

Public Memory and Forgetting: Making
Visible The Invisibility Of Loss In The San
Francisco Aids Pandemic

Beau Norby

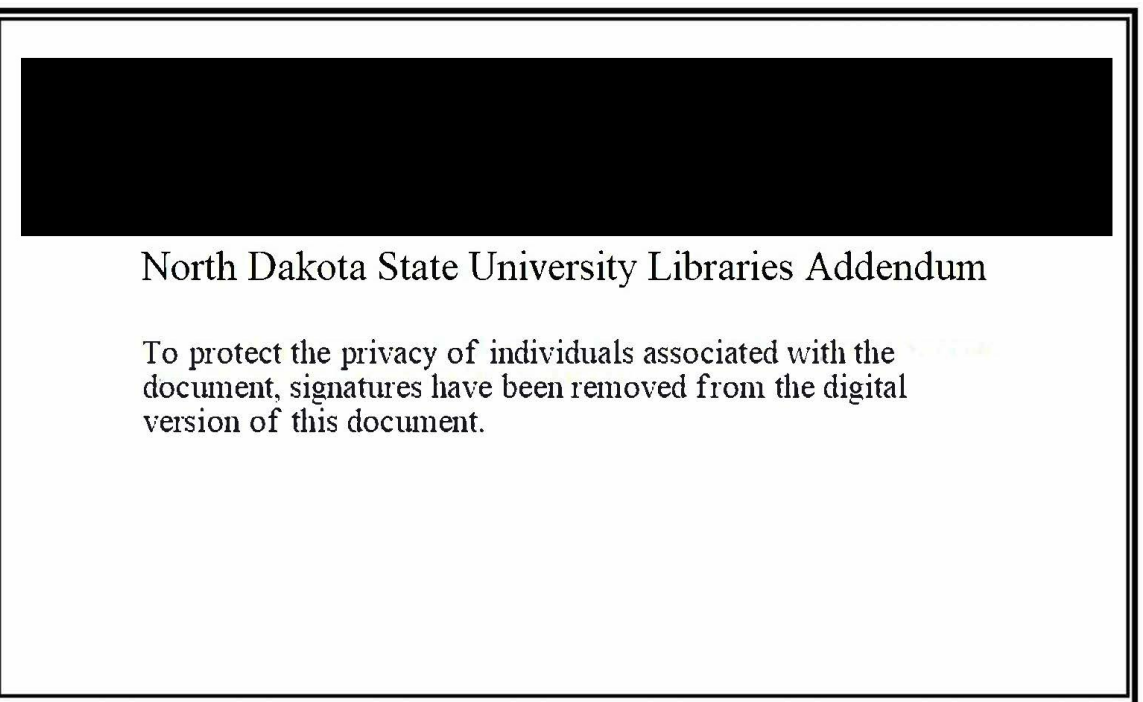
PUBLIC MEMORY AND FORGETTING: MAKING VISIBLE THE INVISIBILITY OF LOSS IN THE SAN FRANCISCO AIDS PANDEMIC

A Design Thesis Submitted to the
Department of Architecture
of North Dakota State University

by

Beau N. Norby

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for the degree of
Master of Architecture



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Figure 01 | *Two Men in Hospital*, photo credit | Gideon Mendel



Figure 02 | Man Shaving, photo credit | Gideon Mendel

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Figure 03 | Family in Hospital Room, photo credit | Gideon Mendel

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Figure 04 | *Lovers Embrace*, photo credit | Gideon Mendel

THESIS ABSTRACT

It is well known that we depend on our memory for our individual and collective sense of identity, meaning, and purpose. We assign significance to past, present, and future events through inter-subjective and ordered memories as we make meaning in the world. And yet, as suggested by author Bradford Vivian, memory does not exist in isolation but rather in a surprising symbiotic relationship with forgetting. Utilizing the interplay of absence and presence, as well as remembering and forgetting, this thesis explores architecture as the holder and creator of memory, exposing the hidden and invisible dimension of the AIDS pandemic of the 1980's.

Inspired by the lives of 12 different people, places, and objects unique to the AIDS pandemic, along with writings by Paul Monette and John Hejduk, this project seeks to disclose and remember while instilling a sense of hope and healing. Located in the East Cut of downtown San Francisco, the architecture revives memories in a direct relationship with the contemporary citizens of San Francisco by setting the imaginary into the fictional and releasing singular stories to the shared horizon in architectural terms.

NARRATIVE OF THE THEORETICAL ASPECT OF THE THESIS

Memory enables us to have a sense of self. Without it, we would have no recollection of our past. In simple terms, without memory we would have no way of knowing what it means to be human. Without prior memory, we have no future. How can we as designers and architects explore design in a more meaningful way that constructs a bridge between our past and our present and future. By acknowledging these links and connections, design will become more timeless and impactful to those who experience it. To better understand this idea, I will research existing examples of memorial architecture and how established architects have created spaces that stir our emotions and make us think about the past in a new light. More specifically, I will be researching the AIDS pandemic of the late 80's and early 90's, and in a response, designing a contemplative memorial. In addition to exploring case studies, I will dive deep into history and recount the stories of those affected by AIDS in hopes of understanding what they experienced and how I can design a memorial for the victims in today's world.



Figure 05 | Two Men Greet Each Other, photo credit | Gideon Mendel

PROJECT TYPOLOGY

The project typology will result in the design and creation of a piece of memorial architecture. The memorial is unique in that it is one of the few types of architecture whose fundamental function is not shelter but rather to feel and to remember. The memorial allows for a physical, tangible place where people can gather to mourn and reflect on intangible emotions. Often times tragedy will transcend and defy language, art, and architecture, but all three must be used to tell the narrative.

The building will take the form of a hybridized museum comprised of spaces to contemplate, reflect, and mourn. The building will be designed as a journey that builds upon itself in meaning and memory as a user progresses through it. In addition, the building will serve as an educator. Inside, users will become educated on the AIDS epidemic and key figures throughout its duration.

For research, I will research existing memorial architecture and study how memory plays a crucial role in its inception and design. I will study memory, the senses, and history in an effort to construct a meaningful piece of architecture.

PRECEDENT RESEARCH

When selecting the following case studies for precedent research, four major factors were given consideration. These four factors are used to gauge the success of memorial architecture:

1. Senses
2. Scale
3. Site
4. Soul (meaning)

The following projects were given special consideration for precedent research:

- Vietnam War Memorial | Washington D.C.
- Jewish Museum Berlin | Berlin, Germany
- New York City AIDS Memorial | New York City, New York

Vietnam Veterans Memorial



Figure 06 | Vietnam Veterans Memorial, photo credit | Nonpartisan Peticab

VIETNAM VETERANS MEMORIAL

ARCHITECT: Maya Lin

TYOLOGY: Memorial/Landscape Architecture

LOCATION: Washington D.C.

YEAR COMPLETED: 1982

PROJECT DESCRIPTION

Although the Vietnam Veterans Memorial is now arguably one of the world's best examples of memorial architecture, its inception was borne from controversy in more than one way. The Vietnam War was a controversial war in America and not everyone was in favor of it. Additionally, when Maya Lin, an Asian-American, was chosen from a competition submittal to design the memorial, tensions were high. The design inspiration began as creating a cut onto the fabric of the earth. From the cut, visitors would be able to witness the wound of the earth and how it heals over time. The wound, healed over time, is represent in black granite slabs over 10 feet tall. These slabs are etched with the names of over 57,000 individuals who lost their lives in the Vietnam War. The memorial is purposefully depressed into the earth in an effort to express the weight the Vietnam War carried with it.

SENSES

Over time and with research, I have found that there are 4 ways to define the success of a memorial, which is a hard thing to do because the success of it is not a quantifiable thing. The first, and I believe most important, element of memorial architecture is how well it connects and plays with our senses. The Vietnam Veterans Memorial does a great example of stimulating the senses. First, sight. The infamous black marble is a stark contrast to mainstream memorials clad in white. Black in this instance is emotive and expresses emotion by itself. Touch is the most unique sense utilized in this memorial because guests can etch names through paper on the wall and run their hands seamlessly down the smooth marble.

SCALE

The scale of the Vietnam Veterans Memorial is both humble and dominating. Located on a very spacious lot in Washington D.C., the memorial itself feels small, but it is impossible to not recognize the city around it. The power and sheer effect the memorial imposes is incredible. Packed in single continuous wall that runs only 250 feet are the names of over 57,000 individuals who died in the war. Each inch of the memorial is taken into great consideration, which it makes it very powerful and successful.

SITE

The site of the this memorial was destined to be a success from the start. Located in perhaps the memorial capitol of the world, Washington D.C. was the ideal location. The memorial itself sits in a quiet, secluded area of D.C. near the national mall. Although being at the site feels quiet and remote, it is actually within a very part of the city. The site was is readily accessible and convenient to get to. The approach of this memorial is very unique in that it is sunk into the ground. It does not beg or shout for visitors to come and marvel in it -- it seamlessly and smoothly draws them in.

SOUL

The soul of a memorial is perhaps the hardest and most challenging quality to define. When I say the soul of a memorial, I am referring to its intangible qualities like the meaning behind the memorial and its inception. In other words, the soul of a memorial is how successful it is or isn't at doing its job of evoking emotion. The Vietnam Veterans Memorial, in my opinion, has one of the most successful souls to it out of all memorial architecture. The V-shape is designed as a journey from beginning to end. Starting at ground level, the path plunges slow downward to express the weight and gravity that the Vietnam War had on the American people. As you near the bottom, the path starts to rise again representing the slow end of war in sight.

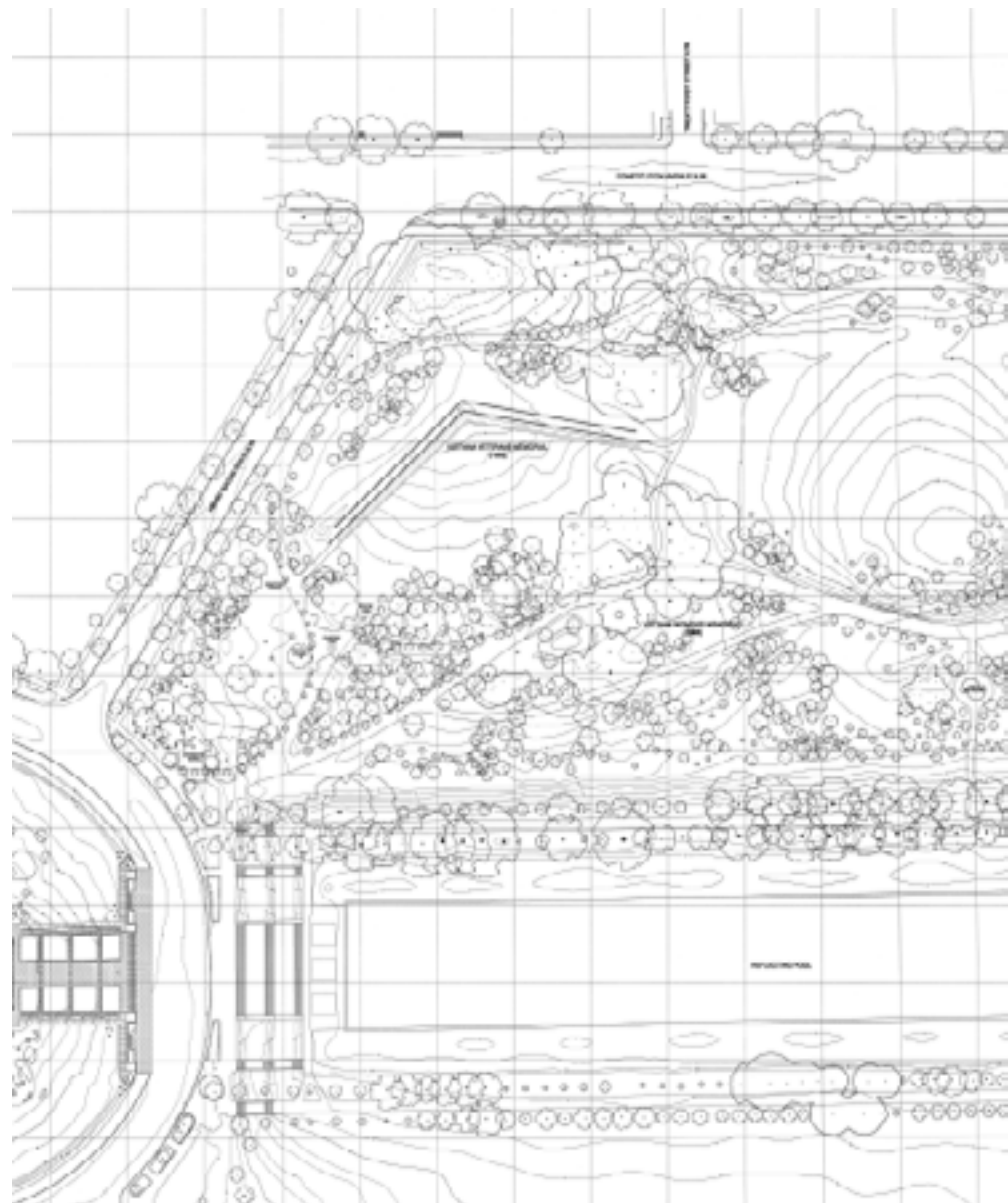


Figure 07 | Site Plan, photo credit | Vietnam Veterans Memorial Fund



Figure 08 | Vietnam Veterans Memorial Sketch, sketch credit | Quiring Admin



Figure 09 | Maya Lin Drawing, drawing credit | Maya Lin

ANALYSIS

The unique V-shape to the memorial took inspiration from the infamous peace sign that gained popularity during the war. Designed as a journey of remembrance, the 250 foot long black wall is lined with the names of every individual that died in the Vietnam War. Overall, the success of this memorial is of the highest caliber and runs unparalleled to other memorials like it.

Jewish Museum Berlin

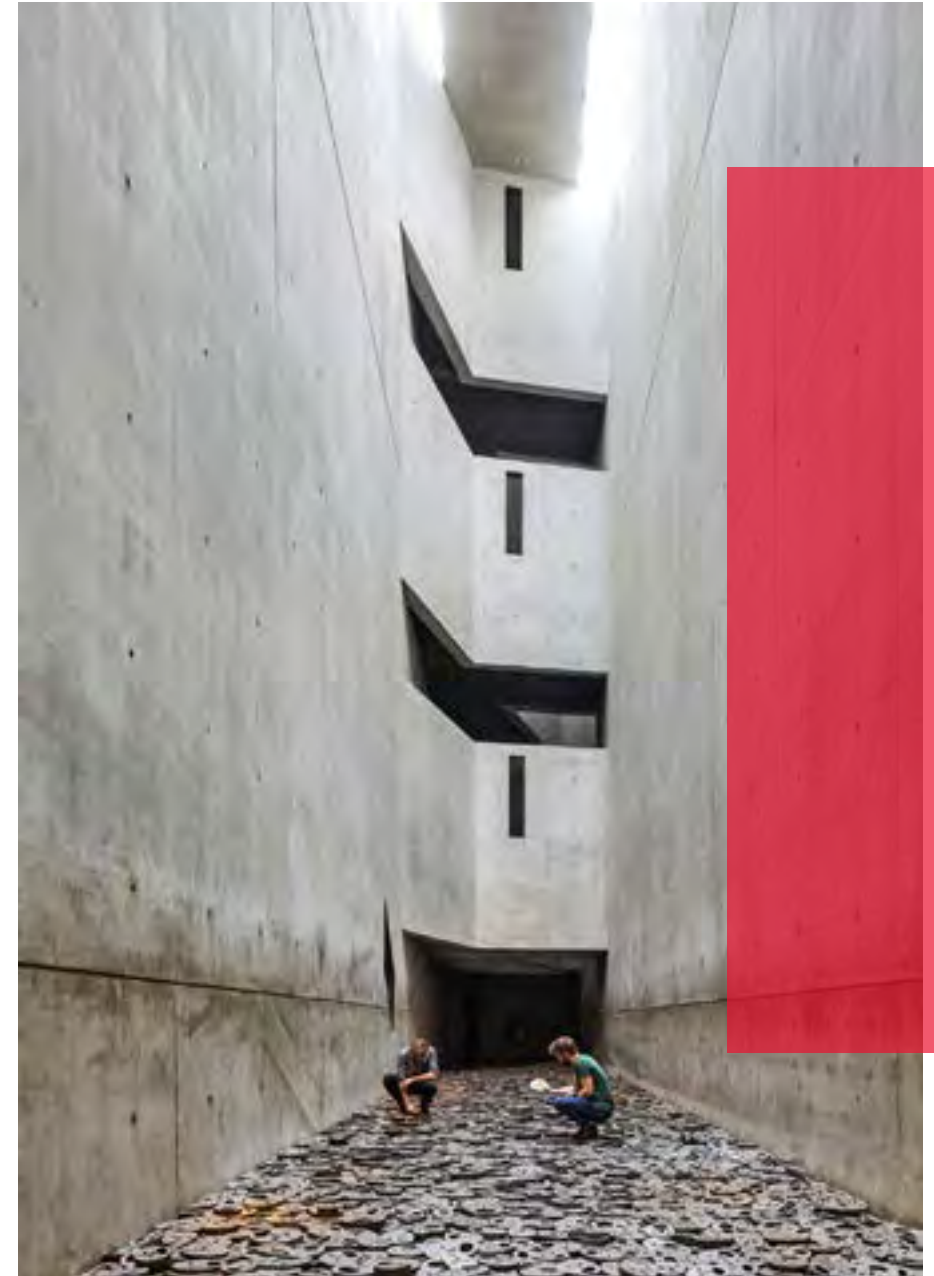


Figure 10 | Jewish Museum Berlin Atrium, photo credit | Studio Libeskind

JEWISH MUSEUM BERLIN

ARCHITECT: Daniel Libeskind

TYOLOGY: Public Museum

LOCATION: Berlin, Germany

YEAR COMPLETED: 2001

PROJECT DESCRIPTION

Completed in 2001, Daniel Libeskind's Jewish Museum Berlin exhibits the social, political, and cultural history of the Jews in Germany. Additionally, it highlights the repercussions of the Holocaust. Upon entry, users descend into the earth where they are greeted with a large void. This descent leads to three underground axial routes, each of which tells a different story. The first path leads to the Holocaust Tower, the second path leads to the Garden of Exile and Emigration, and the third path rises above ground to the exhibition spaces, which run the length of the building to emphasize the continuum of history. Throughout the entire building, a void cuts through the zigzags and creates spaces of absence that encourage reflection.

SENSES

If someone were to ask me about a building that really utilizes the human senses in a successful way, I would immediately think of the Jewish Museum Berlin by Daniel Libeskind. The primary sense influenced here is not one of the 5 basic human senses but rather is an abstract sense -- security and familiarity. This building is not like other buildings, like the Holocaust itself it is meant to be a complex thing to understand and evoke complicated emotions to tell the story. From entering underground to traversing the zig zag of the floor plan, this museum memorial hybrid takes everything about architecture and flips it on its head. It takes away any thing you would expect out of a traditional museum. Instead, it is meant to confuse and surprise.

SCALE

The scale of the Jewish Museum Berlin is massive. It is designed this way intentionally. In a way, it could be compared to a large vault built to house the precious ideas and objects that are housed within. Whether it be tall voids, narrow hallways, or slanted walls, the proportions of this building are extremely unique. One unique feature about this building are the large voluminous voids scattered throughout. These voids are called anti-memorials where the architect doesn't tell or shape how the person mourns, they leave up to the individual. These voids are intentionally extremely tall and hollow to make users feel small in comparison to the tragedies of the Holocaust.

SITE

The site of the Jewish Museum Berlin isn't quite as successful as the Vietnam Veterans Memorial. Besides being located next to the original Jewish Museum in Berlin, there are no other significant buildings within the vicinity. What Daniel Libeskind managed to do with the site was very intelligent. First, he really focused on the entry sequence. Instead of a normal "front door" that would be expected, viewers must go below ground to find the main entrance. In addition to this, Libeskind abutted the new museum extremely close to the old one to create a sense of friction between the two, which was already apparent in the juxtaposed design styles.

SOUL

The soul of this project is very successful in its attempt to evoke emotion. The building is designed in two key elements, an underlying path system set on three straight axes and the upper building itself laid out in the zig zag path. Where each straight axis overlaps the zig zag floor plan, a hollowed out void is created where people are allowed to reflect and mourn in peace. The building itself is also unique in the fact that it was designed as a journey, meaning you cannot move from space to space without understanding the space in which you are in as it continuously builds on itself in knowledge.

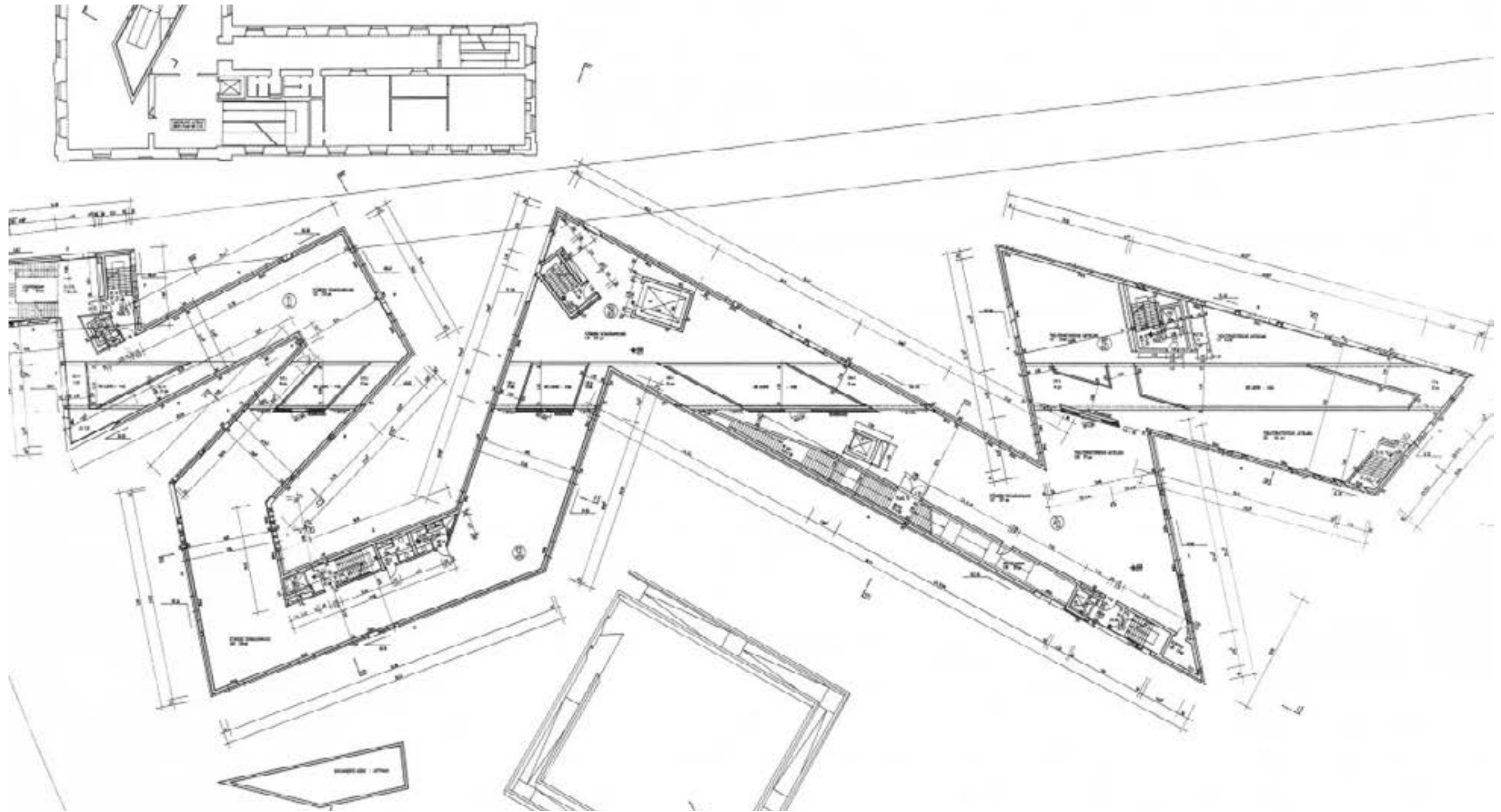


Figure 11 | Floor Plan, photo credit | Studio Libeskind

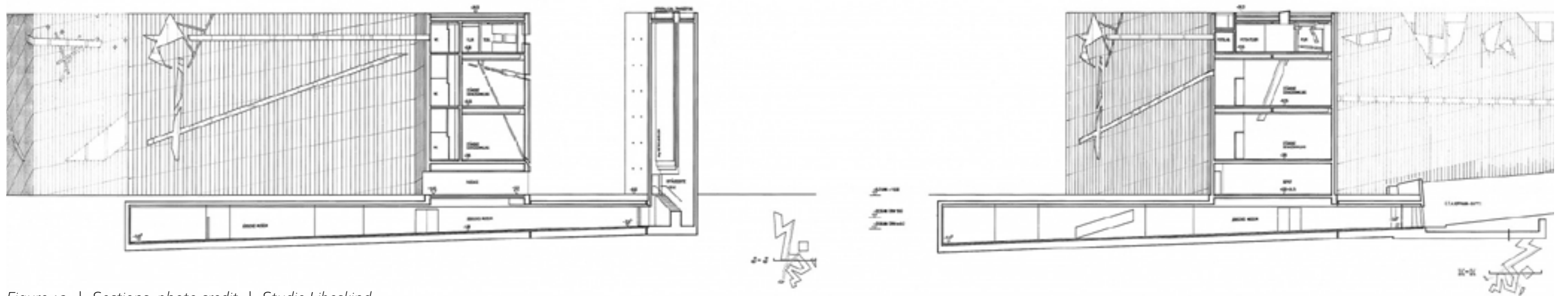
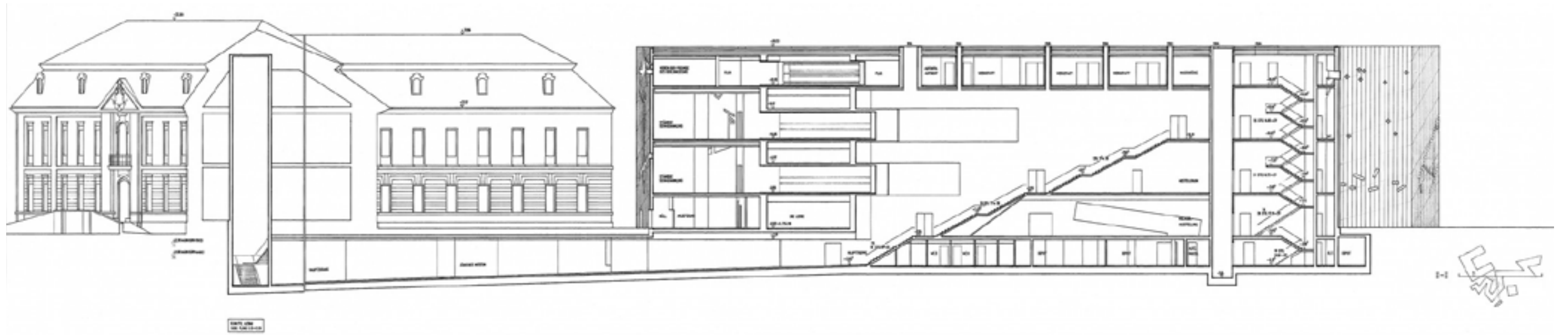


Figure 12 | Sections, photo credit | Studio Libeskind



Figure 13 | Aerial Site, photo credit | Studio Libeskind

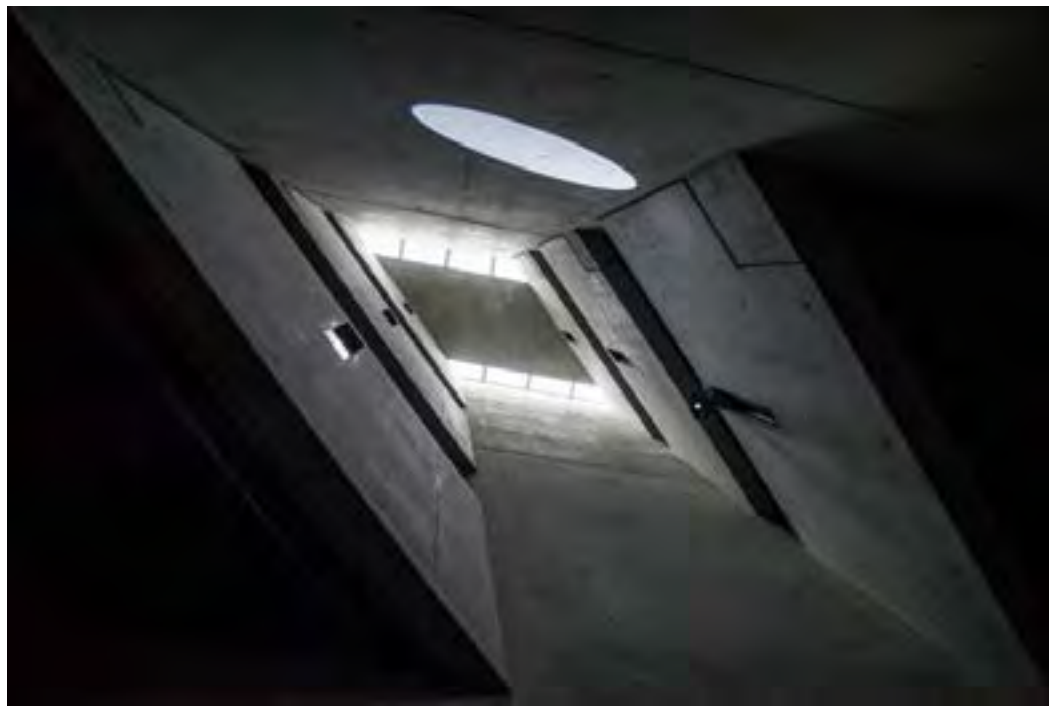


Figure 14 | Void, photo credit | Studio Libeskind



Figure 15 | Spectators, photo credit | Studio Libeskind

ANALYSIS

The Jewish Museum Berlin is a very successful museum memorial hybrid. This case study was of particular interest to me because my research is headed in a direction like this one. Designed as both a memorial and an anti-memorial, there is no other memorial in the world like this one.

Memorial to the Murdered Jews



Figure 16 | Memorial to the Murdered Jews, photo credit | Eisenman Architects

MEMORIAL TO THE MURDERED JEWS

ARCHITECT: Peter Eisenman

TYPOLOGY: Public Memorial/Landscape Architecture

LOCATION: Berlin, Germany

YEAR COMPLETED: 2005

PROJECT DESCRIPTION

Comprised of 2,711 concrete pillar-like structures, this memorial pays tribute to the Jewish victims of World War II. Built on two undulating grid systems, the pillars run in perpendicular directions spaced 95 cm apart. This project is designed to highlight instability in a system. It suggests that when a rational and ordered system grows too large and out of control, it loses touch with humanity. Because of this, it begins to reveal the inherent disturbances and potential for chaos in all systems of supposed order. The two grids, although seemingly similar, are actually quite different, done so in an effort to represent instability. The instabilities represent themselves in the undulating topography. This monument has no goal and seems impossible to navigate because Eisenman says the Holocaust is impossible to understand.

SENSES

The Memorial to the Murdered Jews by Peter Eisenman plays the most with senses out of the three case studies presented. I would argue Eisenman used three main senses: touch, sight, and the sense of uncomfot. First, the memorial is laid out in an accessible grid so users can navigate and traverse their way through. As they walk through, they are encouraged to feel the texture of the concrete blocks and its embodied memory. Second, the varying topography of the concrete blocks is a visual stimulant. The changing heights are meant to represent the memory of the Holocaust over time and signify change. Lastly, this memorial is almost designed as a maze meant to confuse users and express the complicated nature of the Holocaust.

SCALE

In terms of a public installation and landscape architecture, this memorial is quite large. It plays on a repetitive nature to skew the scale of the project. Expanding over an entire city block, the site is very large. There is a unique challenge faced with memorial architecture that involves scale. Is making a large memorial counter-intuitive? Meaning does representing memory and loss over a large distance lose its impact? Sometimes, small examples of memorial architecture are just as powerful because every inch is sacred and treated with the utmost importance.

SITE

Like the Jewish Museum Berlin, the Memorial to the Murdered Jews is not on any sacred or significant site. What makes it successful in its site context is how it is utilized. Instead of utilizing just portions of the city block, Eisenman decided to use the whole block. What this did was eliminate any secondary space. The secondary spaces that exist, like the paths between the pillars, are also an integral part to the monument. In this fashion, no design opportunity is wasted. Additionally, by utilizing an entire city block, it challenges pedestrians to face the idea of the memorial and the Holocaust head on.

SOUL

The soul of the Memorial to the Murdered Jews is by far the most unique and challenging to determine out of any piece of memorial architecture I have come across. The unique soul of this project is that the memorial is not meant to make sense. Designer Peter Eisenman challenged the idea of a traditional memorial with this design. He said that the Holocaust itself was confusing and made no rational sense. Because of this, he thought he would design a memorial that reflected. Just because the memorial does not make sense, does not mean that it doesn't have meaning or success.

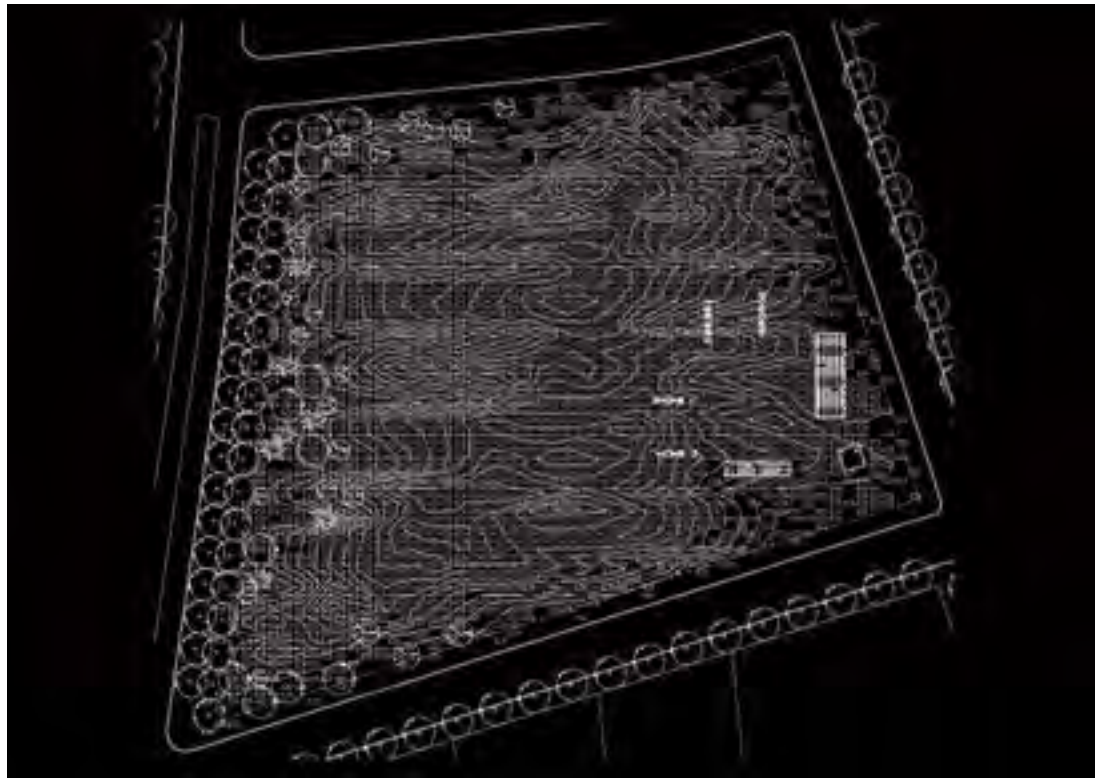


Figure 17 | Site Plan, photo credit | Eisenman Architects

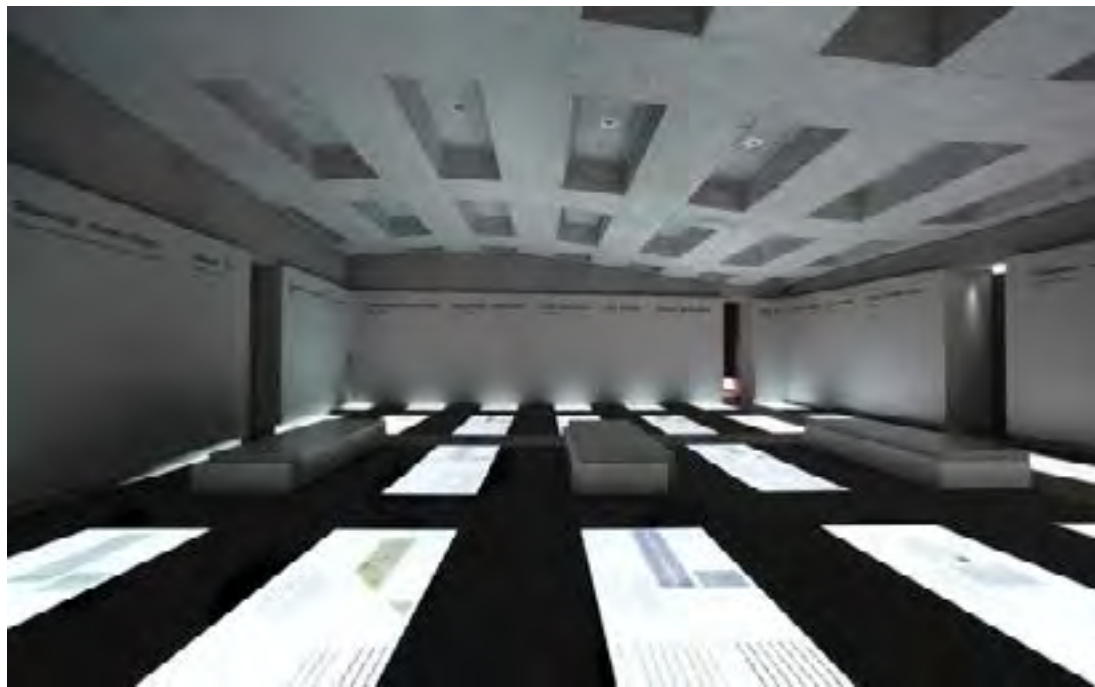


Figure 18 | Underground Exhibition, photo credit | Eisenman Architects



Figure 19 | Concrete Pillars, photo credit | Eisenman Architects

ANALYSIS

Designed to confuse and stimulate the senses, this unique memorial in Berlin pays tribute to the Jews murdered in the Holocaust. The memorial was conceived to reflect the confusing and complex thoughts associated with the Holocaust. To represent this, Eisenman created a maze of concrete blocks meant to be complex to navigate through, like the Holocaust itself.

TYOLOGICAL RESEARCH SUMMARY

Memorial architecture is a complicated endeavor. How do we as designers create spaces and buildings that embody memory and history successfully? This is a difficult question to answer as the primary function of a memorial is to feel and to remember, so the success of it is not an easily quantifiable thing. Although it is not an exact science, I have formulated 4 different ways I can measure the success of memorials, which I spoke about and dissected in the previous case study section.

From researching the Vietnam Veterans Memorial, the Jewish Museum Berlin, and the Memorial to the Murdered Jews, a few key distinctive elements stood out to me that all the case studies shared. The first, and most important, element was how buildings and memorials are designed not as singular spaces but rather as a journey and a progression of spaces. Memorials most often recall events of the past and how they have changed over time, so a smart way to represent this architecturally is to have the building and floor plan change over time as well. Another defining feature of memorial architecture is its use of the senses. Whether it be tactile, visual, or even an abstract sense like creating spaces that aren't comfortable, any good piece of memorial architecture will stimulate the senses. Finally, memorial architecture is about embodied memory and mourning, so allowing spaces for this to happen is absolutely paramount. Whether that takes the shape of absent voids or black granite walls, it is a defining feature in memorial architecture.

MAJOR PROJECT ELEMENTS

REFLECTION SPACE

1. "Spiritual [Theoretical]" aspect of the design
2. Area to reflect and mourn
3. Large voids and spaces to emphasize scale

EXHIBIT SPACE

1. "Physical" aspect of the design.
2. Theater room to show videos
3. Spaces to exhibit and tell the stories of AIDS victims
4. Permanent gallery space and temporary gallery space

OUTDOOR SPACE

1. Reflection garden
2. Parking
3. Entry sequence



Figure 20 | *Man in Hospital Bed*, photo credit | Gideon Mendel

USER/CLIENT DESCRIPTION

USER GROUPS

| | |
|------------------------|-------------|
| Front office employees | 1-5 Total |
| Gallery employees | 1-5 Total |
| Visitors | 1-300 Total |
| Maintenance employees | 1-5 Total |

CONSIDERATIONS

Assembly/Auditorium

Flexible areas

Seating storage

Natural light

Gallery Spaces

Large flexible floor plans

Combination of large and small exhibits

Void/Contemplative Spaces

Tall spaces

Key placement in floor plan is key

Planned as a journey



Figure 21 | Family Members in Hospital, photo credit | Gideon Mendel

THE SITE

The AIDS pandemic of the late 80's and early 90's took a massive toll on the LGBTQ community. Although the pandemic and virus swept across major metropolitan areas of the United States, three cities were hit particularly hard: Seattle, New York, and San Francisco. Because of this, I initially knew that I wanted my site to be in one of these three cities. A key element of memorial architecture is the site in which it is placed on. A site that has a rich history and a connection to the memorial will only serve to strengthen its cause. For these reasons, I have chosen to place my project in San Francisco, California.

With a population of 850,000 people and a despairing story in the history of AIDS, San Francisco, located in San Francisco County, feels like the perfect city to erect a memorial in. In fact, the first case of AIDS in the United States occurred in San Francisco in 1980.

San Francisco is located along the Pacific Ocean and has a unique topography, which could play a unique role in the design. In addition to this, I admired the unique blend of public and private spaces that make up the city. San Francisco, being surrounded by water on three sides, has a unique potential for stunning views. While I am unsure of my exact site at this time, I know I want to focus on locating my design within the dense urban fabric of downtown San Francisco. More specifically, I am looking at sites in the East Cut, which is directly adjacent to the downtown area. This will allow for more public exposure and foot traffic.

I have been fortunate enough to spend a few years working at an architecture firm and have been blessed to have amazing bosses, coworkers, and clients. One thing I have noticed thus far in my professional field is the disconnect between what the clients want and why they want it. While I wholeheartedly acknowledge the restraints of budget and codes, I also notice clients rarely ask themselves how our designs will affect their mood and their emotion. This is what inspired this thesis project to take shape. By undertaking a project that focuses on designing for our emotions and memory, I will be able to bring a unique skill to any design team at a firm.

While all this research is crucial to the building and its inception, it must ultimately land on a site. For its significance in the AIDS pandemic, I have chosen to locate my site within the city of San Francisco. When the AIDS pandemic first began in America, three cities were hit particularly hard: New York City, Seattle, and San Francisco. San Francisco, though, was hit the hardest. The city reeled during and after the pandemic and the effects of it can still be felt today when visiting the city. The implementation of an AIDS memorial in the social context of San Francisco would serve to all the individuals in the city and be a healing mechanism for an entire city.

When it came to choosing a site in the city of San Francisco, it was important that it be located in the urban fabric. At the end of the day, this memorial is a design proposal to help heal the wounds of AIDS victims through their preserved memories. More specifically, I am focusing on the development and process of the AIDS pandemic within the context of San Francisco. To serve proper justice to the victims, it was important their stories could be told on a large stage. Because of this, I chose to locate my site in the East Cut neighborhood of San Francisco, which is located adjacent to the urban downtown where it will receive heavy foot traffic and visitors.



Figure 22 | San Francisco Streets, photo credit | Phil Palmer

Figure 23 | California Map

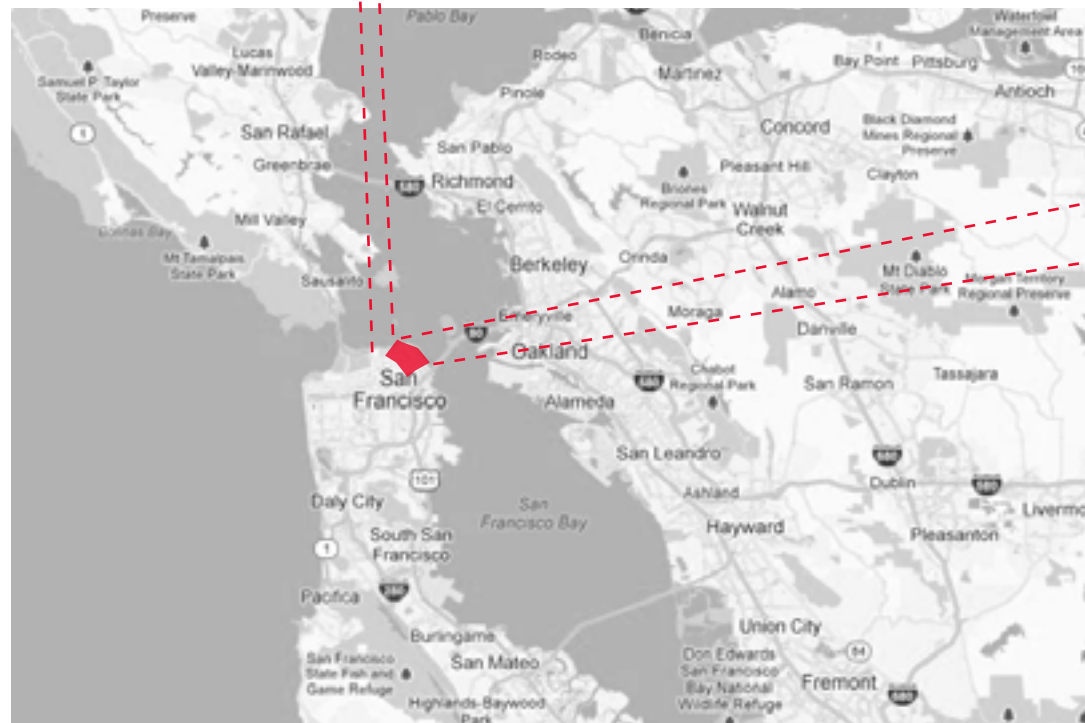


Figure 24 | City of San Francisco



Figure 25 | Site



Figure 26 | *Man and Woman*, photo credit | Gideon Mendel

PROJECT EMPHASIS

1. GIVE A VOICE TO THE VICTIMS OF AIDS

This project was taken on first and foremost to right a wrong and give a voice to the victims of AIDS who often died without anyone batting an eye. During the 80's, it was not yet known how AIDS was transmitted so there was a fear about coming into contact with AIDS patients. Because of this, the victims often died alone and without family and friends by their side. I am making it an emphasis in this project to make sure these people did not die in vain.

2. DISCOVER THE LINKS BETWEEN ARCHITECTURE AND MEMORY

Memory makes up everything we are. We have no sense of self or understanding of ourselves without prior knowledge in this world. In other words, we have no future without first understanding our past. I will explore the ways in which we can link architecture with embodied memory and how this makes our built world more personal and more impactful.

3. CREATE A CONNECTION TO THE CITY OF SAN FRANCISCO

San Francisco has a rich and complex history with the story of AIDS. For this reason, this site was very carefully selected amongst other ones. I feel I owe it to the citizens, both past and present, of San Francisco to give them a space to mourn, heal, and remember the tragedy of the AIDS pandemic of the late 80's and the early 90's.



Figure 27 | A Last Embrace, photo credit | Gideon Mendel

GOALS OF THE THESIS PROJECT

Theoretical, social, and physical goals of the project:

[theoretical] Answer the burning question: How can memory shape and influence our built world?

[social/theoretical] Honor the victims of AIDS.

[social] Create a space that will continue the conversation about AIDS and allow us to remember the pandemic.

[social] Educate people on the AIDS pandemic within the LGBTQ and how it has, and continues, to affect people.

[physical] Learn how space, form, and progression of architecture can successfully create a place to mourn and remember.

[theoretical] Learn how the AIDS pandemic of the late 80's and early 90's changed the trajectory of the LGBTQ community.

A PLAN FOR PROCEEDING

After completing the process and program phase of design, I will begin to move into the design phase of the thesis. This will begin with conceptual design and then move into schematic design. I will explore my project through the lens of space, time, and memory.

To design my project, I will first begin with the basics -- hand drawing and conceptual mass modeling. Conceptual mass modeling will be a critical aspect of this project because the progression and volume of space in memorial architecture is of the utmost importance. To complete these tasks, I will be spending with clay and wood. I will also explore the poetic meaning of my project through an artefact that serves as a physical representation of my ideas.

During the iterative design phases, I will be continuously thinking of how I can implement the 4 key elements of memorial architecture into my design. As stated earlier, these elements are: site, scale, senses, and soul. Even without just one of these, the success of the memorial could be jeopardized. I will continue with researching appropriate case studies and will dive deep into the history of AIDS and the individuals who played key roles in the fight against it.

As I near the completion of my project and it becomes more finalized, I will view the project through the lens of memory. I will ask questions like, "Does this building tell the story of AIDS and reveal its memories to visitors?" If I can successfully answer yes, then I will have achieved my goal.

DEFINITION OF RESEARCH METHODOLOGY

The process used to arrive at a scientific research conclusion.

1. Unifying Idea
2. Topic research leading to discovery of new ideas and tools to help you answer related questions
3. Testing of new ideas and tools
4. Formulation of your own design opinions
5. Formulate those opinions into a proposed intervention

PROJECT SCHEDULE

Schedule will be determined monthly:

[august] topic selection, investigation, and research

[september - october] proposal research

[october-november] program research

[christmas break] self-guided research and discovery

[january - february] schematic design

[february - march] design development

[april] project production

DOCUMENTATION OF THE DESIGN PROCESS

DOCUMENTATION COMPILATION / Documentation creation

Medium for design investigation:

Computer representation

Sketching

Mass modeling (clay)

Software for Investigation

Autodesk AutoCAD

Autodesk Revit

Rhinoceros 6.0

Software for Representation

Adobe Photoshop

Adobe Illustrator

Adobe InDesign

Design Preservation Methods:

- Creation/investigation of representation
- Feedback from advisor(s)
- Confirm with the 4 S's: site, scale, soul, senses
- Computer files backed up weekly via Google Drive & external harddrive
- Thesis book updated weekly as per schedule

Publication of Material:

Relevant material will be recorded & credited in final thesis book available:

- NDSU Institutional Repository
- Hard cover book format

Thesis Research
Part 2

RESULTS FROM THEORETICAL PREMISE

In an effort to better understand the intent behind the building and memorial I would soon design, I looked to academic texts for historical research, qualitative research, and case studies and combined strategies. The first of these texts is "Public Forgetting: The Rhetoric and Politics of Forgetting Again" by Bradford Vivian. Through all of my exploration, research, and studying, this book has been the most influential and illuminating. When reading this book, readers can expect to become familiarized with the rich and vivid history of memory through many different cultures. The second text analyzed was "Daniel Libeskind: Jewish Museum Berlin: Between the Lines." This text by famous architect Daniel Libeskind takes an in-depth look and analysis at his most famous design project, the Jewish Museum Berlin located in Berlin, Germany. I chose this book and project specifically because in my opinion, this piece of architecture is the most successful at implementing and utilizing human memory in design that I have come across thus far. The book discusses how memory is specifically translated into the built world and how we can look to the past through the lens of memory to tell a vivid present and future.

PUBLIC FORGETTING: THE RHETORIC AND POLITICS OF FORGETTING

The primary purpose for choosing this book was because it spoke about the history of memory and its historical origins. I thought this was of particular interest because in order to understand what I am to do, I must first understand what has been done. Here I will analyze the book, take away my own conclusions about the text, and describe the exciting historical evolution of the art of memory.

The history of memory has evolved over thousands of years to play an integral role in our daily lives. The first traces of memory date to the classical origins of Western thought and culture. Foundational Latin texts credit the poet Simonides of Ceos with inventing the so-called art of memory, a mnemonic method that enabled poets and orators to develop extraordinary powers of memory. Legend has it that Simonides, while dining at the house of a wealthy nobleman after a chariot race, was called outside by two young men wishing to speak with him. After he exited, the roof of the banquet hall caved in and killed the others inside. Shortly after, Simonides alone was able to name those who perished by remembering where he had seen them in the banquet hall, thereby identifying the dead so their families could commit their unrecognizable remains to a proper burial. Prompted by this experience, Simonides made the discovery that order is what most brings light to our memory. Here began the formal tradition of memory.

The dramatic story that inspired the beginning of memory explicitly associates forgetting with death and memory with life. The cultural and intellectual movements that profoundly influenced the western perception of memory developed by appealing to this symbolism, where memory signified life, action, productivity, and presence, while forgetting signified death, passivity, barrenness, and absence.

The distinction between memory and forgetting, between life and death, descends from the ancient mythological story of Lethe and Mnemosyne. Lethe was the name of a river in Hades and drinking from it caused forgetfulness. In some stories, souls drank its waters prior to reincarnation in order to forget their past lives. The forgetfulness that came to those who drank the waters of Lethe was a nearly universal human condition, an event necessary for the soul's embodiment in human form. Forgetting, in this interpretation, helps perpetuate the eternal cycle of birth, life, death, and rebirth that defines human existence. Souls in Hades could likewise drink from a river named Mnemosyne, but its waters, unlike those of the river Lethe, enhanced their memories. Where the currents of memory ensure continuity between body and soul, mortal and immortal, those of forgetfulness erase abiding connections between flesh and spirit and between earthly life and afterlife. Throughout history, Western knowledge drew from the symbolism of Lethe and Mnemosyne in order to preserve forgetting as a synonym of absence and memory as a symbol of life and clarity.

Holy commands against forgetting are also central to Christian theology. Jesus' life suffering, and sacrificial death introduce a new covenant between god and humankind; as Jesus's death redeems humanity of its sins, so humanity must honor that sacrifice by remaining faithful to the holy word. The Last Supper itself establishes this very covenant as one of remembrance, of demonstrating one's faith by not forgetting. Jesus breaks bread and distributes it among his disciples at the Last Supper, instructing them: "This is my body, which is given for you. Do this in remembrance of me."

In the same way after supper, he took the cup, saying, "This is the new covenant in my blood; do this in remembrance of me." One of the most famous series of words to ever be uttered from the mouth of a human being was on the very subject of remembrance and memory.

Furthermore, Old Testament teachings time and again commanded the Israelites to remember God's covenant with them, for the distractions of earthly pleasures repeatedly manifested spiritual inaction among his chosen people. Forgetting constituted a breach of the divine covenant, which was the ultimate offense against God. This once again reaffirms the negative connotations of forgetting. Moses' commands to the Israelites, as pictured here, not to forget this holy pact become apparent throughout the book of Exodus. "Remember that you were a slave in the in the land of Egypt," he proclaims in Deuteronomy, "and the Lord your god brought you out from there with a mighty hand and an outstretched arm, and therefore the Lord your god commanded you to keep the sabbath day." The Israelites honor god and follow his divine example in remembering the covenant. Forgetting the covenant is equal to renouncing god, again emphasizing the negative connotations of forgetting. The biblical history of the Jewish people demonstrates the urgency of such prophetic reminders: in exile, the survival of Jewish history depended upon its preservation in communal memory. The Jewish people are, as French Historian Jacques Le Goff described, "the people of remembrance." In this sense, the Hebrew bible and the ethos of the people it continually calls into being is a monumental work of memory.

In summary, "Public Forgetting" explained the history of memory and how it became present in our world and how it has evolved over thousands of years. This builds a foundation of knowledge from which I will build upon in my own design and understanding of memory.

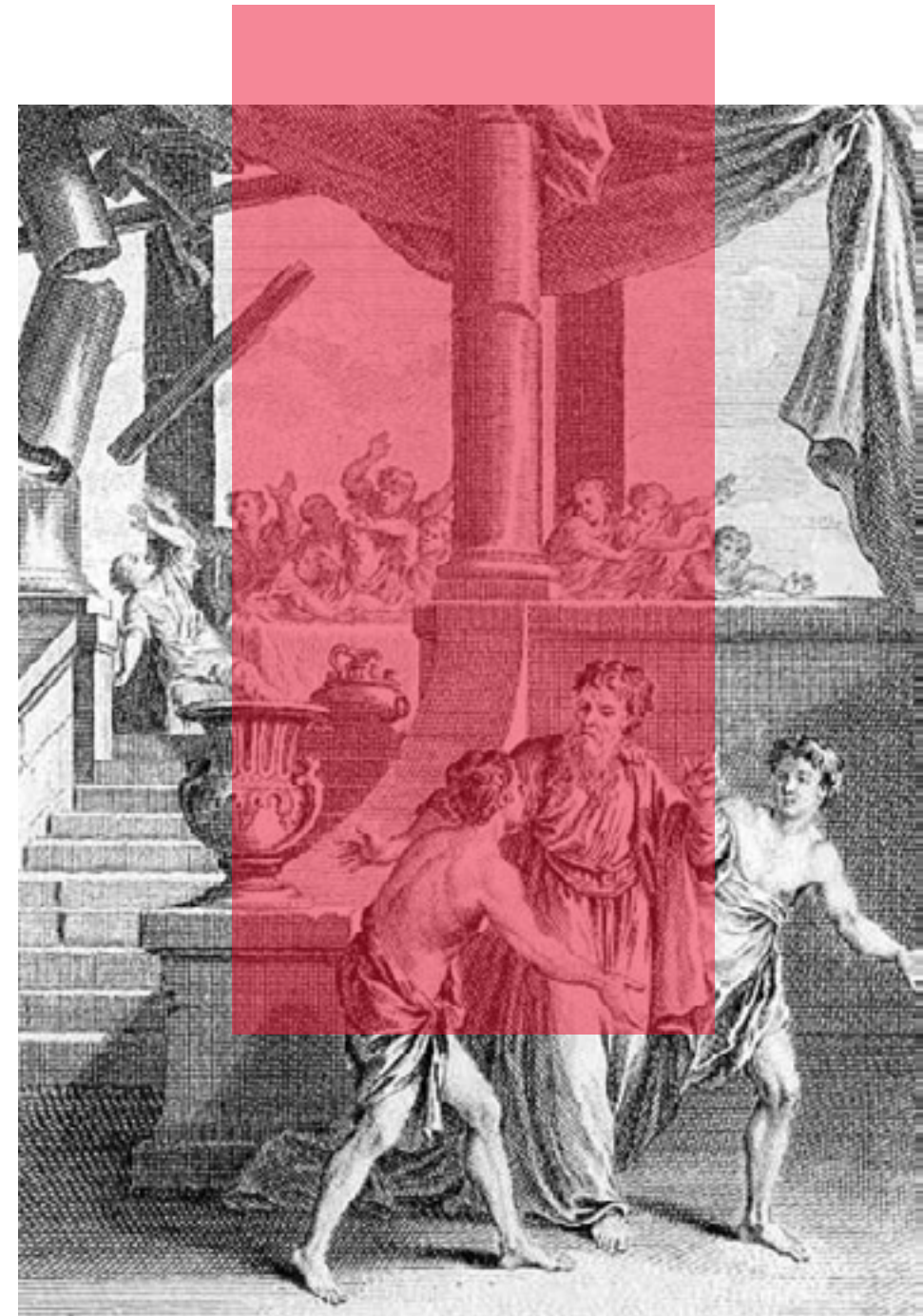


Figure 28 | *The Discovery of Memory*, photo credit | Google Images

DANIEL LIBESKIND: JEWISH MUSEUM BERLIN BETWEEN THE LINES

Upon researching, I happened to keep reading about the Jewish Museum Berlin and how it was the epitome of embracing memory through architecture. Ironically, this has always been one of my favorite buildings by Daniel Libeskind, but it wasn't until I truly began to analyze it that I began to realize how incredibly meaningful, layered, and representative the design is. The purpose of reading this text was to further analyze a piece of architecture that had similar qualities as to what I was trying to achieve through my thesis project.

The entirety of Jewish history culminates in Daniel Libeskind's Jewish Museum Berlin. Designed unlike other museums of its kind, Libeskind's design approach to representing Jewish memory and history takes the route of a counter-museum, which directly challenges visitors to participate in the spaces, rather than spectate in the spaces. As a museum, the new building could have been conceived in conventional terms with archiving, conserving, supplying, and displaying facts about the past, on request. As a monument in memoriam of the dead, the building could have been conceived symbolically, representing past facts. It was this latter way which Libeskind chose. No comparable structures quite of this kind existed. No tried solution for a building meant to represent this particular kind of memory. Feelings of absence, pain, and bafflement and images of fire and incineration were the only materials Libeskind had to work off. What seems to have brought Daniel Libeskind to the forefront of the 1989 design competition was his dislocated Star of David Design.

At a quick glance, it is more often described as a lighting bolt, but the reality of the design requires a more thoughtful look of the viewer. Its unusual shape was determined from plotting the points of various prominent Jewish people within the city of Berlin.

The museum itself is laid out as a representational journey that continuously builds upon itself. Largely invisible above ground because they are not in line with the dislocated Star of David museum walls visible from the street, the entire lower level of Libeskind's extension consists of three intersecting axes across a system of voids. These three axes, the Axis of Holocaust, the Axis of Exile, and the Axis of Continuity, constitute the "lines" of Libeskind's Between the Lines design. To access these axes and begin the museum visit, visitors must first descend down a flight of stairs. Upon reaching the dark space, visitors are funneled through the narrow hallways where the only spatial choice offered to visitors is which axis to follow first. Once one axis has been completed, visitors have no choice but to turn themselves around and return the way they came. The first axis, the axis of the Holocaust, leads to the Holocaust Tower, which is the most famous void. The Holocaust Tower produces arguably the most jarring and memorable experience in the entire museum. The space is small but with walls so tall one can barely see the small opening that constitutes the 'ceiling,' it is the visitor who feels small in it. After a metal door clangs shut, visitors are consumed within the void where they feel isolated and imprisoned. The purpose of the Holocaust Tower is to make visitors feel the immense scale and weight of the Holocaust in an isolated anti-memorial. Unlike typical memorials where architects design, shape, and tell visitors what and how to feel, an anti-memorial encourages individual thought and reflection.

In an anti-memorial, while the architect may be the designer of the space, it is the users who are the designers of the experience. The next axis, the axis of exile, leads to the garden of exile, which is an outdoor garden comprised of 49 concrete columns filled with earth. In contrast to the memory of individuals throughout the axes, the Garden of Exile is a space for collective memory. The Garden is a manifestation of what it means to be a German Jew as both entirely German and entirely Jewish. It is the last axis that offers the visitors a hopeful escape from their discomfort. The Axis of continuity, which ends at a steep staircase guiding visitors to the first and second floors of the building, leads visitors to where the more positive histories and futures of the Jewish People in Germany are displayed.

The voids play the most important role of memory, forgetting, and contemplation within the Jewish Museum Berlin. Ironically, it is where the building ceases to exist that it has the most impact. Emptiness has literally been built into the museum or perhaps more accurately, the museum has purposely been built around an emptiness. Libeskind achieved this ingenious feat by not filling in the spaces between the three axes, better known as the space Between the Lines. This, as the title of the design, suggests the museum is as much about what is not there as it is about what it is. Though not many objects are found throughout much of the museum, these voids are the ultimate anti-object. Most museums start with the material they have and then figure out what the story is that they can tell about the material they have. Libeskind decided not to start out with objects but rather a story. By breaking the building at various points, the voids narrate a story where visitors are free to experience the memories of the Holocaust in their own unique ways.

Mirroring the broken history of the Jews, these voids interrupt the fluidity of the museum visit, sometimes trespassing right through the gallery spaces. Curators and designers are instructed not to use these voids as the boundaries of exhibits. Wherever these voids disrupt the narration, the story is paused and then picked up on the other side immediately, oblivious to the visitors confusion and brief experience with emptiness. These voids serve as a persistent reminder that the story exhibited is not, and can never be, complete. In contrast to most Holocaust museums, Libeskind's Jewish Museum Berlin does not show any images or traces of the extermination. Instead, the almost complete annihilation of European Jews and their culture has become a part of the museum architecture in the form of the voids. These voids accurately depict the reality of the Jews; the absence of millions of their own voices persists no matter how positive a future. Through these voids, Libeskind took the intangible and turned it into a visible, felt experience.

In the Jewish Museum Berlin, Daniel Libeskind used ingenious and simple programmatic spaces to convey his message. Through the uses of voids, axes, and contemplative spaces, Libeskind was able to use memory as a way to tell the fragmented and complicated history of Jewish people. His success came from using history and memory to create a framework to imagine and remember through, which is something I will pay key attention to in the development of my programmatic spaces.

The reason Libeskind was so successful was because he looked at the entire culmination of Jewish history, both the celebrated parts and the tragic parts. To tell the whole story was the success.

LITERATURE REVIEW SUMMARY

When searching for thesis ideas, I wanted something that had a unique blend of poetics, philosophy, and reality all combined into one. In addition to this, I wanted to research and design for something that was personal to me because in my opinion, design always stems from experience so the best design I could come up with would be related to something personal to me. I began to think about this idea and soon came across the idea of memory. I began to ask myself, "How does human memory become apparent in our built world and how do humans design with memory in mind?" Furthermore, I knew I needed to explore something through the lens of memory and I chose to design a memorial for victims of the AIDS pandemic. Though there were a lot of reasons for selecting this, the two main reasons were because I was interested in the commonalities between the AIDS pandemic and the COVID-19 pandemic and because I thought the devastation of the AIDS was greatly underrepresented in modern society. After all of this, I began to research.

The first, and most important, text I have utilized for my research thus far has been "Public Forgetting: The Rhetoric and Politics of Beginning Again" by Bradford Vivian. In Vivian's book, a few key issues are addressed that deserve to be noted. First, Vivian discusses the complex and interwoven past of memory and how it has matriculated into our everyday society today. Second, Vivian introduces the idea that remembering and forgetting don't exist as opposites as most believe, but rather are densely interwoven ideas that directly relate to one another. When I first began the research of memory, I figured tracing it back to its origin would be somewhat of an ambiguous struggle, but I was proven otherwise.

Latin texts credit the poet Simonides of Ceos with being the first to coin the term memory and apply it in real life. While dining in a temple, two men approached and asked Simonides to step outside and speak with them. After Simonides exited the temple, it suddenly collapsed and took the lives of all those inside. Because Simonides was able to recall where each individual sat, he was able to identify the victims and bring peace to the families for they could now give their loved ones a proper burial. This was where memory began.

Vivian also continues on to argue that remembering and forgetting are one in the same. He argues memory does not exist in isolation, it exists in a symbiotic relationship with forgetting. One cannot exist without the other. Forgetting is memory's unshakable other, a ghostly counterpart shadowing luminous representations of former experiences. The activity of remembering can unwittingly induce forms of forgetting, and in contrast, forgetting can be an instrument of remembering. The present study treats memory and forgetting, contrary to popular usage, not as dialectical opposites but as densely interwoven dimensions of larger symbolic processes. By virtue of such processes, we construct, amend, and even revise altogether our public perceptions of the past, including our collective interpretations of its lessons, in response to the culture and politics of the day.

The second text analyzed was "Daniel Libeskind: Jewish Museum Berlin: Between the Lines." In this text, architect and author Daniel Libeskind dives into the design of the Jewish Museum Berlin.

When approaching the design of this memorial and museum, he took a different path that I believe led him to great success in his design. Rather than design a museum based around specific events of Jewish history, he instead looked at the entirety of their history and culture and designed for it. This means that rather than picking and choosing what he wanted to memorialize through his architecture, he rather let history and memory influence his design no matter how tragic or triumphant the history of the Jews have been.

To express a painful and broken historic timeline of the Jews, Daniel Libeskind employed a series of large voids in the museum. Cutting right through the linear progression of the museum, visitors can find these large and looming voids in the middle of exhibits and gallery spaces. This represents a historical timeline of Jewish history. The voids represent periods of intense trial, suffering, and pain against their culture. Some examples of this include the Holocaust and the early struggles faced in Christianity. Through the voids, Libeskind created a place for people to reflect and contemplate their feelings and emotions around the history. With this approach, he denied the role of the passive observer and forced visitors of the museum to become involved in the process by projecting their own meaning and memory onto the memory of Jewish people.

Through all of this research and reading, the largest takeaway I have is that memory is complex and interwoven. To properly design for it, I must first take a holistic approach and design for an entire people and an entire history instead of a few specific dates in time.



Figure 29 | Jewish History, photo credit | Google Images

PROJECT JUSTIFICATION

Memory plays an integral role in our everyday lives. In addition to this, memory makes up our individual identity and establishes a sense of purpose that we possess. For these reasons, it plays a key role in how we implement it in architecture and the importance it plays in our built world. Explored through the lens of memory, I am analyzing the AIDS pandemic of the 80's and 90's in the city of San Francisco and how we, through architecture, can remember and mourn the thousands of lives lost. Being a member of the LGBTQ community myself, this project is of extreme importance and relevance to me and my life. It allows me to explore those who came before and understand the painful actions they had to take and difficult times they had to endure through.

Over the course of 4 and a half years of architecture school at NDSU, I have received a well-rounded and balanced education, but I always felt one thing was missing. I believe that architecture is something deeply stimulating, personal, and emotional and since these weren't necessarily taught in school, I wanted to develop a thesis question that would enable me to design with these elements in mind. I believed that doing this would perfectly encapsulate my architecture and academic development at NDSU.

HISTORICAL, SOCIAL, AND CULTURAL CONTEXT OF THE THESIS

The history of both memory and the AIDS pandemic of the late 80's and 90's are complex, interwoven, and important. Since I have previously discussed the history of memory and its evolution, I now want to delve deeper into the history of AIDS, the people involved, and how it effected the city of San Francisco, the LGBTQ community, and the country of America as a whole.

As a part of my thesis exploration and research, I have been tasked with the challenge of design a tangible artefact that represents the greater idea behind my thesis: memory and how we can utilize it in design. More specifically, I am utilizing the memory of AIDS victims to create a design response that creates a space for citizens to remember and mourn the loss of human lives. While thinking of how I can physically represent my thesis ideas, I have taken a closer look at memorial architecture and what makes it so successful. In my observations, I have come to the conclusion that what makes a memorial successful is space for individual interpretation. To design a memorial with a strict, rigid idea in mind only negates free thinking and doesn't encourage spectators to process their own unique emotions. With this in mind, I knew I wanted my artefact to open up a space that spectators could imagine and remember through. From here, I chose to highlight 10 specific characters who played a prominent and important role in the AIDS pandemic. Based on real-life individuals, the idea is that through these 10 individual stories, it will encourage spectators to construct their own unique interpretation of the pandemic. In this way, I found that the most successful way to tell the history of the pandemic was to tell the stories of 10 individuals to paint a picture of the large whole. In this section, I will document and discuss these 10 individual individuals and objects, which will act as an explanation of the history to the pandemic.

The Healer: Paul Volberding

Chief of Oncology at San Francisco general hospital, Paul Volberding was 31 on his first day of his job on July 1, 1981. Volberding practiced the San Francisco Model approach to AIDS where it was a humanizing and multi-approach to the pandemic that reversed stigmas of people with AIDS and looked across medical disciplines and the city itself to address the emotional, social, and financial needs of people with AIDS. In 1983, Volberding founded the first inpatient ward for persons with AIDS in the San Francisco General Hospital. He worked on early clinical trials to evaluate antiretroviral therapy in HIV infection and has served on the two major guidelines panels for antiretroviral therapy, addressing issues such as the optimal timing of treatment in early HIV infection when no symptoms are evident. In 2001 Volberding left the SF General Hospital to become chief medical officer at the San Francisco VA Medical Center, at which time he also became vice chairman of the department of medicine at the University of California, San Francisco. He went on to become the co-director of the Center for AIDS Research at UCSF and the Gladstone Institute of Virology and Immunology. In February 2012, he became the director of UCSF's AIDS Research Institute. Volberding is also the co-editor of the Journal of Acquired Immune Deficiency Syndromes and the editor-in-chief of Current HIV/AIDS Reports. He also sits on the board of Pangaea Global AIDS Foundation, advises at the Accordia Global Health Foundation, and is involved in many other activities to support research in HIV and global health.

The Face: Bobbi Campbell

Robert Boyle "Bobbi" Campbell Jr. was a public health nurse and an early United States AIDS activist. In September 1981, Campbell became the 16th person in San Francisco to be diagnosed with Kaposi's sarcoma, when that was a proxy for an AIDS diagnosis. He was the first to come out publicly as a person with what came to be known as AIDS, writing a regular column in the San Francisco Sentinel, syndicated nationwide, describing his experiences and posting photos of his KS lesions to help other San Franciscans know what to look for, as well as helping write the first San Francisco safer sex manual.

He rapidly became one of the leading activists co-founding People With AIDS San Francisco in 1982 and then, the following year, with HIV+ men from across the U.S., he co-wrote the Denver Principles, the defining manifesto of the People With AIDS Self-Empowerment Movement. Appearing on the cover of Newsweek and being interviewed on national news reports, Campbell raised the national profile of the AIDS crisis among heterosexuals and provided a recognizable face of the epidemic for affected communities. He also lobbied Margaret Heckler, Secretary of Health and Human Services in the Reagan administration over both practical issues and stigmatizing medical practices affecting people with AIDS. He also continued to campaign for LGBT+ rights, speaking outside the 1984 Democratic National Convention a month before his death from cryptosporidiosis.

The Catalyst: Ken Horne

In April of 1980, Ken Horne was diagnosed with Kaposi sarcoma. A year later, he would be retroactively identified as the first person in the United States officially diagnosed with what would be called AIDS. On April 24, 1980, Ken Horne, a San Francisco resident, was reported to the Center for Disease Control with Kaposi's sarcoma. It was an early indicator of the disease which would come to be known as acquired immune deficiency syndrome, or AIDS, and Horne was the first US resident officially diagnosed with a disease that would soon span the city of San Francisco, and indeed the wider world. As tens became thousands, San Franciscans banded together in support of the ongoing diagnoses, and soon enough, the fight against AIDS began to have a palpable effect on the city as a whole.

Patient "O:" Gaëtan Dugas

Gaëtan Dugas was a relatively early HIV patient who once was widely regarded as "Patient Zero," or the primary case for AIDS in the United States. In March 1984, a Centers for Disease Control and Prevention study tracked the sexual liaisons and practices of gay and bisexual men, especially in California and New York. Dugas was originally designated as Patient 57 in their initial study & later code-named as "Patient O" to indicate his role as an index patient in a cluster of 40 AIDS cases in the United States. The letter 'O', not zero, was used to indicate that the patient was from 'out of California'. A misunderstanding by those reading the initial study at the CDC converted the letter 'O' into a zero according to an interview with retired CDC AIDS task force member, Dr. William Darrow, in the documentary Killing Patient Zero. Subsequently, popular media would later extrapolate this information to mean that he was the original carrier of AIDS in the country, although the report itself made no such claim. His case was later found to have been only one of many that began in the 1970s, according to a September 2016 study published in Nature. Dugas worked as a flight attendant for Air Canada and died in Quebec City in March 1984 as a result of kidney failure caused by AIDS-related infections.

The Medicine: AZT

Zidovudine (ZDV), also known as azidothymidine (AZT), is an antiretroviral medication used to prevent and treat HIV/AIDS. It is generally recommended for use with other antiretrovirals. It may be used to prevent mother-to-child spread during birth or after a needlestick injury or other potential exposure. It is sold both by itself and together as lamivudine/zidovudine. It can be used by mouth or by slow injection into a vein. It is commonly used in pregnancy and appears to be safe for the baby. Zidovudine was first described in 1964. It was approved in the United States in 1987 and was the first treatment for HIV. It is on the World Health Organization's List of Essential Medicines, the safest and most effective medicines needed in a health system. It is available as a generic medication. AZT is usually dosed twice a day in combination with other antiretroviral therapies. This approach is referred to as Highly Active Antiretroviral Therapy and is used to prevent the likelihood of HIV resistance.

The Neighborhood: The Castro

In 1977 the Castro finally earned its historical place in the civil fight for LGBTQ rights. That year, prominent civil-rights activist Harvey Milk ran his fourth electoral campaign from his Castro camera store. That was the year he finally won, becoming the "unofficial Mayor of Castro Street." The Castro community faced a great national epidemic in the 1980s and 90s: the HIV/AIDS crisis began to take hold from 1981 to 1984, as the number of AIDS cases reported rose from a handful to over 800. Rising numbers continued to appear in gay communities, mostly in New York and San Francisco. A New York Times article published in 1987 outlined the devastation the Castro neighborhood faced at the height of the epidemic. Shops were closing, homes were up for sale and many residents were grappling with friends and loved ones being diagnosed with the deadly disease. The Castro is famous for having the highest AIDS per capita cases of any area in the United States. For this reason, I knew it was important to research and include the history of the Castro in my research. As stated earlier, in order to understand how I am to design, I must first who I am designing for.

The Singer: Freddie Mercury

Diagnosed in 1987, Freddie Mercury kept his HIV diagnosis private for years. The lead singer of Queen died of AIDS complications just days after he publicly announced he was HIV-positive. The Los Angeles Times reported the announcement he made shortly before his death: "Following the enormous conjecture in the press over the last two weeks, I wish to confirm that I have tested HIV-positive and have AIDS. I felt it correct to keep this information private to date in order to protect the privacy of those around me. However, the time has now come for my friends and fans around the world to know the truth and I hope that everyone will join with me, my doctors and all those worldwide in the fight against this terrible disease." He was 45 years old at the time of his death in November 1991. His melodic voice and musical talents, as well as his fight against HIV, continue to inspire people today.

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The Ward: Ward 86

In the early 1980s, the HIV epidemic spread rapidly throughout San Francisco, then the nation and the globe. It was a frightening time, and the doctors, researchers and students at UCSF desperately sought to understand the new disease that was swiftly decimating the community. UCSF faculty based at San Francisco General Hospital (SFGH) responded to the epidemic by immediately mobilizing to develop structures of care for infected individuals. And on January 1, 1983, in collaboration with other UCSF and San Francisco-based colleagues, Drs. Paul Volberding, Connie Wofsy, and Donald Abrams opened Ward 86, so designated due to its placement on the 6th floor of Building 80 on the SFGH campus, it became the first dedicated HIV clinic in the country.

Over the past three decades, and under the leadership of HIV/AIDS Division Chief Dr. Diane Havlir beginning in 2002, Ward 86 has continued to meet the founders' vision as a center of clinical innovation for HIV care. Today, Ward 86 serves as the largest clinic in the San Francisco Health Network exclusively serving HIV-infected patients and a world-renowned center of HIV clinical expertise, teaching and research. Ward 86 and the Division of HIV/AIDS have responded to the developing HIV epidemic with innovative programs, care and research in many ways over the past 30-plus years.

The Discoverer: Jay Levi

Jay Levi was a UCSF virologist who independently discovered AIDS in 1983. Levi began his studies on AIDS in 1981 and independently discovered the AIDS virus, HIV, in 1983 which he originally called the AIDS-associated retrovirus (ARV) HIV. Among his other discoveries is the presence of HIV in the brain and bowel and the demonstration of a noncytotoxic mechanism for controlling viral replication. This unexpected antiviral response that does not involve cell killing has subsequently been found in other viral infections including those of hepatitis and herpes viruses. His demonstration that heat treatment can eliminate HIV in clotting factor preparations prevented HIV infection in many hemophiliacs. His current studies are determining the nature of the CD8+ cell antiviral factor (CAF) mediating the noncytotoxic response of CD8+ cells, the use immune-based therapies, directions towards the development of an effective AIDS vaccine and a cure for HIV infection by stem cell approaches.

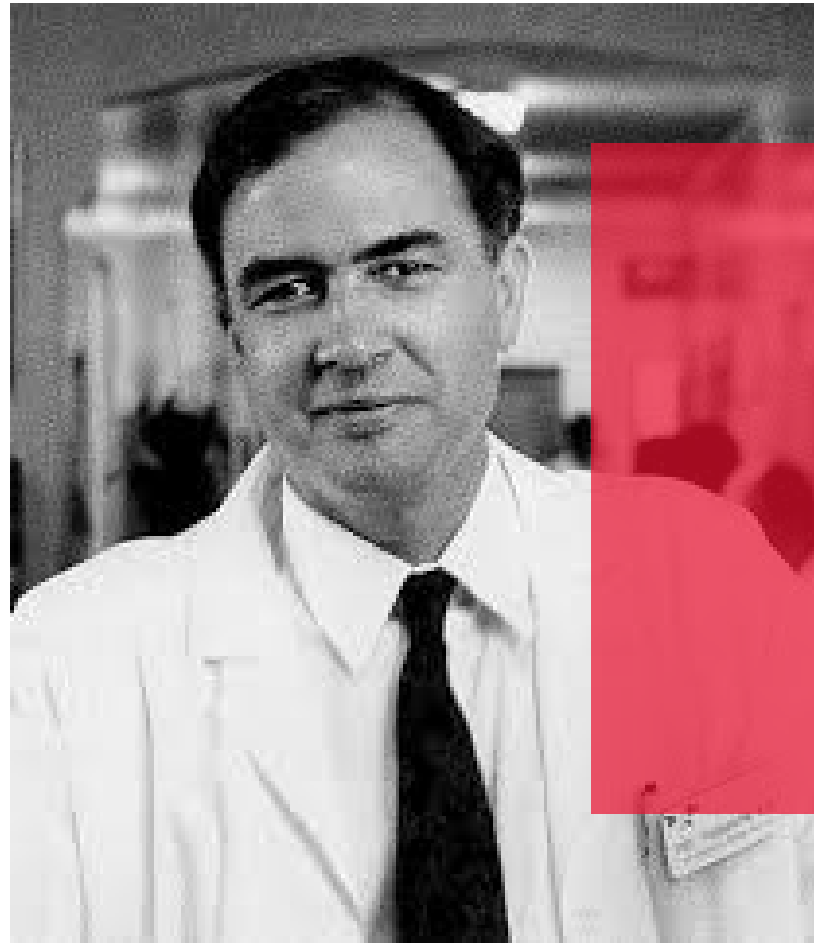


Figure 30 | Paul Volberding, photo credit | Google Images



Figure 31 | Protests in The Castro, photo credit | Thomas Alleman

SITE ANALYSIS

200 Folsom Street | San Francisco, California

Located in dense urban fabric of downtown San Francisco, this site is nestled in the East Cut District. Having been formed recently, the East Cut District is rapidly expanding and full of life and activity. The pedestrian activity and promising surrounding neighborhood are a few reasons I chose this site. Another reason I chose this site is because of what is currently occupying the site. My project is about healing and remembering, so I knew I didn't want the first thing that happened for my project to be the demolition of a building or structure. For these reasons, the site currently sits empty and is only home to temporary tensile structures that act as a temporary bus station. There is already a high level of activity and movement around the site because it is a transportation hub. In addition to this, the site is also located near the San Francisco bay waterfront.

This thesis project looks to house a new, hybridized museum on this site that serves the victims of the AIDS pandemic, but furthermore serve and heal the wounds inflicted upon the city of San Francisco and its citizens. The following pages will give information on the site to establish a sense of place. To achieve this, I will utilize graphs, images of the site, and writing.

SITE ANALYSIS

In an effort to understand my site better and how I can best design for its specific considerations, I am going to look at the site through both a qualitative and quantitative analysis.

Qualitative aspects of the site I am going to analyze include: sound quality, light quality, initial thoughts of site, circulation patterns, and the surrounding features and buildings. In terms of sound quality, the site has medium sound levels. Most major sound comes from the bus station itself, but after my design is implemented on the site, this sound will be diminished. In addition to the noise of the buses, there is also a medium amount of traffic that goes by on all four sides of the site. Light quality has mixed degrees of intensity. Being that the site is surrounded by tall buildings, light in the morning (east light) and light in the evening (west light) will be primarily diffused and be ambient lighting. On the contrary, during the middle parts of the day, light will be of a high quality as it is highest in the sky and there is a break in the skyline to the south of my site. Although I have not yet visited the site in person, I have some initial impressions and thoughts after exploring it digitally. My first is that the site is full of possibility and promise. Surrounded by new construction and within close proximity to the San Francisco waterfront, this is an area that people want to be in. Circulation is very active and open to all sides of the site. Major roadways surround the site on all four sides so there is easy access and approach to all sides, which provides me with many design opportunities. The four streets that surround the site are Howard Street, Main Street, Folsom Street, and Beale Street. Lastly, the site is surrounded by many new buildings of varying heights. Prominent buildings include: the University of San Francisco Downtown Campus, Lumina Hotel, San Francisco Surgical Arts, 181 Fremont Tower, Bit Torrent Tower, and the Triage Consulting Group. With these tall buildings and towers in close proximity, I will need to take that into account when designing for views and sunlight.

Quantitative aspects of the site I am going to analyze include: climate, vegetation, and topography/gis qualities.

The climate of San Francisco can be defined as Mediterranean with cool summers and is relatively mild and stable. In fact, both the winter temperatures and the rain patterns are similar to the Mediterranean climate, but summer is unusually cool because of the cold current that flows along the coast of California and is able to cause fog in the San Francisco Bay, and to function as a natural air conditioner for the city and the surrounding areas. Temperature lows range from 45 degrees in December and January to 55 degrees in July and August. Temperature highs range from 57 degrees in December to 75 degrees in August and September. Rainfall is not abundant, since it amounts to about only 19 inches per year, but the period from November to March is quite rainy. In April and October, the rains are quite rare, while from June to September, they are definitely rare and sporadic. The months of June and July average just above zero inches of rain per month, but the months of December, January, and February average roughly 4 inches per month. While these are the composites of the entire climate of San Francisco, it is important to note that my specific site has its own microclimate. Average temperatures at my site will be slightly lower than typical temperatures because of its proximity to water and because it is in the shade very often. Winds will be low on the site, but there are wind tunnels that will run around all 4 sides of the site. The entire site is primarily devoid of any vegetation. The only vegetation can be found along the outside of the site, while there is also a clump of trees in the center of the site. All vegetation is in the form of palm trees. The topography of San Francisco is notorious for being varying and dynamic, but my site is mostly flat as it is located in an urban area near the water. My site is at 40' above sea level and varies from 40' to 45'.



Figure 32 | San Francisco Map, photo credit | Google Maps



Figure 33 | Site Extents, photo credit | Atelier Deshaus

STREETS AND CIRCULATION

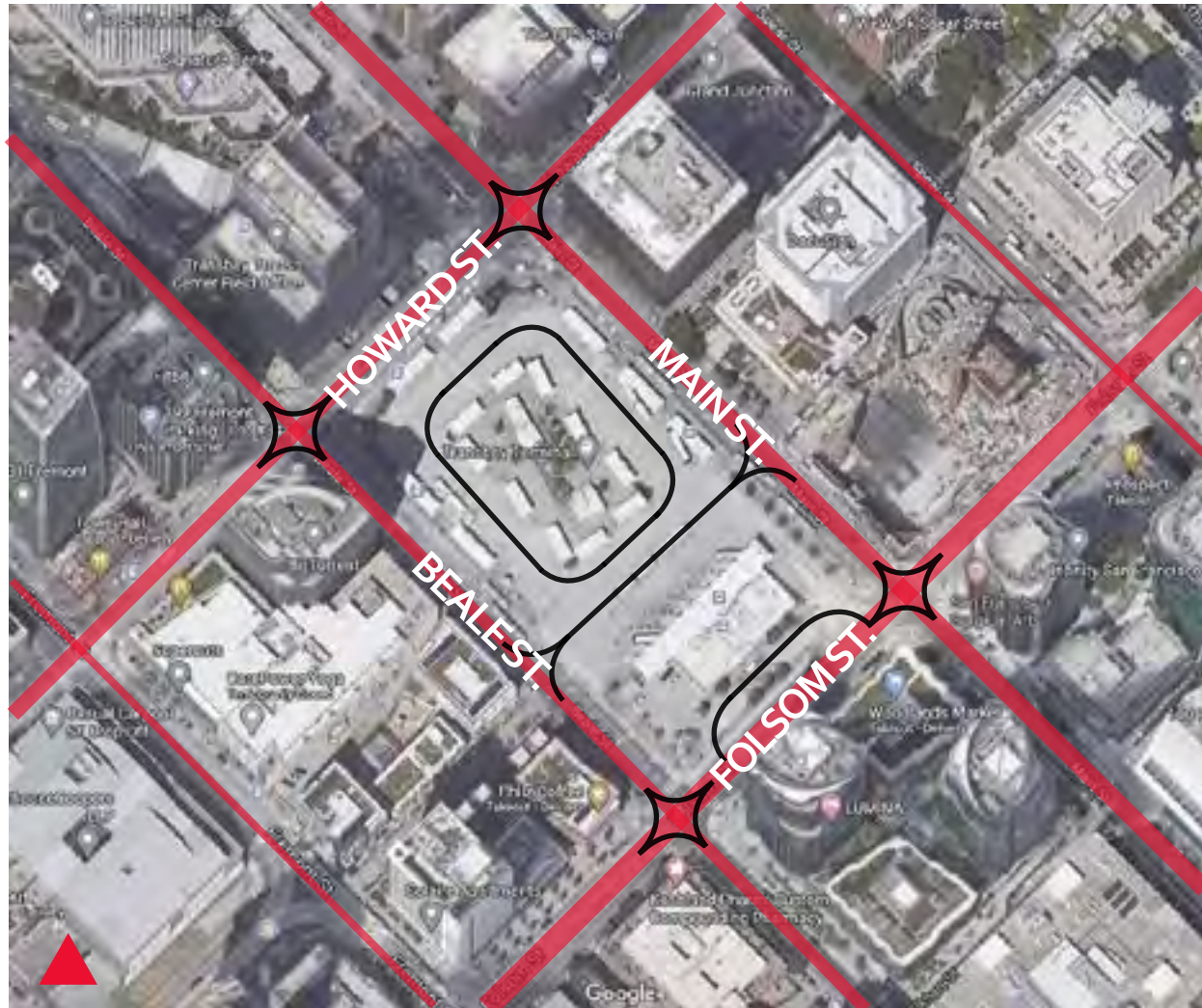


Figure 34 | Site Streets and Circulation, photo credit | Google Maps

■ STREETS ■ CIRCULATION PATHS

SUN AND WIND

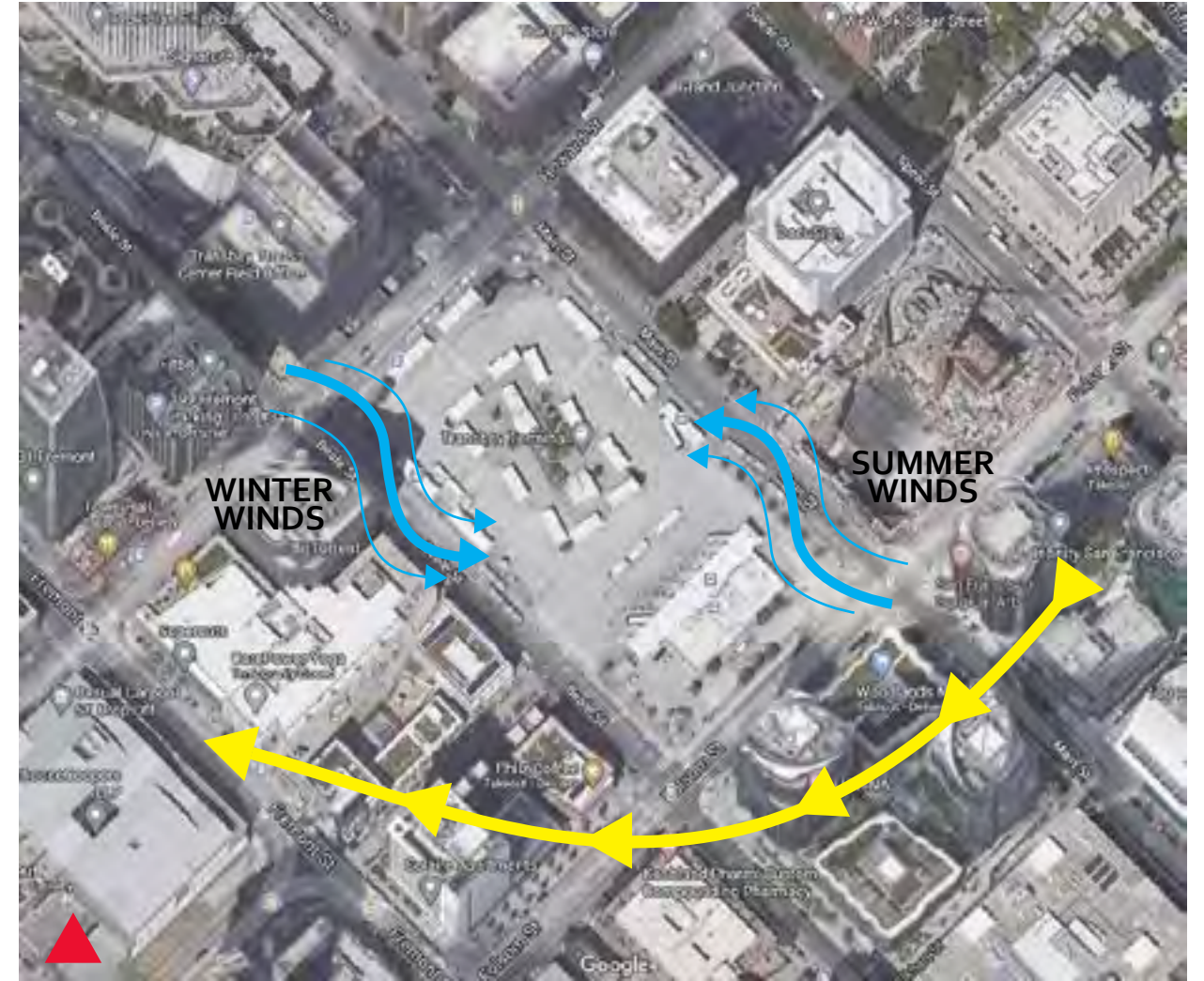


Figure 35 | Sun and Wind, photo credit | Google Maps



Figure 36 | Site 1, photo credit | Google Maps



Figure 37 | Site 2, photo credit | Google Maps



Figure 38 | Site 3, photo credit | Google Maps

PERFORMANCE CRITERIA

My design will ultimately take the form of a hybrid museum located in the dense urban fabric of the East Cut in San Francisco. The museum will serve as a space to remember and mourn through memories the victims lost to the AIDS pandemic. Though treatment options have expanded, the devastation of the pandemic is still readily apparent in the city and has spanned three decades. For this reason, I want the design of the building to look weathered and as though it has been located on its site for many years. To achieve this design idea, materiality will become one of the key elements of my performance criteria, with concrete being the chosen medium.

Another key area to the performance criteria will be to focus on heating and cooling, for a few reasons. First, San Francisco in the summer reaches into the upper 90's and becomes quite humid. Second, as a part of my design approach I want my building to feature large, open spaces to reflect the immense scale of the pandemic and to open up space for contemplation and reflection. With large spaces, it is important to focus on regulating heating and cooling to make sure visitors are welcomed into a proper indoor environment.

The most important element behind my performance criteria will be the psychological impact, both through aesthetics and sensory experiences. Spaces will not be ordinary, and users will be placed in an environment that is unfamiliar and at times intentionally uncomfortable. They will be met with heightened sensory experiences, dark spaces, and spacious elements inside that challenge their senses and stimulate thought and memory.

SPACE ALLOCATION

The museum will rely on many different spaces to tell the entire story, but it all begins with the three main gallery spaces. The gallery spaces are where visitors will engage with the museum and learn about the AIDS pandemic. Beyond the galleries, there will be a few more key spaces such as an auditorium for large gatherings and film screenings, contemplative spaces for reflection and thought, and finally a lobby where visitors will enter and begin their process of understanding the pandemic. After the primary spaces, the museum will also have standard facilities such as restrooms, mechanical space, and storage. In total, my museum will be between 60,000 and 70,000 square feet.

ENERGY CONSUMPTION

Energy consumption will not be a large amount within the museum. As a large part of the design inspiration, the museum will be kept at low light and dark spaces to evoke a highly designed sensory experience. Because of this, energy consumption will not be a large concern. After researching other museums with similar sizes to my planned one, I anticipate my building will use around 2.5 million kWh per year. This is slightly lower than a typical museum because of my design. I plan on using computer simulations to help figure out these metrics.

ENVIRONMENTAL PERFORMANCE

As previously stated, low lighting will be a key factor in my design to stimulate human senses and emotion. In addition to this, I want the museum to be constructed of concrete to evoke a sense of cold and somber within the visitors. The largest element to my design are large, open spaces to emphasize scale to visitors. With larger spaces comes more need for considering acoustic qualities. What I envision will be chambers and tall spaces that will echo voices and footsteps. In addition to concrete as the primary building material, the sound will be able to travel well and echo the way I want it to.

BEHAVIORAL PERFORMANCE

Since the project I'm designing is a museum at the end of the day, there are set operational hours. This museum will remain open 7 days a week and the hours will run from 8am through 8pm each day. Add this all up, and it is 84 hours of operation a week. For this reason, usage patterns will be quite predictable with open hours being the busiest and closed hours being the opposite. The museum may sometimes be operational at night for special exhibitions or film screenings.

PSYCHOLOGICAL IMPACT

This is the largest and most designed aspect to my museum memorial. When visitors leave the design, I want them to be intellectually challenged about what they just saw. This is a tricky area to measure because it is not something easily quantifiable. How an effective psychological impact can be achieved is through the utilization of all the senses: smell, touch, sight, taste, and hearing. Through a combination of these elements, humans are stimulated because they become active in the building. In a sense, they become a part of the building itself.

ENVIRONMENTAL IMPACT

In line with my design, I anticipate that my museum, when operational, will not leave a large environmental impact on the surrounding area or city. At the heart of my design is the effort to create a sensory experience amongst visitors. This is intentional so instead of just viewing objects in a museum, visitors will rather participate in the museum themselves. The people become the objects in the museum. For this reason, light levels will be dramatically altered and the same goes for temperature as well. I plan on building my model digitally and experiment with light and shadow programs to figure out the perfect balance.

CODE COMPLIANCE

No matter how sophisticated or well thought out my memorial to the victims of the AIDS pandemic may be, it cannot come to fruition without the proper adherence to codes and building regulations. When it comes time to begin designing my museum, I will refer to and follow the IBC and local codes within the city of San Francisco. Following codes is necessary because it is part of the law, but as architects it is our duty to keep people safe in the built world.

COST

Cost will become an interesting aspect to the design of the museum. After researching other museums and their price tag, I am setting a goal to keep the total museum cost between \$25 and \$35 million dollars. This includes construction costs, material, and labor. After doing the math, this will put the museum roughly between \$300 and \$400 dollars a square foot. I anticipate the construction of the building itself will cost a large amount because of the material choice and the unique spaces that are required as a result of the design.

PERFORMANCE CRITERIA EXECUTIVE SUMMARY

When designing any piece of architecture, there are many different elements to balance and measure. One way to express this is set goals and standards for performance criteria. The first element to performance criteria is space allocation. In terms of space allocation, I have 7/8 primary spaces to plan for: gallery space, contemplative space, an auditorium, the lobby, restrooms, mechanical space, and storage. The gallery space makes up for 40% of the museum space and the contemplative space makes up for another 20% of the building so they are the primary focus of my design. In total, the building will be no larger than 70,000 square feet. The most important element to my design is to evoke emotion and sensory experiences through the memories of the AIDS victims. To achieve this sensory experience I am designing for, I plan to manipulate the senses of sight, touch, and hearing. Lights will be intentionally dimmed or removed from spaces to create a dark and heavy atmosphere. With concrete as the primary building material, I plan on having it be a rough texture to give a sense of texture the surrounding building and walls. Through the use of large spaces, I plan to intentionally create an environment in which sound can bounce and echo off walls in a controlled, designed way. The behavioral performance and usage pattern of this building is fairly standard for what is expected of a typical museum. Operating 7 days a week from the hours of 8am to 8pm, hours of operation are fairly typical and not out of the ordinary. After reviewing other museums of similar square footages and purposes, I have set a goal to keep the building cost between \$25 and 35\$ million dollars. In addition to this, I anticipate my building will consume 2.5 million kWh per year.

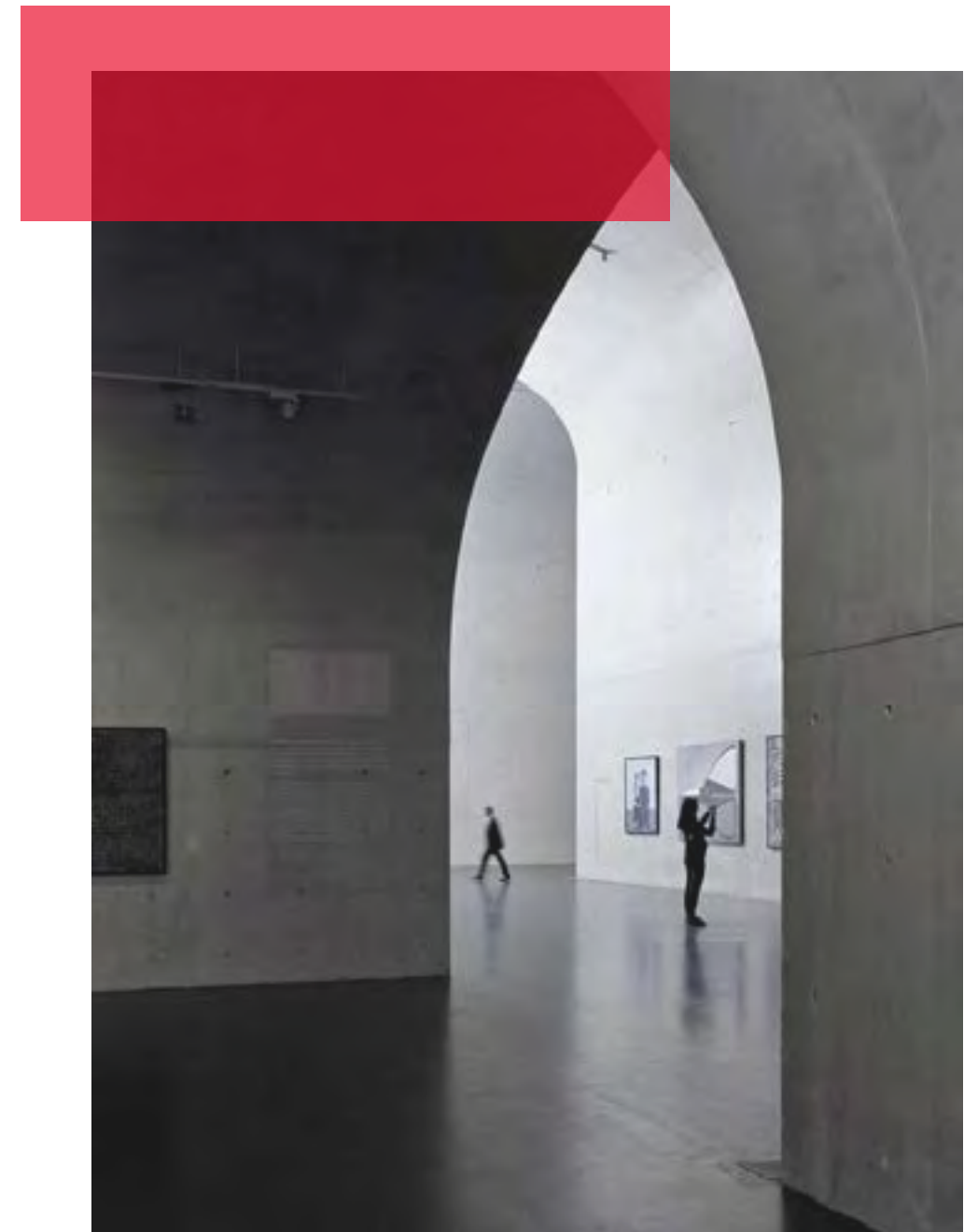
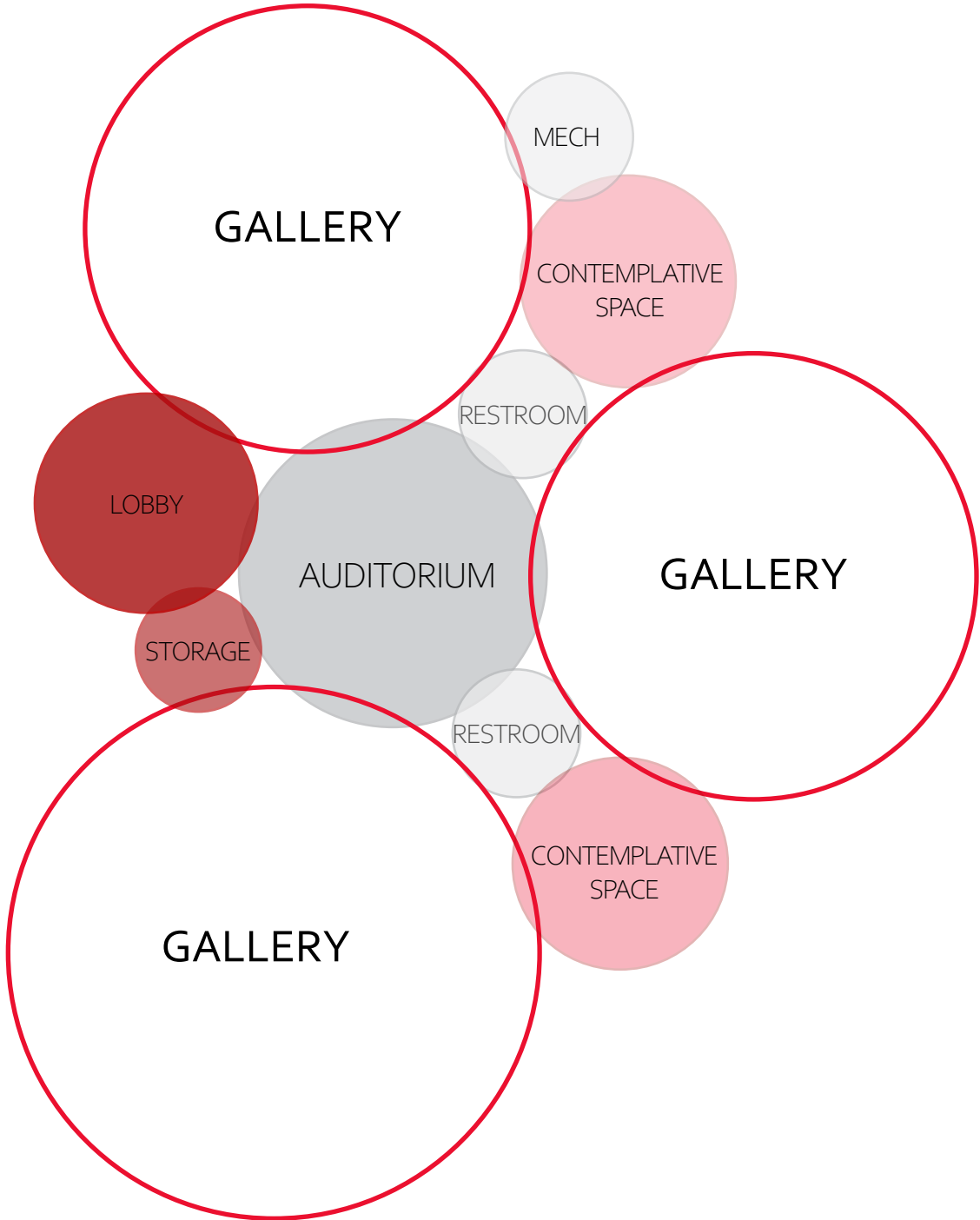
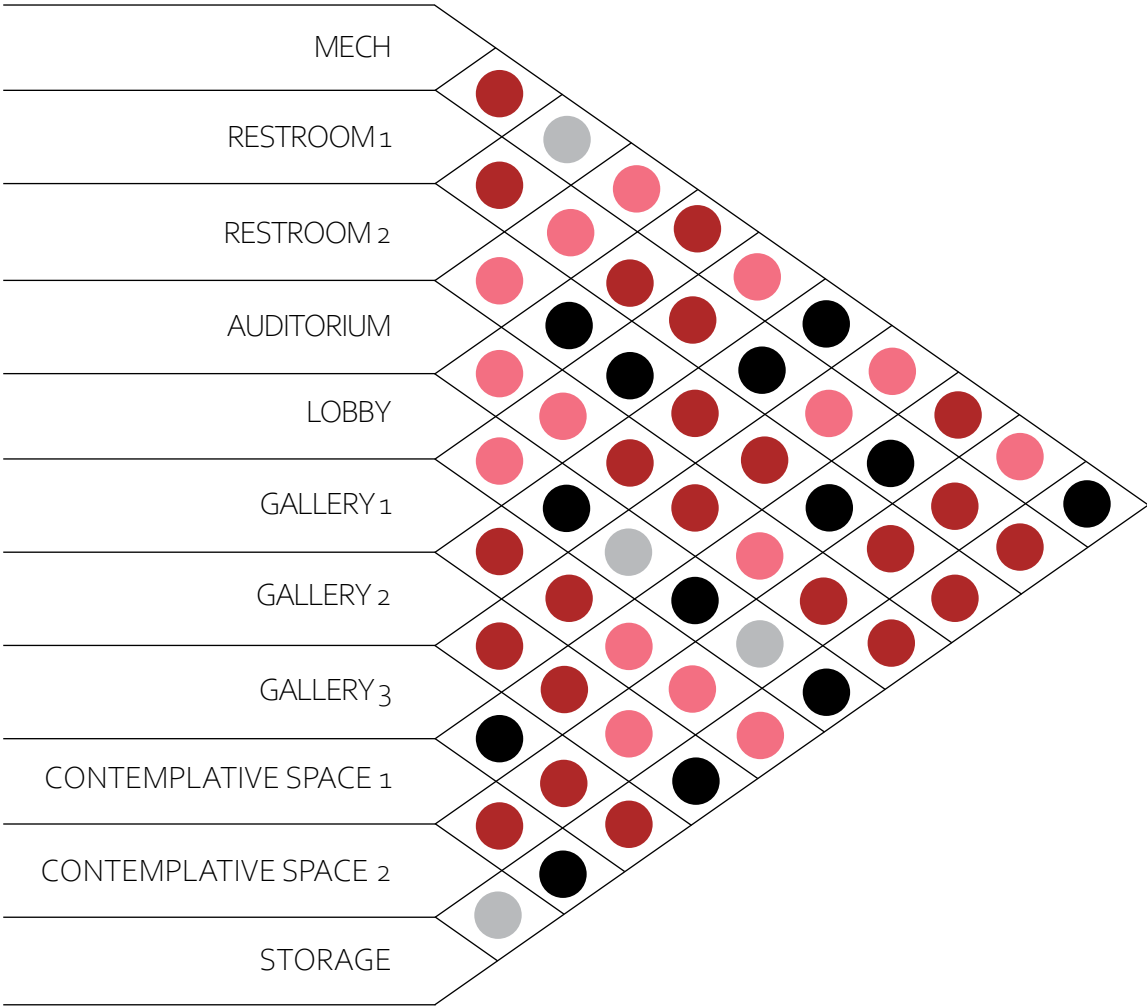


Figure 39 | Long Museum, photo credit | Atelier Deshaus

SPACE INTERACTION NET



ADJACENCY MATRIX



- ADJACENT
- NOT ADJACENT
- NOT RELATED
- NEARBY

Design Solution

Part 3

PROCESS DOCUMENTATION

Design, like memory itself, is a multi-faceted process. Knowing that my final architecture would be layered and rich in metaphor, it was imperative that the process I took to the architecture was not swift and quick. For this reason, I decided to design and build an architectural artefact, which is a physical representation of the meaning and research behind my thesis. Up to this point in my research, I have found that memory is not all-encompassing as it runs through specific individuals and groups. My artefact is about making visible the invisibility of loss and it plays on two key dichotomies: absence and presence and the material and the immaterial. To achieve this effect, I have written stories for 12 unique characters specific to the AIDS pandemic in San Francisco based on actual historical events. The story is told through 10 concrete blocks and each block is representative of a specific character tied to a particular location throughout the city. The characters range from people to objects to places and they are named as following: the healer, the terminal, the grove, the neighborhood, the mayor, the reporter, the catalyst, the discoverer, the singer, the march, the activist, and the ward.



THE HEALER



THE TERMINAL



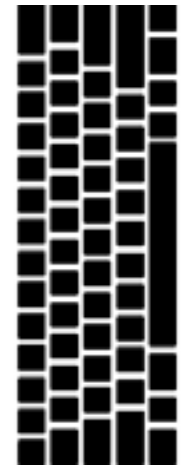
THE GROVE



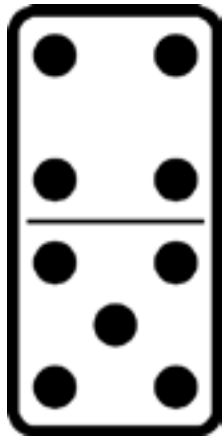
THE NEIGHBORHOOD



THE MAYOR



THE REPORTER



THE CATALYST



THE DISCOVERER



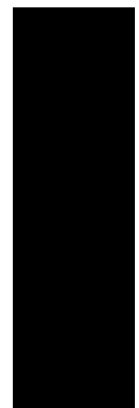
THE SINGER



THE MARCH



THE ACTIVIST



THE WARD

Figure 40 | Character Symbols

The blocks are architectural structures embodying characters and their contributions in time and space, specified more by the construction of relationships with the other elements surrounding them than by a specific identity. In addition to the concrete blocks, fragments of text have been written for each character in an effort to utilize language as a material in the same way we utilize bricks and mortar. This artefact was designed to represent the dynamic correlation between absence and presence and to allow vestige of other people, times, places, and objects to be woven into an architectural image.





Upon closer inspection, you will notice each block has an object or objects cast into them. The objects are emblematic of each specific character or place and provide only a brief glimpse into a specific moment in time space. Rather than leaving the object in the block, it has been removed to create an absent void of the object. The intention of this absent void is to make viewers focus on the absence of the object that used to be there. This brings into play the dichotomy of absence and presence. For example, The Neighborhood character is based on The Castro neighborhood in San Francisco, which is lined with hexagonal houses. By making The Neighborhood block a void of these hexagonal houses, it allows viewers to focus on the absence of something that used to be there. What's left behind are the remnants and impressions of the past. This artefact is not about what is there, it is about what isn't there and how we can be a part of it through memory.

PROJECT SOLUTION AND DOCUMENTATION

As previously mentioned, memory is not general, it is a very specific phenomenon that runs through the human mind that links the past and the present together simultaneously, thus informing the future. As a direct result of this, I knew I needed to capitalize on specific memory and stories in my architecture, so I extended my research and artefact into my architecture directly. This building is an architectural structure embodying characters and their contributions in time and space. In this sense, I am using the architecture to revive the figures that inhabited a specific place by putting them in a direct relationship with the contemporary citizens of San Francisco. The 12 people, places, and objects are now the backbone of the memorial with each character representing a space and experience within the building. Designed as a labyrinth full of different spaces, the resulting architecture is one that provides glimpses of hope along the way while being choked by the weight of loss. As visitors make their way to the building, they will be greeted with the first character – the terminal. The Terminal is the building itself and within it is contained all the memories of the individuals memorialized within. The building is humble and minimal, concealing what lies within. Like those diagnosed with AIDS, the truth was often kept hidden. The intent of The Terminal is to memorialize not the usual building we are used to seeing, but rather the more intimate, private details of the interior. Visitors will then gradually descend down a ramp like that of the Vietnam War Memorial where they will be met with an elevator that only takes them to the 6th floor, home of the character named The Ward.



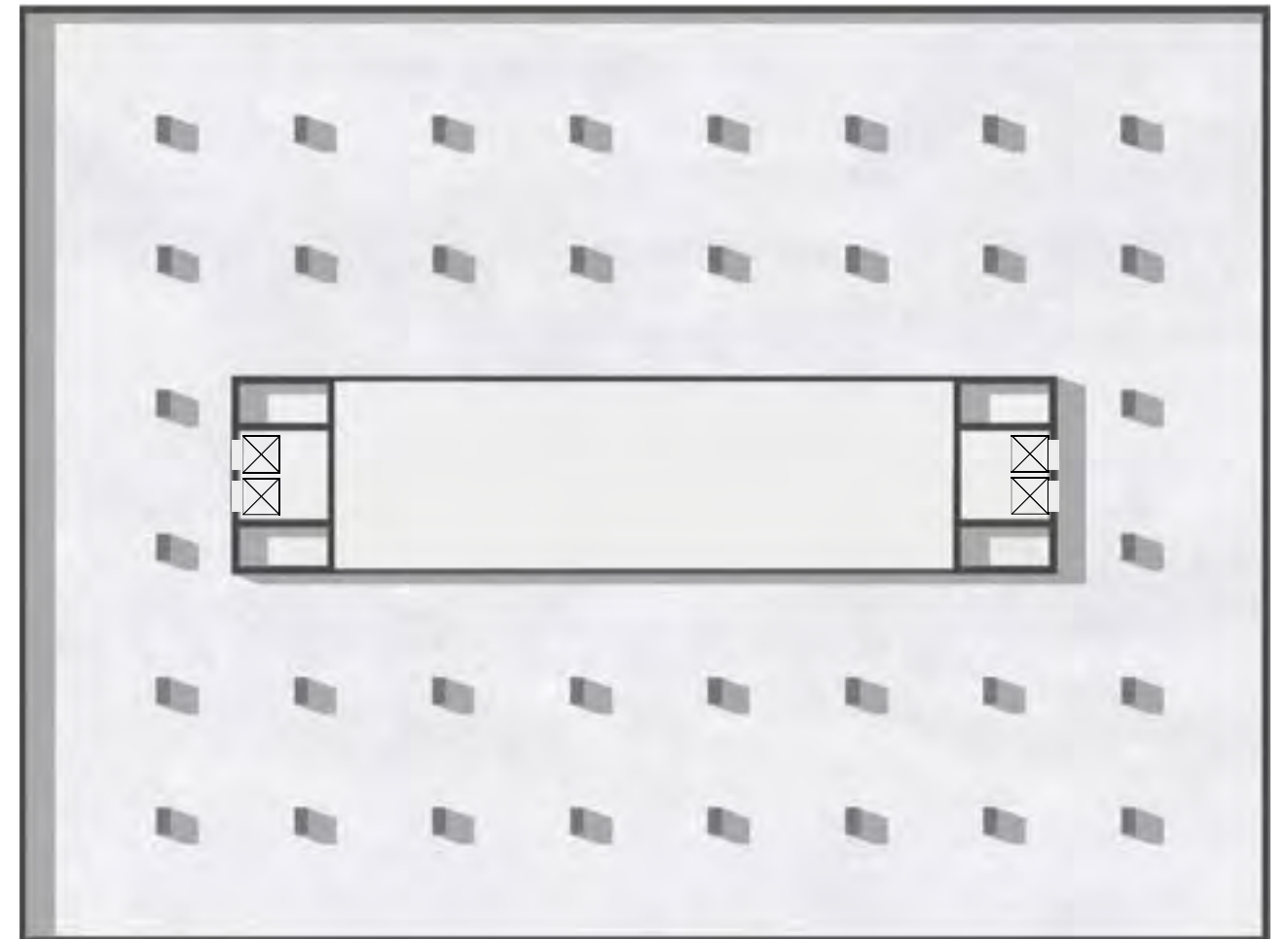
THE WARD

The Ward is based off Ward 86, which is the infamous hospital floor that is located on the 6th floor of the San Francisco General Hospital. Ward 86 was the first in-patient treatment ward of AIDS in the entire world and was one of the few opportunities of hope offered to those with the disease. Those lost and confused in the early days of the pandemic had only one place to go, so that notion is reflected here in the entry sequence of the building. The Ward is an entirely empty floor left blank to evoke the absence and silence of the victims that visitors will experience as they make their way across the floor to the other elevators.

THE WARD

“It all ceased to be literary. My life was a sort of amnesia until then, longing for something that couldn’t be true until I’d found the rest of me.”

Paul Monette



Building 80. Floor 6. Ward 86. The Ward is a horizontal home to both hope and fear.

Along with the fragments of text I wrote for each character, you will also notice other fragments of texts that were used to directly inspire, through language, the spaces themselves. This happened as a sort of a coincidental happy accident. This last summer, I decided to read a book by an LGBTQ author. Off to google I went, and I bought the first book that popped up: *Becoming A Man* by Paul Monette. The book was an autobiography about the things he experienced throughout his life. Fast forward one year and I come to find out Paul Monette had written another book titled: “*Borrowed Time: An Aids Memoir*” and it had kept coming up in my research. The book was about Monette as an adult watching his friends and his husband slowly deteriorate from AIDS in front of his very eyes. Monette would soon be diagnosed with AIDS and the last portion of the book is about his own experience with the disease. Eventually, Monette succumbed to the disease, and now, 33 years later, I am using fragments of this very same book to inspire my spaces and bring a sense of immortality to both his words and others like it.

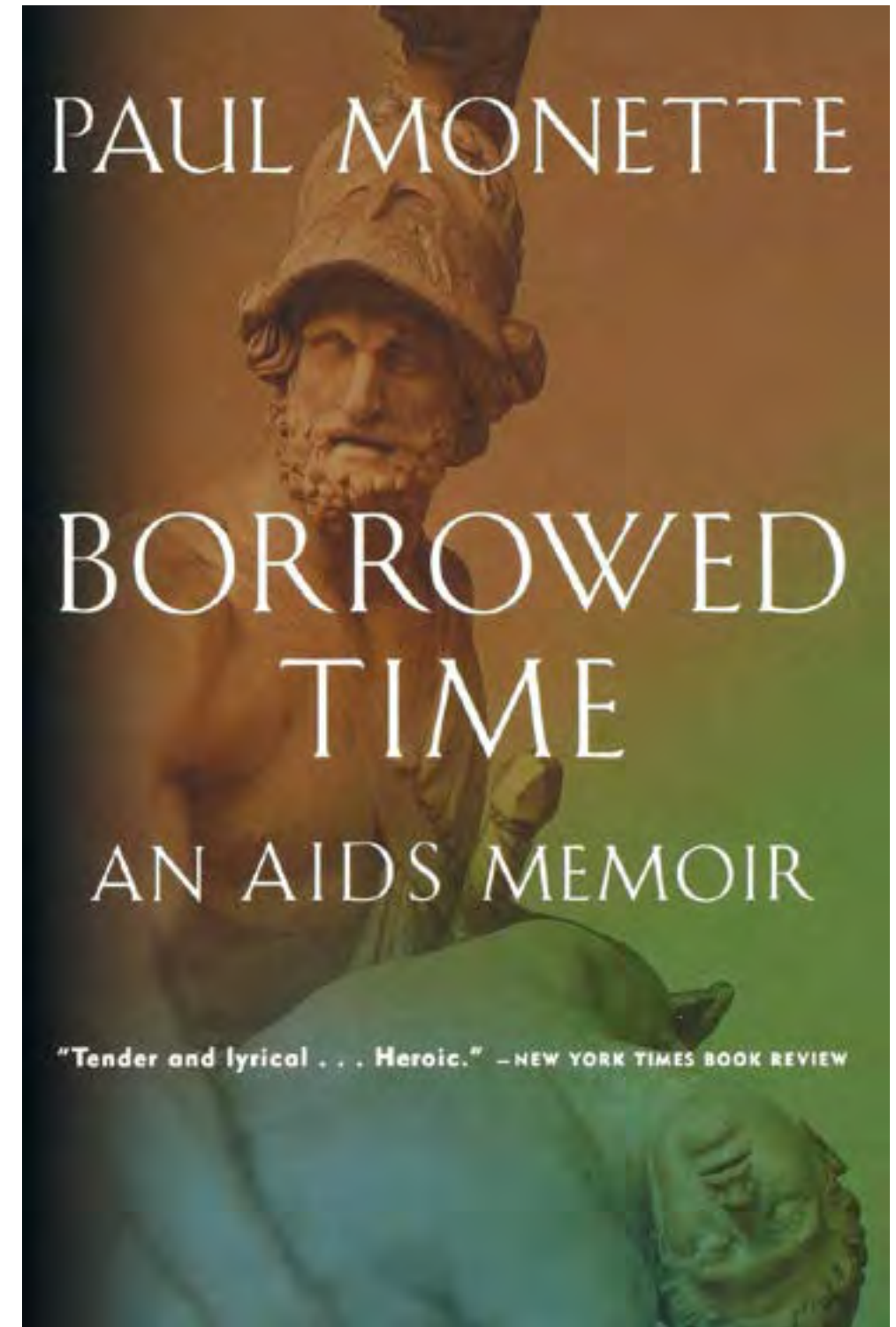


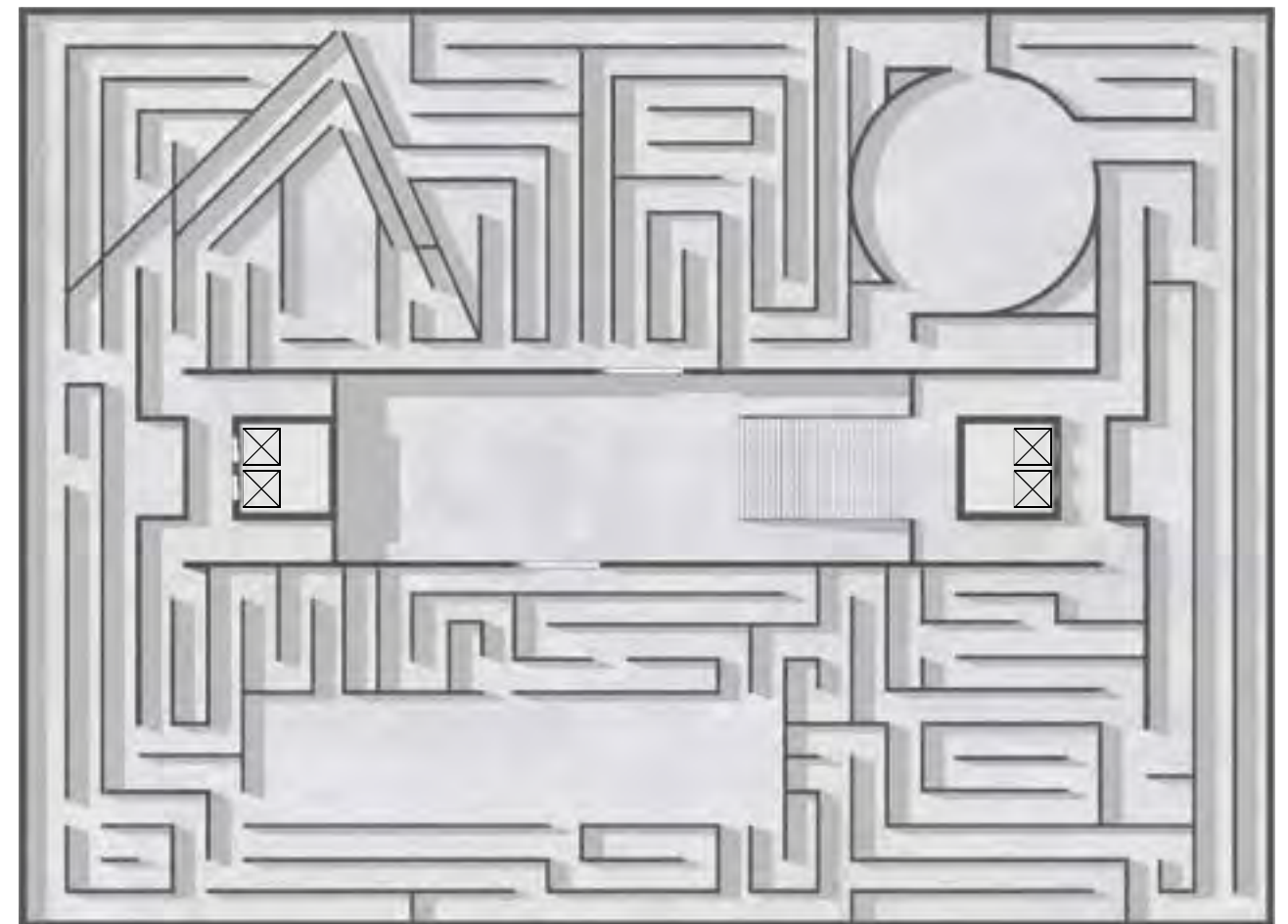
Figure 41 | *Borrowed Time: An AIDS Memoir* | Paul Monette

On the other side of The Ward lies another elevator that brings visitors to floors 3-5. All three floors are surrounded by a central void that acts as an atrium to which people are fixated towards. This void, like that of Libeskind's, serves as a reminder about what is not there – the victims. Surrounding this void are the spaces of 9 different characters, all unique in their own way. Spaces overlap, run the length of the entire building, rise multiple levels, and bleed into one another; there is no logical progression or sequence on floors 3-5 besides that of being constantly aware of the central void. This was done for a particular reason. On these floors, the path through the building is not defined by a beginning or an end; the memorial is not frozen in time or static in space. It resists closure. In the same way, the AIDS pandemic itself resists closure, never to be ignored or forgotten.

FOURTH FLOOR

“Time itself began to seem a minefield, the path ahead wired with booby traps.”

Paul Monette



THE MARCH

This central void was based off one of my characters named The March. Inspiration for The March was drawn from the infamous “Fight For Our Lives” march that took place in San Francisco in 1987. Over 10,000 people gathered to march across the city demanding action be taken on behalf of the government to help contain the spread of AIDS. This was a pivotal moment in the AIDS pandemic as it was the first large-scale public protest in America. To inspire the design for The March character, I used a fragment of text from Monette’s book that reads as follows: “Otherwise it goes on being us and them forever, built like a wall higher and higher, till you no longer think to wonder if you are walling it out or in.”

THE HEALER

Circulating around the central March void, the first space a visitor will come across in the middle floors is The Healer. The Healer worked in The Ward and those who came to The Ward were met with dark halls, confusion, and feelings of loss. Upon their arrival, they met The Healer, who offered a glimmer of hope and who was a light at the end of a long and confusing tunnel. The space for The Healer was based off a fragment of text from Paul Monette’s book that reads as follows: “Tears are part of the leeway of the common areas of a hospital, since so many have to do their crying away from the patient’s bed. You don’t care who sees you cry in the lobby: it was part of entry for all the sorrows, and one gave up all one’s previous citizenship at the border.”

THE MARCH

“Otherwise it goes on being us and them forever,
built like a wall higher and higher, till you no longer
think to wonder if you are walling it out or in.”

Paul Monette

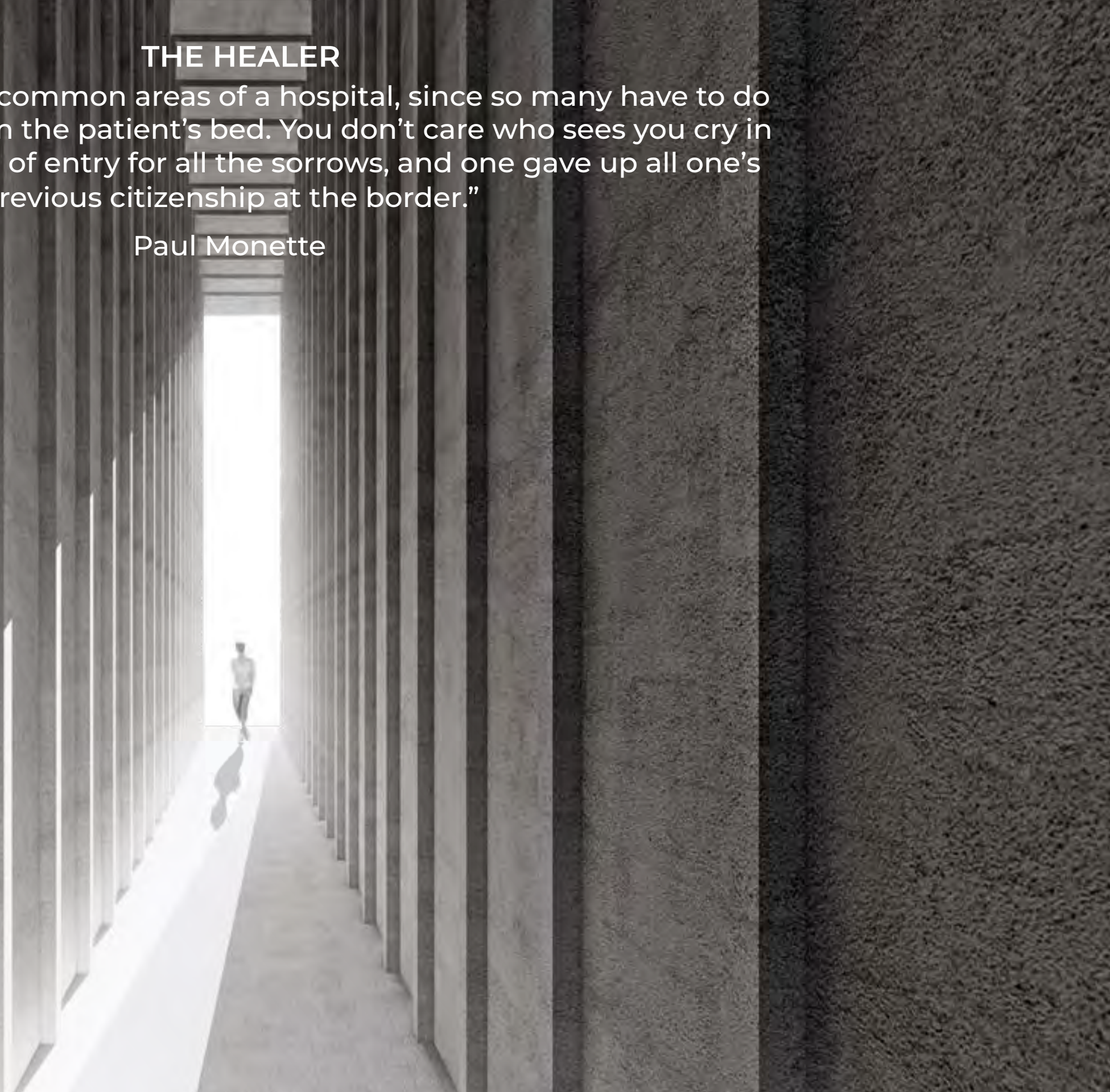
10,000 characters gather in solidarity to participate in **The March**. Among them, **The Activist**, **The Catalyst**, and **The Reporter**. They begin in **The Neighborhood** and march their way across the city to **The Mayor**.

THE HEALER

“Tears are part of the common areas of a hospital, since so many have to do their crying away from the patient’s bed. You don’t care who sees you cry in the lobby: it was port of entry for all the sorrows, and one gave up all one’s previous citizenship at the border.”

Paul Monette

The Healer is responsible for running The Ward. **The Healer** established The Ward directly adjacent to his place of work. He is responsible for maintaining the health and well-being of everyone in The Ward.



THE ACTIVIST

After traversing the long and narrow corridor of The Healer, visitors will work their way to the space of The Activist. Based on the first person to tell the public media that he was diagnosed with AIDS, The Activist quickly moved into the public spotlight. Rather than wasting the spotlight, The Activist took this opportunity to advocate for AIDS awareness and to encourage further research into behind the HIV virus, as there wasn't really any clear answer behind what this disease was and how it was being spread. Inspiring this space were the words: "After all this speculating, it was the first information I'd read that shined a light on the shadowy non-facts of what until then had been only the darkest of rumors."

THE CATALYST

Once visitors to the memorial are done stepping into the spotlight of The Activist, they navigate their way to the space of The Catalyst. The Catalyst is a character based on the first person officially diagnosed with the HIV virus in the city of San Francisco and his attempt to find answers in a place where there aren't many. Also inspired from the Paul Monette book, the fragment of text that inspired this space reads as follows: "He was thirty-two. Summer had always been good to him, even the bittersweet end, with its slant of yellow light." The space for The Catalyst captures the visceral qualities of the words and it means to emphasize how one singular thing seen from a particular angle can come to affect thousands of others around it.

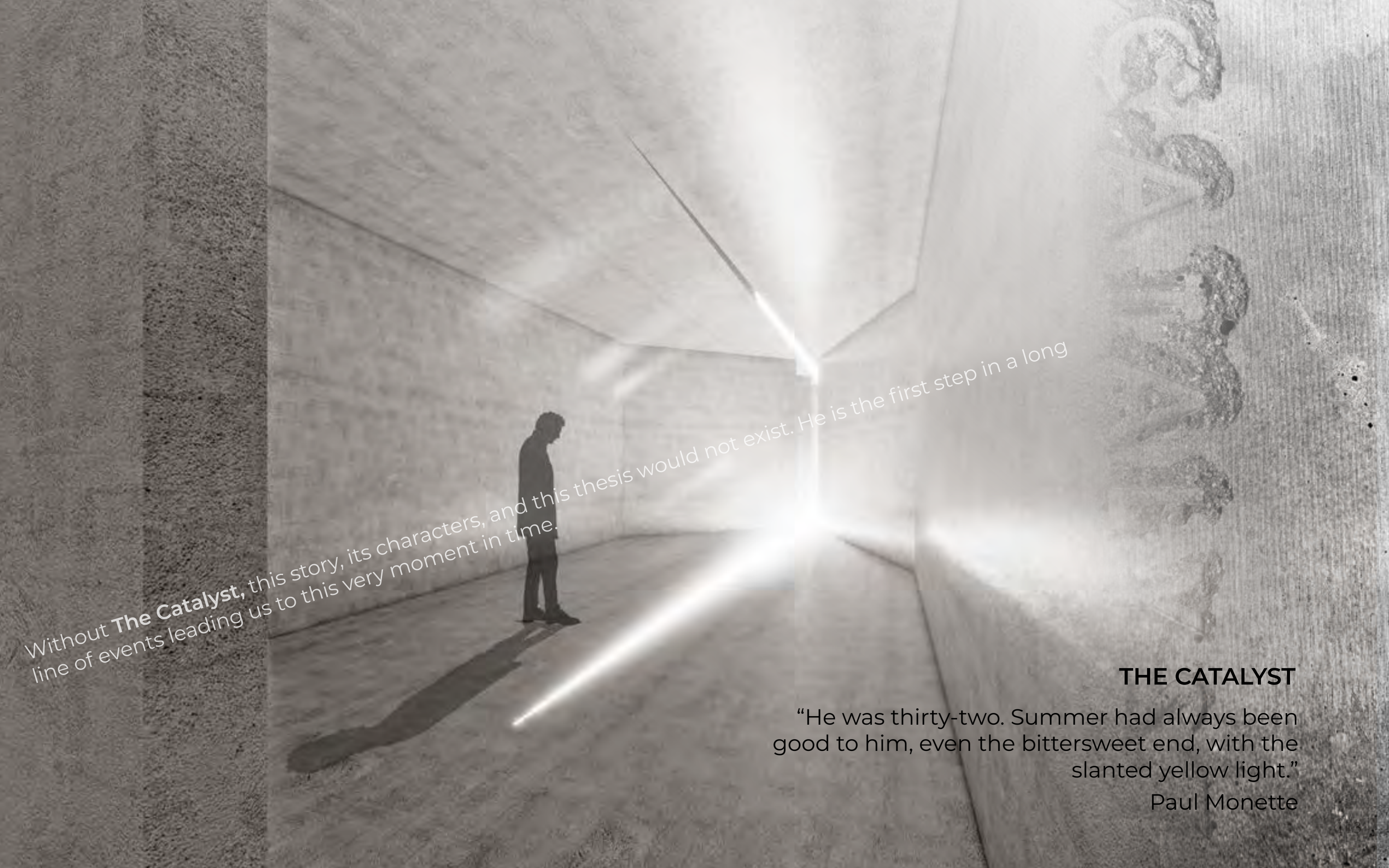
THE ACTIVIST

“After all this speculating, it was the first information I’d read that shined a light on the shadowy non-facts of what until then had been only the darkest of rumors.”

Paul Monette



The Activist rallies and serves as a symbol for the other characters. As the symbol, he organizes The March and is responsible for meeting with The Mayor on behalf of The Neighborhood.



Without **The Catalyst**, this story, its characters, and this thesis would not exist. He is the first step in a long line of events leading us to this very moment in time.

THE CATALYST

“He was thirty-two. Summer had always been good to him, even the bittersweet end, with the slanted yellow light.”

Paul Monette

THE MAYOR

The last character highlighted in the middle floors is my personal favorite – The Mayor. At the height of the AIDS pandemic, not only in San Francisco, but also across the country there seemed to be a hesitant reaction from those on the outskirts of the pandemic, especially from those in the government. It was almost as if the government was forgetting about the occurrence of the pandemic at all. There was a lack of awareness, research, and funding being put towards slowing the spread of the disease and understanding its nature. This created a tense rift between those plagued with the disease and those in positions of power who seemed to forget about the problem. To design a space that reflected these heavy issues, I used these words from Paul Monette's book: "But men like us seek our history in mythic fragments; random as blocks of stone in ruins."

THE MAYOR

“But men like us seek our history in mythic fragments, random as blocks of stone in ruins.”

Paul Monette

From her square office, The Mayor governs the city and is responsible for all of its characters. She dresses in all black and always wears the same pearl necklace.



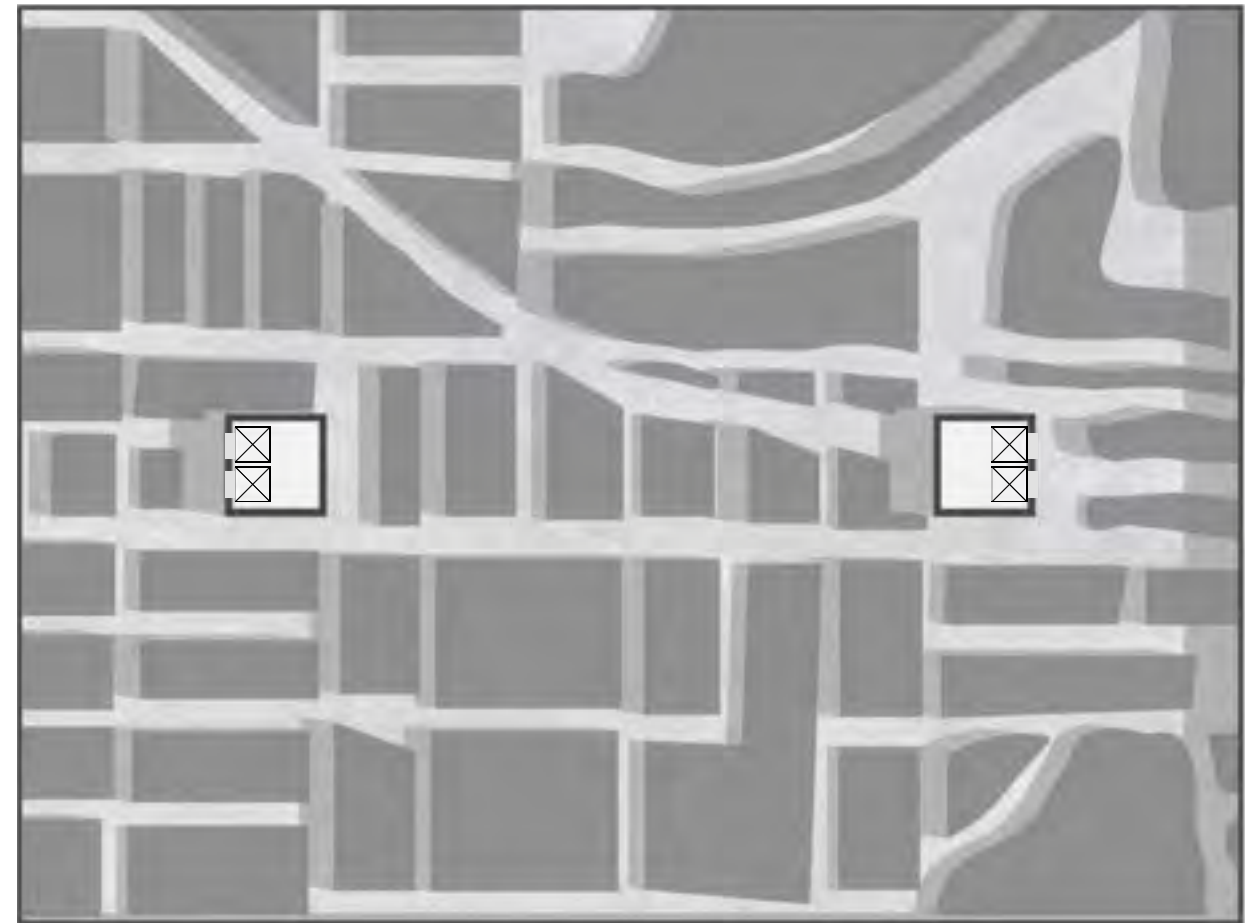
THE NEIGHBORHOOD

After traversing floors 3-5, visitors finally descend to floor 2, the lowest and last floor of the memorial. Floor 2 is home to The Neighborhood character. Designed as a scaled replica of The Castro neighborhood, which was the neighborhood with the highest cases per capita and most deaths per capita of any neighborhood in the entire world, its intent is to place contemporary citizens in the footsteps of those before them. The structures, which are neutral concrete blocks, are intended to reconjure spatial memories and maintain the cultural memories of the neighborhood. From here, visitors will finally take the elevator back underground and exit up a different ramp on the opposite side in which they entered. This exit, like the entrance on the opposite side of the building, sits along the axis of remembrance before it will release visitors back into a city of forgetting. Through this hopeful process of utilizing fragments of language, character, and memory within the architecture itself, I have now opened up a space of memory and remembrance that will bring meaning, healing, and a voice to not only the individual but also to the entire city of San Francisco.

SECOND FLOOR

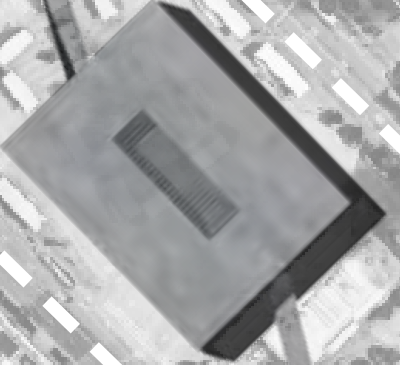
“I belonged at last to a brotherhood and a community where body and spirit were fused together as one.”

Paul Monette



RESPONSE TO THE SITE

The site I ended up selecting is located in the East Cut of San Francisco and is home to a temporary bus station. After visiting the site in early March, I recognized a few key factors that would make it a success to this particular type of project. The first factor was that the site was situated in a dense urban part of the city that would receive heavy foot traffic. The other factors I noticed were a bit more complex. To begin, the site was mostly empty besides the buses circling about and the pedestrians passing by. It seemed as though this site had been forgotten about by the citizens because people only made their way to the site to immediately leave it. On the flight to San Francisco, I was expecting the city and its citizens to still remember and reflect on the horrors of the pandemic, but I was surprised to find that this was not the case. It was almost as if the entire pandemic had never happened and the city was trapped in a state of forgetting. For this reason, I situated my building along the existing axes of forgetting to blend in with the city, but to enter my building visitors must break this existing axis and align themselves with a new axis of remembering that is housed within the architecture. Once on this new axis, visitors are now ready to enter into a space of memory.



RESPONSE TO THE PRECEDENT RESEARCH

When selecting pieces of memorial architecture to research and analyze, four key elements were looked at to determine the success of each project:

1. Senses
2. Scale
3. Site
4. Soul (meaning)

The following projects were given special consideration for precedent research and will be compared to my own memorial architecture design:

- Vietnam War Memorial | Washington D.C.
- Jewish Museum Berlin | Berlin, Germany
- New York City AIDS Memorial | New York City, New York

PUBLIC MEMORY AND FORGETTING

ARCHITECT: Beau Norby

TPOLOGY: Memorial

LOCATION: San Francisco, California

YEAR COMPLETED: 2021

SENSES

Public Memory and Forgetting plays on the human senses in a key way that places visitors in the direct footsteps of those who came before them. Living with AIDS was once described as living a life in the shadows, and this was a key idea that generated the design for this memorial. The memorial plays on visceral spaces to evoke emotion and the broad spectrum of human senses. Some ways this was utilized was through light and shadow and sounds.

SCALE

Scale is also another one of the key areas used to successfully gauge the effectiveness of a piece of memorial architecture. In Public Memory and Forgetting, I relied on dramatically contrasting scale to evoke emotion within visitors. Spaces are tall and narrow, and then they immediately turn to large, open, and spacious. To dramatically alter one's spatial surroundings it encourages visitors to think in self-reflective ways and take on the mood of the space in which they occupy.

SITE

Site selection was perhaps the most critical component to this entire thesis. After visiting the city of San Francisco, it seemed they had become trapped in a cycle of forgetting that was reinforced with the city grid. To offset this forgetting, I placed the building entry directly opposite of this grid. For this reason, I situated my building along the existing axes of forgetting to blend in with the city, but to enter my building visitors must break this existing axis and align themselves with a new axis of remembering that is housed within the architecture. Once on this new axis, visitors are now ready to enter into a space of memory.

SOUL

Without intent, purpose, and soul, a piece of memorial architecture is just brick and mortar. The soul of a project like this is what gives it meaning and purpose. In an effort to design the memorial in a way that was self-reflective, I decided to tell the story of this pandemic through the eyes of ordinary citizens like those who would come to experience the memorial. After extensive research, I settled on 12 characters that best told the diverse story of the pandemic. It is through these 12 individuals and their shared stories that the soul of the project takes form.

APPENDIX

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PERSONAL IDENTIFICATION

HOMETOWN: Benson, Minnesota



Figure 42 | Personal Identification, photo credit | Karlie Matejcek

PREVIOUS STUDIO EXPERIENCE

SECOND YEAR

FALL SEMESTER

Charlott Grueb | Tea House and Boat House

SPRING SEMESTER

Milton Yergens | Dwelling and Mixed-Use Apartments

THIRD YEAR

FALL SEMESTER

Ronald Ramsay | Church and Quaker Barn

SPRING SEMESTER

Regin Schwaen | Fabrication Space and Museum

FOURTH YEAR

FALL SEMESTER

Amar Hussein | Highrise Capstone

SPRING SEMESTER

Amar Hussein | Marvin House and Memorial Architecture