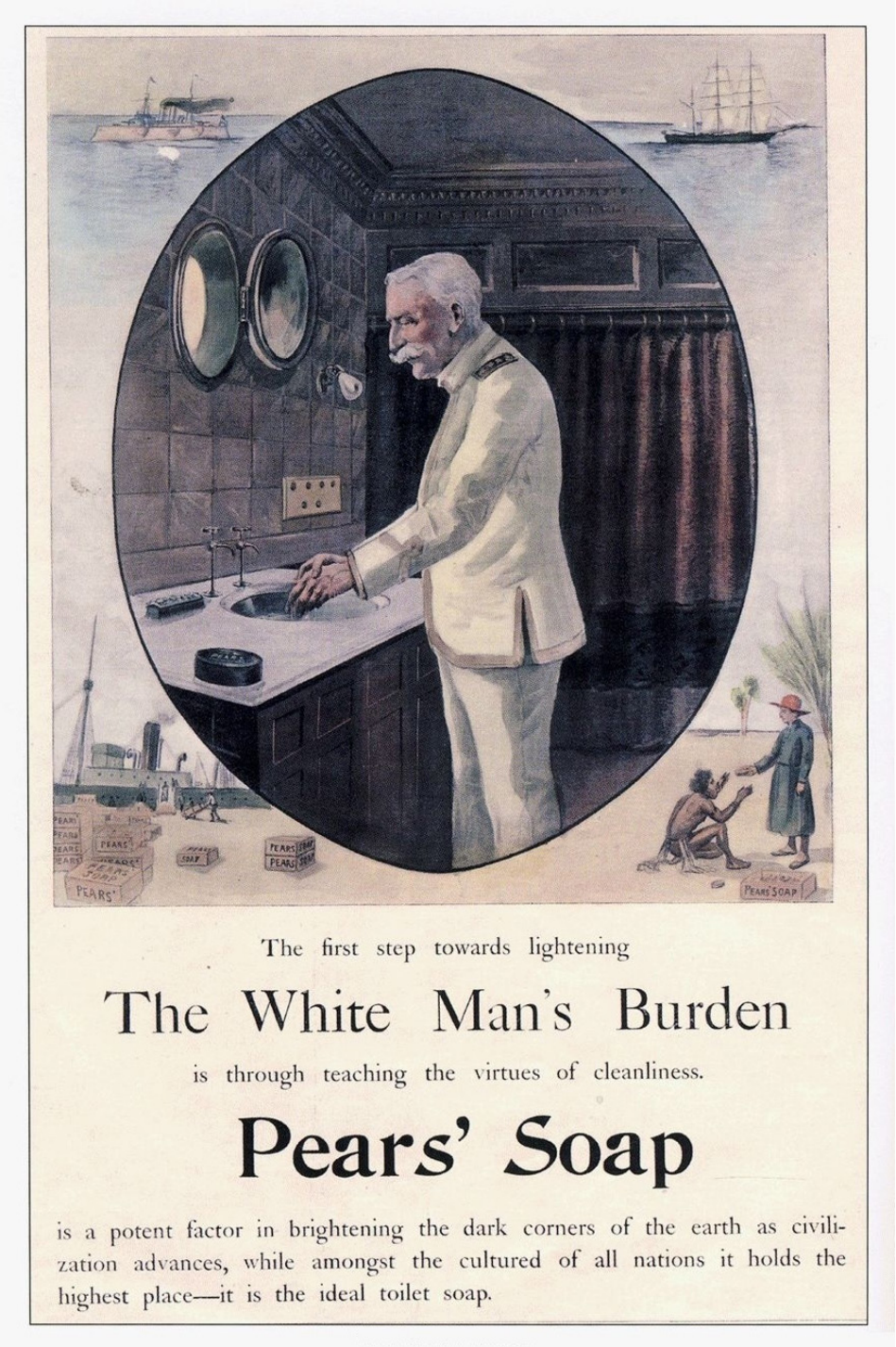


Figure 2.3:
Our representation of the world often reinforces our pre-existing cultural images of reality.

Pear's Soap Advertisement, c. 1890

unknown.

The tension between the two forces comes to the fore particularly when dealing with presenting the past. To simply represent the past as a conflict between indelibly separate identities is easy, given that a belief in that sense of identity is what catalyzed the conflict in question. The challenge is to reframe the past in a way

that is alien to it; it is a challenge to introduce a sense of connection-between into inherently divisive conflict. This connection-between undermines the reemergence of divisive ideologies, and so needs to be communicated in our presentations of past violence. We can look to Deleuze's concept of the diagram in Bacon's paintings to understand how to potentially balance between the representative known and the ambiguous unknown. The creative act of presenting past violence cannot just focus on the representative image, which represents the event as it was: an embodiment of solitarist identities. The diagram, which is a non-representative set of improvisational, free, involuntary marks, communicates the sensations and connections that lie behind these familiar representations; forces not forms.[14] These marks are made through uncertain exploratory impulses that guide the creative process, breaking apart the "optical organization that was already reigning over [the painting] and rendering it figurative in advance."[15] By breaking apart the figurative representation of past violence, these marks allow for us to connect the event to the world we know in unexpected ways. Our familiar images become connected to something unforeseen and thereby change our understanding of the images. These ambiguous creative marks can reframe past division as illusory, past violence as unjustified, and unfamiliar atrocity as uncannily familiar. Without an open engagement with our poetic impulses that operate at the edges of language and cognition, it becomes impossible to communicate past violence in a lens of peace.

Making art takes the experience of a territory, an area of intensified force, and makes that territory accessible to others on the canvas (reterritorialization).[16] Elizabeth Grosz, a contemporary philosopher and feminist theorist, writes on the processes that manifest and produce art, drawing on Deleuze's ideas on the creative process:

> In this process of territorialization, deterritorialization, and reterritorialization, the body becomes intimately connected to and informed by the peristaltic movements, systole and diastole, contraction and expansion, of the universe itself […] Territory frames chaos provisionally, and in the process produces extractible qualities, which become the material and formal structures of art.[17]

This quote both touches on the process of making, intimately tied to the broader cosmos, and the revelatory power of creative expression. The process of making begins in an encounter with an intense territory, which affects the maker. In being affected, the maker has deterritorialized that force of the cosmos. This intermediary stage is dependent on the artist's capacity to be moved; we are all moved to greater or lesser extents by our experiences in the world. The last part of the process of making is then the transposition of

that deterritorialized force, existing within the maker, into a new territory – the 'canvas' of the work. This transposition requires an improvisational embrace of the unknown, or the work will remain within our known systems of signification. While it is slightly contradictory to apply this structured analysis to the highly fluid and exploratory process of making, this understanding helps to guide us when looking at how we can present mass violence in a meaningful way.

The improvisational impulse is a necessary part of how we represent the past. Linked to the larger cultural shift in Europe toward the division of mind and body, the dismissal of the crucial role of imaginative making has left us with representational images of reality that orient us within the known.[18] It can be argued that this modern, rational age began with the invention of perspective in the late Middle Ages.[19] Our image of the world fundamentally changed with perspective, which uses mathematics and geometry to accurately trace how we see the world. While this construction of our image of the world is of course incredibly useful, it embodies a deep divide between art and science, and fails to communicate the world we experience beyond the visual: "it obscures, rather than clarifies the true nature of environmental conditions."[20] We have other sensory faculties that function just as well as our eyes. This ontological divide contributes to the disorientation that facilitates the cycles of darkness that appear in the contemporary world.[21] The "distrust of our shared world of experience" allows for illusory

Figure 2.4:
'Crucifixion from Grunewald'
1961.
Rico Lebrun.

realities based on distorted horizons to gain cultural traction.[22] Ideological division can more easily take hold without the necessary attendance to simple experience with 'others' - which acts as evidence of our similitude, not difference. This experience is sensorial, rather than representational; haptic rather than purely cognitive. Modern perspectival culture is often reinforced in our representations of past violence, which traditionally focused on monumentalizing events in the representational rhetoric of virtue and vice, good and evil, wrong and right.[23]

This rhetoric has dire consequences for our perceptions of events that happen at a distance. Without the unmediated experience of an event, we are left to form our sense of an event through the images delivered to us through media. Sharon Sliwinski, a professor of media studies at the University of Western Ontario, argues that our images of distant events create a "virtual community" where our notions of human rights comes into view.[24] Through her work on human rights in photography, we can understand how "the constitution of the human subject leans on aesthetic encounters" which orient us in the world.[25] When our representations of violence are accompanied by an explicit moral discourse that places evil in the actions of others, and virtue in our actions, a virtual community is formed around violence that encourages the 'othering' inherent in that violence.[26] The reinforcement of this divided orientation is not only formed by media, but by all representations of violence.

The narratives used to communicate atrocity play a particularly significant role in forming a sense of the violence for those who have not had a direct experience with it. In this sense, art mediates our experience of violence, shaping how we

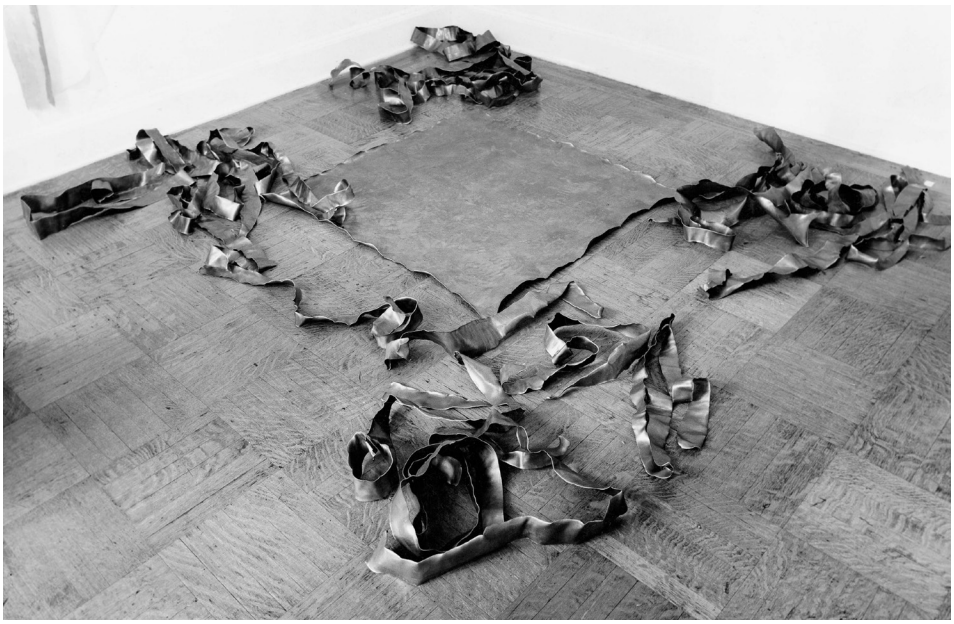


Figure 2.5:
Dissolving subject/ object divide through creative praxis.

'Tearing Lead from 1.00 to 1.47'
1968.
Richard Serra.

understand our relationship with it. By emptying our expressions of the representational dialogue of virtue and vice, good and evil, benevolence and malevolence, we may begin to sense something of our potential role in future violence. These abstracted expressions introduce the mutability of our identity; a Deleuzian *becoming* that obstructs the growth of solitarism.

With the deconstruction of perspective the late 19th and the 20th century, we began to see abstraction enter into the presentation of past violence, often to great success.[27] Spurred on by the trauma of two world wars and the continuation of global conflict, artists began to search for ways to present the forces beyond our known world, experimenting with time, the reciprocity of subject and object, and the presentation of the cosmos based in explorations on the unknown.[28] The importance of these experiments and the changing face of contemporary art can lead us to understand that an explorative engagement with the cosmos (beyond cognitive representation) is required to meaningfully engage us in the world beyond our familiar realms. And as architects, we need to understand that architecture and the practice of it can help us grow and break from our familiar patterns, avoiding the stultifying stagnation of enclosed thought.

Art, which frames the cosmos and orients us in the world, is a balancing act between the closed historical known and the open improvisational unknown. In 'making darkness' we cannot only attend to the known. The impulsive and exploratory act of creation can connect the violence of the past with the contemporary world that contains the potential for violence. We can understand the created frame, art, as a connector that generates a continuum in which we can shape our sense of orientation with our cultural environments.

Narrative and Space: frames of continuity

Architecture and literature, two artistic mediums, are connected through their shared narrative and spatial nature. Both creative expressions are based in movement through time – in storytelling. The capacity to understand the world through the stories we encounter is deeply connected to the spatial structure of human thought, and crucial to revealing the inconsistencies within divisive realities.[29] The role of narrative within creative expression is intrinsically tied to a sense of orientation within a continuum of experience.[30] This continuum of experience can allow seemingly foreign concepts, events, and identities to enter into concert with our familiar, normative rhythms. Architecture and literature directly mediate this continuum. Through our experience of spatial narratives in these two mediums, we can begin to link potential violence with

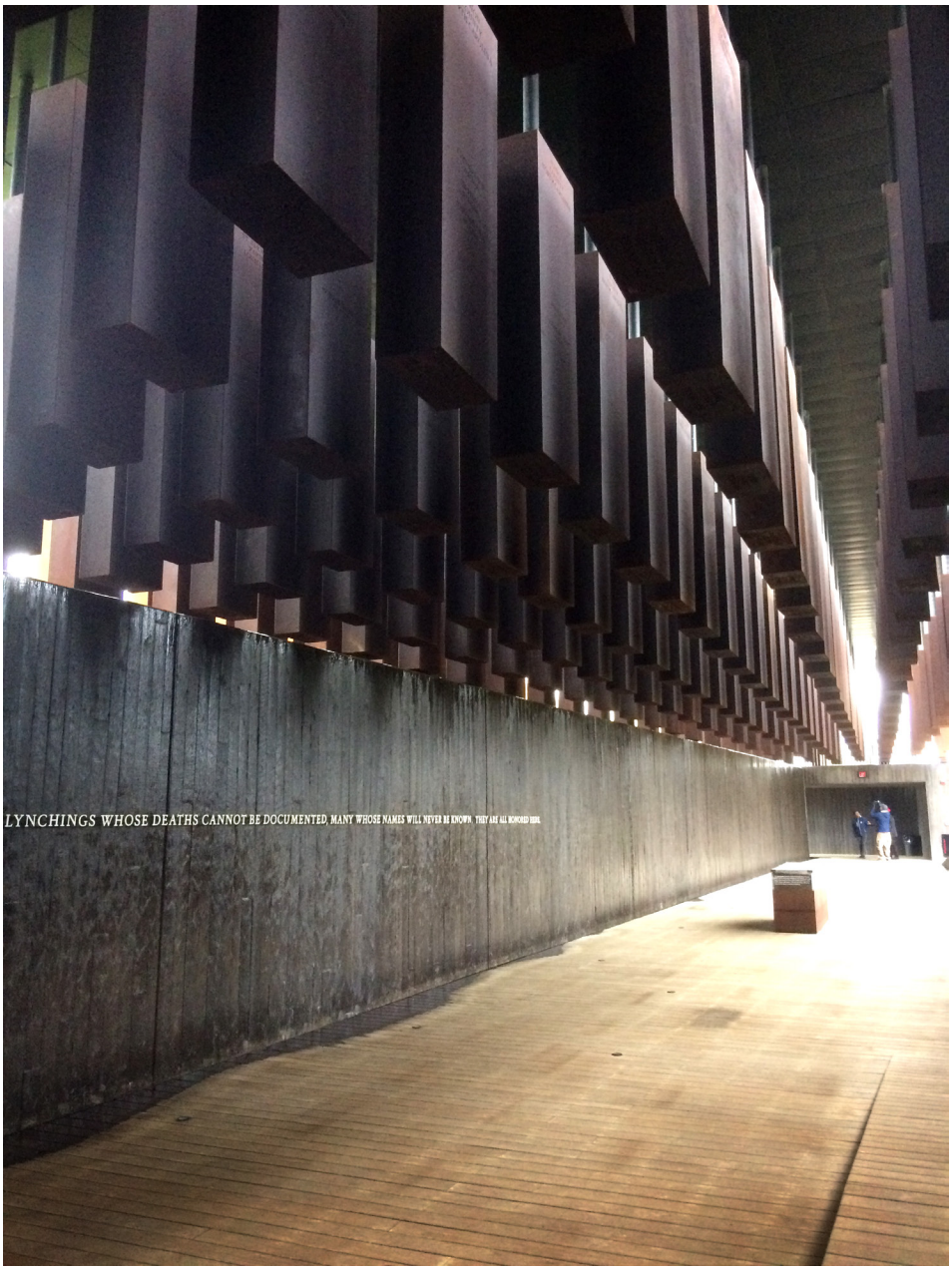


Figure 2.6:
'National Memorial for Peace and Justice' Montgomery, Alabama. MASS Design Group.

past violence.

The divisive conditions from which violence arises can be understood as a form of disorientation. This divided reality is based on illusions constructed through a separation of experience and thought. Vesely cogently argues that while this separation is an untrue understanding of how we interact within the world, it dominates our modes of artistic creation.[31] This separation helps to account for the constructed false realities in which solitarist identity is legitimized, and which reinforce anachronistic ideologies.[32] In fact, we cannot separate our bodily experience with the world from our mental experience: the two are intrinsically connected. The

relationship between our sense of who we are and our environments can be described as a continuity of experience "structured as an articulated series of mediations between the given conditions of our existence and the possibilities of freely developing these conditions through our imagination, language, and thought."[33] The disorientation that allows violence to emerge in society stems from the "loss of existential (situational) orientation that normally is rooted in the unity of the lived human context. That necessary orientation was described by Merleau-Ponty as an 'intelligent arc' that 'projects round about us our past and future, our human setting, our physical and moral situation which results in our being situated in all these respects.'"[34] The 'unity' of our mental and bodily experience provides an ontological guide that our presentations of mass violence should embrace.

Creative praxis mediates these two experiences with the world, bridging the familiar and unfamiliar, and allowing us to alter our situation with the world. Without this mediation, our world can become "paralyzed by the unbridgeable gap between the actual and possible levels of […] life," where identity stagnates and concretizes into fixity.[35] Time and spatial sequence are central forces in forming a unified orientation, given the serial nature of these 'experienced mediations.' This is a relational orientation that balances the two forces behind creativity, unifying the historical 'real' and the poetic 'possible.'[36] This unified orientation engenders a shift toward the plurality that we can sense whenever we engage with the world and the ways in which we are all connected.[37] This orientation unifies the schism between mind and body that allows for illusions to take hold.

Continuity is inherently sequential.[38] Dependent on the passage of time, the process of orientation takes us through a series of encounters with the world, mediating between encounters that reinforce what we know, and those that challenge it. The sequences of encounters we have with both these forces allow us to continue to grow and *become*; they are crucial to cultural change. The temporal nature of narrative means that we are constantly moving through our environment, creating memories or impressions of the encounters-just-had. These memories form the basis of the meaning we make from the continuity of experience.[39] As discussed in part one, memory is not certain or fixed, which results in a degree of ambiguity in our understanding of experienced narrative. This ambiguity can let a variety of individuals with their own particular experiences connect to the same stories.

There is a clear relationship between memory and space. Linking the art of rhetoric and mnemonic strategies, Rodney Parker's essay on the architectonics of memory convincingly argues for the spatial structure of the human mind, providing evidence for the

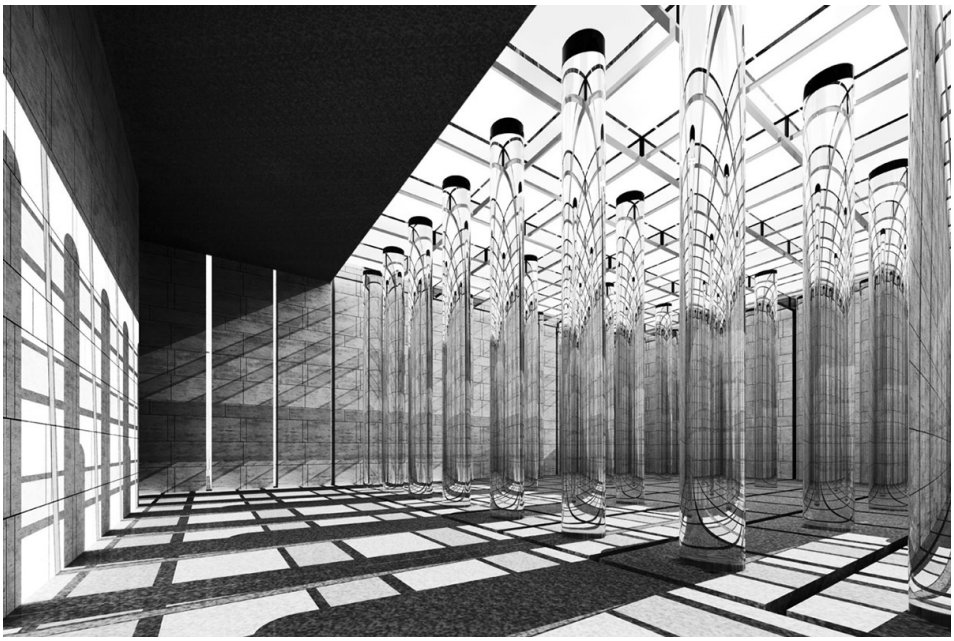


Figure 2.7:
Terragni's design transposes Dante's masterwork into architectural space, linking narrative and space – literature and architecture – into one form.

'Danteum'
1938.
Guiseppe Terragni.
Unbuilt Work.

impact that architecture has on meaningfully communicating to us.[40] This argument aligns with Vesely's point that the "comprehensive nature and its proximity to the referential, structuring power of the earth" makes architecture a useful mnemonic device.[41] Architecture, which frames our environmental contexts, has an affinity with the way we remember, and thereby with the way we construct our sense of situational reality.[42]

For memory to realistically orient us with the world, there needs to be a sense of continuity. Memory is situational, based on the temporal and rhythmic movements that help to structure it.[43] Our experience of architecture exists of movement through space in time. In this way, architecture can be seen as inherently sequential, and conversely sequential experience (narrative) can be translated into space. The temporal experience of architecture provides continuity, and so becomes an important structure to hold our memories of experience together. In understanding architecture as a structuring force for our memories, it becomes clear that the nature of our architectural representation plays an important role in shaping our sense of who we become. The structure of that space of remembrance has the potential to connect a represented event to one's own personal memories. We can understand this mnemonic connection between one's own life and an event that is seemingly unconnected as a form of spatial resonance. This resonance accounts for a sense of uncanny familiarity I may have with the representation of, for example, an event of mass violence that occurred before I was born, on the other side of the world.[44]

Both architecture and literature deal with experiential

continua. These sequences of experience can frame the known and the unknown together. The ability for architecture and literature to create this continuum means that they become key creative modes for revealing the presence of potential violence within current normalcy. Many forms of creative expression are sequence based, even if only loosely. Film, dance, poetry, architecture and literature are a few examples. Spatial narrative, the driving communicative device in architecture and literature, indicates that these forms of representation can drive changes in our sense of orientation – changes that undermine the reemergence of past violence.

Of course, not all creative expression is strictly narrative or sequential. A lack of narrative does not negate the power that a creative work has – it simply operates in a slightly different way to become part of our systems of orientation. A non-narrative work

Figure 2.8:
Narrative work.

'Arc/Procession: Develop, Catch-up, Even Surpass'
1990.
William Kentridge.

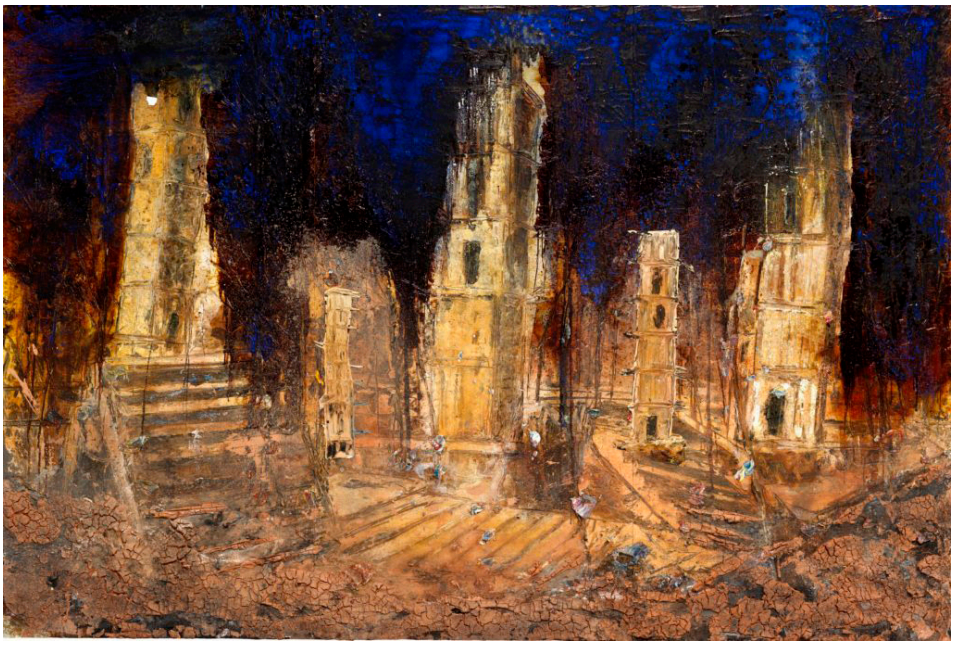


Figure 2.9:
Non-narrative work.

'Walhalla'
2016.
Anselm Kiefer

acts as a burst of connective flight, allowing us to, through that work, connect seemingly disparate and often unexpected sensations.[45] Narrative works construct sequences of connections within which we can find ourselves completely wrapped up. These works introduce multiple connective sensations in sequence, allowing for alien concepts and identities to enter into our own familiar rhythms, thereby changing them.

As a brief example of this distinction, which is subtle, think of Joseph Conrad's novella *Heart of Darkness*. Set in the Belgian Congo at the end of the 19th century, the story explores the definitions of enlightenment and the lies that we tell and are told to justify atrocity. The central character, Kurtz, is a complex figure, deeply intertwined with the complexities of the story and the horror of colonial violence. To be introduced to Kurtz in one image would mean a confrontation with the enigmatic darkness of the human heart, with the utter violence and destruction of his actions and the wider connections to the fallacies of the colonial mindset. This complex, disturbing, and sharp critique of both human nature and society, embodied in Kurtz, is far more accessible through Conrad's layered narrative beginning with the familiar image of a languid and august river. Through its narrative structure, which I argue is inherently spatial, we can connect that image of a benign river clearly and meaningfully with the deepest darkness of the human heart encountered and confronted in Kurtz.

Literature and architecture are two modes of artistic expression that deal specifically with the implications of spatial sequence on communication. While architecture is dominantly spatial, literature is primarily narrative. We can understand a story as a sequence of atmospheric spaces (conjured by words or made of physical matter) moved through in time. Literature uses words, imagery, to create these spatial journeys. Architecture uses physical

The violence of Goya is linked to the opening imagery of the seemingly benign Thames through the story, a continuum.

Figure 2.10:
Left:
'Fishing Upon the Blythe-Sand, Tide Setting In'
c. 1809.
J.M.W. Turner

Figure 2.11:
Right:
'Saturn'
c. 1823.
Francisco Goya.

Quote 01

p. 4 – 5

"Forthwith a change came over the waters, and the serenity became less brilliant but more profound. The old river in its broad reach rested unruffled at the decline of the day, after ages of good service done to the race that peopled its banks, spread out in the tranquil dignity of a waterway leading to the utmost ends of the earth […] they had all gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth!"

Quote 02

p. 86

"His was an impenetrable darkness. I looked at him as you peer down at a man who is lying at the bottom of a precipice where the sun never shines […] Anything approaching the change that came over his features I have never seen before, and hope never to see again. Oh, I wasn't touched. I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of somber pride, of ruthless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision – he cried out twice, a cry that was no more than a breath –

"'The horror! The horror!'"

Taken from the beginning and end, these two excerpts conjure two very different scenes, yet they become unified through Conrad's story.

Figure 2.12:
Excerpts from Heart of Darkness,
1899.
Joseph Conrad

matter and the manipulation of light. By looking at both, we can not only better grasp the connection between space and narrative, but we can also better understand the role that creative spatial sequence plays in re-orienting our vision of the world.

A unified orientation requires the creation of a continuum between our known world, in which our biases, histories and ideologies are based, and the unknown cosmos, in which we can sense and understand the connectedness of the world. Art, in a general sense, acts at the one end of the spectrum, framing the cosmos. At the other end is our known and familiar everyday life, in which darkness may grow unseen. This known, familiar, habitual world can be considered 'normal.' To create a continuity that balances the stultifying cycles of the known world with the fluid and generative power of the unknown world, we need forms of spatio-temporal narrative that can unify the known and the unknown. Restating the example of *Heart of Darkness*, I argue that we need spatial narrative for us to see the possibility of Kurtz within ourselves.

Spatial sequence, embodied in architecture and literature, helps us see our familiar lives in new light. The spatial nature of human understanding makes architecture a particularly potent player in the formation of identity, which is the way we relate to the world and people around us. Storytelling links architecture and literature, and is the means through which worlds that are seemingly separate from ours become part of it. Through stories, which are primarily sequential, we can break down Otherness to the fundamental similitude we all have.

The disorientation that allows for mass violence to emerge is largely created through the ways our reality is framed. This happens in many forms, from media and political rhetoric, to film, architecture, and literature. Creative praxis, often dismissed as impractical, can help us to create the types of frames that reorient our sense of reality away from an embrace of our fundamental potential to enact violence.[46] In architecture and literature, these frames are both narrative and spatial, and create meaningful continua between the familiar and unfamiliar. The challenge remains, however, as to how to create these frames.

Kentridge and Uncertainty: against authoritarian memory

The creative impulse can take many forms. The spasmodic, "blind manual marks" that Deleuze identifies in Bacon's paintings open up the canvas to reveal something unforeseen.[47] In the work of William Kentridge we see a similar process of uncertainty that results in a reframing of our familiar images of violence. We can look to his

work to understand methods of creative praxis that engage with the complexities of violence, uncertainty, memory, and the pitfalls of monumental history. Through a study of Kentridge's creative methodology, we can conceptualize a possible way of making art that actively reorients us in our world. This reorientation is needed to reveal the hallucinations within which violence can flourish.[48] The predominantly narrative structure of his work – as seen in his use of analogue animation – makes it a relevant study when looking at spatio-temporal sequences in architecture.

William Kentridge, born during the Apartheid Era in South Africa, is a multi-media artist whose work often focuses on his homeland and the ongoing violence that it faces. His particular methodology for communicating this violence embraces what Grosz calls chaos.[49] This realm of connective uncertainty, of infinite possibility, is what art in its broadest sense frames.[50] Kentridge is constantly navigating the role of uncertainty in creating pieces that meaningfully communicate the constant state of flux that the experienced world is in. Aligning closely with Deleuze and Guattari's *rhizomatic ontology*, this state of flux fundamentally undermines the absolutism of authoritarian dominance – a central figure in Kentridge's work.[51] Kentridge uses both material and action to "allow disjunctions, to encourage things that shouldn't be together," unifying the Cartesian division of mind and body that allows for the creation of false realities.[52] Inherently spatial, Kentridge's focus on narrative, or the procession, allows his work to act as a mediator between what we know and what is unknown. His methodological response to the violence he sees in the world produces work that actively frames division in terms of the potential for plurality.

Each piece begins with a loose idea, an intention or image from which he begins. The idea of the work is rooted in the conditions of actual reality, and the potential reality that the work of art makes sensible is a product of the necessary negotiation between "what comes towards us in the world and what we project."[53] This mediation between the larger cultural-historical continuum that we are all part of and the intuitive individual projection of a possible new continuum is evident in his studio. Key to the act of making is the environment in which it is made. He organizes his studio as a membrane between the artist and the outside world - between the potentials of a possible reality and the conditions of actual reality. By balancing these two forces, Kentridge constructs a new sense of reality from our familiar images and rhythms.

If we take his *Colonial Landscapes* series as an example, we can understand how he reframes the Eurocentric portrayal of a romanticized Africa through the introduction of seemingly disjunctive marks, objects, and imagery. This series draws heavily on

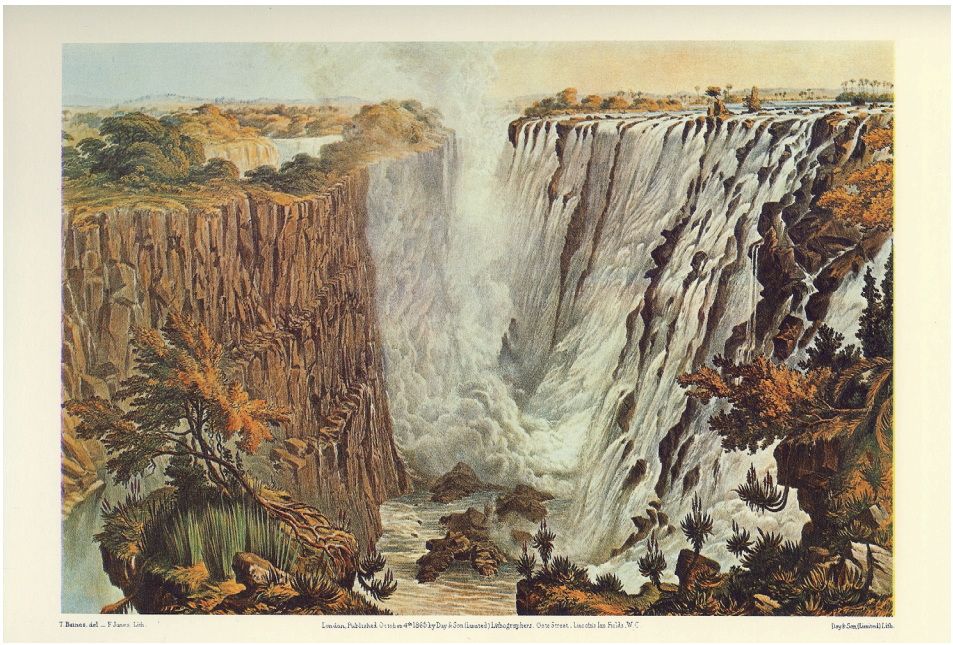


Figure 2.13:
Top:
Victoria Falls
c. 1865.
John Thomas Baines

Figure 2.14:
Bottom:
'Colonial Landscapes'
1995–1996.
William Kentridge.

the familiar image of Africa, as widely seen by the European colonists that drew this 'dark continent.' But Kentridge's work, while semi-historicist in its use of these images, introduces the subtle markings of electrical poles, pylons, surveyor's tools and linework, signs of construction, colonization, and human life that were conspicuously absent from the original images. As he worked through these pieces, the constructed nature of our representations formed a conceptual

background that manifested as the far more complex drawings that he ended with. Entering into the pieces are the unexpected and unanticipated traces of teacups and telephone poles, all of which layer the image with reference to the constructed nature of our reality and our sense of history. These marks are a result of his improvisational and associative method of working with blind uncertainty to reframe the familiar.

Kentridge's awareness of both the continuous movement of history and the role of representation in constructing reality lends his work sensitivity to the consequences of what he calls 'good ideas.' Following a Ghanaian proverb, he is always looking for the 'less good' idea, wherein a kind of neo-Surrealist attention to the oneiric incidental provides the unintended synthetic power that his work has.[54] This attention to spontaneous movements guides the creation of his work, which acts as poetry does to connect and frame seemingly disparate imagery together in the same territory. For Kentridge, "the meeting of the idea and the material means that you have to give yourself over to the […] logic of the material […] in the process of making, something else happens."[55] In addition, the introduction of the unintended into his work serves to highlight the presence of the artist himself in the work, again accounting for the fact that our representations of the world are subjective; in the 'less good idea' we find less certainty, which gives rise to an openness for something new.

Pacing and working between the camera and the page, Kentridge's bodily movement is as much part of his work as the intellectual attitude he brings with him. The painstaking process of stop-motion animation, which forms the bulk of his work, allows for constant adjustment and movement in the work as it develops. Each time he steps back from the drawing to document it, he returns to the paper with a new relationship to the marks on the page. This necessarily evolving process of marking led to the animations that Kentridge is so famous for. In these works, forms and shapes morph into each other: the murdered body becomes the landscape of Johannesburg in *Felix in Exile*. Into the growth of a city he introduces the murder of innocents. The anachronistic methodology he employs is time-consuming and physical – his ways of making not only unify thought and body, but give space for the introduction of ignorance into the marks he makes on the page.[56]

His improvisational method of marking and unmarking allows his work to unfold through the process of making. Kentridge does not have a fixed end vision that he works towards. The piece changes as it is made, attendant to the unexpected and pre-cognitive connections that occur in the creative process. Throughout this process of "stalking the drawing" as Kentridge puts it, there is a spontaneous

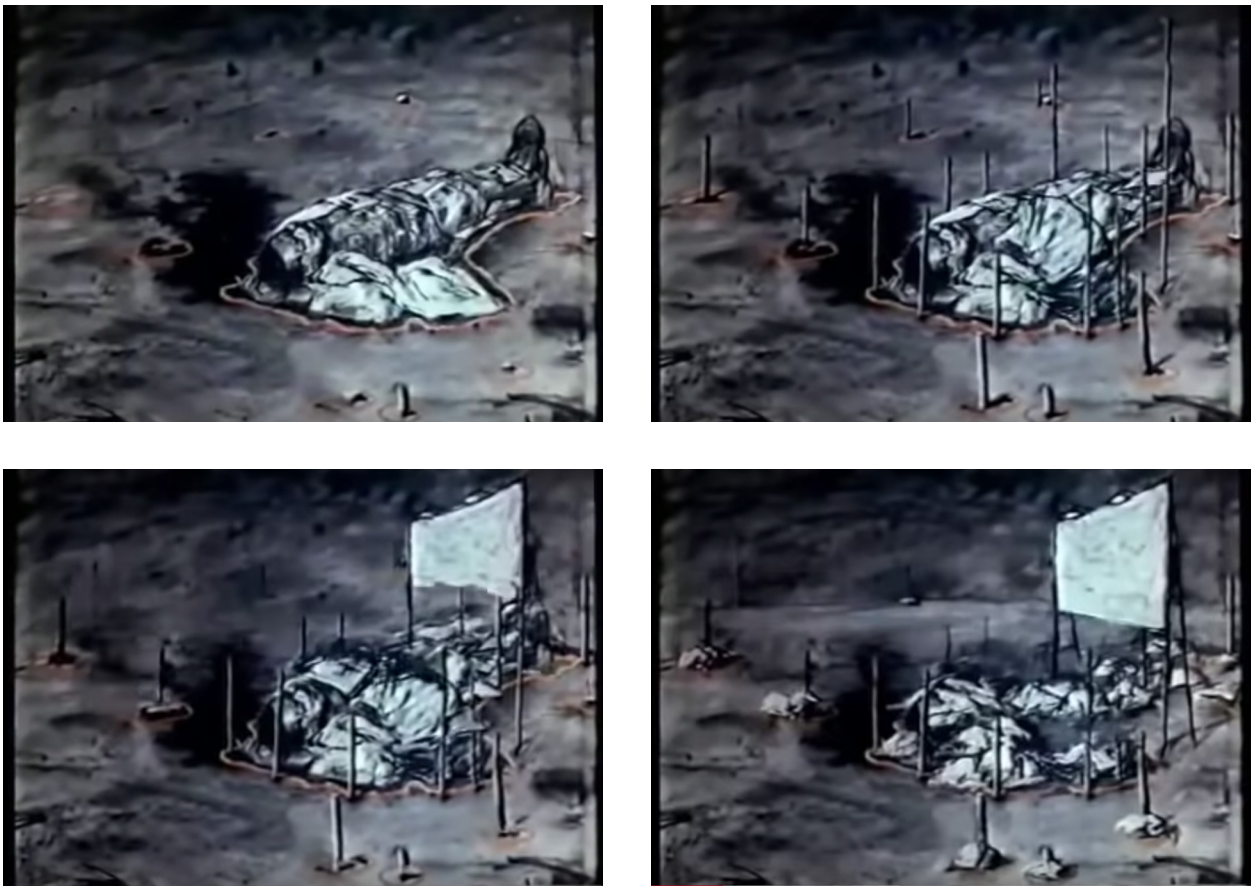


Figure 2.15:
Stills from 'Felix in Exile'
1994.
William Kentridge.

attendance to a "larger epistemology of flux and becoming" that is embodied in his work.[57] His use of animation is hardly surprising when you consider this pluralist and relational view of life.

Kentridge's use of erasure in his films provides the basis of continuity upon which our sense of progression is built. In his work, marking and erasing are not opposite acts, but part of a sequence of transformation that incorporates uncertainty and movement-in-time, forming loose narrative structures based around shifting fragments of image. By erasing, he leaves the past within the present and thereby connects the previously-experienced image with the one currently being encountered. It is the difference between seeing paper on the floor of a room, as if it had been there since the beginning of time, and seeing the remnants of its flight through space and time that brought it there. These remnants form the continuity between otherwise fragmentary pieces. His use of erasure places a bleeding black body, newspaper, and the familiar image of the South African landscape all within the same structure, with one becoming the other.

We can understand Kentridge's embodiment of an ontology of *becoming* through his mediating studio space, his anachronistic method of creating his spatial-narrative works, and his use of erasure in creating an continuum of experience into which we fit. He is

Figure 2.16:
Erasure creates a continuum.

Stills from 'Felix in Exile'
1994.
William Kentridge.

constantly navigating and embracing the uncertainty and ambiguity of experience. All of this results in a body of work that actively frames our known, current world in terms of the underlying connections that unify the cosmos. These connections are what help us to see the fallacies of our constructed solitarist realities where we are reduced to singular identities and places within society. His improvisational methodology creates the frames that join our present reality with past violence.

Improvised Making

Sensory perception governs how we understand our position with the world. Creative expression, art, is a way for us to introduce the fertile ambiguity of the broader and unknown cosmos into our familiar realms. This ambiguity and connective embrace of the unknown allows for us to reframe what we know, and thereby change how we understand 'normalcy.' In dealing with the presentation of violence, this reframing is critical. We need to see events that are by nature incredibly divisive in terms of plurality and unity, if we are to avoid reinforcing their divisive nature. This requires the introduction of something alien (plurality and similitude) into our expression of the events of violence. The revelation of potential violence in the present through the expression of real violence in the past requires creative ambiguity in representation. Creative praxis can work to introduce and connect the unknown to the known, framing the unseen 'possible' within the known 'real.'

Through the shared spatial-narrative structure of architecture

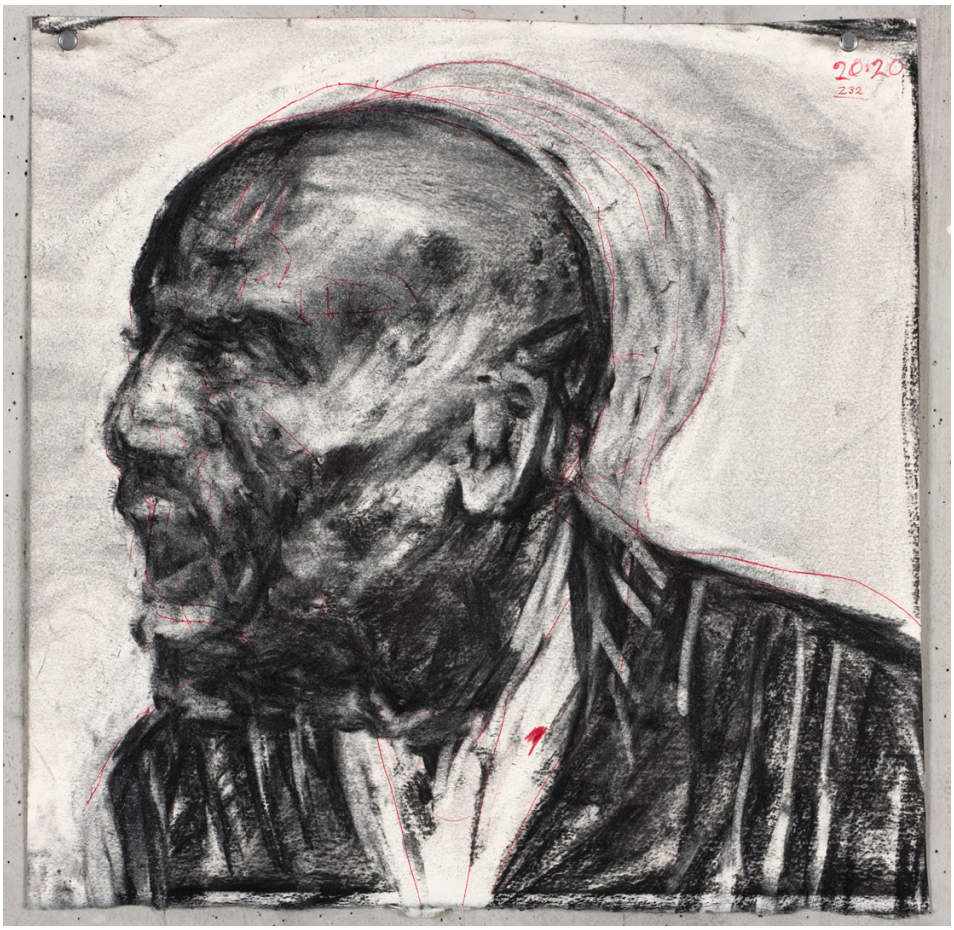


Figure 2.17:
Still from 'Other Faces'
2011.
William Kentridge.

and literature, these forms of expression are able to affectively tie together seemingly disparate forces into our continuum of existence. In this way, architecture and literature act to incorporate the unfamiliar and abominable force of mass violence into our familiar worlds (from which it grows, albeit hidden). In order to *make* these connective continua, there needs to be an uncertain engagement with both the cognitive and the non-cognitive world around us. Kentridge, whose philosophical focus on the uncertainty of reality results in work that is affective, often narrative, connective, and empathetic, employs one such method of *making*.

From this singular look at one artist, through my position on the potential for architecture and literature to engender change, to my larger examination of creative making, I argue that our cultural expressions, the stories we tell, play an integral role in our construction of reality. Without a careful attention to the ways in which these created expressions embody our own prejudices and histories, we can end up creating works that only serve to reinforce what we already know, absent of any space for improvised action. This is how cycles of violence can emerge from our presentations of the past. Through an embrace of the improvisational plurality and

ambiguous uncertainty of the world as a primary force in creative praxis, we can begin to make darkness in view of the similitude that undermines solitarist division. Framed by my argument that darkness is present in normalcy, I look at three sites where we encounter darkness, asking how each communicates its story, and whether that story perhaps perpetuates the very violence being expressed.

Part 3: Encounters with Darkness

Encountering Darkness

The following chapter contains three case studies. Each case study is an encounter with mass violence, and the force of blindness that fostered its emergence from a normal society. While the extent to which each space successfully undermines the perpetuation of mass violence varies, they all form an encounter with darkness. These works came to me spontaneously, sometimes out of a chance conversation, sometimes out of a longstanding interest and knowledge of the work. From these case studies, we can better understand the ways that our presentations of past violence can reveal or obscure the latent potential for the reemergence of that violence. My position on the hidden nature of societal violence, established in part one, is used to analyze whether the work is in fact contributing to the divisions being memorialized, or not. The improvisational methodology and importance of creative praxis established in part two guide my own analytical processes in these case studies.

Structured in two parts, with each overlapping and complementing each other, the case studies broadly analyze both the communicative methods and affect of the work in question. In dealing with creative works, analytical writing only addresses the cognitive communicative ability of the project. It is a challenge (except perhaps in poetry) to communicate with words experiences that are fundamentally pre-linguistic. By that, I refer to the pre-cognitive encounters with the un-re-cognizable forces of the cosmos that creative work can bring into continuity with the known. Writing acts within the structures of the known, and so my written analyses of these case studies focus on how the project cognitively communicates its territory of darkness, never able to fully express the affect of experience.

It is important that in my own work I do not create secondary presentations of violence that reinforces division. In using the action of making to understand something of my precognitive encounter with darkness through my case studies, I need to be careful that I do not contribute to the very problem my work addresses. This is why my research into creative praxis and Kentridge's methodology of uncertainty is important: it informs my creative engagement with the violence encountered. This research also helps me to understand how to express an experience that is cognitively inexpressible.

In analyzing the architectural case studies, I operated within a 'Kentridgean' methodology of making. Using charcoal, a material that I have always found has a life of its own somehow, I went into making my encounter openly, trying to embrace the intuitive uncertainty that allows for unexpected syntheses to enter into the work. First, I immerse myself in images, memories, putting myself

back in the space. Then, I draw. Erasing, smudging, marking and remarking, I film myself as I work. Later, I edit the video to remove myself from the frame. The resulting analysis is one that is narrative and unexpected - an animation of a process of making my encounter with darkness through the architecture sensible.

These case studies help us to better understand the communicative potential of our creative expressions, informing my position on our roles as creative practitioners in undermining divisive cultural ideologies. Together, these made and written analyses work to address my central questions of how our cultural expressions present societal violence, and how that presentation may be reinforcing divisive ideology through the stories being told. From them, we can begin to see that our methods of framing violence can indeed affirm or deny life's capacity to grow, although never in absolute terms. My analyses are framed by my position that violence emerges from normalcy, and that in order to undermine its perpetuative potential, we must see this connection.

A Note on Memorials and Monuments

We live in a built world. For the majority of us, architecture is a consistent presence, shaping our days from the moment we wake to our slumbering nights. The durability and physical scale of architecture means that while we grow old, the messages of architecture remain, linking generations together through common interactions with the built world. This is why memorials, and the messages they communicate, become intrinsically tied to the lives of those who interact with them. Whether we like it or not, architecture is part of who we are.

Each person holds a variety of identities at any one time, each coming into play in differing situations. The formation of identity based on the divisiveness of the past makes the recognition of the commonalities between all people difficult.[1] If the past is remembered through the divisions of identity alone, then divisiveness will perpetuate, and the violence of history will repeat. This is where architecture can play a significant role in forming a better future: by remembering divisive events not only through the pain of violence, but also through a recognition of the commonalities between people, events of the past can be reframed in a way that promotes peace. Affirmation of life from past denial of it.

There is, however, an unaddressed issue regarding specificity. While creative evocation of the past – opposed to literal representation - can remove the divisive ideologies inherent to violence, it is possible for a memorial to end up being too general

Figure 3.1.1: Canadian National Vimy Memorial, Walter Allward. 1936.

and too broad, and so miss its agenda of communicating the past entirely. This can lead to the forgetting of violence, which would in turn result in the possibility of repetition. However, the problem of a memorial being too broad in scope should not be confused with a memorial not being explicit enough. Specificity in architecture means that the intended message is communicated, while explicitness means that the message communicated is cut and dried, leaving no space for interpretation and improvisation. Memorials should be specific in their addressal of an event, but not explicit in their representation of it. This is a balancing act between what is known, and what is unknown; what is seen and unseen; real and possible. The emerging museum-memorial typology combines the interpretive connectivity of memorials with the historical material of museums.[2] This typology seeks to ensure that the specifics of the communicative space are based in fact.

Architectural memorials and monuments are often used interchangeably to refer to markers of memory, mnemonic devices that say to us, "Lest we Forget." Yet there is a difference between the two. Memorials are about the present and the future, monuments about the past alone. Memorials connect our world with those of our ancestors; they are about the life of the past, as it affects the present. Monuments are records, markers of events in history. Many historical memorials act today as monuments, recording an event in time, stationary in their agency. In looking at how monuments and memorials differ, we can see that memorial design has a mandate

that is broader, more sensitive, and more complex than simple remembrance. Through their presentation of the past beyond isolated event, memorials reveal the agency of people today in shaping the world of tomorrow.

According to the Oxford English Dictionary, 'memorial' is defined as "something by which the memory of a person, thing, or event is preserved, as a monument, a custom, or an observance."[3] In comparison, 'monument' is defined as "a statue, building, or other structure erected to commemorate a famous or notable person or event."[4] These definitions tell us that it is through a memorial that an event is transmitted and remembered, pulled from the recesses of time into the present. The memorial is not mute – it is an active agent that makes the past tangible. Memorials are transformative spaces, drawing people through, altering how they relate with the world around. A monument, in contrast, is built as a response. The monument lacks the potency of the memorial in that is it tied to its event, static in time. Memorials are not; they are a lens that focuses the past, allowing us see it in ourselves and in our world today. The French historiographer Pierre Nora's 'realms of memory' are all forms of memorials, transforming and reshaping our perception of the past, relating it to our sense of contemporary identity.[5] Scholar James Young argues in his *Textures of Memory* of the potential for monuments to displace remembrance, aligning with Nora's assertion that monuments may in fact allow us to forget.[6] That we may create monuments in order to forget is a frightening thought – one that surely allows for violence to perpetuate.

The ability to transform the past separates memorials from monuments. While monuments promote and commemorate an element of the past, memorials make that element present, no longer confining it to the temporal isolation conferred by the monument. However, we do not always find memory spaces that fit squarely into one of these two categories. The monument and the memorial are not exclusive: they exist as scales of relevance, not as completely separate. Monuments that engage the present can transform into memorials, having life breathed into them through their connection to the situation of the world today. These memorials present varying degrees of agency, and inversely varying degrees of 'monumentalizing.'

As often-important elements within a city, monuments help to tell the story of what happened where in the past, building an important set of collective memories for the people who interact with them regularly.[7] Monuments serve to mark moments in time, moments that are important in understanding who we are. But the certainty of monuments often creates an unequivocal representation of an event: bias and judgment drive the work. Within monuments, we can find the rhetoric of division or homogeneity being reinforced.

Museums are a third typology that deals with the formation of memory. Unlike monuments, museums are spaces where curated evidence can be viewed. Here, the fragments that remain of real events are organized to form a horizon that we can use to build a collective sense of reality. Today, we rarely see memorials built without the inclusion of these exhibitive museum spaces. While this can be traced to the growing power of victimized groups in shaping memorial space, the new memorial-museum typology is intended to balance the ambiguity of the memorial with the legitimizing power of the museum.[8] The inclusion of museum spaces is an important way to ensure that the intended messages are being read in the memorial.

Archival evidence is an indisputable necessity if we are to avoid denying past events. Yet today museums are not only spaces to bear evidence of the real past. As scholar Amy Sodaro identifies, contemporary museums cater to our "media-saturated society" which seems to require instant gratification and spectacle.[9] Our contemporary, experiential museums focus on communicating the narratives constructed from the evidence, rather than on the more "traditional museological functions of collecting and displaying."[10] This focus on the narrative spectacle in museums introduces the same problem that monuments face: they end up limiting our understanding of an event by prioritizing explicit narratives. There is a risk that the stories focused on in the museum become the only angles we associate with the event. It is critical to remember that the narratives constructed through the archival evidence are concrete, yet

Figure 3.1.2: Canadian National Vimy Memorial, Walter Allward. 1936.

Figure 3.1.3:
Memorial and 'Museum.'

Memorial to the Murdered Jews of Europe, 2019.

limited markers of a complex human event that contains moments and memories that are not represented in the evidence. The memorial can open these limited histories. The central function of memorials is supported by the inclusion of the museum, provided that the exhibitions do not over-emphasize the 'grand narratives' drawn from the specific narratives constructed by evidence. It is in these 'grand narratives' that we can lose our sense of heterogeneity; it is in the memorial that we can sense our plurality and communality with others.

The memorial presents the past as current. The simple fact that events in the past do not happen isolated from effect, but rather in complex interactions, means that our world today can be understood through the past. Through memorials, the present is focused as light from the past refracted through time; the past is viewed through the traces it has produced over time – traces that form the world we live in. This means that memorials are capable of revealing to us how past choices have expanded and propagated through time into a tangible present reality. Moving beyond the present, memorials show us how our actions today could expand and propagate into a better future. In this way, memorials, unlike monuments, reveal the human agency in shaping the world. Memorials are enabling, hopeful, and contain a magnitude of possibility for the human spirit.

Here we must ask how dumb monuments blend into active memorials? Both deal with memory, but one somehow steps out of the confines of the past into the present. It is through imaginative, uncertain engagement with the past through matter that monuments

can transform into active memorials. Through the architecture, the visitors can be made aware of their own presence in the memorial, and thereby aware of the memorialized event within themselves. This can happen through a variety of ways such as material interaction, marking physical presence, or through narrative engagement, enacting a theatre of the human condition, applicable across time.[11]

The Canadian National Vimy Memorial, designed by Walter Allward and built in 1936, is a blend of monument and memorial, serving to mark the WWI battle while also dealing with the far-reaching consequences of the war.[12] The project is infused with allegory, symbolic reference to sacrifice, loss, and hope, but it is the key drama that engages the visitor and makes the monument into a memorial. Central to the project is the empty tomb that sits centre stage, mourned by 'Canada Bereft.' The emptiness of the tomb allows for us to project our losses, our concerns, our thoughts into the memorial, allowing the design to extend beyond its WWI evocations. In witnessing this theatre, the visitor fills the tomb with the unknown dead. The post-WWI world has seen the escalation of that violence, and we understand that the empty tomb is not just for the fallen soldiers of that war, but the fallen soldiers of the wars afterwards.

There is a theatrical narrative within the project. The sculptural characters, the central event, the engagement with the landscape. These elements all serve to turn the memorial into a theatre that we participate in. The landscaping at the front of the memorial, which was built to rise out of the ridge, forms a kind of amphitheatre, adding the theatrical effect.[13] Theatre, as Aristotle argues, is about the lived human condition, and the theatricality of the memorial is what drives our engagement with it.[14] In engaging with theatre, we engage with our contemporary human condition.[15] The plot of the Vimy Memorial, revolving around the empty tomb, relies on our imagination and effectively places the memorial into our vision of contemporary and future conflict. The grief of the characters becomes our grief as we fill the uncertain coffin with the lives lost in the violence since the war and violence yet to come. The self-understanding we gain in experiencing this action defines the architecture as memorial, rather than monument.

I do, however, need to touch on the pitfalls of the design, on the historicism and representation that prevents the project from transcending its event fully. While the project is successful in presenting an active theatrical narrative that connects the present visitor to the past, it also represents a moment in history tied to the early 20th century, unable to leave. The stagnant representation of the past is due to the overtly political and heroic image of the victors. Contemporary memorialization needs to move beyond the imposition of historical 'truth' imprinted by the design on Vimy Ridge. This

truth is one-sided, and says that the victors were right, suggesting that the empty tomb, mourned over by Canada, has no space for the German soldiers. The Vimy Memorial fails when it deals with the specifics of the event in that it presents the enemy as evil. In this case, the vanquished foe of the Canadian forces was not evil. The characters of the theatre, explicit in their symbolism of justice, truth, faith, charity, knowledge, and peace, all justify the immense loss of life of the battle and of the war.[16] This justification inevitably excludes those presented as opposed to those virtuous characters – namely the Defeated Enemy. The memorial presents a history that is one-sided in its judgment, focusing on the need, however detrimental, to glorify the dead.[17] The issue with this deification is that it presents violence as necessary to the promotion of the characters of justice, truth, peace, knowledge. This memorial, while successful in the way that it evokes a contemporary human understanding and presence, also promotes an out-dated and antagonistic world view. This view only serves to further polarize the groups of people that died together on that site. It is this very polarization that prohibits peaceful resolution to conflict. Hopefully people look at this memorial and can see past the prescriptive apotheosis of the victors, seeing the theatre as a broad enactment of the human tragedy that defines violence.

If memorials are like a lens, the means by which the past is focused into the active 'now,' then they also have the power to radically alter our present sense of place and self. It is this power that must be dealt with carefully in order to avoid the prescriptive history that biases visitors, replaying and regenerating the solitarist nature of conflict.[18]

Case Study 1 : Tuol Sleng Genocide Museum

Writing Darkness

The Dead Land

Making Darkness

Figure 3.2.1:
Tuol Sleng Genocide Museum.

Analytical Drawing; still from animation.

June, 2019. Visit to the Choeung Ek Killing Field.

The air is heavy and still. The grass is rough and the trees' shadow offers little reprieve from the dense humidity. Flowers bloom around the stupa, and I catch the scent of incense. It is hard to bring an image of violence into this tranquil garden.

Undulating mounds of earth, some with pools of water at the bottom, some dry, some green. A chicken wanders by, the cicadas deafen me. As I walk, small markers tell me that this tree was used to beat people to death. Its bark is scarred and scratched. I keep walking. Glass cabinets contain human remains, placed next to fenced-off earth pits where the bones were found. Small bones from children fill this one. Teeth fill the next. A tree is covered in knots of string, respectful tokens to the hundreds of children killed here.

I walk around the still lake, sweat running down my arms, ants crawl on my shoes. Beyond a chain-link fence is more, an open field baking, shimmering in the noon sun. It is left undisturbed; they had found enough and left the bodies lightly buried where they lay. When it floods, bones wash up and they are added to the cabinets. I continue walking, slowly, ponderously.

Skulls stacked 15 layers tall inside the stupa. A simple reminder of life and death, matter and beyond matter. I am confronted with the image of death, seen a thousand times in paintings. But here it is not a symbol, it is a force of history, evidence of past life, presence and absence. I put my shoes back on and wander further. Dogs, chickens, and guinea fowl scatter around me. Simple concrete buildings, now used as storage for gardening tools, once housed the chemicals thrown on the bludgeoned bodies to dampen the stench of rot. Visible and invisible, the past is never gone.

Dust greets me as I leave. Water drips from my bottle, marking the ground and disappearing. I am aware of my footsteps over those of the past.

June, 2019. Visit to the Tuol Sleng Genocide Museum.

Frangipane trees beckon, their scent lingering in the humid air. A space of normalcy, even tranquility belies the violence soon to confront me. The schoolyard opens up, familiar in its everyday banality, the faded whitewashed walls cracked and mildewed by time. There seems to be a silence here, the street beyond the walls is dulled. Perhaps it is the heavy clouds above, allowing sporadic bursts of sunlight to crash like waves of heat on the ragged grass. Perhaps it is the rusted bars over classroom windows, off-putting and uneasy.

The walls and columns are scratched, deeply and indiscriminately. They are rough under my fingers; I am tender, knowing what this place has been. Beyond cracked wooden doorframes is a depth of lightlessness, darkened by shuttered windows, illuminated through rust. The tiled floor beneath me flows into these rooms, checkered white and yellow, dust and time layered upon the edges.

A bed, a desk. Why is the floor so dark beneath the bed? Marks of legs carve circles in the unwashable tile. Shuddering, I look to the single image, black and white, blurred and unmistakable. Death in this classroom, a torment bleeding beneath my feet, swelling in the cracks, dried, breathing in the air I breathe. The sunlight is the same, the dripping walls and broken sounds. My footsteps echo.

Notches in the wall, hints of unknown use. Evidence of sweeping, today, this morning, to brush away the city dust. But those stained floors are haunting. I do not know when they became so black, but under the beds they retain the shadow of the past. Such normal spaces, a dormitory block here. Room after room, a hotel? Veranda, corridor, walkway, gangplank. Lessons and gallows.

Such normal space, but why can I not breathe in here? I tiptoe, stifle my breath. Time is everywhere here, highlighting my impermanence and permanence. I am one in an infinite progression, almost meaningless but for the infinitesimal scratches I make too. The past has never left this space of darkened light, of an intensity of agony, a silent echo of what is.

1. *Tuol Sleng Genocide Museum*

2. *Preah Yukunthor High School*

3. *Boeung Keng Kang High School*

4. *Boeung Trabek High School*

5. *Tuol Tompoung High School*

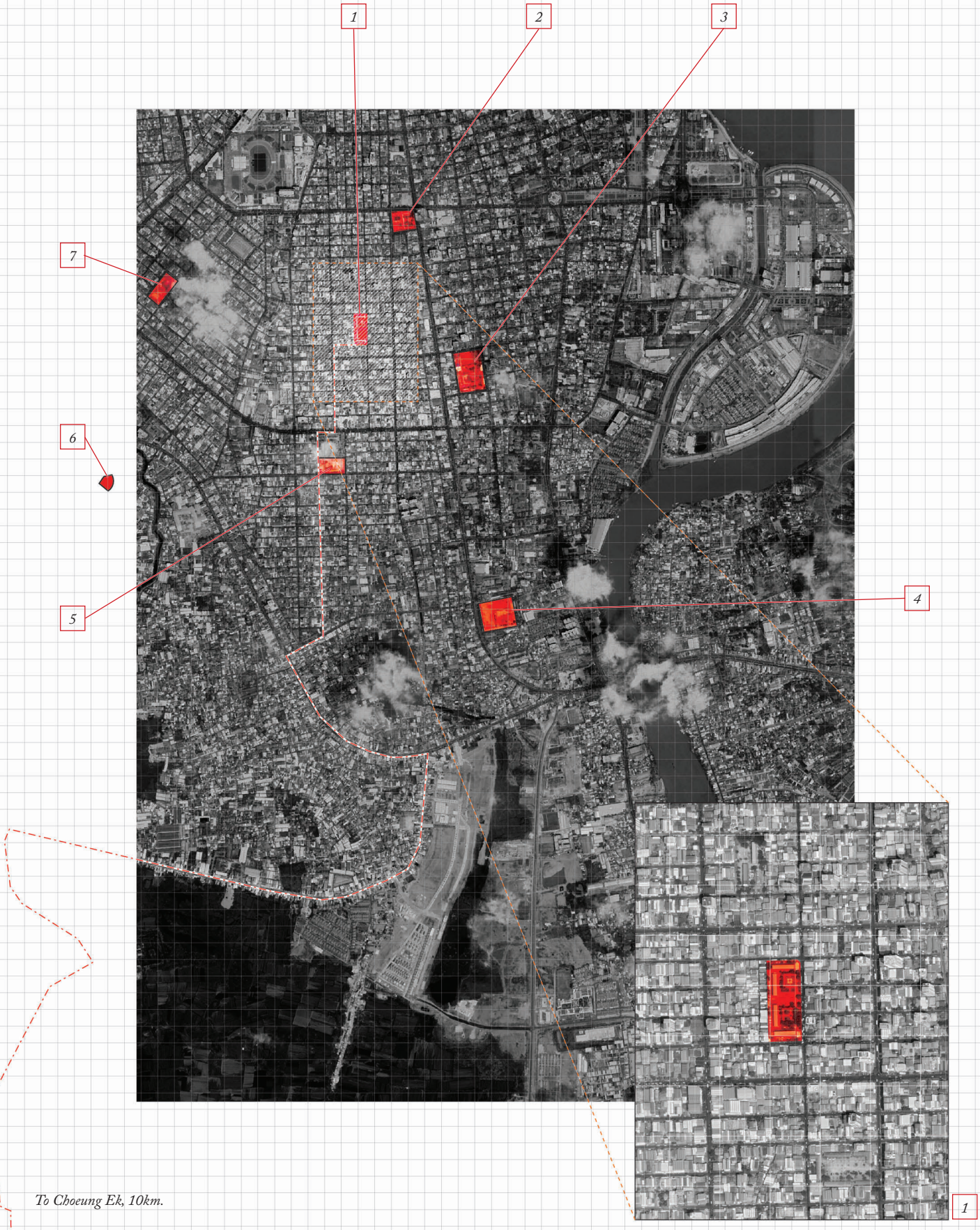
6. *Chamroeun Secondary School*

7. *Tuol Svay Prey High School*

Figure 3.2.2:

Above:
Phnom Penh High Schools sharing the same basic architectural typology as Tuol Sleng Genocide Museum.

Right:
Map of Phnom Penh. Note the dense residential and informal commercial urban context of Tuol Sleng.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The Dead Land: Tuol Sleng Genocide Museum

We encounter darkness in the spaces of past horror, transmitted to us through space and time. The Tuol Sleng Genocide Museum in Phnom Penh, Cambodia, is a space of darkness, of horror in normalcy. The building, once a high school, is the site of S-21, one of the Khmer Rouge's interrogation centers where civilians 'confessed' their crimes and were convicted, to be killed at the Choeung Ek Killing Field nearby. Thousands of people were tortured and killed here in the years between 1975 and 1979. As the physical site of trauma, the museum plays an important role in imparting the events of the past to the present, educating the contemporary Cambodian society that still feels the profound effects of the genocide. The presence of the harsh and violent past is tangible in the building and the objects contained, making it an important case study in understanding how architecture affectively communicates the past. Through the presence of time and the disjunctive resonance of this space with our familiar rhythms, the darkness of the Khmer Rouge Genocide is made visible in our contemporary world.

Our journey into the territory begins at Choeung Ek, on the outskirts of Phnom Penh. The condemned prisoners were murdered and roughly buried here. At the Choeung Ek Killing Field, thousands of bones have been found, exhumed and displayed with an unnerving casualness at the site. A stupa stands in the middle, next to the undulating hills where the remnants of the victims were found.

Figure 3.2.3:
Corridor in Block C.

Tuol Sleng Genocide Museum,
2019.

Figure 3.2.4:
Excavated skulls inside the stupa.

Choeung Ek Killing Field,
2019.

Inside the simple Buddhist structure is a layered shelf containing the skulls found there. There are some hundreds of them. Choeung Ek is, like Tuol Sleng, the space of violence. It is simple, left in a state of trimmed half-excavation; they had found enough to know what this place is. A mass grave. There is no ceremony here, apart from the stupa, where incense, flowers, and visitors' shoes mark the entrance. Choeung Ek is not marked out from the rest of the land, but part of it. It is not a space of abnormality. As the site of violence, it does not need any representation, and avoids the sensationalism that can come with that. From Choeung Ek, I take a tuk-tuk to the Tuol Sleng Genocide Museum, where the first half of these killings took place. The framing experience of Choeung Ek places the Tuol Sleng Genocide Museum with the simple field, both normal and violent.

Tuol Sleng Genocide Museum is a space that in many ways speaks for itself. The emotive power comes from the objects and spaces, rather than the curated exhibitions of prisoners and torture methods. For the majority of the Museum, we encounter spaces and artifacts left untouched since they took part in the genocide. On visiting, we experience the *space of violence*, not a removed representation of it. The violence that occurred at S-21 forty years ago is still present in the architecture, in the traces and marks that have been left. We register these traces when moving through the space, adding our own marks to those of the past. Tuol Sleng is not a space of representation, it is one of disjunctive resonance, and this allows the story of darkness that it tells to meaningfully change the way we see our familiar, normative worlds.

Representational space, as opposed to *resonant space,* presents

Figure 3.2.5:
Block B from Block A.

Tuol Sleng Genocide Museum, 2019.

the violence as we are used to seeing it. A representation of the violence at S-21 would be a gruesome and horrifying image of torture and terror. These representations can of course evoke emotion and sympathy, and an understanding of what happened on a cognitive level. But they fail include the normalcy from which the genocide arose, and within which it took place. Unless one has personally experienced the terror of torture, it is not a familiar image that we resonate with. Within these images it is hard to find any humanity at all. But these monstrous torturers and dehumanized victims were, like us all, human. Representational space is left telling us of an event without any connection to our present and familiar world. This prevents us from seeing the underlying connections between our familiar 'normal' world and the world of the past event. In this way, representational space prevents us from seeing the potential re-emergence of genocide within our 'normal' society.

Resonant space, on the other hand, connects us to the past by making that past visible within our present. The beauty of architectural communication – and artistic communication in general - lies in its ability to impart meaning at a level that is emotive and lingering. A pre-cognitive level. We can see this ability in Tuol Sleng, where disjunctive resonant space drives our connection to the darkness being communicated. Architectural matter, and the narrative space created by it, is *resonant* – it is the primordial world transformed into a form that we can sense, visible within what we know. Through disjunctive resonance, the space evokes at once the familiar and the unfamiliar, allowing our familiar realm to transform as the unfamiliar intrudes into it. It places the occupant into the past

by tying them to the thread of time that connects the event to the present. Tuol Sleng Genocide Museum, and arguably all spaces of violence that have been left largely untouched, contains a resonance that makes the abstract passage of time and memory perceptible. In a space of such violence and trauma, the affects of the actions of the past are visible and connected to our present. Our 'normal' world is changed through our encounter with familiar darkness at Tuol Sleng.

The building, once a school, is by no means extraordinary. It fits a standard typology, unobtrusive and utilitarian, with external circulation and a large courtyard. The spaces, the classrooms, are no more unusual. Large windows with shutters over them, and tiled floors that flow from the corridor into the rooms. The use of such a space for torture and mass murder belies the normalcy of the physical spaces. It is the introduction of the subtle indicators of appropriation that intrude on the familiarity of the school. As S-21, the school became a frame for terror. The desks and chairs replaced by metal bedframes; the corridors enclosed with barbed wire. While it is impossible to describe in words the affect of the disjunction between the familiarity of the space and the unfamiliarity of the events that occurred within it, we can understand how this tension creates an experience of space that connects familiar spaces with unfamiliar events.

This tension is exemplified in an experience with the beds, which became, for me, a central force in the museum. In the first building (there are four), the three floors largely resemble each other: a row of rooms, each containing a bare metal bedframe, opens onto a single-loaded open air corridor. Room after room, you see the same

Figure 3.2.6:
Left: Block A ground level.
Tuol Sleng Genocide Museum,
2019.

Figure 3.2.7:
Next page:
8 beds, 8 rooms.
Tuol Sleng Genocide Museum,
2019.








thing. A clean-swept floor, stained black beneath the bed, scratched mildewed walls, rusted bars and splintering shutters. Sometimes on the wall next to the bed is a photograph, taken by the Vietnamese army when they arrived to overthrow the genocidal Khmer Rouge regime. The photograph shows the unmistakable mangled body of a person. Sometimes the floor in these images shines with blood. On the rusting bed are sometimes shackles, sometimes boxes of tools. In one room there is an old desk, a reminder of the lessons being taught. The rooms and beds blend together in my mind, largely indistinguishable. The same checkered floor flows through every space, unifying the rooms. Aside from the bars on the windows, nothing is unfamiliar about the spaces; I have seen countless beds before, the rooms are much the same as any classroom. But then why am I afraid of my echo in those rooms, and why does my breath come short when I look at the bed?

The narrative oscillates between familiar, benign space and terror. The rhythmic repetition of bed-corridor-bed creates a continuum of continual juxtaposition of banal and extreme space. This rhythmic experience brings both spaces, which seem at first to be so different, together into one narrative. Corridor/room; exterior/interior; movement/contemplation; fresh/stagnant. These alternating experiences are both altered through the larger narrative. In the corridor we sense the violence that is so evident in the beds; in the beds we sense the normalcy so evident in the corridor. The experience of these disjunctive spaces produces an affect that is deeply unsettling and provocative, reframing both our understanding of the violence and the normalcy that it happened with, against, and through.

Figure 3.2.8:
Banal corridor, Block A

Tuol Sleng Genocide Museum,
2019.

My response to the experience of the space is a result of this familiarity with such a space of terror and violence. It can only be described as horror. The Tuol Sleng Genocide Museum is a space of resonant horror, where my familiar images of a bed, of a school, of a shuttered window, of a frangipane courtyard are tied into the events of the past. We see the abominable violence of the past through the familiarity of the space and the objects within. This disjunction helps to reframe what we understand as normal with regards to the 'abnormal' violence. The story of darkness encountered at Tuol Sleng can be read now through the spaces of potential violence, spaces that are intimately familiar to us, spaces like a classroom, bedroom, courtyard. Since everything about this space of violence is so normative, so commonplace, we can see the potential for violence in our everyday lives. We sense the darkness of the Cambodian Genocide within our normative realm, helping us to guard against its re-emergence.

We can further understand the communicative impact of the museum by understanding the bed as a trace of the body. A bed is a particularly powerful image when thought of as an index of the body. The bed is an evocation of a complex set of events, spaces, and (perhaps most importantly) human lives. The beds we encounter in the museum present a trace of both its original use as a place to sleep, and a trace of the torture that it was used to commit. We can read the bed as a body, and in our intimate familiarity with both the body and the rejuvenative act of sleeping, we see ourselves, projected into the space. Combined with the use of the bed in torture, we become part of the torture – we read the bed as indicative of our body and the violence as part of us. Peaceful repose is connected with pain, torture and injustice. The bed here indexes contradictory forces, linking them together and redefining their oppositionality.

These ordinary objects in an everyday space produce in me a sickened evocation of my familiar world. My encounter with this resonant space evokes an empathy with the violated and the violator, both of whom I see within myself, just as I see the terror and normalcy of the darkness I encounter. My presence within the space is the same as theirs: I project myself onto the bed as I stand over it, in the dominant position of the torturer. This placement in the past does not restrict the connections that are formed through experience, avoiding framing the encounter in the clothes of vice or virtue. When we can see ourselves as both violator and violated, we can guard against becoming the violator. If judgment enters into our presentation of the past, we denigrate our understanding of events and people in favor of the demonization that belongs to violence. Silverstone refers to this demonization in his analysis of the 'rhetoric of evil' in media, and the deepening divisions that result.

The question of judgment does not come into our experience of this disjunctive resonance.

The Tuol Sleng Genocide Museum also communicates through the presence of time, which places us in a continuum of experience with the past. Throughout the museum one can see the scratches, marks, odd holes, built partitions, carved doorways, and bleeding floors that indicate to us the layers of time and action that exist in any space.

The floors are particularly affective. Stained black beneath the bed, the cracked tiles seem to have imbued their past. Where the legs of the bed have stayed unmoved, the tiles register the white circles, light spots on the unwashable darkness. The blackened flooring is matched in many rooms with the single photograph on the wall: a mangled body curled on the bed, blood pooling and stretching across the floor. Standing on these tiles, you register the remnants of past action clearly, visibly linking your corporeal present with the virtual past. The tiled floor flows from the corridors into the room, linking circulatory and programmed spaces across levels. You move between a simple, unnoticeable flooring to a conspicuously tortured one. Flowing together, the tiles act to frame the normative flooring *in relation* to the tortured areas. They tie the experience of normative, familiar space to visible horror, affectively connecting violence and our 'nonviolent' spaces. These tiles, like the beds, corridor, and banal classroom space, are not mute architectural elements, but active communicators that make the past sensibly present to us. My image of unexceptional institutional architecture is now placed within a temporal continuum that includes the horror of genocide.

Figure 3.2.9:
Tangible time.

Tuol Sleng Genocide Museum, 2019.

Figure 3.2.10:
Marks of time.

Tuol Sleng Genocide Museum,
2019.

In the space, those floors are haunting, physically connecting us to the blood of the past. This physical connection with the past adds yet another layer to the contemporaneity of that violence. My footsteps on the tiles trace the footsteps of other visitors, of soldiers, of prisoners, of the dead, of teachers, of children. My presence in the space leaves the same marks they did; the scratches on the walls tell me that I am part of a continuum, that my actions here are now tied to the actions of the past, united in this space. In impacting the physical form of the space, we deepen the reciprocal connection between 'us' and 'environment.' The marks of time at Tuol Sleng place us in a continuum with our environment, including the environment of violence that the architecture is part of.

At the Tuol Sleng Genocide Museum, we encounter darkness through normalcy and through material time. These two forces communicate to us the story of the Khmer Rouge Genocide as one that is ongoing today; these two forces make the terror of that violence visible within our contemporary lives. Through this space, our vision of normalcy changes, incorporating the horror that is essential to perceive if we are to avoid repeating the past. Disjunctive resonance connects the unfamiliar force of mass violence to the familiar worlds that we live with. This kind of memorial space can help to introduce a degree of lucidity into the hallucinations of divisive ideology which are, in part, predicated on a belief in radical, monstrous evil over human, banal evil. In concert with the corporeal presence of time, resonant space can help us to frame our stories of darkness not as scars in the timeline of history, but as ongoing human forces, capable of emerging even in the most common places. The lightness of a high school is found in the darkness of genocide.

Figure 3.2.11:

Tuol Sleng Genocide Museum, 2019.

Figure 3.2.12:
Block A from below.

Tuol Sleng Genocide Museum, 2019.

Figure 3.2.13:
Block A.

Tuol Sleng Genocide Museum, 2019.

Figure 3.2.14:
Courtyard garden from Block A.

Tuol Sleng Genocide Museum, 2019.

Figure 3.2.15:
View from third floor in Block C.

Tuol Sleng Genocide Museum, 2019.

Figure 3.2.16:
Cells in Block C..

The cells are inserted into the architecture without regard to the window alignment.

Tuol Sleng Genocide Museum,
2019.

Figure 3.2.17:
Staircase in Block A.

Tuol Sleng Genocide Museum,
2019.

Figure 3.2.18:
Cells in Block C..

The classrooms are roughly connected by cut doorways as the architecture is appropriated.

Tuol Sleng Genocide Museum,
2019.

Figure 3.2.19:
Stupa and excavation mounds.

Choeung Ek Killing Field,
2019.

Figure 3.2.20:
Block C.

Tuol Sleng Genocide Museum,
2019.

Figure 3.2.21:
Block C.

Tuol Sleng Genocide Museum,
2019.

Making Darkness

The following pages record in still images the moving process of thinking-making my encounter with darkness through the Tuol Sleng Genocide Museum. This is an uncertain endeavour, a creative enbrace of ambiguity that results in an iterative work.

Beginning with the bed, this made analysis remains open-ended, capturing some of the uncertain connections that occur through an experience of darkness at the Tuol Sleng Genocide Museum.

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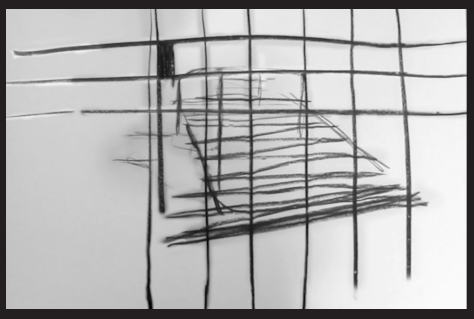

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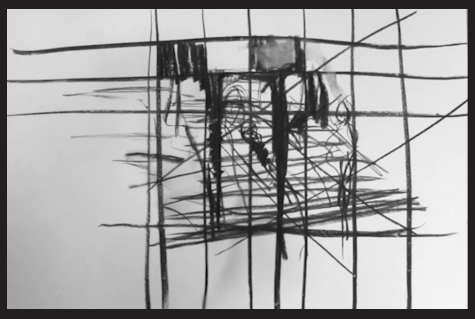

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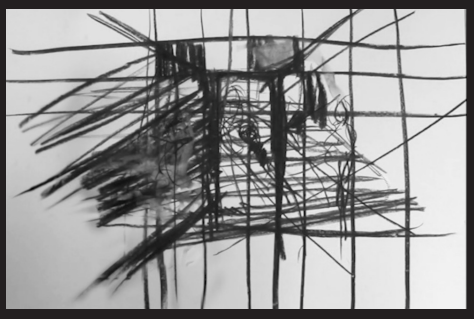

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Figure 3.2.22:
Previous:
Stills from Analytical Animation of resonant space.

Figure 3.2.23:
Left:
Compiled Stills of Animation.

Case Study 2 : Memorial to the Murdered Jews of Europe

Writing Darkness

The Abnormality of Evil

Making Darkness

Figure 3.3.1:
Memorial to the Murdered Jews of Europe.

Analytical Drawing; still from animation.

May, 2019. Visit to the Memorial to the Murdered Jews of Europe.

People disappear here. I look away and all that remains is a voice, a crackle underfoot, a shifting presence. The street disappears suddenly, before I know it the dappled light from the trees is replaced by blocks shadowing and cooling me. I disappear here.

I am pulled by the slope down into the concrete grid. It opens and closes as I pass through intersecting lines of vision, framing in a distant haze the embassies beyond this marked zone I am in. At every turn I expect to see someone, to stop abruptly, mumble a politeness and move on. But more often than not I am greeted by only voices, shifting in tenor as they move around the walls.

Labyrinth. A sense of wandering through undefined paths, a somewhat arbitrary circulation through claustrophobia and out. The museum hidden beneath me intersects awkwardly. It blocks my movement, and I struggle to find the entrance. It tells me nothing new. The room of letters are interesting; the movement of panic captured in ink on a page, words of death from the dead. I return to the field of stone, this time with an aim to find the centre. It is the same as the rest.

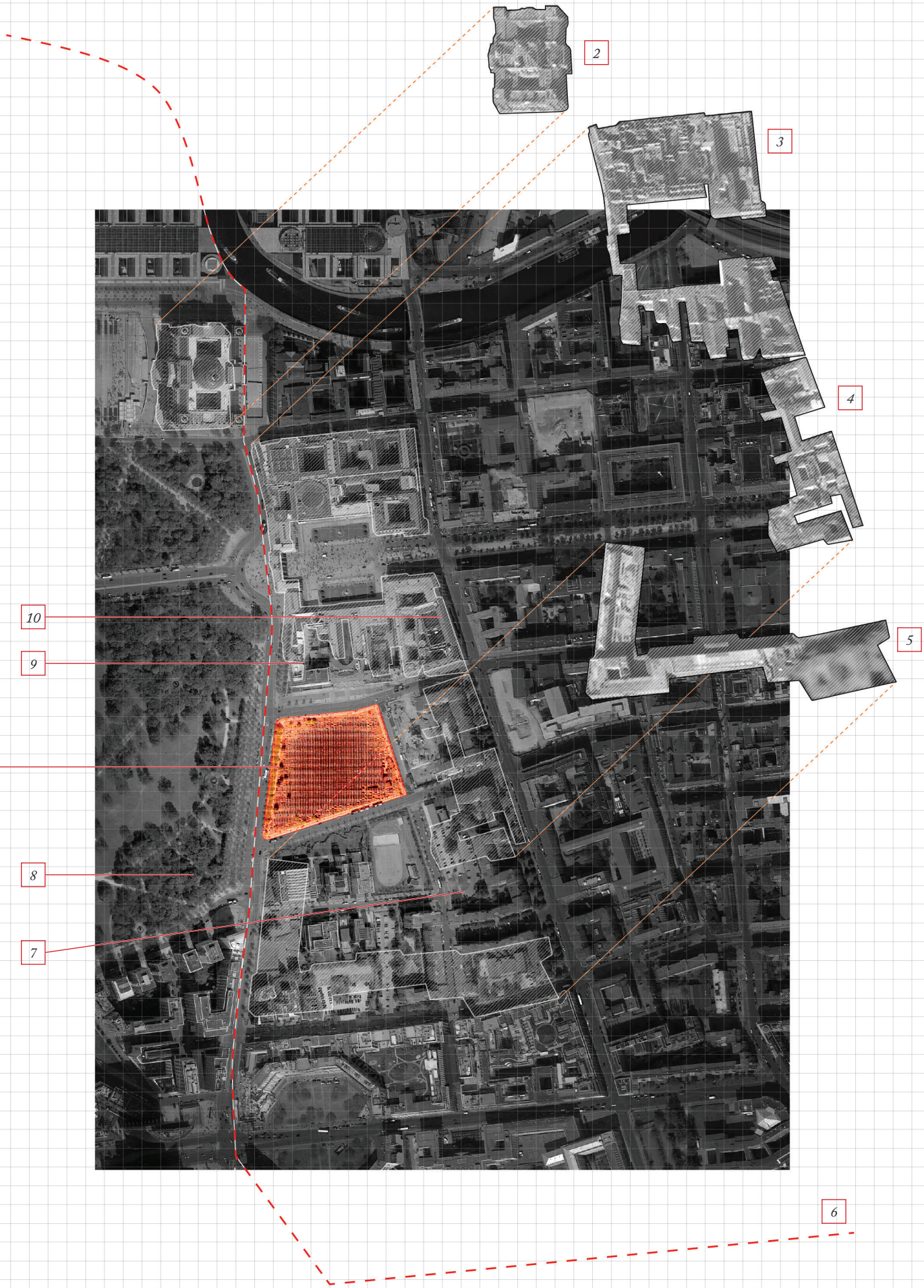
I make my way to the edges and find myself looking at the tops of the blocks. The shift is almost imperceptible, blended interior and exterior. Now I am on the street, shaded by trees, sweet in early summer. Time resumes its movement out here.

I wonder about the past, the present, the nature of evil. I struggle to connect them to this place, however moving the experience of the field is. There is a strange listlessness about this place; the periodic call of the attendant to climbers reminds me that the city is alive. But not here. Is it a ghost world, a twilit zone of remembrance? Perhaps forgetfulness. I cannot connect myself, my life, my sense of who I am with this undulating grid of concrete. Everything here seems to be metaphor; but I'd rather look at ruins.

1. *Memorial to the Murdered Jews of Europe (built 2005)*
2. *Reichstag (originally built 1894; renovation 1999)*
3. *Palais Strousberg (originally built 1868; demolished 1950)*
4. *Old Reich Chancellery (inaugurated 1878; destroyed 1945)*
5. *New Reich Chancellery (originally built 1939; destroyed 1945)*
6. *Berlin Wall (demolished 1989 - 1992)*
7. *Führerbunker*
8. *Tiergaarten*
9. *Embassy of the United States of America*
10. *British Embassy (on site of former Palais Strousberg)*

Figure 3.3.2:

Map of Berlin highlighting historic buildings (pulled from 1945 aerial photograph of site). The context physically situates the project within history.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The Abnormality of Evil: the Memorial to the Murdered Jews of Europe

At the heart of Berlin is a swath of land, separated from the fabric of the city by its undulating blocks of concrete, a grid of stelae that scar the fabric of the city. Peter Eisenman's ambitious project attempts to represent the horrors of the Holocaust through his trademark use of index and modernist abstraction. While on paper the memorial is striking – a competition-winning concept – there is something missing in its evocation of the genocide. The graveyard-like stones rise while the groundscape dips, resulting in a meandering experience between oppressive material as the visitor moves through Eisenman's vision. While the project has its merits, the recorded flippant interactions of the visitors with the memorial are evidence that the architect failed in some regard in making the past accessible. If the horror of genocide was present in the memorial, it would be impossible to play, joke, and pose with it.[1] Memorial architecture has a mandate to communicate the past as it affects the present, but the Memorial to the Murdered Jews of Europe does not communicate our potential to be a "willing instrument in the organization of mass murder."[2]

I argue that Eisenman's memorial fails to evoke horror – a necessary evocation that can reveal the hidden potential of the reemergence of genocide today. The project is too abstracted, too removed from normalcy that it ends up only very tangentially relating to the Holocaust. This being said, the memorial does evoke *something*,

Figure 3.3.3: Within the stelae.

Memorial to the Murdered Jews of Europe, 2019.

and upon visiting it, there are several experiential conditions that produce an atmosphere that is metaphorically related to its territory. However, the project broadly distances the memorialized event from contemporary life, distancing us from becoming aware of genocide's potential emergence from the everyday.

Berlin is a city of monuments and memorials. The Memorial to the Murdered Jews of Europe sits on a block in the middle of the old Nazi government center, adjacent to the Führerbunker, Tiergarten, and Brandenberg Gate. Today, the U.S. Embassy joins the context, bordering the memorial to the north. While my central critique focuses on the experience of the memorial itself, this experience is part of a continuum within the city. Its placement within the layered historic center of Berlin gives the project prominence; in approaching through the historic urban fabric, the experience within the memorial is already placed in relation to significant landmarks and sites of memory. The project is framed by the urban history, contextualizing it and allowing the visitor to understand that it deals with a significant territory by virtue of its position in the city. This does not, however, mean that the memorial can be any less vague in its evocation of horror.

While the visitor undoubtedly knows that this highly publicized project deals with the history of Germany in some way (they likely know exactly what the memorial is for), the project lacks specificity in communicating its territory. In an interview in 2004 with Robert Locke, Eisenman discussed his project and his position in the world of art and architecture. Tasked with representing the vast abhorrence of the Holocaust, Eisenman chose to focus on the abnormality of the genocide:

> I believe that when you walk into this place, it's not going to matter whether you are a Jew or a non-Jew, a German or a victim: you're going to feel something. And what I'm interested in is that experience of feeling something. Not necessarily anything to do with the Holocaust, but to feel something different than everyday experience. That was what I was trying to do. It's not about guilt, it's not about paying back, it's not about identification, it's not about any of those things; it's about being. And I'm interested, in a sense, in the question of being and how we open up being to very different experiences.[3]

The issue with this approach is that it ignores what Hannah Arendt, one of the most prominent political and social theorists of the 20th century, calls the banality of evil - a critical factor in the systematized and totalitarian nature of the genocide.[4] Genocide is not something that is separate from human civilization, but rather the opposite. Girard argues that violence is a fundamental feature of culture, and that its emergence is tied to our imitative nature.[5] Genocide comes from our normal, even benign realms, and so to present it as extra-

Figure 3.3.4:
Glimpses of others.

Memorial to the Murdered Jews of Europe, 2019.

ordinary disregards its foundational conditions. By disregarding these conditions of normalcy, Eisenman portrays the genocide as an exceptional event, not something that we can all potentially be part of today and in the future. Indeed the last century has been defined as the age of genocide, and we are on track today to continue that path of violence.[6] While the Holocaust is unique in its organization and absolute reduction of humanity, it was people, banal and unthinking, that largely perpetrated it. Arendt's banality of evil acknowledges the role of the 'normal person' in genocide – the possible role of each of us in contributing to extreme violence, intentionally or not.[7]

In concentrating on creating an experience "different than everyday," Eisenman succeeds in separating the event from the present. This means that the very contemporary effects and scars of the Holocaust are ignored; the architecture presents the Holocaust as removed from the everyday, when in fact it is not. The violence of the past is not contained by the end of the war but propagates across generations and places, touching millions of lives today. Although his lack of overt symbolism means that memorial can effectively be interpreted by generations of people (keeping it 'alive'), by presenting the Holocaust as "different than - " the architect reduces the ability for the project to actively tie the current world to the violence. For a memorial to contribute to a more peaceful world – why else would we need to remember such horror? – there should be a connection to the present, to the banal normality of life. Otherwise, the memorial risks becoming simply another marker of an event that happened, reduced and isolated from the reality of the continuation of the violence today.

That the memorial produces affect is not in question. It

surely does, given its deviance from the fabric of Berlin, and the oppressive evocations of the concrete, yet it is not specific enough in its evocation of the deaths of six million people. The Memorial to the Murdered Jews of Europe conveys aspects of placelessness, systematization, and scarring, but I argue that it does not convey the essential horror of the past or our connection today it. It is not enough for the architect of a memorial to simply want people to "feel something." The architect should want people to feel the presence of the past in our world today – sense the presence of that specific erasure of millions of people. If not, the memorial will fall short on its possibilities; it will fail to truly engage the visitor in how to never repeat, never forget the atrocities of the past.

Artist Shahak Shapira in his "Yolocaust" series has stingingly denounced the documented interactions between some visitors and the memorial in Berlin online.[8] His series highlights the playfulness of visitors in the memorial, and how the deaths of six million people should and could not evoke such reactions. The key lesson from these interactions is not to be more respectful of where you are, but that the memorial itself needs to evoke the pain of the violence, not just a metaphorical experience analogous to the territory. If it did, there would have been fewer people feeling such whimsical playfulness in the space. Perhaps it is just optimism, but I believe that people are largely empathetic, and when confronted by the horror of genocide, we cannot be unaffected. The issue is not taking photos, even of oneself, in the space. The issue is not smiling in the space. The issue is playing, doing yoga, juggling in the space. These acts are not ones of record keeping, as many 'selfies' and photos are, but rather they

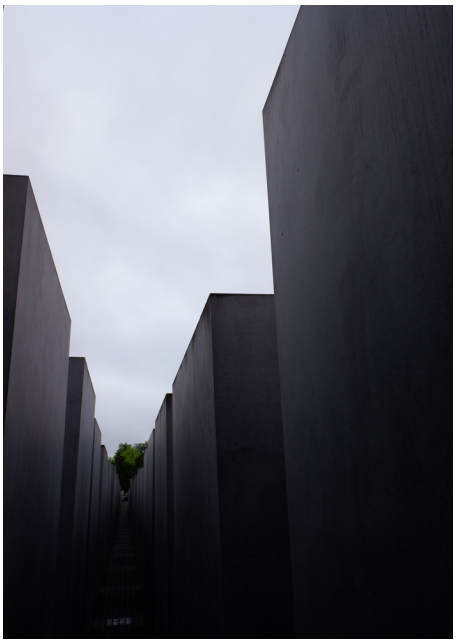


Figure 3.3.5:
Views from within the stelae.

Memorial to the Murdered Jews of Europe, 2019.

are actions so inappropriate in the face of the total abjection and reduction of humanity that defines the Holocaust, that they become obscene, perverse. While the architect cannot be held accountable for the actions of the visitors, their actions do act as evidence for a miscommunication in the space.

On the one hand we have a strong argument for the non-representative presentation of mass violence.[9] In the Tuol Sleng Genocide Museum, this can be understood as resonant versus representative space. Yet here, we see abstraction failing to communicate the normative nature of violence. Through over-abstraction, the project distances us from its event. This vagueness is a result of Eisenman's reliance on index and his larger intention to create an experience different from everyday life.[10]

Eisenman uses tracings to represent his ideas, and while this indexical representation doesn't fully communicate the Holocaust, it does effectively avoid the historical bias and prescriptive symbolism inherent to the reconstruction of the past.[11] The project, while too vague in its evocation of the horror, errs on the side of *too much* abstraction, leaving the visitor mis-affected by the space (not unaffected).

Indexical representation is already a step removed from the event itself. Unlike the National Memorial for Peace and Justice, which references the human body as the territory of violence,

Figure 3.3.6:
Panorama, isolated.

Memorial to the Murdered Jews of Europe, 2019.

Eisenman's index has no reference except to the conceptual German ground. The project is predominantly a field of concrete stelae, generated from two planes and an imposed grid. These two topographies, arbitrarily made, are connected by the stelae, which record the two undulating planes.[12] The stelae index conceptual planes, metaphors of the territory, only further separating the project from the outside world. And while it can be argued that the project presents the genocide as something that *should* be totally unfamiliar to normal life, the fact remains that it is not, and to present it as such is tantamount to a lie.[13] The form-generating operation is arbitrary, and the generated stelae are thereby indexes of two undulating planes and a modernist grid – not of 6 million murders. The stelae produce an affect, but it is still hard to connect it with the Holocaust, despite the conceptual strength of Eisenman's distortion of the groundplane and blending of the project's edge with the city.

Peter Noever, art critic and director of the Austrian Museum of Applied arts and Contemporary Art, argues in his brief but incisive essay on the memorial that the "zone of instability" created within the rigid field of stelae embodies the connection between order and disorder, resulting in a shattered space-time continuum which allows the "time of the monument…[to be] disjointed from the time of experience."[14] While he continues to argue that this separation of temporal experience between the exterior and interior

of the memorial produces a living memory, he does not account for the distancing from normalcy that this separation causes.[15] There is a contradiction in his argument that we can use to understand how Eisenman's intersecting grids distances the experience of the memorial from normative reality. The zone of disturbed order that the gridded stelae creates does, as Noever says, represent the loss of human reason that occurred during the systemic genocide.[16] Through these stelae and the "denial of the ground as a datum reference," Eisenman succeeds in creating a symbolic project that distorts the idea of a secure and stable ground.[17] In communicating this instability, the memorial in fact creates a space that is demarcated and cut off from the seemingly stable world we know. The 'impossibility of understanding' that Noever praises as an apt representation of the Holocaust only serves to further obscure its potential reemergence. The unstable memorial becomes as space of abnormality, impossible to understand in terms of the normalcy of everyday life – the measure against which we orient our lives, and within which the Holocaust took form.

The use of modernist language to talk about the Holocaust aligns violence and modern alienation – an arguably contemporary connection.[18] The solitary nature of experience within the memorial evokes the loneliness and disorientation of life during the war, succeeding in capturing a deeply important aspect of the Holocaust. In fact, the interactions between people in the memorial are perhaps the most successful part of the design. To create a narrative of isolation and loneliness is an effective evocation of the core horror of the Holocaust – that of the reduction of people to base beings.[19]

Figure 3.3.7: Memorial to the Murdered Jews of Europe, 2019.

In the space, you become highly aware of the presence of other people. However, you can only see people in glimpses as you engage in a strange hide-and-seek dance. This makes you aware not of your connection through a shared experience in the space, but rather of the separate paths you are on: the maze-like field of concrete removes any chance of congregation and isolates individuals who remain in constant movement. The narrowness of the pathways and the varying heights of the stelae all create a sense of isolated claustrophobia, and disorientation. The crunch on stone underfoot and the inevitable brushing against the concrete blocks all heighten ones awareness of our physical body in the space. This experiential engagement with the memorial is certainly affective, and helps us to understand the loneliness in the presence of other people that characterizes part of the Holocaust.

This meandering loneliness we experience can be loosely linked to contemporary themes of modern isolation. We begin to understand our contemporary sense of urban loneliness through the experience of the memorial – through an experience that also expresses something of the Holocaust. Yet this argument is perhaps a stretch, given that it is based on an idea that loneliness and isolation is a 'normal' state in urban life. We do not have to look far to counter this idea: cities are overwhelmingly social places, full of complexity, flux, and human connection.[20] The isolation evoked in the memorial is an atmosphere that is, as Eisenman intended, different from our everyday urban life. This affective space only slightly alters my understanding of potential violence simply because there is little resonance between the memorial space and the space of 'normal' life.

Figure 3.3.8:
A few steps in.

Memorial to the Murdered Jews of Europe, 2019.

Figure 3.3.9:
Blended with the street.

Memorial to the Murdered Jews of Europe, 2019.

On visiting the memorial, it struck me that the project's most successful relationship with the everyday may in fact come from Eisenman's blending of the project with the bordering city. On approach, you barely notice the memorial. Even as you stand on the block, the stelae read as concrete benches on the edge of the tree-lined promenade on Ebertstrasse. The footprint of the stelae continues on the street, flush with the sidewalk. Trees extend into the memorial in the few spaces without the blocks. These small moves allow the visitor to enter into the project with ease, becoming enclosed within the tall blocks almost without realizing it. The world of the memorial is not entered through a definitive threshold but rather through incremental moves, leading to an unexpected immersion within the affective atmosphere of the project. This immersion is the best connection the memorial offers to our familiar rhythms. We enter into it from the familiar almost without realizing, slipping into an abnormal world of isolated wandering from a busy street.

The unobstrusive open-endedness of the memorial is another successful aspect. In Hanno Rauterberg's introductory text for a book on the memorial, he states that the memorial is "a place that presents nothing, where nothing is finished, and with which the Germans may not so easily find closure […] All that is seen here is that nothing is to be seen."[21] The lack of closure found in the memorial is a powerful and successful part of the project. There is no cathartic revelation here, only an open-ended search for the unknown within a queasy and insecure field of concrete. The imposed meaning that the abstract architecture avoids gives the project a strong footing in the present,

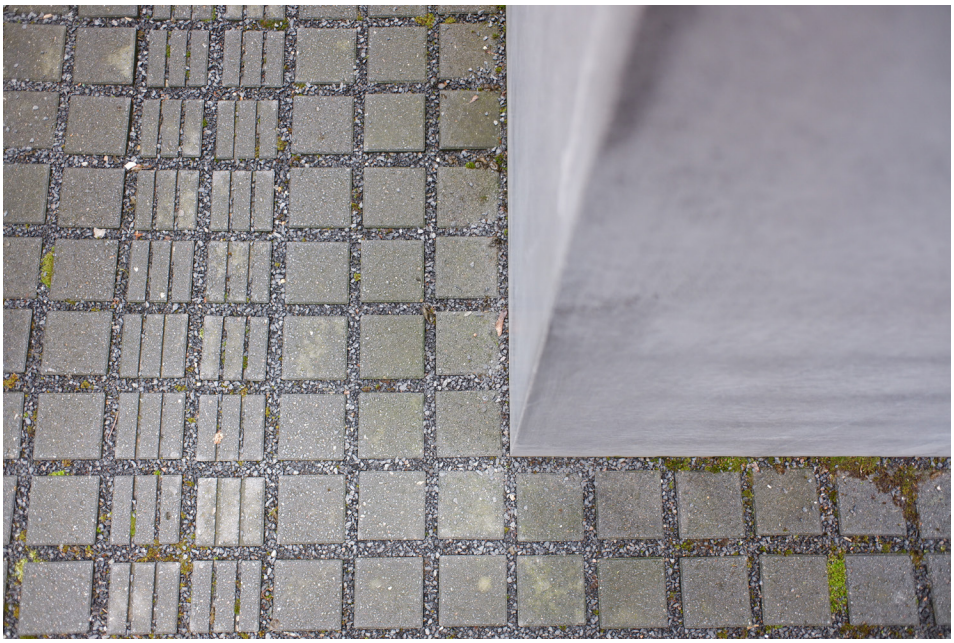


Figure 3.3.10:
Stones crunch as you move through the space.

Memorial to the Murdered Jews of Europe, 2019.

Figure 3.3.11:
Inevitably, you touch the concrete as you walk.

Memorial to the Murdered Jews of Europe, 2019.

resulting in a memorial that does not monumentalize history. The rational, yet menacing grid where people disappear from view carries with it hints of the territory of the Holocaust.[22]

Yet despite these successes, the project misses the mark slightly, maintaining a sense that the world outside of the memorial is one without the instability that caused and defined the genocide. While critiquing rationalism, the memorial still fails to draw our intimate and familiar lives into the territory of its specific event.

This vagueness is partially addressed through the 'museum'

portion of the project. This space is beneath the memorial field, accessed primarily through a staircase that leads you into the ground. Once inside, we see displays of timelines and evidence, generalities and specificities of the Holocaust, all within a subterranean cavern seemingly formed from the stelae above. Known as the *Ort der Information* – 'Place of Information' – this informative space is a receptacle of pieces, fragments that bring the specificity of the individual murders into the generalities of the genocide.

The vertical relationship between the museum and memorial successfully connects the experience of the memorial with the information conveyed in the museum; they are literally placed together and so the adjacent experience of the spaces naturally connects them. This does, to an extent, work to balance the vagueness of the memorial space. In each of the four rooms, the information is displayed differently, each time with a reference to the language of the stelae above. The hanging blocks in the 'Room of Families' is particularly reminiscent of the experience of the blocks. However here, the blocks themselves are the focus; above, it is the space in between that matters. The experience around these informative masses indicates two things: first, that the ground that separates this subterranean space from the outside is thin, almost tentative; second, that the stelae above are blank protrusions that carry the empty face of this information into the world above. These hanging blocks literally contain information about the people and the families of the Holocaust, but as they extend above ground, through the tenuous groundplane, that information is stripped away, and we are left with the absence of information in the form of the concrete stelae. In

Figure 3.3.12:
'Room of Families' beneath the Memorial.

Memorial to the Murdered Jews of Europe, 2019.

this, we understand at once the presence and erasure of information, enriching our experience of the seemingly mute concrete above ground.

The language of hanging inevitably evokes the National Memorial for Peace and Justice, discussed in the next chapter. But here, the space of information is not used to develop a relationship between our bodies and the bodies presented in the information, but rather to force us to engage spatially with the precariousness of the information. By hanging the information in this room, it is separated from our orientational datum (the horizontal floor) and we are left to engage with it in a new way. This same information could have easily been presented in a book, for example, but by suspending it, we understand it situationally as something that is slightly tremulous, a little unstable, and even a little unusual. The Place of Information presents known facts in such a way that they become, through the architecture of the display, new. The museum portion is a successful and informative space, although it remains as an afterthought to the memorial, a space that tries to make up for the experiential vagueness of the field of concrete. While the museum does add a level of specificity to the larger experience (as do the adjacent historical landmarks, plaques, and museums in the city fabric), the memorial still fails to affectively communicate the territory and its presence today. Simply tacking on a museum does not absolve the memorial of its mandate to meaningfully communicate horror – a potential that relies on resonant specificity.

This brings me back to my central critique. While indexical and metaphorical representation is an effective way to discuss the

Figure 3.3.13: Memorial to the Murdered Jews of Europe, 2019.

past without historical bias, it does not fully connect the present to that past event – there needs to be a more deliberate evocation of the violence itself, present within our normative realms. Here the Memorial to the Murdered Jews of Europe struggles. Although the memorial does hint at the possibility of this connection, it doesn't focus enough on it. Through the narrative of wandering and disorientation, the architecture actively engages the visitor in the borad nature of the violence, but its over-emphasis on the impenetrability of the event takes away from the culturally metamorphic possibility of this evocative narrative. The stelae, while signifying the systematization of the Holocaust, provide little to reveal to us our potential role in future genocide. "Never forget" becomes about memorizing that the Holocaust happened, not that it can happen again. The design is an experience of unfulfilled searching, analogous to an unknowable mystery. The Holocaust, through the use of the language of the field, is presented as a perplexity with vaguely familiar characteristics of modernity. The memorial only slightly misses the mark, vaguely connecting us with the past, vaguely evoking the horror of erasure. It announces the scarring quality of the Holocaust and the instability of the sanctity of the German ground.[23]

In analyzing the Memorial to the Murdered Jews of Europe, we learn that, while effectively abstracting history to remove bias, abstract representation has its limits, and that the sensorial narrative of the memorial carries a critical impact in evoking the past in a tangible and transformative way. This evocation is perhaps the most important way to place the visitor to the memorial into a conscious contemporary connection with the past. Eisenman's abnormal presentation of the Holocaust falls short in communicating the contemporaneity of genocide, and the possibility of its re-emergence within modern society. Perhaps this abnormality needs more familiarity, more space for the humanity that persists despite the dehumanization of violence. Perhaps this would heighten the experiential registration of the violence, placed against the humanity that it destroys. The symptoms of genocide that persist in our normative rhythms today are left largely unaddressed in this memorial, and thereby are left to grow unseen within society.

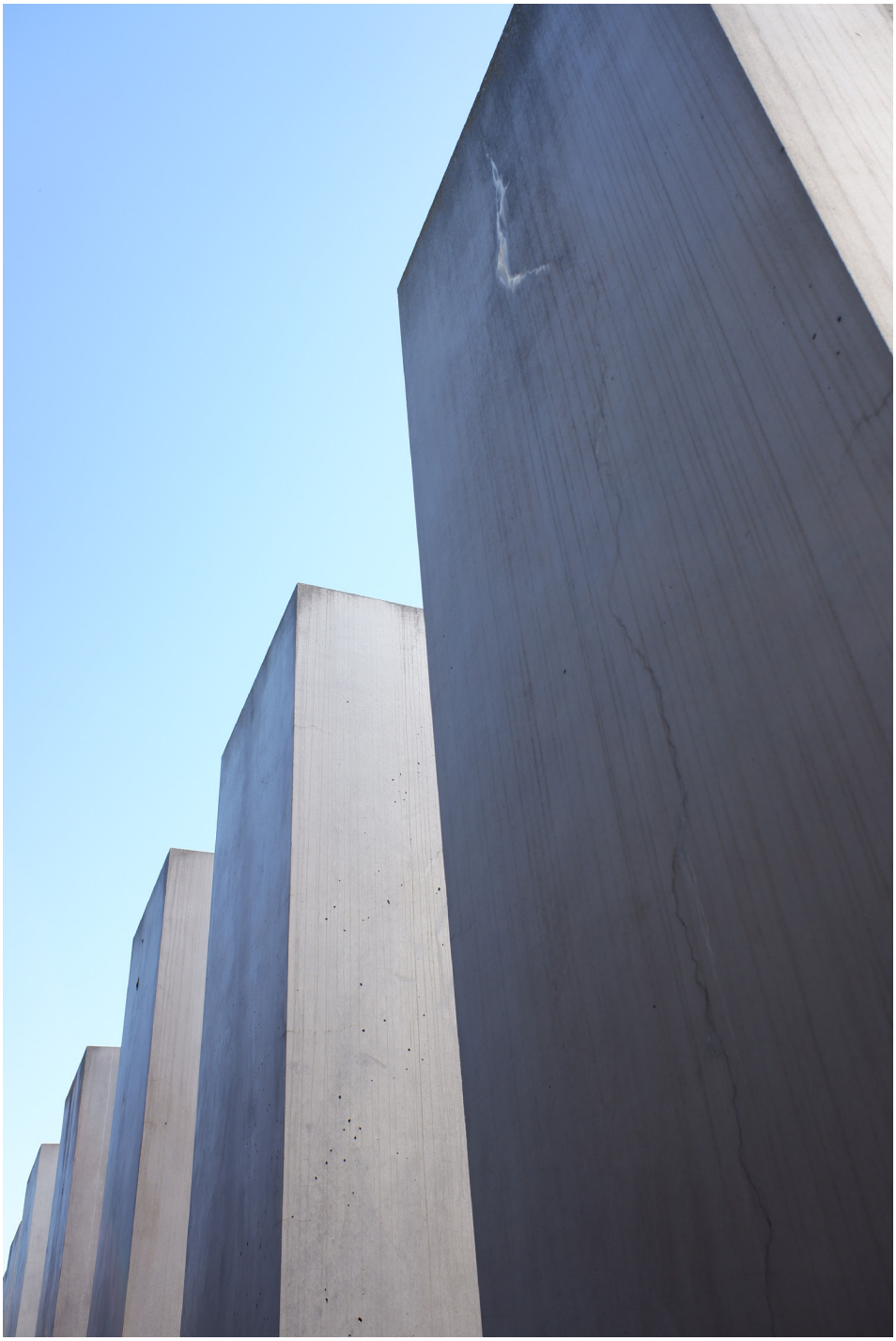


Figure 3.3.14:
Affective material.

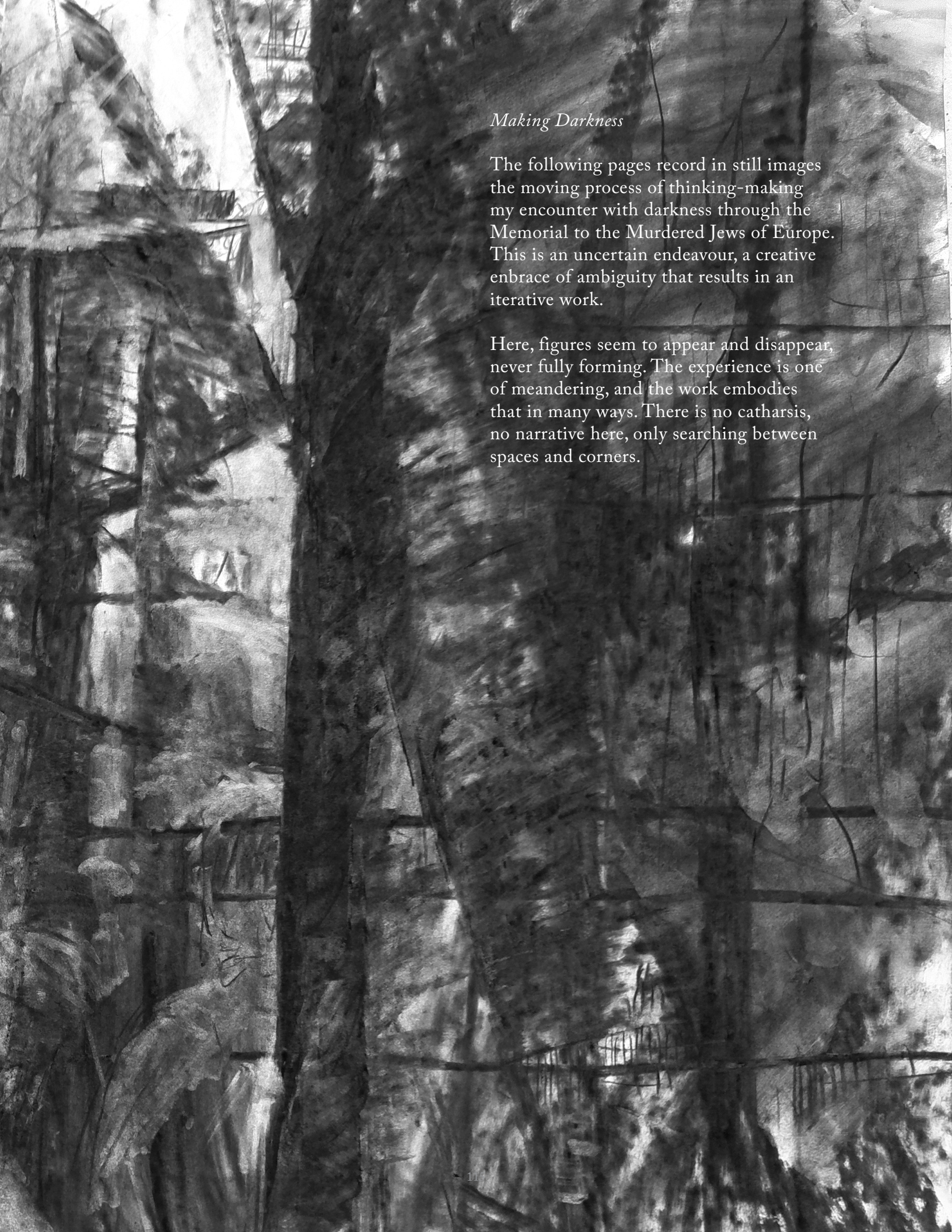
Memorial to the Murdered Jews of Europe, 2019.

Figure 3.3.15:

Memorial to the Murdered Jews of Europe, 2019.

Figure 3.3.16:

Memorial to the Murdered Jews of Europe, 2019.



Making Darkness

The following pages record in still images the moving process of thinking-making my encounter with darkness through the Memorial to the Murdered Jews of Europe. This is an uncertain endeavour, a creative enbrace of ambiguity that results in an iterative work.

Here, figures seem to appear and disappear, never fully forming. The experience is one of meandering, and the work embodies that in many ways. There is no catharsis, no narrative here, only searching between spaces and corners.

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Figure 3.2.17:
Previous:
Stills from Analytical Animation of resonant space.

Figure 3.2.18:
Left:
Compiled Stills of Animation.

Case Study 3 : National Memorial for Peace and Justice

Writing Darkness

Body of the Past

Making Darkness

Figure 3.4.1:
National Memorial for Peace and Justice.

Analytical Drawing; still from animation.

March, 2019. Visit to the National Memorial for Peace and Justice.

I walk from downtown Montgomery, up the same streets that some 400,000 slaves walked, the bricks made by their hands brush my fingertips. Low walls and steps border plots of empty, overgrown land; staircases to nowhere, stairs to an emptiness that wasn't always so. What was on these lands that had to disappear? This city is uneasy with itself, a low rumble, inaudible but present underlies every peeled-paint wall, every efflorescent brick, every abandoned house, every plaque to the Civil Rights Movement, every plaque to the Confederacy that Alabama still seems to cling to. The empty plots, bordered with low brick walls, stairs up onto the property. Invisible presence of what was. It's eerie, this town of humid tears, this town defined by the legacy of what persists. The warehouses of cattle, cotton, and people on which this city was built.

The memorial sits lightly, a thin roofline covering the unmistakable bodies rusting in the humid rain. First, outside of the memorial, you pass through the garden, beautifully planted and blooming. This meandering path is familiar to me, fragrant and quiet, the garden it winds through is pleasant. A small brick wall is my first significant memorial encounter: it is a small wall built with the bricks made by slaves. The bricks remind me that the slave is not an abstract concept, but a person with hands, organs, dimensions, sensations, affections, passions.[1] From here I walk to the entrance.

From the small ticket booth and the security gate, both sheltered under the wooden overhang that extends from the encircling fence, I step into what feels like a courtyard of sorts. The hill rises up, crowned with bodies, visitors passing between this rusted crowd, phantoms flitting between mass. The path takes me up obliquely, along a dark concrete wall, registering the vertical wooden formwork, linking the concrete wall to the slatted wooden fence. The path rises up, the wall shrinks, and the grappling-hook text that clings to it gets smaller, telling the story millions of black Americans in the stranglehold of white supremacy.

The sculpture draws a crowd as people respond to the defiant, anguished, broken figures of chained slaves that puts an image to the words. These figures, rust pouring like blood from their chains, splashing onto their blackened concrete skin, are moments of arrested motion, presenting an image-clip of action.

With small trees pushing to bloom in the warm March air, I walk to the corner of the path, turning around, now in line with the west side of the memorial. The bodies, dangling only slightly off the ground, are at eye height. I read the county names: Lamar County Alabama, Pike County Georgia, the list is exacting in its record. I can see the rows of the bodies lain out below as I overlook the lower hill,

stretching out around the far side of the memorial park. Rain brushes my skin, humid clouds restless above, pushing.

I step under the shelter, into the crowd of steel. You cannot move straight, constantly navigating the names of people, counties, states. Names that merge and blend, as the list grows, engulfing me in the magnitude of the crime and the crimes. These are unmistakable bodies. The names are close.

I am walking through a crowd of the dead, brushing by the living. Steel and flesh blend together.

My breath is held as rain begins, haltingly, dying the bodies deep red. It brushes my cheek, bouncing off the courtyard edge, dying my body a shimmering reflection.

The floor slopes and the bodies rise, ascending and pushing overhead. I stand beneath that body now, I can't stand it at all. They swing around me, I duck and my eyes are turned upward to these bodies. We seem to be descending into some dead land, empty now; the steel crowd has remained in the land of the living. Only flesh down here.

I keep walking down, now the flesh is accompanied by the echoing words, one-sentence cries of a brother, sister, mother, father, daughter, son. The individual stories line the walls of this gangplank into the earth. I look up, no longer able to read the individual names and counties, but now I read their stories.

Water trickles down the south wall, moving the stillness of this galley, swaying the bodies that hang above. Silver words remind me that these people are the ones that history remembers, but by no means all. I sit now, looking at the words.

I have walked into the realm below their feet and look up at the world that I thought I knew. First they talked to me as I made my way through their ranks. These people were real, pushing me this way and that. These people are more real to me there than the flesh that moved in the dance the steel people lead. I pass with the other phantoms into the realm below their hanged bodies, each unique, each the same.

I emerge, into the daylight and air of Alabama, warm and fragrant with spring. I blink slightly in the light, a drop of rain touches my skin. I am corporeal again, undone and redone by the crowd of swaying steel. They are there still, threaded into the figures that emerge with me. My world is new and the rain of Montgomery dampens my skin.

Outside, the bodies are different, laying down, waiting to be moved. They tell the story of today, hoping one day to be gone as a first step is taken to confront and remember the illusions of justified violence that subjugated people, murdered persons, and obliterated life. An invocation pulses:

The wind brings your names.
We will never dissever your names
nor your shadows beneath each branch and tree.

As I leave, a thundering sky tears the Alabama ceiling apart.

My skin soaks, rivulets run down my cheeks, chin, chest. Water rushes, the world dissolves into the stream of red earth pulling at my ankles. This rain has fallen on a million faces. This rain carries me past the river. I am washed by the rain and my body condenses, dissolving, and the steel body whispers in the rhythms of water, telling me of my world.

1. *National Memorial for Peace and Justice*
2. *Alabama River*
3. *Train Station*
4. *Railway (major trade connection during the Domestic Slave Trade)*
5. *Main Street leading from riverfront to Court Square*
6. *Legacy Museum / Old Slave Warehouse*
7. *Court Square / Old Slave Market*

Figure 3.4.2:

Map of Montgomery. Alabama River and connecting railway played a significant role in the domestic slave trade. Key moments in the city related to the territory of terror lynching are highlighted.

N 0m 100m

The Unclaimed: National Memorial for Peace and Justice

The National Memorial for Peace and Justice is a space of memory and a space of affect. Weight hangs above, metal bodies threaten to fall; a tangible presence draws you into the territory of horror, racism, and violence. Through its refrain of the physicality of the body, the memorial affectively expresses the violence of the past through the present. The memorial does not represent American terror lynching but rather evokes it. The figural resonance we have with the memorial allows us to connect the violence of the past with our present world, thereby altering how we see it.

The memorial sits on top of a hill, south of the downtown core, overlooking the city. From it, you can glimpse the river and the historic buildings on the main street. Throughout Montgomery you find markers of its history. Some are to its central role in forming the Confederacy, some to its central role in the domestic slave trade. Within this history, the buildings and river sit uneasily. I approached the memorial from the downtown, walking up the main road towards the Legacy Museum and the old slave market at Court Square. The Legacy Museum is curated and operated by the Equal Justice Initiative, the same non-profit group responsible for the National Memorial for Peace and Justice. There is a free shuttle bus that runs between the Museum and Memorial, although it is only a short walk.

The Legacy Museum occupies the building that was once the Slave Warehouse. The exposed brick walls inside match some of

Figure 3.4.3: National Memorial for Peace and Justice, 2019.

Figure 3.4.4:
North side.

National Memorial for Peace and Justice, 2019.

the images of the space in its former use, placing the visitor within a space of violence. Unlike the Tuol Sleng Genocide Museum, however, the Legacy Museum is exhibit-heavy, focusing on telling a story. The exhibition inside focuses on the trajectory of slavery, tracing its origins as a trans-Atlantic colonial industry, through to the persisting Jim Crow laws and attitudes that exist primarily in the contemporary U.S. criminal justice system. The Museum is a highly informative space, with personal accounts of racial injustice, images of terror, and facts that support the reality of bias and systemic oppression within our neo-colonial cultures.[2] The experience of the museum frames the experience of the memorial, situating the narratives in relation to each other.

Two moments in the exhibition stand out for me: the first is an auditory space, the second a short video clip. In a small side room, large sunflower tiles display the names of significant champions of human rights. Names, dates, that's it. Accompanying this is the sounds of traditional black American songs – songs of oppression and often hope. These songs trace back in my mind to some of the Zulu and Xhosa songs from South Africa that came out of the authoritarian Apartheid regime. A series of worlds and rhythms are connected by sound, placing American terror lynching within, for me, a global context of colonial racism and authoritarianism.

The second moment, the video clip, is truly terrifying. Two men on horseback riding with the wind. White hoods, faceless, in broad daylight, the camera is in front of them, presumably on a car. There is a terrifying comicality to the scene, a theatricality that strikes me. The fact that this is a video makes the scene very

contemporary. That these members of the Ku Klux Klan are riding in daylight tells me that this terror is far from hidden or rejected, but unhindered and even encouraged. And that frightens me. These hooded creatures were people, and yet as cinematic characters in the clip, they are distant from my sense of self. This image dehumanizes, eviscerating the moments of tenderness and generosity they likely had as people. It is a challenge to pull from this image some humanity, but we must or we may end up limiting our definitions of humanity itself.[3]

The evidence of racism's presence today and in history is primarily showcased through videos, testimonies, letters, and other artifact-based pieces. While slightly sensationalized by the narratives applied to the evidence, the museum effectively informs us of the reality of slavery's legacy, framing our experience of the memorial.

From this exhibition in the slave warehouse, I walk to the Memorial, perched on a hill. The brick buildings of the downtown give way to modern concrete and dilapidated wood. An empty, overgrown housing lot greets me before I get to the Memorial, unnerving somehow. I cannot place it, except to identify a ghostliness, an eerie quality about it. Affective, the empty lot can only be read as an indicator of time: presence and absence. I continue to the memorial.

Separated by the road, the ticket booth and washroom facility has to be visited before the memorial. In it is a wall of soil samples from the lynching sites. This wall is a continuation of a similar one in the Legacy Museum, linking the spaces together with the sites of physical violence across America. The National Memorial for Peace

Figure 3.4.5: Abandoned lot.

Montgomery, AL, 2019.

and Justice is not free, and I pay each time I visit, getting my ticket checked and passing through security before entering the memorial space across the road. The entry pavilion, placed within the wall surrounding the memorial, is simple. While aesthetically similar to the memorial, it lacks any communicative impact; it is a functional afterthought. But from here, the story begins in earnest, with the hilltop structure blurring flesh and metal, a black line on the raised horizon.

The physicality of the body, the weight of matter, marks the

Figure 3.4.6:
Entry pavillion.

National Memorial for Peace and Justice, 2019.

Figure 3.4.7:
West entry, bodies blend into the memorial.

National Memorial for Peace and Justice, 2019.

Figure 3.4.8:
East side, looking south.

National Memorial for Peace and Justice, 2019.

Figure 3.4.9:
Invocation of hope at the south-east corner.

National Memorial for Peace and Justice, 2019.

territory of the memorial. It expresses at once the individuality of experience, and the collectivization of systemic violence. Through this refrain that is so familiar, the territory of the memorial is created with us inside; we become part of the memorial in an affective way through our uncanny familiarity with the hanging bodies. The refrain encourages us to reframe our understanding of our normative rhythms and realities with the image of the slave now tied into the individuality of our own body and our own experience. Here, the body is the site of violence, grounding the abstracted presentations of

Figure 3.4.10: Navigating a steel crowd, West entrance.

National Memorial for Peace and Justice, 2019.

terror lynching in an intimate and resonant force.

Grosz, building on Deleuze and Guattari's work, defines the refrain as a territorializ*ing*, yet deterritorializ*ed* force, serving to express the limits of a territory, while also opening that territory to change and movement.[4] The physical body, the refrain of this memorial, defines and expresses the territory of violence, yet because of the familiarity and intimacy of the physical body (we each have a unique physical body), the territory is immediately *de*territorialized as the body of the slave becomes synonymous with my own body. In using such a physical, familiar refrain, the memorial breaks apart the objectifying group-on-group violence that dominates history, and instead frames the topic in terms of the individual acts of violence in which the insanity of the 'mob' is revealed as totally unjustifiable.

The memorial does not hold up the victims of terror as martyrs; it simply evokes the horror and terror of lynching, affectively linking 'us' with 'them' (the victims). The 'site of violence' is presented as the body, spatially familiar to all of us. By engaging with the violence at the bodily level, the memorial re-humanizes the 'other' black victim. However, the memorial doesn't ignore the role of the 'group.' In fact, it constantly plays between our identification as individuals and with collectives.

Our changing relationship with the steel figures creates a spatial narrative that places the resonant individual figure within the story of collective violence. Entering into the memorial, you stand eye level with the 6-foot tall steel bodies. You read the names of the county and state within which the murders took place. Etched on the metal body below the location are the names, known and unknown,

of the individuals that were lynched. The dates are all recorded. The physical relationship in space that you have with the architectural elements evokes our spatial relationship with other bodies in space. It is not a literal representation, yet this first confrontation with the body is unmistakable as you move between the crowd, navigating the other visitors and the rusted steel. As you pass to the next side of the memorial, which is organized as a single loop, the wooden floor begins to slope. The bodies remain at the same level, pulled above you as you descend beneath them. The names are still legible, and on the

Figure 3.4.11:
South side galley.

National Memorial for Peace and Justice, 2019.

Figure 3.4.12: South side from memorial park.

National Memorial for Peace and Justice, 2019.

bottom of the bodies the county and state are etched again. As you move further, descending still, the steel bodies are raised above, and the individual murders begin to blend with the enormity of a single event: American terror lynching.

On the third side of the roughly square memorial, where the bodies hang far above, we see text on the walls. In this galley, the bodies are accompanied by short stories – a few sentences only – of particular lynchings. The individual steel figures have become part of the larger collective body, and are now reintroduced through the highly individual stories. While these short texts are not as affective as the experiential relationship with the space, they are moving and educational, adding a level of specific historical information to the narrative of the memorial. As we approach the final wall, which shimmers with running water, two more text pieces stand out. The first is about the collective violence enacted and a call for hope. The second draws our attention to the enormity of the violence and the unrecorded victims who must still be remembered. These texts are collective, and stand in direct sequence with the individual texts, just

as the individual names etched in steel stand in sequence with the butcher's-shop of anonymous hanging bodies.

Our relationship with the individual bodies, figurally resonant with one's own physical form, becomes a societal relationship as the individuals become part of a collective group, visible as a united collection of individuals. The change from personal to collective is subtle, and this is key in maintaining the visibility of our individual relationship with the larger societal body. By presenting terror lynching through first an individual relationship between the visitor and the individual murder, then through a relationship between

Figure 3.4.13:
Hanging bodies above, rusting unqiely and uniformly.

National Memorial for Peace and Justice, 2019.

the group identities that we are all part of, the memorial affectively communicates our relationships as individuals to each other, regardless of the broader groupings that we identify with. The group of murdered black Americans becomes, through an experience with the memorial, a group of individual murders.

Collective blindness to the similitude between people is undermined when the group is dissolved into individuals. At the individual level, there is a greater sense of responsibility for one's own actions, a greater sense of thought.[5] By discussing terror lynching through the resonant figure of the individual body *in relation* to the group, the definition of singular group identity is destabilized. We, as members of a non-black community, are invited to be part of this terrorized community; the memorial recognizes the multiple identities that we each hold, and empties the narrative of singular group identification that diminish individual responsibility and our ability to engage in open social discourse.[6] The 'guilty' member of a group (the scapegoat) is reframed as an individual like any of us, distinct from the fixed assignation of the 'other' group identity.

As in the Tuol Sleng Genocide Museum, time is present here, albeit in a simple yet effective form. The bodies rust. The simple material choice of corten steel individuates the bodies while unifying them. The bodies trace the weather, rusting more on the edges and registering the passage of time. Each body becomes uniquely weathered, but still remains coherent as a larger collective body. While it has only been open for a few years, the National Memorial for Peace and Justice is already changing with time, and the material choice makes that change visible, highlighting the visitors' place

Figure 3.4.14:
View from Holocombe Street, memorial fenced off.

Montgomery, AL, 2019.

within our larger connective continua.

This temporal presence and our uncanny figural resonance with the violated bodies are two ways that this memorial communicates our contemporary roles in ongoing and potential violence. But the memorial does not stop there. It acts as a larger nucleus for the broader need to memorialize American terror lynching on the national scale. Each of the hanging bodies is duplicated in the grounds. Organized by state, these bodies read as coffins as you move through them. The intention is for these to be removed from Montgomery by the counties in which the lynching took place, and erected at the site of violence. Again, we can understand this element of the memorial as a threshold between local, specific violence and the greater network of violence. This part of the memorial is not affective on a personal level, but acts within the broader educational mandate of memorials, and eloquently connects hundreds of counties across the country through their violent past.

While the memorial experience is highly affective, communicating horror with specificity and intention, the project is cut off from the city and monumentalized on a hilltop. Unlike the Memorial for the Murdered Jews of Europe, the National Memorial for Peace and Justice is fenced off from the street, requires a ticket, security check, and line-up. The way one approaches the memorial frames the experience of it. When the memorial is so separated from the city – it is not a public space – the experience of the territory also becomes separated. It becomes easy to distance the familiar encounter with violence in the memorial from the experience of the rest of the city, allowing us to forget that meaningful experience within the larger context of the urban experience.[7] The relationship between the memorial and the city undermines the incredibly rich and meaningful experience of the architecture. Where Eisenman's memorial excels in its public integration with the streetscape, Mass Design Group fails awkwardly, stumbling in the design of the entrance sequence into the site, constrained by the economic practicality of using the popular memorial to generate revenue.

A further criticism can be made regarding the representation of the perpetrators of terror lynching in this memorial. The focus of the memorial is, understandably and very reasonably so, the victims, and on dismantling their perceived 'otherness.' Through the (de) construction of the victims' race-based identities, the memorial opens the narrative, and turns us all into potential victims. This highlights the arbitrariness of the assigned guilt, and deepens our condemnation of these acts of violence. However well this overwhelmingly empathetic approach affectively and meaningfully reframes our image of the victim, the perpetrators of terror lynching remain

Figure 3.4.15:
Floating bodies, North Side.

National Memorial for Peace and Justice, 2019.

conspicuously absent from the expressed architectural narrative, despite their intrinsic role within the territory. The monsters in white hoods that were so compelling at the Legacy Museum are noticeable in the memorial only through its non-expression of them. While this absence is perhaps immaterial given the intensity of the humanizing narrative of the victim, the project seems somehow incomplete. To say that we are all potential victims does not automatically communicate that we are *also* all potential perpetrators. This second point is equally important, yet the project avoids it. And with this avoidance, I see a partial reinforcement of race-based identity that defines the violence itself.

The narrative is incomplete without the 'character' of the violator. This character is unexpressed but necessarily present in the memorial, revealed through absence. But without direct engagement with this character, we are left with the nonhuman image of a monster: white, occasionally hooded, and terrifying. There is little that we can identify with in this monster, capable of torture and murder of innocents. Indeed, our intimate identification with the plural identities of the victims of this monster further separates us from 'it'. Yet this monster is as human as their victims. At this memorial, the monster remains nonhuman, and so remains indelibly separate from 'us' who can only identify as potential victims.

Despite its non-expression, the monster is still present in the narrative, but we are left asking how can we identify it? We are left to identify and conjure the character of the monster through the only known parameters of its existence: parameters defined by the very violence being memorialized. We end up understanding the monster,

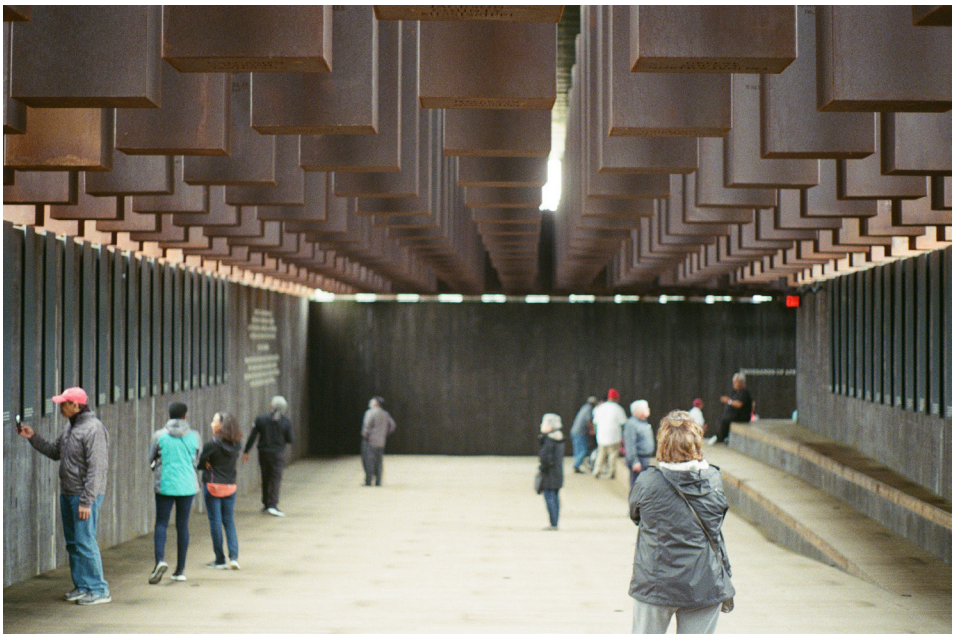


Figure 3.4.16:
East Side.

National Memorial for Peace and Justice, 2019.

implied throughout but never expressed, through the race-identity that drove terror lynching, reinforcing this dehumanizing narrative. This means that the role of the perpetrator is left to be filled by those who, in a narrow and incendiary narrative, share the one-dimensional identifier of the violators: their white race. The memorial pluralizes the identities of the victims while, through absence, upholds the singular identity of the violators.

This is not to say that non-white people are guilty of the crimes perpetrated exclusively by white people. This is not a question of guilt, but one of potential. The very principles that condemn racism – our pluralism and commonality across ethno-cultural or regional identities – also require us to see our potential to forget this empathetic plurality, and see the possible perpetrator-within. That the National Memorial for Peace and Justice does not address this potential-to-violate means that it implicitly addresses the identity of the 'monster' only through the racist identity structures that concretize the nonhuman otherness of the violators. This further confuses contemporary ideas of pluralist identities and historically divisive identity.

This reading of the uneasy identity of the violator within the memorial narrative - which is perhaps a highly personal reading - does not fully denigrate the power of figural resonance that undermines the otherness of the victim. The memorial succeeds in humanizing the dehumanized victims of terror lynching, affectively reframing how we understand and perceive the continued dehumanization that happens today. By using not a representative language but a resonant one of figural familiarity, the memorial

is deeply affective. It abstracts terror lynching enough for us to empathetically sense the violence without the narratives of difference that deny our fundamental commonalities.

It primarily uses figural, not figurative presentation to drive its communicative action. The force of the body, rather than the image of it.[8] We have a sensorial understanding that the metal objects are bodies because of how we physically interact with them: they evoke 'body-ness.' Figurative representation is present in the form of the sculptures in the grounds, providing a moving but familiar illustration of the territory. These draw crowds and are a recognizable image of the memorial, but they do not tell us anything new, and thereby do not change the patterns of our lives in which the legacy of terror lynching continues, and in which the rhetoric of division persists. These sculptures, while aesthetically interesting in the movement captured and the bleeding rust, simply give us an image to ground us in the territory we are about to enter. This image is one we see often in popular culture – the list of movies that deal with slavery is extensive. They are useful 'orienters' in the memorial narrative, reminding us of the familiar images we have, bringing them to the forefront of our minds. While the sculptures are perhaps unnecessary, they do not hinder the communicative power of the memorial.

The National Memorial for Peace and Justice places the individual story, sited within the context of the group, as the main territorializing element. This story is told through the resonant figure of the body, situating the violence of terror lynching within the familiarity of our bodies. This affective expression of darkness allows for the territory of the memorial to become part of our contemporary lives – a territory where we must engage with the legacy of racist ideology daily. Through the refrain of the physical body and the evidence of time, the memorial at once defines and breaks apart that territory; oppression becomes present in the contemporary judicial system, the economic divide, and the preconceived guilt that continues the trajectory of Deep South lynching. The defined and strict threshold between the project and the surrounding city undermines this revelation, presenting the memorial as a monument on a hill, inaccessible for many people, and separate from the public realm. But once inside, we encounter horror. Here, we encounter our potential similitude with the victimized other, regardless of our personal histories and preconceived affiliations.

Figure 3.4.17: Akoto-Bamfo's figurative sculpture, West Side.

National Memorial for Peace and Justice, 2019.

Figure 3.4.18: Memorial Courtyard from West Side.

National Memorial for Peace and Justice, 2019.

Figure 3.4.19:
North Side.

National Memorial for Peace and Justice, 2019.

Figure 3.4.20:
North Side.

National Memorial for Peace and Justice, 2019.

Figure 3.4.21:
East Side.

National Memorial for Peace and Justice, 2019.

Figure 3.4.22:
South East Corner.

National Memorial for Peace and Justice, 2019.

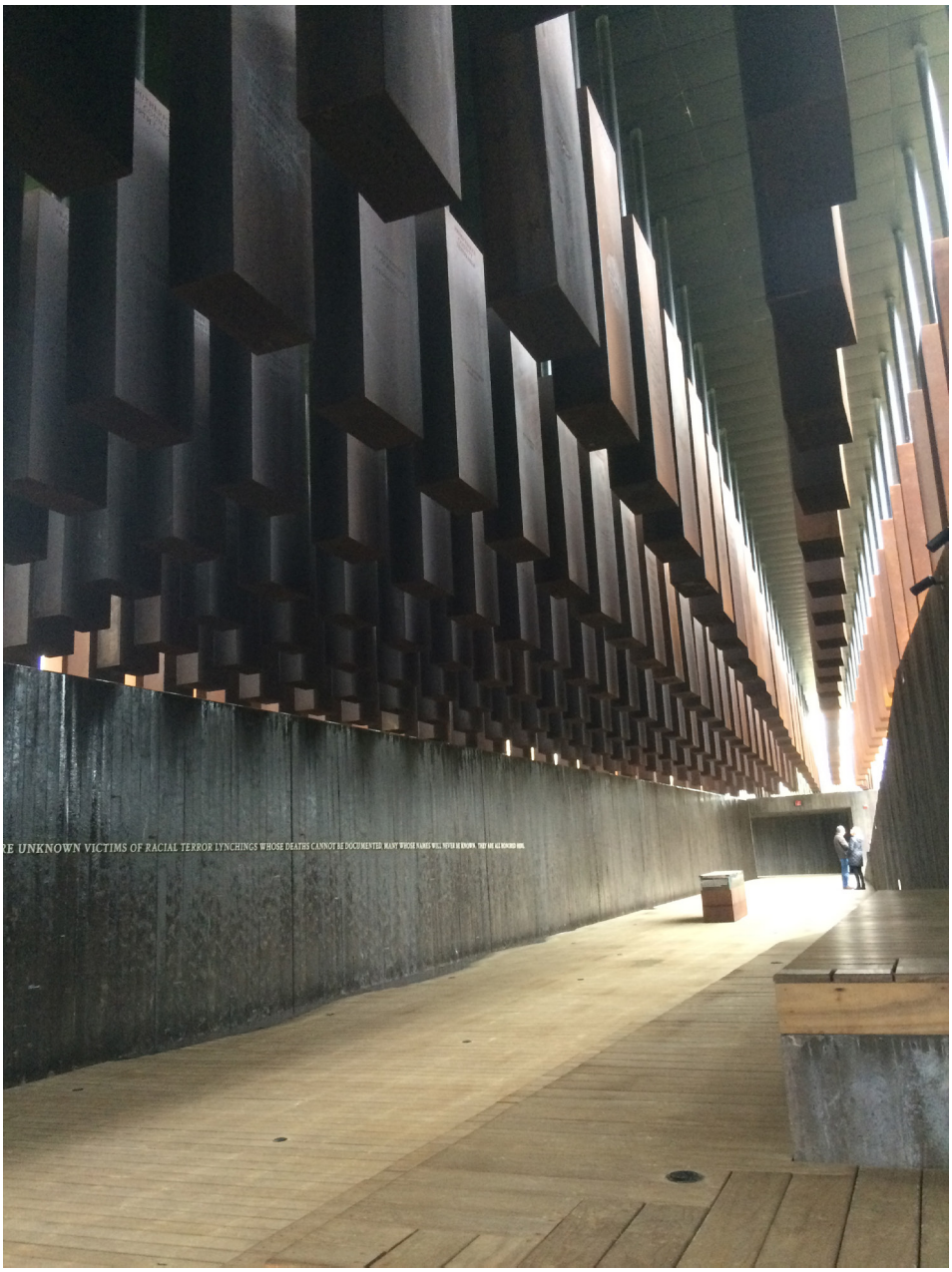


Figure 3.4.23:
South Side.

National Memorial for Peace and Justice, 2019.

Figure 3.4.24:
Memorial Courtyard from South Side.

National Memorial for Peace and Justice, 2019.

Figure 3.4.25:
Old Ship A.M.E. Zion Church (c.1850) from memorial park.

National Memorial for Peace and Justice, 2019.

Figure 3.4.26:
Navigating the bodies, West Side.

National Memorial for Peace and Justice, 2019.

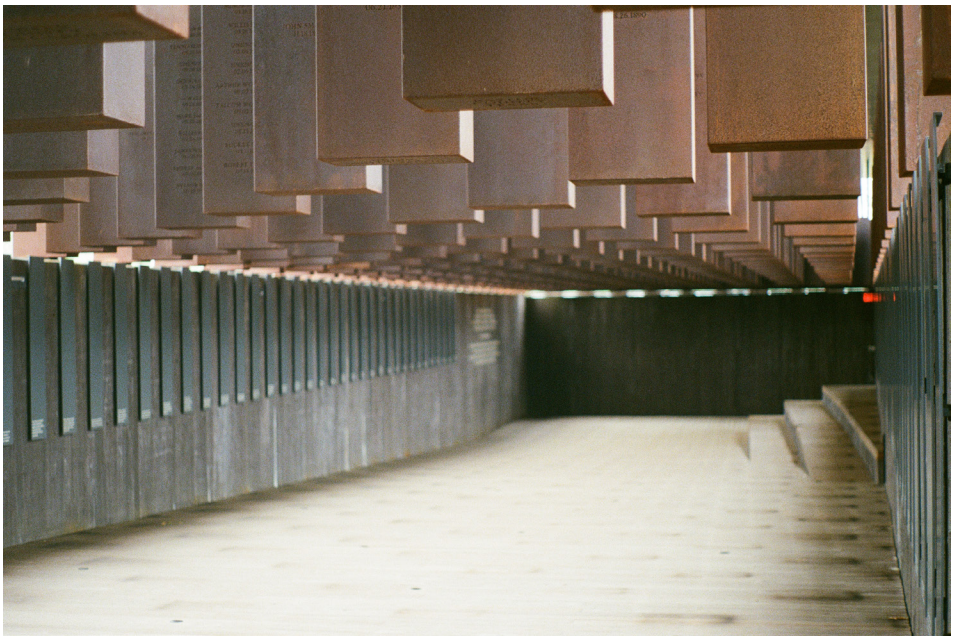


Figure 3.4.27:
East side.

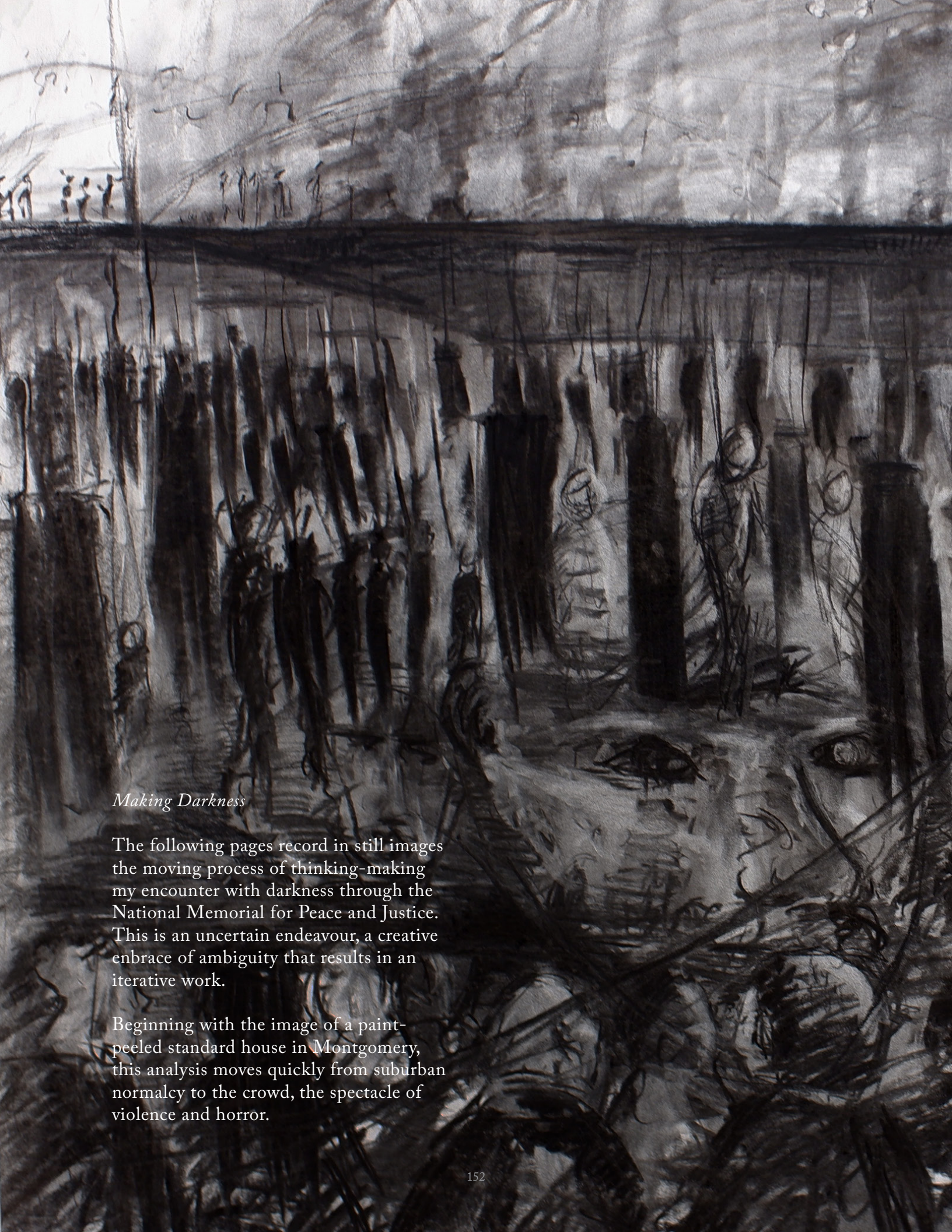
National Memorial for Peace and Justice, 2019.

Figure 3.4.28:
North side from landscaped memorial park.

National Memorial for Peace and Justice, 2019.

Figure 3.4.29:
Memorial Garden.

National Memorial for Peace and Justice, 2019.



Making Darkness

The following pages record in still images the moving process of thinking-making my encounter with darkness through the National Memorial for Peace and Justice. This is an uncertain endeavour, a creative enbrace of ambiguity that results in an iterative work.

Beginning with the image of a paint-peeled standard house in Montgomery, this analysis moves quickly from suburban normalcy to the crowd, the spectacle of violence and horror.

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Figure 3.2.30:
Previous:
Stills from Analytical Animation of resonant space.

Figure 3.2.31:
Left:
Compiled Stills of Animation.

Epilogue

A Note on Architecture and a Future

An Uncertain Significance

A Note on Architecture and a Future

There are no solutions to the questions and paths of flight that I have been following. Instead, I find myself with notes, thoughts on the intersections of architecture, violence, and the future of architectural praxis. These thoughts bring us into the larger discourse on the city, where architecture, shaped by human forces, governs space. From this discourse, framed by contemporary urban principles of improvisation and flux, we move back through familiar themes, revisiting uncertainty and our human capacity to choose. These points are not distinct, but blend into each other, layering together to suggest a way forward in the world.

Our encounters with darkness can shape our familiar rhythms of life, altering and opening our normative realities to the unforeseen and unexpected. In the flicker of light, we find darkness; in the darkness, we find light. Neither remain unchanged.

> "And this also," said Marlow suddenly, "has been one of the dark places of the earth […] Light came out of this river since – you say Knights? Yes; but it is like a running blaze on a plain, like a flash of lightning in the clouds. We live in the flicker – may it last as long as the old earth keeps rolling! But darkness was here yesterday."[1]

Joseph Conrad hints at the blended coexistence of light and dark in his "flicker." Writing over a century ago, he questions the benevolence of the light and the malevolence of the dark, redefining the traditional definition of progress, framing it as something to be wary of, and Idea that may have a sacrifice offered to it. Expanding our definition of darkness as a force of blindness, we can see that the term carries an incredibly rich range of meanings. Many of which are encouraging, life-affirming, and subversive to the very violence that this obscure, human force can legitimize.

I have dwelt primarily on the catastrophic consequences of darkness' presence in society, manifest as mass violence. This force of blindness obscures our ability to connect and create, halting our fundamentally emancipatory capacity to speak. This arrested motion denies growth and undermines a democratic society where the assessment of justice is "inescapably discursive."[2] Yet while human darkness can engender catastrophically divisive communal attitudes, there is a constructive force of care and connectivity within it.

Historical blindness has created a world that oppresses and exploits, creating and hiding 'others' from view or behind distorted images of need. Here in the First World, the West, the Industrialized North, we are either oblivious to the global south or we problematize 'them.'[3] This allows for continued exploitation, placing these 'others' in darkness, outside of our structures of seemingly progressive light.

These structures of light are not always humanizing; they can be the very systems of exclusion and division that can justify atrocity. The blindness that stems from a cultural history of separation gives us a peripheral space of unseen 'uninhabitability' where uncertainty and improvisation drive urban life, operating outside of the imposed cultural systems of 'light.' The constructed darkness of the lives of poor and working people in the global south is a space where these others can "refuse to be subject to a law that refuses to recognize [them]."[4] Here we see a way of "*living-with* the urban" that does not conform to the didactic narratives of authoritarian space, narratives that perpetuate the 'darkness' of this peripheral urban.[5]

This mode of living refuses to be fixed, constantly composing improvisational conditions; in short, this is an urban life of movement.[6] Within the constructed darkness of society, we find a subversive vitality that offers a new way to conceptualize the urban. By looking at the 'blind spots' created by divisive ideologies of supremacy and separation not only as sites for improvement, often measured against the very systems that hide these places from view, but as sites of vitality, we may begin to reframe our conception of urban life as an improvisational and emancipatory act. From this subversive and extra-authoritarian urbanity, we see evidence that human creativity is a fundamental condition of life: the "social vitality of darkness."[7]

This creative urban life happens within, behind, and despite architecture. In memorial architecture - and I would expand this argument to all architecture - this life-affirming creativity can be curtailed by prescriptive narratives.[8] This prescriptive architecture and form of architectural communication leaves no room for synthesis-between-disparate-forces, and reinforces the strangeness of darkness instead of opening it up. And, as I have explored through my case studies, darkness is anything but strange. A non-prescriptive, affective architecture can act as a platform for creative synthesis, fostering the improvisation that gives such vitality to uncertain darkness. This architecture is an "infrastructure for the enunciation of the exaltation required for collaborative practices – the sense of wonderment and ease required to live-with the ebbs and flows, the constraints and traumas of everyday life."[9] It is a transformational space of vitality. Perhaps this architecture can change our understanding of 'their' darkness, change our understanding of 'our' lightness. Perhaps this empathetic and improvisational architecture can indeed reframe division as plurality, violence as painful, distorted normalcy, and dissolve the oppositions between lightness and darkness that separate us. In this dissolution, I see an expansion of our definition of humanity, which is surely something worth striving for.

An Uncertain Significance

This work is an uncertain endeavor, a work of exploration. It has taken us through sacrifice, otherness, false memory, and choiceless identity, helping us to see that violence is legitimized through innate human blindness, a condition of normalcy. From here, we passed into the realm of creative praxis, where improvisational making can be a revelatory motion, balancing the known and unknown. Onwards, into darkness, we entered three spaces of violence that each told us a story, some clearly, others less so. Architecture of light and dark. And we return now to the beginning, if there is such a thing, and look to the future. From our vision of darkness, we may begin to see light, changed just as we are, reframed by our encounters.

This work is an indication of a possible mode of making and thinking architecture. I offer it as an exploration on darkness, that force of blindness that seeps into our reality through our expressions of the world. Yet within this investigation into darkness lies a vision of a future without hatred of difference, where light and dark do not do battle but rather exist, blurred within each of us, simply as human forces. We encounter light in dark, and dark in light. A vitality that reframes our understanding of normalcy.

In this exploration, these encounters, I see that our creative expressions both embody the past and reframe the present. But it takes empathy, openness, and a willingness to ally with unknown forces if we are to make something that can connect even the most disparate of bodies. And there is a risk in this; a risk to engage in a creative encounter with the uncertainty of life. But without this, we simply recreate the past, diminishing our human capacity to choose, and limiting our ability to become something new.

Our creative expressions can hold us down, forced into singular groups, or they can open our worlds to the new. They can perpetuate darkness' ability to obscure similitude, and allow for violence to appear justified. Our creative expressions can confine us to cells or open us to the cosmos. A ladder to the stars.[10] With this in mind, perhaps the architects of tomorrow can build a world where our definitions of humanity expand, and we see the unknown not as monstrous but human. An uncertain force, both familiar and strange.

Notes

Introduction

1. Hannah Arendt, *On Violence* (New York: Harcourt, Inc., 1970), 35-52.

2. "The Hollow Men by T. S. Eliot," accessed Nov 19, 2018, https://allpoetry.com/The-Hollow-Men. These terms invoke Eliot's poem, which draws on Joseph Conrad's *Heart of Darkness* and explores a literary space of violence.

3. Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (USA: Penguin Books, 2006), 114. Arendt quotes Eichmann recalling the Wannsee Conference: "At that moment, I sensed a kind of Pontius Pilate feeling, for I felt free of all guilt."

4. *The Epic of Gilgamesh*, trans. N. K. Sandars (London: Penguin Books, 1960).

5. Amartya Sen, *Identity and Violence: The Illusion of Destiny* (New York: W.W.Norton & Company, Inc., 2006), 182.

6. Roger Silverstone, "The Rhetoric of Evil," in *Media and Morality: On the Rise of the Mediapolis* (Malden, USA: Polity Press, 2007), 57.

7. Zaid Hassan, "Connecting to Source: The U-Process," accessed Feb 25, 2019, https://thesystemsthinker.com/connecting-to-source-the-u-process/.

8. Gilles Deleuze and Felix Guattari, "Introduction: Rhizome," in *A Thousand Plateaus*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987).

9. Ibid., 18.

10. Joseph Conrad, *Heart of Darkness*, (Toronto, Canada: Random House, 1999). This presence-in-normalcy is evoked by Conrad in his novella, which underlies this project.

11. Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (New York: Oxford University Press, 1985), 34.

Part One

1. Joseph Conrad, *Heart of Darkness*, (Toronto, Canada: Random House, 1999), 8.

2. René Girard, *Things Hidden since the Foundation of the World* [Des choses cachées depuis la fondation du monde], trans. Stephen Bann and Michael Metteer (USA: Stanford University Press, 1978), 97.

3. Ibid., 287.

4. Ibid., 209.

5. Noam Chomsky and Edward Herman, *Counter Revolutionary Violence: Bloodbaths in Fact and Propaganda* (Andover, USA: Warner Modular Publications, Inc., 1973).

6. Girard, *Things Hidden since the Foundation of the World*, 26.

7. James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (USA: Yale University, 1993), 6.

8. Roger Silverstone, "The Rhetoric of Evil," in *Media and Morality: On the Rise of the Mediapolis* (Malden, USA: Polity Press, 2007), 57.

9. Girard, *Violence and the Sacred*, 97.

10. Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (USA: Penguin Books, 2006), 25-27.

11. René Girard, *Violence and the Sacred* [La violence et le sacré] (Baltimore, USA: The Johns Hopkins University Press, 1972), 271-273.

12. Ibid., 26.

13. Girard, *Things Hidden since the Foundation of the World*, 25.

14. Ibid., 90.

15. Conrad, *Heart of Darkness*, 87.

16. The use of 'civilized' is here referencing Conrad; it is senseless to call one society civilized and another uncivilized, given that the concept is contingent on a viewpoint, accompanied by the power imbalances that define colonial ideology.

17. Alison Frayne, "2.4.2 Structural Justice," in *A Study of Six Nations Public Library: Rights and Access to Information* (The University of Western Ontario, 2018). ; Silverstone, "The Rhetoric of Evil," in *Media and Morality,* 62.

18. Amartya Sen, *Identity and Violence: The Illusion of Destiny* (New York: W.W.Norton & Company, Inc., 2006), 178.

19. Julia Kristeva, *Powers of Horror: An Essay of Abjection* [Pouvoirs de l'horreur], trans. Leon S. Roudiez (New York: Columbia University Press, 1980), 4.

20. Ibid., 3.

21. Ibid., 11.

22. Ibid., 2.

23. Ibid., 144.

24. Julia Kristeva, *Nations without Nationalism* (New York: Columbia University Press, 1993), 29-30.

25. Yve-Alain Bois and Rosalind Krauss, "A User's Guide to Entropy," *October* 78 (1996), 67. doi:10.2307/778906.

26. Kristeva, *Powers of Horror: An Essay of Abjection*, 207.

27. Simon O'Sullivan, *Art Encounters Deleuze and Guattari : Thought Beyond Representation* (New York: Palgrave Macmillan, 2006), 1-4.

28. Gilles Deleuze and Felix Guattari, "Percept, Affect, and Concept," in *What is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994), 162-218.

29. Paul Ricoeur, *The Symbolism of Evil*, trans. Emerson Buchanan, Third ed. (Boston, USA: Beacon Press, 1967), 13.

30. Deleuze, "Percept, Affect, and Concept," in *What is Philosophy?,* 162-218

31. Kristeva, *Nations without Nationalism*, 29.

32. Ibid., 3.

33. Sigmund Freud, "The Uncanny," in *The Uncanny* [Das Unheimliche], trans. David McLintock (USA: Penguin Books, 1919), 124-132. Freud suggests that the uncanny is "that species of the frightening that goes back to what was once well known and had long been familiar… Among the various shades of meaning that are recorded for the word *heimlich*, there is one in which it merges with its formal antonym, *unheimlich*, so that what is called *heimlich,* becomes *unheimlich*." This apparent paradox becomes a highly affective way to communicate horror, placing our familiar and comfortable rhythms in a disjunction continuum with the unfamiliar; the homely sensed through the unhomely.

34. Kristeva, *Nations without Nationalism*, 29.

35. Sen, *Identity and Violence: The Illusion of Destiny*, 174. In discussing the Muslim-Hindu violence in the 1940s in India, Sen cogently states that "no identity other than religious ethnicity was allowed to count in those days of polarized vision focused on a singular categorization. The illusion of a uniquely confrontational reality had thoroughly reduced human beings and eclipsed the protagonists' freedom to think." The overlaps with Arendt's commentary on totalitarianism's reliance on thoughtlessness, connecting identity with the justification of mass violence.

36. Julia Kristeva, *Hannah Arendt* (New York: Columbia University Press, 2001), 143-154.

37. Dalibor Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production* (Cambridge, MA: MIT Press, 2004), 109-175.

38. Silverstone, "The Rhetoric of Evil," in *Media and Morality,* 66. ; Sharon Sliwinski, *Human Rights in Camera* (Chicago: The University of Chicago Press, 2011), 5. Both works link representative media – popular culture, and political news rhetoric; photography - to the notions of justice and morality that undergird human rights. While not explicitly referenced here, Amartya Sen's *Idea of Justice* argues that democracy relies on public discourse, which in turn relies on the representational space of that discourse, given that the assessment of justice is inescapably discursive.

39. See my later discussion on the differences between monuments, memorials, and museums regarding this imposition of authoritarian narratives.

40. Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production,* 101.

41. Ibid.

42. Paolo Virno, *Déjà Vu and the End of History* [Il Ricordo Del Presente], trans. David Broder (New York: Verso, 2015), 19.

43. Gilles Deleuze and Felix Guattari, "Introduction: Rhizome," in *A Thousand Plateaus*, trans. Brian Massumi (USA: University of Minnesota Press, 1987), 16.

44. Joel McKim, *Architecture, Media, and Memory: Facing Complexity in Post-9/11 New York* (London: Bloomsbury Visual Arts, 2019), 107.

45. Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia* (New York: Routledge, 1995), 8.

46. Virno, *Déjà Vu and the End of History*, 22.

47. McKim, *Architecture, Media, and Memory : Facing Complexity in Post-9/11 New York*, 108. McKim is directly referring to Bergson's concept of time as duration – a major influence for Deleuze. The repetition-with-difference that defines duration denies our traditional tripartite concept of the past, present, and future as separate. Instead, it favors the creative process of time in which we find the ability to change.

48. Virno, *Déjà Vu and the End of History*, 31.

49. Kristeva, *Hannah Arendt*, 143.

50. McKim, *Architecture, Media, and Memory : Facing Complexity in Post-9/11 New York*, 109. The larger quote is relevant here: "Every actualization refers back to a virtual excess and carries with it a reminder that it could be otherwise […] Memory is given a necessarily creative dimension. Bergson and Deleuze make a clear break from mechanistic or deterministic accounts of historical evolution in favor of an idea of creative and unpredictable historical development. Not all historical actualizations will be positive ones, but the virtual past always contains the possibility for alternative presents."

51. Pierre Nora and Lawrence D. Kritzman, *Realms of Memory: Rethinking the French Past* [Lieux de Mémoire], Vol. 1 (New York: Columbia University Press, 1996), 3.

52. Virno, *Déjà Vu and the End of History*, 32.

53. In my later chapter on memorials, monuments, and museums, I discuss Amy Sodaro's work on the museum-memorial typology which indicates our contemporary need for archival evidence in our presentation of the past.

54. Nora, *Realms of Memory: Rethinking the French Past*, 3.

55. Virno, *Déjà Vu and the End of History*, 31.

56. Young, *The Texture of Memory: Holocaust Memorials and Meaning*, 6.

57. Deleuze, "Introduction: Rhizome," in *A Thousand Plateaus,* 3.

58. Virno, *Déjà Vu and the End of History*, 53.

59. Andreas Huyssen, *William Kentridge Nalani Malani: The Shadow Play as Medium of Memory* (Milan, Italy: Edizioni Charta, 2013), 25.

60. "The Scapegoat: The Ideas of René Girard, Part 1," accessed Jan 14, 2019, https://www.cbc.ca/radio/ideas/the-scapegoat-the-ideas-of-ren%C3%A9-girard-part-1-1.3474195.

61. Sen, *Identity and Violence: The Illusion of Destiny*, 6.

62. Ibid., xv.

63. Girard, *Things Hidden since the Foundation of the World*, 287.

64. Sen, *Identity and Violence: The Illusion of Destiny*, 174.

65. Ibid.

66. Conrad, *Heart of Darkness*, 44.

67. Silverstone, "The Rhetoric of Evil," in *Media and Morality,* 75. Silverstone's discussion of the rhetoric of evil resonates with Kristeva's writing on the stranger within in *Nations Without Nationalism*. The longer quote that I reference from Silverstone is: "To deny evil in oneself, however, is to refuse one's own otherness, and to put oneself beyond the pale of reason and responsibility, beyond humanity. Evil is in the eye of the beholder, but without its mirroring in the self the judgment is vulnerable, and the consequences of action based on that judgment are likely to be self-defeating."

68. Hannah Arendt, *On Violence* (New York: Harcourt, Inc., 1970), 8.

69. Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil*, 114.

Part Two

1. Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 3.

2. Ibid., 10-11.

3. Gilles Deleuze and Felix Guattari, "Introduction: Rhizome," in *A Thousand Plateaus*, trans. Brian Massumi (USA: University of Minnesota Press, 1987), 3-28.

4. Ibid.

5. Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith (New York: Continuum, 2003), 100.

6. Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 10.

7. Deleuze, *Francis Bacon: The Logic of Sensation*, 100.

8. Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 24.

9. Dalibor Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production* (Cambridge, MA: MIT Press, 2004), 14.

10. Ibid., 18.

11. Ibid., 61.

12. Simon O'Sullivan, *Art Encounters Deleuze and Guattari : Thought Beyond Representation* (New York: Palgrave Macmillan, 2006), 1-4.

13. Gilles Deleuze and Felix Guattari, "Percept, Affect, and Concept," in *What is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994), 173.

14. Deleuze, *Francis Bacon: The Logic of Sensation*, 100-101.

15. Ibid.

16. Deleuze, "Percept, Affect, and Concept," in *What is Philosophy?*.

17. Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 16.

18. Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, 107.

19. Ibid., 109-173.

20. Ibid., 58.

21. Ibid., 59.

22. Pérez-Gómez, *Built upon Love: Architectural Longing After Ethics and Aesthetics*, 88.

23. James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (USA: Yale University, 1993), 9.

24. Sharon Sliwinski, *Human Rights in Camera* (Chicago: The University of Chicago Press, 2011), 5.

25. Ibid.

26. Roger Silverstone, "The Rhetoric of Evil," in *Media and Morality: On the Rise of the Mediapolis* (Malden, USA: Polity Press, 2007), 59-61.

27. Mark Godfrey, *Abstraction and the Holocaust* (New Haven, USA: Yale University Press, 2007).

28. Yve-Alain Bois and Rosalind Krauss, "A User's Guide to Entropy," *October* 78 (1996), 39-88. doi:10.2307/778906.

29. Rodney Douglas Parker, "The Architectonics of Memory: On Built Form and Built Thought," *Leonardo* 30, no. 2 (1997), 147-152. doi:10.2307/1576426. http://www.jstor.org/stable/1576426.; Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, 75-77.

30. Dalibor Vesely, "The Nature of Communicative Space," in *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production* (Cambridge, MA: MIT Press, 2004).

31. Ibid., 58.

32. Ibid., 58-60.

33. Ibid.

34. Ibid., 56.

35. Ibid., 58.

36. Ibid., 74.

37. Amartya Sen, *Identity and Violence: The Illusion of Destiny* (New York: W.W.Norton & Company, Inc., 2006). ; Deleuze, "Introduction: Rhizome," in *A Thousand Plateaus,* 3-28.

38. Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, 85.

39. Ibid., 98-105.

40. Parker, "The Architectonics of Memory: On Built Form and Built Thought," 147-152

41. Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, 98. Vesely is referencing Mary Carruthers' *The Book of Memory: A Study of Memory in Medieval Culture* that links space and memory in medieval culture.

42. Ibid., 99.

43. Ibid., 100.

44. For a detailed discussion of this 'resonance' see my case study analysis of the Tuol Sleng Genocide Museum in Cambodia in Part Three.

45. Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, 100.

46. Pérez-Gómez, *Built upon Love: Architectural Longing After Ethics and Aesthetics*, 107.

47. Deleuze, *Francis Bacon: The Logic of Sensation*, 100.

48. Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, 56.

49. Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 8.

50. Ibid., 10.

51. Deleuze, "Introduction: Rhizome," in *A Thousand Plateaus*, 3-28.

52. Leora Maltz-Leca, "Process/Procession: William Kentridge and the Process of Change," *The Art Bulletin* 95, no. 1 (Mar 1, 2013), 139-165. http://www.tandfonline.com/doi/abs/10.1080/00043079.2013.10786110. ; Michael Godby, "William Kentridge: Retrospective," *Art Journal* 58, no. 3 (Sep 1, 1999), 74-85. http://www.tandfonline.com/doi/abs/10.1080/00043249.1999.10791955.

53. Godby, "William Kentridge: Retrospective," 74-85.

54. Godby, "William Kentridge: Retrospective," 74-85. ; *The Creative Process of a Master Artist TEDxJohannesburgSalon.* TEDx Talks, 2016). https://www.youtube.com/watch?v=SmaXqktW3A8.

55. TEDx Talks, *The Creative Process of a Master Artist*.

56. Maltz-Leca, "Process/Procession: William Kentridge and the Process of Change," 139-165.

57. Ibid.

Part Three

1. Amartya Sen, *Identity and Violence: The Illusion of Destiny* (New York: W.W.Norton & Company, Inc., 2006), 186.

2. Amy Sodaro, *Exhibiting Atrocity: Memorial Museums and the Politics of Past Violence* (USA: Rutgers University Press, 2018), 23.

3. *Memorial, N.* Oxford University Press, a). http://www.oed.com/view/Entry/116351.

4. *Monument, N.* Oxford University Press, b). http://www.oed.com/view/Entry/121852.

5. Pierre Nora and Lawrence D. Kritzman, *Realms of Memory: Rethinking the French Past* [Lieux de Mémoire], Vol. 1 (New York: Columbia University Press, 1996).

6. James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (USA: Yale University, 1993), 3-6.

7. Lydia Muthuma, "The Conservation of Public Monuments as a Tool for Building Collective Identity in Nairobi," in *Conservation of Natural and Cultural Heritage in Kenya*, 1st ed. (UCL Press, 2016), 59-74. http://www.jstor.org/stable/j.ctt1gxxpc6.11.

8. Sodaro, *Exhibiting Atrocity: Memorial Museums and the Politics of Past Violence*, 20. ; Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia* (New York: Routledge, 1995), 16.

9. Sodaro, *Exhibiting Atrocity: Memorial Museums and the Politics of Past Violence*, 24.

10. Ibid.

11. Alberto Pérez-Gómez, *Built upon Love: Architectural Longing After Ethics and Aesthetics* (Cambridge, MA: MIT Press, 2006) 114.

12. Jacqueline Hucker, ""Battle and Burial": Recapturing the Cultural Meaning of Canada's National Memorial on Vimy Ridge," *The Public Historian* 31, no. 1 (2009), 89-109. http://www.jstor.org/stable/10.1525/tph.2009.31.1.89.

13. Ibid.

14. Pérez-Gómez, *Built upon Love: Architectural Longing After Ethics and Aesthetics*, p. 114. Pérez-Gómez cites Aristotle's Poetics and Dalibor Vesely's examination of its relationship to architecture in his discussion of narrative in architecture.

15. Ibid., 100.

16. Hucker, ""Battle and Burial": Recapturing the Cultural Meaning of Canada's National Memorial on Vimy Ridge," 99

17. Ibid.

18. Sen, *Identity and Violence: The Illusion of Destiny*, 186.

Part Three | Case Study 1: Tuol Sleng Genocide Museum

1. Terence Duffy, "UNTAC's Mission in Cambodia: Prospects for Democracy and Human Rights," *Asian Affairs* 20, no. 4 (1994), 218-240. http://www.jstor.org/stable/30172194.

2. Alberto Pérez-Gómez, *Built upon Love: Architectural Longing After Ethics and Aesthetics* (Cambridge, MA: MIT Press, 2006).

3. Roger Silverstone, "The Rhetoric of Evil," in *Media and Morality: On the Rise of the Mediapolis* (Malden, USA: Polity Press, 2007), 56-80.

Part Three | Case Study 2: Memorial to the Murdered Jews of Europe

1. Philip Oltermann, "'Yolocaust' Artist Provokes Debate Over Commemorating Germany's Past," *The Guardian*-01-19, 2017. https://www.theguardian.com/world/2017/jan/19/yolocaust-artist-shahak-shapira-provokes-debate-over-commemorating-germanys-past. ; Joel Gunter, "'Yolocaust': How should You Behave at a Holocaust Memorial?" *BBC News*-01-20, 2017. https://www.bbc.com/news/world-europe-38675835.

2. Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (USA: Penguin Books, 2006), 279. Like Eichmann, we all have the potential to support mass atrocity, whether we realize the horror of our actions or not. In her epilogue, Arendt summarizes the Eichmann argued that his "role in the Final Solution was an accident and that almost anybody could have take [his] place," implying of course that he was not guilty because everybody was. Yet "his guilt came from his obedience, and obedience is praised as a virtue" (247). Arendt's banal evil is surely the most contemporary and important analysis of the Holocaust, given that it warns us of our continued potential to reenact genocide.

3. "Peter Eisenman: "Liberal Views have Never Built Anything of any Value."," last modified July 27, accessed Nov 15, 2018, https://archinect.com/features/article/4618/peter-eisenman-liberal-views-have-never-built-anything-of-any-value.

4. Julia Kristeva, *Hannah Arendt* (New York: Columbia University Press, 2001), 143-154.

5. René Girard, *Things Hidden since the Foundation of the World* [Des choses cachées depuis la fondation du monde], trans. Stephen Bann and Michael Metteer (USA: Stanford University Press, 1978), 447.

6. Roger Smith, "Human Destructiveness and Politics: The Twentieth Century as an Age of Genocide," *Genocide and the Modern Age: Etiology and Case Studies of Mass Death* 2 (1987), 21.

7. Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (USA: Penguin Books, 2006), 25-27.

8. Gunter, "'Yolocaust': How should You Behave at a Holocaust Memorial?" ; Oltermann, "'Yolocaust' Artist Provokes Debate Over Commemorating Germany's Past".

9. Mark Godfrey, *Abstraction and the Holocaust* (New Haven, USA: Yale University Press, 2007).

10. "Peter Eisenman: "Liberal Views have Never Built Anything of any Value."

11. Godfrey, *Abstraction and the Holocaust*, 265.

12. Ibid., 249.

13. Smith, "Human Destructiveness and Politics: The Twentieth Century as an Age of Genocide," 21.

14. Peter Noever, "Memorial to the Murdered Jews of Europe," in *Peter Eisenman. Barefoot on White-Hot Walls* (Los Angeles: MAK Vienna, 2005), 156-159.

15. Ibid., 159.

16. Ibid., 156.

17. Peter Eisenman and Hanno Rauterberg, *Holocaust Memorial Berlin* (Switzerland: Lars Müller Publishers, 2005).

18. Godfrey, *Abstraction and the Holocaust*, 247.

19. Ibid., 248.

20. AbdouMaliq Simone, *Improvised Lives: Rhythms of Endurance in an Urban South* (Cambridge, UK: Medford, MA, USA : Polity, 2019), 137.

21. Eisenman, *Holocaust Memorial Berlin*.

22. Ibid.

23. Godfrey, *Abstraction and the Holocaust*, 247.

Part Three | Case Study 3: National Memorial for Peace and Justice

1. Jonathan Bate and Eric Rasmussen, eds., *The Merchant of Venice* (UK: Macmillan Publishers Ltd., 2007), 442.

2. John Charles Smith, *Imperialism in the Twenty-First Century : Globalization, Super-Exploitation, and Capitalism's Final Crisis* (New York: Monthly Review Press, 2016), 313. Smith provides a compelling argument for the hidden systems of global exploitation within mundane objects such as coffee cups and t-shirts. These systems "convert the workers of the Global North into passive bystanders, or even accomplices, to [the imperialists'] subjugation of the rest of the world."

3. Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (New York: Verso, 2006), 146, 151.

4. Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 20.

5. Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (USA: Penguin Books, 2006), 144. Within collectives, particularly those invested with authority, our sense of culpability can be diminished, shrinking our ability to critically engage with the ethics of our actions. Of course, this is only the case when freedom of self-expression is obstructed, either socially or politically – as referenced in Eichmann's "Pontius Pilate feeling" he describes.

6. Amartya Sen, *The Idea of Justice* (New York: Penguin Books, 2010), 337.

7. James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (USA: Yale University, 1993), 5.

8. Gilles Deleuze, *Francis Bacon: The Logic of Sensation* (New York: Continuum, 2003), 1-11.

Epilogue

1. Joseph Conrad, *Heart of Darkness* (Toronto, Canada: Random House, 1999), 6.

2. Amartya Sen, *The Idea of Justice* (New York: Penguin Books, 2010), 337.

3. AbdouMaliq Simone, *Improvised Lives : Rhythms of Endurance in an Urban South* (Medford, USA : Polity, 2019), 12, 22. I use Simone's definition of the term 'south' in his recent book *Improvised Lives*: "the South I want to evoke here is a South not so much as a conceptual designation, not so much a residue of political aspiration or legacy, but something closer to science fiction, something made up as it goes along … so the South becomes a latitude defined not so much by common colonial demise or recuperation, not so much by a look or a specific modality of sensuousness, but a form of passage, or residents trying to reach each other even if they may have only vague ideas about each other."

4. Ibid., 22.

5. Ibid., 90-93.

6. Ibid., 20-25.

7. Ibid., 98.

8. Joel McKim, *Architecture, Media, and Memory : Facing Complexity in Post-9/11 New York* (London: Bloomsbury Visual Arts, 2019), 139.

9. Simone, *Improvised Lives : Rhythms of Endurance in an Urban South*, 22.

10. John Steinbeck, *East of Eden* (New York: Penguin Books, 1987), 398.

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Monument, N. Oxford University Press, f. http://www.oed.com/view/Entry/121852.

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Figure 1.1 'Eisen-Steig,' 1986. Artist: Anselm Kiefer
Source: https://www.christies.com/lotfinder/Lot/anselm-kiefer-b-1945-eisen-steig-5621943-details.aspx

Figure 2.1 Still from 'Mine,' 1991. Artist: William Kentridge
Source: https://www.thebroad.org/art/william-kentridge/mine

Figure 2.2 'Study for Crouching Nude,' 1952. Artist: Francis Bacon
Source: https://www.dia.org/art/collection/object/study-crouching-nude-33440

Figure 2.3 Pear's Soap advertisement, c.1890
Source: https://commons.wikimedia.org/wiki/File:1890sc_Pears_Soap_Ad.jpg

Figure 2.4 'Crucifixion from Grunewald,' 1961. Artist: Rico Lebrun
Source: https://americanart.si.edu/artwork/crucifixion-grunewald-14480

Figure 2.5 'Tearing Lead from 1.00 to 1.47,' 1968. Artist: Richard Serra
Source: https://observer.com/2013/05/richard-serra-early-work-at-david-zwirner/

Figure 2.7 'Danteum,' 1938. Artist: Guiseppe Terragni
Source: http://archeyes.com/danteum-giuseppe-terragni/

Figure 2.8 'Arc/Procession: Develop, Catch-up, Even Surpass,' 1990. Artist: William Kentridge
Source: https://www.tate.org.uk/art/artworks/kentridge-arc-procession-develop-catch-up-even-surpass-t07668

Figure 2.9 'Walhalla,' 2016. Artist: Anselm Kiefer
Source: https://news.artnet.com/exhibitions/anselm-kiefer-walhalla-white-cube-review-760685

Figure 2.10 'Fishing Upon the Blythe-Sand, Tide Setting In,' c.1809. Artist: J.M.W. Turner
Source: https://www.tate.org.uk/art/artworks/turner-fishing-upon-the-blythe-sand-tide-setting-in-n00496

Figure 2.11 'Saturn,' c.1823. Artist: Francisco Goya
Source: https://commons.wikimedia.org/wiki/File:Francisco_de_Goya,_Saturno_devorando_a_su_hijo_(1819-1823).jpg

Figure 2.12 Excerpts from 'Heart of Darkness,' 1899. Author: Joseph Conrad
Source: Conrad, Joseph. Heart of Darkness. 1899. Toronto, Canada: Random House, 1999.

Figure 2.13 'Victoria Falls,' c.1860. Artist: John Thomas Baines
Source: https://commons.wikimedia.org/wiki/File:Baines_Falls_from_the_East_col_print.jpg

Figure 2.14 'Colonial Landscapes,' 1995/6. Artist: William Kentridge
Source: https://www.klatmagazine.com/en/art-en/william-kentridge-lambiguita-della-storia-interview/32988

Figure 2.15 Stills from 'Felix in Exile,' 1994. Artist: William Kentridge
Source: https://www.youtube.com/watch?v=k5w_CkyPapY&t=91s

Figure 2.16 Still from 'Felix in Exile,' 1994. Artist: William Kentridge
Source: https://www.youtube.com/watch?v=k5w_CkyPapY&t=91s

Figure 2.17 Still from 'Other Faces,' 2011. Artist: William Kentridge
Source: https://www.thebroad.org/art/william-kentridge/drawing-other-faces-1

Figure 3.1.1 Canadian National Vimy Memorial
Source: https://en.wikipedia.org/wiki/File:Vimy_Memorial_(September_2010)_14.JPG

Figure 3.1.2 Canadian National Vimy Memorial
Source: https://commons.wikimedia.org/wiki/File:Vimy_Memorial.JPG

Figure 3.2.2 Map of Phnom Penh
Based on satelite imagery from Google Earth
Source for Phnom Penh school images: https://www.phnompenhpost.com/post-weekend/my-phnom-penh-sombo-manara-historian; other images captured by author from Google Streetview.

Figure 3.3.2 Map of Berlin

Based on satelite imagery from Google Earth.

Figure 3.4.2 Map of Montgomery

Based on satelite imagery from Google Earth